Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new, idealized future. In The Oxford Handbook of Communist Visual Cultures, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer crucial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, The Oxford Handbook of Communist Visual Cultures demonstrates the value of revisiting the practices of the past to form a better vision of the future. 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. Learning to Become Turkmen examines the
ways in which the iconography of everyday life—in dramatically different alphabets, multiple languages, and shifting education policies—reflects the evolution of Turkmen society in Central Asia over the past century. As Victoria Clement shows, the formal structures of the Russian imperial state did not affect Turkmen cultural formations nearly as much as Russian language and Cyrillic script. Their departure was also as transformative to Turkmen politics and society as their arrival. Complemented by extensive fieldwork, Learning to Become Turkmen is the first book in a Western language to draw on Turkmen archives, as it explores how Eurasia has been shaped historically. Revealing particular ways that Central Asians relate to the rest of the world, this study traces how Turkmen consciously used language and pedagogy to position themselves within global communities such as the Russian/Soviet Empire, the Turkic cultural continuum, and the greater Muslim world.

Individuals seek ways to repress the sense of violence within themselves and often resort to medial channels. The hunger of the individual for violence is a trigger for the generation of violent content by media, owners of political power, owners of religious power, etc. However, this content is produced considering the individual's sensitivities. Thus, violence is aestheticized. Aesthetics of violence appear in different fields and in different forms. In order to analyze it, an interdisciplinary perspective is required. The Handbook of Research on Aestheticization of Violence, Horror, and Power brings together two different concepts that seem incompatible—aesthetics and violence—and focuses on the basic motives of aestheticizing and presenting violence in different fields and genres, as well as the role of audience reception. Seeking to reveal this togetherness with different methods, research, analyses, and findings in different fields that include media, urban design, art, and mythology, the book covers the aestheticization of fear, power, and violence in such mediums as public relations, digital games, and performance art. This comprehensive reference is an ideal source for researchers, academicians, and students working in the fields of media, culture, art, politics, architecture, aesthetics, history, cultural anthropology, and more.

Masters at visual propaganda, the Bolsheviks produced thousands of vivid and compelling posters after they seized power in October 1917. Intended for a semi-literate population that was accustomed to the rich visual legacy of the Russian autocracy and the Orthodox Church, political posters came to occupy a central place in the regime's effort to imprint itself on the hearts and minds of the people and to remold them into the new Soviet women and men. In this first sociological study of Soviet political posters, Victoria Bonnell analyzes the shifts that took place in the images, messages, styles, and functions of political art from 1917 to 1953. Everyone who lived in Russia after the October revolution had some familiarity with stock images of the male worker, the great communist leaders, the collective farm woman, the capitalist, and others. These were the new icons' standardized images that depicted Bolshevik heroes and their adversaries in accordance with a fixed pattern. Like other "invented traditions" of the modern age, iconographic images in propaganda art were relentlessly repeated, bringing together Bolshevik ideology and traditional mythologies of pre-Revolutionary Russia. Symbols and emblems featured in Soviet posters of the Civil War and the 1920s gave visual meaning to the Bolshevik worldview dominated by the concept of class. Beginning in the 1930s, visual propaganda became more prescriptive, providing models for the appearance, demeanor, and conduct of the new social types, both positive and negative. Political art also conveyed important messages about the sacred center of the regime which evolved during the 1930s from the celebration of the heroic proletariat to the deification of Stalin. Treating propaganda images as part of a
particular visual language, Bonnell shows how people "read" them—relying on their habits of seeing and interpreting folk, religious, commercial, and political art (both before and after 1917) as well as the fine art traditions of Russia and the West. Drawing on monumental sculpture and holiday displays as well as posters, the study traces the way Soviet propaganda art shaped the mentality of the Russian people (the legacy is present even today) and was itself shaped by popular attitudes and assumptions. Iconography of Power includes posters dating from the final decades of the old regime to the death of Stalin, located by the author in Russian, American, and English libraries and archives. One hundred exceptionally striking posters are reproduced in the book, many of them never before published. Bonnell places these posters in a historical context and provides a provocative account of the evolution of the visual discourse on power in Soviet Russia.

