

Kursy/g Metro Bolshevikov

Recognizing the quirk ways to get this ebook **kursy/g metro bolshevikov** is additionally useful. You have remained in right site to start getting this info. acquire the kursy/g metro bolshevikov associate that we meet the expense of here and check out the link.

You could buy lead kursy/g metro bolshevikov or acquire it as soon as feasible. You could speedily download this kursy/g metro bolshevikov after getting deal. So, next you require the ebook swiftly, you can straight get it. Its consequently agreed simple and in view of that fats, isnt it? You have to favor to in this ventilate

About Russia, Its Revolutions, Its Development and Its Present Michal Reiman 2016-07-29 "The author analyzes modern Russian history from a new perspective. Due to the ideological heritage of the XIX and XX century, the social settings of the sociopolitical history of the USSR (1917-1945) have not been fully identified. Detailed examination of ideological and political concepts shows that the revolution of 1917 became not a middle class, proletarian movement, but rather a plebeian one. The misjudgment by the new power enabled growth but caused tremendous losses of human lives and material damages. Socialization of economy and strict centralization led to a new social structure and established terror as an instrument for social reorganization. WWII revealed the necessity of a correction of these developments, but the events of the Cold War circumvented any further considerations"-- Provided by publisher.

The Use of History in Putin's Russia James C. Pearce 2020-10-06 History is not just a study of past events, but a product and an idea for the modernisation and consolidation of the nation. 'The Use of History in Putin's Russia' examines how the past is perceived in contemporary Russia and analyses the ways in which the Russian state uses history to create a broad coalition of consensus and forge a new national identity. Central to issues of governance and national identity, the Russian state utilises history for the purpose of state-building and reviving Russia's national consciousness in the twenty-first century. Assessing how history mediates the complex relationship between state and population, this book analyses the selection process of constructing and recycling a preferred historical narrative to create loyal, patriotic citizens, ultimately aiding its modernisation. Different historical spheres of Russian life are analysed in-depth including areas of culture, politics, education, and anniversaries. The past is not just a state matter, a socio-political issue linked to the modernisation process, containing many paradoxes. This book has wide-ranging appeal, not only for professors and students specialising in Russia and the former Soviet Space in the fields of History and Memory, International Relations, Educational Studies, and Intercultural Communication but also for policymakers and think-tanks.

Writings of Leon Trotsky (1930) Leon Trotsky 1975 Volume two of fourteen volumes covering the period of Trotsky's exile from the Soviet Union in 1929 until his assassination at Stalin's orders in 1940.

Leon Trotsky and World War One I. Thatcher 2000-05-16 World War I was one of the most important events of the twentieth century. It was also a crucial period in Leon Trotsky's political biography. This work is the first comprehensive examination of Trotsky's writings of 1914-1917 and the context in which they were produced. Its findings challenge Trotsky's autobiography and the standard account by Isaac Deutscher. Trotsky's war-time journalism is shown to be of continuing relevance to contemporary issues ranging from European unity to ethnic cleansing in the Balkans.

Living Dangerously Hans Schoots 2000 Highly prized biography of one of the Netherlands' most famous and controversial filmmakers.

Socialist Realism Without Shores Thomas Lahusen 1997 An international perspective on the aesthetics of socialist realism

Iconography of Power Victoria E. Bonnell 1999-10-12 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.

Soviet Women on the Frontline in the Second World War R. Markwick 2012-06-26 This is the first comprehensive study in English of Soviet women who fought against the genocidal, misogynist, Nazi enemy on the Eastern Front during the Second World War. Drawing on a vast array of original archival, memoir, and published sources, this book captures the everyday experiences of Soviet women fighting, living and dying on the front.

A History of Experimental Film and Video A.L. Rees 2019-07-25 Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is richly illustrated with images of the art works discussed.

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.

European Film Theory and Cinema Ian Aitken 2001 European Film Theory and Cinema explores the major film theories and movements within European cinema since the early 1900s. An original and critically astute study, it considers film theory within the context of the intellectual climate of the last two centuries. Ian Aitkin focuses particularly on the two major traditions that dominate European film theory and cinema: the "intuitionist modernist and realist" tradition and the "post-Saussurian" tradition. The first originates in a philosophical lineage that encompasses German idealist philosophy, romanticism, phenomenology, and the Frankfurt School. Early intuitionist modernist film culture and later theories and practices of cinematic realism are shown to be part of one continuous tradition. The post-Saussurian tradition includes semiotics, structuralism, and post-structuralism.

