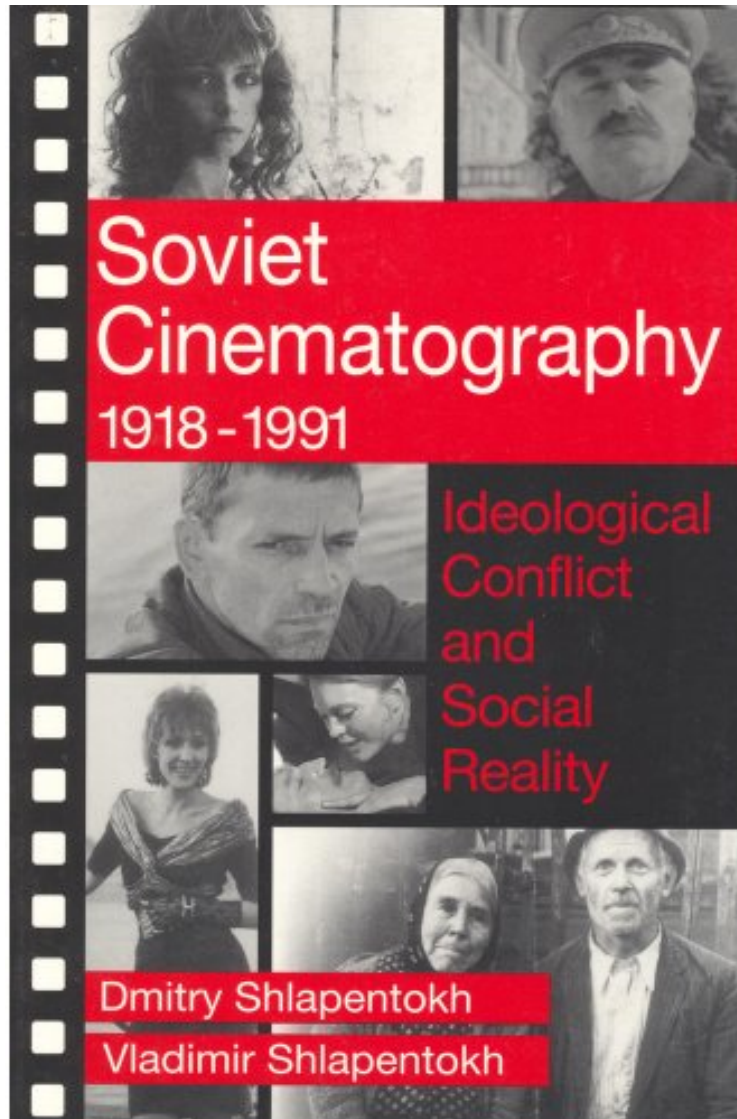


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(Communication and Social Order)

Soviet Cinematography, 1918-1991: Ideological Conflict and Social Reality (Communication and Social Order)

Vladimir Shlapentokh, Dmitry Shlapentokh
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Vladimir Shlapentokh, Dmitry Shlapentokh : Soviet Cinematography, 1918-1991: Ideological Conflict and Social Reality (Communication and Social Order) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Soviet Cinematography, 1918-1991: Ideological Conflict and Social Reality

(Communication and Social Order):

With a historical sweep that recent events have made definitive, the authors examine the influence of Soviet ideology on the presentation of social reality in films produced in the Soviet Union between the October Revolution and the final days of glasnost. Within the framework of an introduction that lays out the conceptual terminology used to describe that shifting ideological landscape, the authors analyze both the social groups appearing in the films and the relations of film directors and other film makers to state censorship and ideological control.

Outstanding Title!... The Shlapentokhs proceed simply. They make a statement about the Soviet Union (or even post Soviet Union), a statement of sociology, politics, religion, or psychology (like xenophobia or crime); then they support the statement (or contradict it with exceptions) by examining a handful of movies. The result, however, is far from simple; it is a superlative, rich, advanced course in the conflict between the real Soviet world and "the fictional reality created by directors attempting to obey the injunctions of the ideological apparatus" Oddly enough, all the good books on Soviet cinema are now 20 years old; this new book concentrates on these 20 years. The best parts concern Stalin. Whenever a movie is about Stalin, directly or indirectly, positively or negatively, the book becomes vital, dramatic, unique [I]t is the most fascinating and up to date. P. H. Stacy, *Choice In Soviet Cinematography, 1918-1991*, Dmitry and Vladimir Shlapentokh set a specifically sociological agenda for themselves, to examine the influence of official ideology, i.e., the ideology supported by the centralized state, on the presentation of social reality by Soviet cinema The book consists of a chronological cataloging of several hundred Soviet films. Denise J. Youngblood, Slavic Dmitry and Vladimir Shlapentokh trace the history of Soviet cinema by noting the effects of various state-mandated ideologies on selected films. Vance Kepley, Jr., *The Russian About the Author* Vladimir Shlapentokh is professor of sociology at Michigan State University. Previously he was senior fellow in the Sociological Institute in Moscow. His writings appeared in *The New York Times*, *Los Angeles Times*, and *Washington Post*. His most recent book is *Feudal America: Elements of the Middle Ages in Contemporary Society*. Dmitry Shlapentokh is associate professor of history in the College of Liberal Arts and Sciences at the University of Indiana, South Bend. Among his books are *The French Revolution and the Russian Anti-Democratic Tradition: A Case of False Consciousness* (available from Transaction), *The French Revolution in Russian Intellectual Life, 1865-1905*, *Soviet Cinematography, 1918-1991* (with Vladimir Shlapentokh), and *East Against West, The First Encounter: The Life of Themistocles*.