A nuclear priesthood has arisen in Russia. From portable churches to the consecration of weapons systems, the Russian Orthodox Church has been integrated into every facet of the armed forces to become a vital part of Russian national security, politics, and identity. This extraordinary intertwining of church and military is nowhere more visible than in the nuclear weapons community, where the priesthood has penetrated all levels of command and the Church has positioned itself as a guardian of the state's nuclear potential. Russian Nuclear Orthodoxy considers how, since the Soviet collapse in 1991, the Church has worked its way into the nuclear forces, the most significant wing of one of the world's most powerful military organizations. Dmitry Adamsky describes how the Orthodox faith has merged with Russian national identity as the Church continues to expand its influence on foreign and domestic politics. The Church both legitimizes and influences Moscow's assertive national security strategy in the twenty-first century. This book sheds light on the role of faith in modern militaries and highlights the implications of this phenomenon for international security. Ultimately, Russian Nuclear Orthodoxy interrogates the implications of the confluence of religion and security for other members of the nuclear club, beyond Russia.

Roots of Rebellion is the first comprehensive history of workers' political attitudes and organizations in St. Petersburg and Moscow during the final years of the tsarist era. In this richly documented study, Victoria Bonnell examines the workers' persistent efforts to combine collectively and to assert and defend their rights in the workplace and society at large. Focusing on trade unions, the most important legal labor organizations in pre-revolutionary Russia, she analyzes the complex interaction among workers, employers, political parties, and the state, and the circumstances that drove many workers in a revolutionary direction. Drawing on a wide range of archival and published sources, memoirs, and statistical materials, the author presents an account of the workers' milieu and their organizations on the eve of 1905, the formation of factory committees, soviets, and trade unions during the First Russian Revolution, and the subsequent evolution of the newly-legalized trade unions until the outbreak of World War I. Professor Bonnell's close investigation of the social bases of labor activism and political radicalism brings to light the outstanding role that skilled workers, particularly artisans and skilled factory groups, played in the labor movement. The book offers new perspectives on the sources of solidarity and radicalism among Russian workers and their conceptions of class, craft, and citizenship during the last decades of the old regime. It will be read with interest by historians, social scientists, and others seeking to understand the origins and background of a major revolutionary upheaval of the modern age. 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. Though in recent months Putin's popularity has frayed at the edges, the dearth of comparably powerful and experienced political leaders leaves no doubt that he will continue to be a key political figure. During his tenure as Russia's President and subsequently as Prime Minister, Putin transcended politics, to become the country's major cultural icon. This book examines the nature of his iconic status. It explores his public persona as glamorous hero, endowed with vision, wisdom, moral and physical strength--the man uniquely capable of restoring Russia's reputation as a global power. In analysing cultural representations of Putin, the book assesses the role of the media in constructing and disseminating this image and weighs the Russian populace's contribution to the extraordinary acclamation he enjoyed throughout the first decade of the new millennium, challenged only by a tiny minority. In this rich and novelistic tour of contemporary Russia, Joshua Yaffa introduces readers to some of the country's most remarkable figures from politicians and entrepreneurs to artists and historians who have built their careers and constructed their identities in the shadow of the Putin system. Torn between their own ambitions and the omnipresent demands of the state, each walks an individual path of compromise. Some muster cunning and cynicism to extract all manner of benefits and privileges from those in power. Others, finding themselves to be less adept, are left broken and demoralized. What binds them together is the tangled web of dilemmas and contradictions they face. Between Two Fires chronicles the lives of a number of strivers who understand that their dreams are best realized through varying degrees of cooperation with the Russian government. With sensitivity and depth, Yaffa profiles the director of the country's main television channel, an Orthodox priest at war with the church hierarchy, a Chechen humanitarian who turns a blind eye to persecutions, and many others. The result is an intimate and probing portrait of a nation that is much discussed yet little understood. By showing how citizens shape their lives around the demands of a capricious and frequently repressive state often by choice as under threat of force, Yaffa offers urgent lessons about the true nature of modern authoritarianism. Afterlives of Chinese Communism comprises essays from over fifty world-renowned scholars in the China field, from various disciplines and continents. It provides an indispensable guide for understanding how the Mao era continues to shape Chinese politics today. Each chapter discusses a concept or practice from the Mao period, what it attempted to do, and what has become of it since. The authors respond to the