Thank You, Comrade Stalin! Jeffrey Brooks 2021-04-13 Thank you, our Stalin, for a happy childhood." "Thank you, dear Marshal [Stalin], for our freedom, for our children's happiness, for life." Between the Russian Revolution and the Cold War, Soviet public culture was so dominated by the power of the state that slogans like these appeared routinely in newspapers, on posters, and in government proclamations. In this penetrating historical study, Jeffrey Brooks draws on years of research into the most influential and widely circulated Russian newspapers--including Pravda, Izvestiia, and the army paper Red Star--to explain the origins, the nature, and the effects of this unrelenting idealization of the state, the Communist Party, and the leader. Brooks shows how, beginning with Lenin, the Communists established a state monopoly of the media that absorbed literature, art, and science into a stylized and ritualistic public culture--a form of political performance that became its own reality and excluded other forms of public reflection. He presents and explains scores of self-congratulatory newspaper articles, including tales of Stalin's supposed achievements and virtue, accounts of the country's allegedly dynamic economy, and warnings about the decadence and cruelty of the capitalist West. Brooks pays particular attention to the role of the press in the reconstruction of the Soviet cultural system to meet the Nazi threat during World War II and in the transformation of national identity from its early revolutionary internationalism to the ideology of the Cold War. He concludes that the country's one-sided public discourse and the pervasive

idea that citizens owed the leader gratitude for the "gifts" of goods and services led ultimately to the inability of late Soviet Communism to diagnose its own ills, prepare alternative policies, and adjust to new realities. The first historical work to explore the close relationship between language and the implementation of the Stalinist-Leninist program, *Thank You, Comrade Stalin!* is a compelling account of Soviet public culture as reflected through the country's press.

The Development of Capitalism in Russia Vladimir Ilich Lenin 2004
CONTENTS The Development of Capitalism in Russia The Theoretical Mistakes of the Narodnik Economists The Differentiation of the Peasantry The Landowners' Transition from Corvée to Capitalist Economy The Growth of Commercial Agriculture The First Stages of Capitalism in Industry Capitalist Manufacture and Capitalist Domestic Industry The Development of Large-Scale Machine Industry The Formation of the Home Market
Russia's Stillborn Democracy? Graeme J. Gill 2000-03-23 The decade and a half since Gorbachev came to power has been a tumultuous time for Russia. It has seen the expectations raised by perestroika dashed, the collapse of the Soviet superpower, and the emergence of a new Russian state claiming to base itself on democratic, market principles. It has seen a political system shattered by a president turning tanks against the parliament, and then that president configuring the new political structure to give himself overwhelming power. These upheavals took place against a backdrop of social dislocations as the Russian people were ravaged by the effects of economic shock therapy. This book explains how these momentous changes came about, and in particular why political elites were able to fashion the new political system largely independent of the wishes of the populace at large. It was this relationship between powerful elites and weak civil society forces which has led to Russian democracy under Yeltsin being still born.

Stalinism and Nazism Kershaw Ian 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.

Film as Film Hayward Gallery 1979

[Deconstruction of Natural Order](#) Joachim Diec 2017

[Moving Forward, Looking Back](#) Malte Hagener 2007 This book, the first full critical overview of the film avant-garde, ushers in a new approach—and in the process creates its own subject. While many books have studied particular aspects of the European film avant-garde of the 1920s and 1930s, *Moving Forward, Looking Back* provides a much-needed summary of the theory and practice of the movement, while also emphasizing aspects of the period that have been overlooked. Arguing that a European perspective is the only way to understand the transnational movement, the book also pioneers a new approach to the alternative cinema network that sustained the avant-garde, paying particular attention to the emergence of film culture as visible in screening clubs, film festivals, and archives. It will be essential to anyone interested in the influential movement and the film culture it created.

What is to be Done? Vladimir Ilyich Lenin 2018 First published in early 1902, *What Is to Be Done?* remains a classic of Marxism on the building of the revolutionary party, which sets out the party's role as the organiser and director of the revolution. It was written as part of a conflict with the opportunism of the Economists, who emphasised 'bread and butter issues' rather than theory.

[Molotov Remembers](#) V. M. Molotov 2007-09-25 In conversations with the poet-biographer Felix Chuev, Molotov offers an incomparable view of the politics of Soviet society and the nature of Kremlin leadership under communism. Filled with startling insights and indelible portraits, the book is an historical source of the first order. A mesmerizing and chilling chronicle. —Kirkus Reviews

Stalinism Alter L. Litvin 2005 This volume, the fruit of co operation between a British and Russian historian, seeks to review comparatively the progress made in recent years, largely thanks to the opening of the Russian archives, in enlarging our understanding of Stalin and

Joshua Marvel Benjamin Leopold Farjeon 1874

[Stalin](#) Sarah Davies 2005-09-08 The figure of Joseph Stalin has always provoked heated and often polarized debate. The recent declassification

of a substantial portion of Stalin's archive has made possible this fundamental new assessment of the Soviet leader. In this groundbreaking 2005 study, leading international experts challenge many assumptions about Stalin from his early life in Georgia to the Cold War years with contributions ranging across the political, economic, social, cultural, ideological and international history of the Stalin era. The volume provides a deeper understanding of the nature of Stalin's power and of the role of ideas in his politics, presenting a more complex and nuanced image of one of the most important leaders of the twentieth century. This study is without precedent in the field of Russian history and will prove invaluable reading for students of Stalin and Stalinism.

Rewriting History in Soviet Russia R. Markwick 2001-02-01 This book explores the political significance of the development of historical revisionism in the USSR under Khrushchev in the wake of the Twentieth Congress of the CPSU and its demise with the onset of the 'period of stagnation' under Brezhnev. On the basis of intensive interviews and original manuscript material, the book demonstrates that the vigorous rejuvenation of historiography undertaken by Soviet historians in the 1960s conceptually cleared the way for and fomented the dramatic upheaval in Soviet historical writing occasioned by the advent of perestroika.

Big Sister Gunnar Staalesen 2018-04-20 Varg Veum is persuaded to take on the case of a missing teenager, by a half-sister he didn't know he had, in a case that quickly becomes personal ... A dark, chilling and startling relevant new instalment in the award-winning Varg Veum series, by one of the fathers of Nordic Noir. ***Shortlisted for the Petrona Award for Best Scandinavian Crime Novel of the Year*** 'Staalesen continually reminds us why he is one of the finest of Nordic novelists' Barry Forshaw, Financial Times 'Chilling and perilous' Sunday Times 'Employs Chanderlesque similes with a Nordic Noir twist' Wall Street Journal _____ Varg Veum receives a surprise visit in his office. A woman introduces herself as his half-sister, and she has a job for him. Her god-daughter, a 19-year-old trainee nurse from Haugesund, moved from her bedsit in Bergen two weeks ago. Since then no one has heard anything from her. She didn't leave an address. She doesn't answer her phone. And the police refuse to take her case seriously. Veum's investigation uncovers a series of carefully covered-up crimes and pent-up hatreds, and the trail leads to a gang of extreme bikers on the hunt for a group of people whose dark deeds are hidden by the anonymity of the Internet. And then things get personal... Chilling, shocking and exceptionally gripping, *Big Sister* reaffirms Gunnar Staalesen as one of the world's foremost thriller writers.

_____ Praise for Gunnar Staalesen 'Gunnar Staalesen is one of my very favourite Scandinavian authors. Operating out of Bergen in Norway, his private eye, Varg Veum, is a complex but engaging anti-hero. Varg means "wolf" in Norwegian, and this is a series with very sharp teeth' Ian Rankin 'Almost forty years into the Varg Veum odyssey, Staalesen is at the height of his storytelling powers' Crime Fiction Lover 'Staalesen continually reminds us he is one of the finest of Nordic novelists' Financial Times 'Chilling and perilous results — all told in a pleasingly dry style' Sunday Times 'Staalesen does a masterful job of exposing the worst of Norwegian society in this highly disturbing entry' Publishers Weekly 'The Varg Veum series is more concerned with character and motivation than spectacle, and it's in the quieter scenes that the real drama lies' Herald Scotland 'Every inch the equal of his Nordic confreres Henning Mankell and Jo Nesbo' Independent 'Not many books hook you in the first chapter – this one did, and never let go!' Mari Hannah 'With an expository style that is all but invisible, Staalesen masterfully compels us from the first pages ... If you're a fan of Varg Veum, this is not to be missed, and if you're new to the series, this is one of the best ones. You're encouraged to jump right in, even if the Norwegian names can be a bit confusing to follow' Crime Fiction Lover 'With short, smart, darkly punchy chapters *Wolves at the Door* is a provocative and gripping read' LoveReading 'Haunting, dark and totally noir, a great read' New Books Magazine