legacy of Maoism from numerous perspectives to consider what lessons Chinese communism can offer today, and whether there is a future for the egalitarian politics that it once promised. This book examines the role of Russian and Serbian nationalism in different modes of dissolution of the Soviet Union and Yugoslavia in 1991. Why did Russia's elites agree to the dissolution of the Soviet Union along the borders of Soviet republics, leaving twenty-five million Russians outside of Russia? Conversely, why did Serbia's elite succeed in mobilizing Serbs in Croatia and Bosnia for the nationalist cause? Combining a Weberian emphasis on interpretive understanding and counterfactual analysis with theories of nationalism, Veljko Vujačić highlights the role of historical legacies, national myths, collective memories, and literary narratives in shaping diametrically opposed attitudes toward the state in Russia and Serbia. The emphasis on the unintended consequences of communist nationality policy highlights how these attitudes interacted with institutional factors, favoring different outcomes in 1991. The book's postscript examines how this explanation holds up in the
light of Russia's annexation of Crimea. This book is a study of how ordinary Russians experienced life during the 'Great Terror' between 1934 and 1941. George Orwell's celebrated novella, Animal Farm, is a biting, allegorical, political satire on totalitarianism in general and Stalinism in particular. One of the most famous works in modern English literature, it is a telling comment on Soviet Russia under Stalin's brutal dictatorship based on a cult of personality which was enforced through a reign of terror. The book tells a seemingly simple story of farm animals who rebel against their master in the hope of stopping their exploitation at the hand of humans and creating a society where animals would be equal, free and happy. Ultimately, however, the rebellion is betrayed and the farm ends up in a state as bad as it was before. The novel thus demonstrates how easily good intentions can be subverted into tyranny. Orwell has himself said that it was the first book in which he had tried, with full consciousness of what he was doing, 'to fuse political purpose and artistic purpose into one whole.' The book was first published in England in 1945, and has since then remained a favourite with readers all over the world, and has consistently been included in all prestigious bestseller lists for the past many years. The series Religion and Society (RS) contributes to the exploration of religions as social systems—both in Western and non-Western societies; in particular, it examines religions in their differentiation from, and intersection with, other cultural systems, such as art, economy, law and politics. Due attention is given to paradigmatic case or comparative studies that exhibit a clear theoretical orientation with the empirical and historical data of religion and such aspects of religion as ritual, the religious imagination, constructions of tradition, iconography, or media. In addition, the formation of religious communities, their construction of identity, and their relation to society and the wider public are key issues of this series. A comprehensive account of the influence of occult beliefs and doctrines on intellectual and cultural life in twentieth-century Russia. A history of the Black Power movement in the United States traces the origins and evolution of the influential movement and examines the ways in which Black Power redefined racial identity and culture. A Pulitzer Prize-winning critic takes a penetrating look at the cultural forces that contributed to the gathering storm of fake news and presents a path forward for truth-challenged times. Here, for the first time in English translation, are contemporary accounts of working-class life during the final decades of the Russian Empire. Written by workers and other close observers of their milieu, these five selections recreate the world of Russian labor during a period of rapid industrialization and social change, a world far more complex and varied than has often been assumed. The accounts in The Russian Worker explore the daily experiences, social relations, and aspirations of factory, artisanal, and sales-clerical workers, both in and outside the place of employment. Through the eyes of contemporaries we see the routine, the organization of work, and authority relations on the shop floor as well as conditions that workers encountered in providing for food and lodging and their experiences in the areas of religion, recreation, cultural activities, family ties, and links with the countryside. With its vivid and detailed descriptions of working-class life, The Russian Worker provides new material on such important topics as the formation of workers' social identities, the position of women, patterns of stratification, and workers' concepts of status differentiation. An introductory essay by Victoria Bonnell places the selections in an historical context and examines some of the central issues in the study of Russian labor. The collection will be of value not only to specialists in the Russian field, but also to historians, sociologists, economists, and

For reasons that are made clear in this book, Putin's Russia will collapse just as Imperial Russia did in 1917 and as Soviet Russia did in 1991. The only questions are when, how violently, and with how much peril for the world. The U.S. election complicates everything, including: Putin's next land grab · Exploitations of the Arctic · Cyber-espionage · Putin and China and many more crucial topics. Putin: His Downfall and Russia's Coming Crash is an essential read for everybody bewildered and dismayed by the new world order.