Emotion, Reason, and Action in Kant Maria Borges 2019-04-18 This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. Though Kant never used the word 'emotion' in his writings, it is of vital significance to understanding his philosophy. This book offers a captivating argument for reading Kant considering the importance of emotion, taking into account its many manifestations in his work including affect and passion. *Emotion, Reason, and Action in Kant* explores how, in Kant's world view, our actions are informed, contextualized and dependent on the tension between emotion and reason. On the one hand, there are positive moral emotions that can and should be cultivated. On the other hand, affects and passions are

considered illnesses of the mind, in that they lead to the weakness of the will, in the case of affects, and evil, in the case of passions. Seeing the role of these emotions enriches our understanding of Kant's moral theory. Exploring the full range of negative and positive emotions in Kant's work, including anger, compassion and sympathy, as well as moral feeling, Borges shows how Kant's theory of emotion includes both physiological and cognitive aspects. This is an important new contribution to Kant Studies, suitable for students of Kant, ethics, and moral psychology.

Art Under Stalin Matthew Cullerne Bown 1991 In 1932 Josef Stalin abolished all independent artistic organizations in the USSR. From then on the new guiding principle of *partiinost*, the requirement of absolute allegiance to the Party, gave rise to a unique period in the history of art. Matthew Cullerne Bown's fascinating and often provocative analysis focuses on the art of the Stalin era, from 1932 to 1953, and includes discussion of the pre- and post-Stalin years. The author illuminates the political and social framework of the time and provides a complete expose of Stalinist aesthetics, socialist realism in art and neo-classicism in architecture, the Cult of Personality, art-world debates, and isolationism. The violent imposition of Stalinist culture left Soviet society scarred, and subsequent progressive liberalization in the USSR is now reaching a critical stage. This book is a timely survey of a subject never before treated in depth, and it offers an invaluable background to understanding the art, culture, and society in the Soviet Union today. It also presents a fresh assessment, free from modernist and Cold War dogma, of the aesthetic value of the art of this period. Art under Stalin has a still wider relevance. It is a sympathetic and penetrating study of the predicament of the artist in a totalitarian system, and raises disturbing questions about how an artist can survive under oppressive restrictions and continue to believe in his or her art.

The Foundations of Leninism Joseph Stalin 1965

The Birth of the Propaganda State Peter Kenez 1985-11-29 Peter Kenez's comprehensive study of the Soviet propaganda system, describes how the Bolshevik Party went about reaching the Russian people. Kenez focuses on the experiences of the Russian people. The book is both a major contribution to our understanding of the genius of the Soviet state, and of the nature of propaganda in the twentieth-century.

The Leader Cult in Communist Dictatorships B. Apor 2004-10-09 The first book to analyze the distinct leader cults that flourished in the era of 'High Stalinism' as an integral part of the system of dictatorial rule in the Soviet Union and Eastern Europe. Fifteen studies explore the way in which these cults were established, their function and operation, their dissemination and reception, the place of the cults in art and literature, the exportation of the Stalin cult and its implantment in the communist states of Eastern Europe, and the impact which de-Stalinisation had on these cults.