Ukrainian Cossacks used icon painting to investigate their relationship not only with God but also their relationship with the Russian tsar. In this groundbreaking study, Serhii Plokhy examines the political and religious culture of Ukrainian Cossackdom, as reflected in the Cossack-era paintings, icons, and woodcuts.

A collection of engaging essays that look specifically at the effect of culturalism on history and sociology and propose new directions in the theory and practice of research. The leader's portrait, produced in a variety of media (statues, coins, billboards, posters, stamps), is a key instrument of propaganda in totalitarian regimes, but increasingly also dominates political communication in democratic countries as a result of the personalization and spectacularization of campaigning. Written by an international group of contributors, this volume focuses on the last one hundred years, covering a wide range of countries around the globe, and dealing with dictatorial regimes and democratic systems alike. As well as discussing the effigies that are produced by the powers that be for propaganda purposes, it looks at the uses of portraiture by antagonistic groups or movements as forms of resistance, derision, denunciation and demonization. This volume will be of interest to researchers in visual studies, art history, media studies, cultural studies, politics and contemporary history.

Here, for the first time in English translation, are contemporary accounts of working-class life during the final decades of the Russian Empire. Written by workers and other close observers of their milieu, these five selections recreate the world of Russian labor during a period of rapid industrialization and social change, a world far more complex and varied than has often been assumed. The accounts in The Russian Worker explore the daily experiences, social relations, and aspirations of factory, artisanal, and sales-clerical workers, both in and outside the place of employment. Through the eyes of contemporaries we see the routine, the organization of work, and authority relations on the shop floor as well as conditions that workers encountered in providing for food and lodging and their experiences in the areas of religion, recreation, cultural activities, family ties, and links with the countryside. With its vivid and detailed descriptions of working-class life, The Russian Worker provides new material on such important topics as the formation of workers' social identities, the position of women, patterns of stratification, and workers' concepts of status differentiation. An introductory essay by Victoria Bonnell places the selections in a historical context and examines some of the central issues in the study of Russian labor. The collection will be of value not only to specialists in the Russian field, but also to historians, sociologists, economists, and others with an interest in the sociology of work, and the history of working women.