Historical Memory Versus Communist Identity Meelis Saueauk 2014 This collection consists of articles on the subjects addressed by the research conference The Shaping of Identity and Personality under Communist Rule: History in the Service of Totalitarian Regimes in Eastern Europe, held in Tallinn, Estonia, on 9-10 June 2011 and arranged by the Estonian Institute of Historical Memory Foundation and the Unitas Foundation. The organisers of the conference intended to describe, analyse and explain the state policies and activities used in Eastern Europe for shaping the Communist identity and personality by means of manipulating the historical consciousness, and the efficiency of those policies and activities, proceeding from the official historical approaches of the former Eastern bloc. Ideologically mutated history was the important component of the official, Communist identity. The artificial official history and the new historical identity it forced upon the population aspired to establish the sole possible truth by means of half-truths. Probably the most important thread that comes through every article in this collection is the conflict between the official, communist identity and the nation's historical memory, and its consequences.

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.

Young Stalin Simon Sebag Montefiore 2010-05-27 Winner of the Costa Biography Award What makes a Stalin? Was he a Tsarist agent or Lenin's

bandit? Was he to blame for his wife's death? When did the killing start? Based on revelatory research, here is the thrilling story of how a charismatic cobbler's son became a student priest, romantic poet, prolific lover, gangster mastermind and murderous revolutionary. Culminating in the 1917 revolution, Simon Sebag Montefiore's bestselling biography radically alters our understanding of the gifted politician and fanatical Marxist who shaped the Soviet empire in his own brutal image. This is the story of how Stalin became Stalin.

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.

Grappling with the monster Timothy Shay Arthur 1877

Revolution and Subjectivity 2011

The personality cult of Stalin in Soviet posters, 1929-1953 Anita Pisch 2016-12-16 From 1929 until 1953, Iosif Stalin's image became a central symbol in Soviet propaganda. Touched up images of an omniscient Stalin appeared everywhere: emblazoned across buildings and lining the streets; carried in parades and woven into carpets; and saturating the media of socialist realist painting, statuary, monumental architecture, friezes, banners, and posters. From the beginning of the Soviet regime, posters were seen as a vitally important medium for communicating with the population of the vast territories of the USSR. Stalin's image became a symbol of Bolshevik values and the personification of a revolutionary new type of society. The persona created for Stalin in propaganda posters reflects how the state saw itself or, at the very least, how it wished to appear in the eyes of the people. The 'Stalin' who was celebrated in posters bore but scant resemblance to the man Iosif Vissarionovich Dzhugashvili, whose humble origins, criminal past, penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation. The Bolsheviks needed a wise, nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power. This leader would come to embody the sacred and archetypal qualities of the wise Teacher, the Father of the nation, the great Warrior and military strategist, and the Saviour of first the Russian land, and then the whole world. This book is the first dedicated study on the marketing of Stalin in Soviet propaganda posters. Drawing on the archives of libraries and museums throughout Russia, hundreds of previously unpublished posters are examined, with more than 130 reproduced in full colour. The personality cult of Stalin in Soviet posters, 1929-1953 is a unique and valuable contribution to the discourse in Stalinist studies across a number of disciplines.

Assyrian Palace Sculptures Paul Collins 2020-03-03 "Collins leads a breathtaking lion hunt in his marvellous introduction to one of the British Museum's fiercest and most famous treasures" (Times [UK]) Between the ninth and seventh centuries BCE, the small kingdom of Assyria (present-day northern Iraq) expanded through conquest from Egypt to Iran. The relief sculptures that decorated Assyrian palaces represent the high point of Mesopotamian art of the first millennium BCE, both for their artistic quality and their vivid depictions of warfare, rituals, mythology, hunting, and other aspects of Assyrian life. Together, the sculptures constitute some of the most impressive and eloquent witnesses of the ancient Near East, their importance only increasing with the recent destruction by ISIS of many of the reliefs that remained in Iraq. Originally published by the British Museum in 2008, this book serves as a superb visual introduction to these extraordinary sculptures, showcasing a series of stunning photographs of the museum's unrivaled collection of Assyrian reliefs. Highlighting individual panels and their often overlooked details, these images capture the majesty of Assyrian kings, their splendid courts, and protecting divinities. An introduction by Collins sets the sculptures in their

cultural and art historical context, while the following chapters provide a brief history of Assyria and its royal palaces as well as an overview of the artworks' discovery, reception, and understanding.

Epic Revisionism Kevin M. F. Platt 2006-02-23 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*

Popular Opinion in Stalin's Russia Sarah Davies 1997-10-02 This book is a study of how ordinary Russians experienced life during the 'Great Terror' between 1934 and 1941.