sources as propaganda art, the trade union press, workers' memoirs, and materials in recently opened Soviet archives, this is the first book to examine the shifting identity of the "working class" in late tsarist and early Soviet societies. New essays by fifteen leading historians show how Russian workers responded to attempts to make them Soviet. Initial chapters consider power relations and working-class identity in imperial Russia. The effects of the revolutionary upheavals of 1917 to 1921 on labor relations among printers and coal miners are then discussed. Addressing subsequent decades, other essays document the situation of cotton workers and white-collar workers embroiled within the ambiguities of the New Economic Policy or challenge the appropriateness of "class" analysis for the Stalin era. Additional chapters reconstruct workers' responses to the Great Purges and trace the significance of class in visual and verbal discourse. Making Workers Soviet will be central to the current rethinking of Soviet history and of class formation in noncapitalist settings. Language and Metaphors of the Russian Revolution: Sow the Wind, Reap the Storm is a panoramic history of the Russian intelligentsia and an analysis of the language and ideals of the Russian Revolution, from its inception over the long nineteenth century through fruition in early Soviet society. This volume examines metaphors for revolution in the storm, flood, and harvest imagery ubiquitous in Russian literary works. At the same time, it considers the struggle to own the narrative of modernity, including Bolshevik weaponization of language and cultural policy that supported the use of terror and social purging. This uniquely cross-disciplinary study conducts a close reading of texts that use storm, flood, and agricultural metaphors in diverse ways to represent revolution, whether in anticipation and celebration of its ideals or in resistance to the same. A spotlight is given to the lives and works of authors who responded to Soviet authoritarianism by reclaiming the narrative of revolution in the name of personal freedom and restoration of humanist values. Hinging on the clashes of culture wars and class wars and residing at the intersection of ideas at the very core of the fight for modernity, this book provides a critical reading of authoritarian discourse and investigates rare examples of the counter narratives that thrived in spite of their suppression. This collection offers a variety of scholarly views on illustrated books for Soviet children, covering everything from artistic innovation to state propaganda. The Soviet Union is often presented as a largely isolated and idiosyncratic state. Soviet Internationalism after Stalin challenges this view by telling the story of Soviet and Latin American intellectuals, students, political figures and artists, and their encounters with the 'other' from the 1950s through the 1980s. In this first multi-archival study of Soviet relations with Latin America, Tobias Rupprecht reveals that, for people in the Second and Third Worlds, the Cold War meant not only confrontation with an ideological enemy but also increased interconnectedness with distant world regions. He shows that the Soviet Union looked quite different from a southern rather than a Western point of view and also charts the impact of the new internationalism on the Soviet Union itself in terms of popular perceptions of the USSR's place in the world and its political, scientific, intellectual and cultural reintegration into the global community. Many know of Shambhala, the Tibetan Buddhist legendary land of spiritual bliss popularized by the film, Shangri-La. But few may know of the role Shambhala played in Russian geopolitics in the early twentieth century. Perhaps the only one on the subject, Andrei Znamenski’s book presents a wholly different glimpse of early Soviet history both erudite and fascinating. Using archival sources and memoirs, he explores how spiritual adventurers, revolutionaries, and nationalists West and East exploited Shambhala to
promote their fanatical schemes, focusing on the Bolshevik attempt to use Mongol-Tibetan prophecies to railroad Communism into inner Asia. We meet such characters as Gleb Bokii, the Bolshevik secret police commissar who tried to use Buddhist techniques to conjure the ideal human; and Nicholas Roerich, the Russian painter who, driven by his otherworldly Master and blackmailed by the Bolshevik secret police, posed as a reincarnation of the Dalai Lama to unleash religious war in Tibet. We also learn of clandestine activities of the Bolsheviks from the Mongol-Tibetan Section of the Communist International who took over Mongolia and then, dressed as lama pilgrims, tried to set Tibet ablaze; and of their opponent, Ja-Lama, an “avenging lama” fond of spilling blood during his tantra rituals. During the 1930s, Stalin and his entourage rehabilitated famous names from the Russian national past in a propaganda campaign designed to mobilize Soviet society for the coming war. In a provocative study, David Brandenberger traces this populist "national Bolshevism" into the 1950s, highlighting the catalytic effect that it had on Russian national identity formation. Learn how the perception of truth has been weaponized in modern politics with this "insightful" account of propaganda in Russia and beyond during the age of disinformation (New York Times). When information is a weapon, every opinion is an act of war. We live in a world of influence operations run amok, where dark ads, psyops, hacks, bots, soft facts, ISIS, Putin, trolls, and Trump seek to shape our very reality. In this surreal atmosphere created to disorient us and undermine our sense of truth, we've lost not only our grip on peace and democracy -- but our very notion of what those words even mean. Peter Pomerantsev takes us to the front lines of the disinformation age, where he meets Twitter revolutionaries and pop-up populists, "behavioral change" salesmen, Jihadi fanboys, Identitarians, truth cops, and many others. Forty years after his dissident parents were pursued by the KGB, Pomerantsev finds the Kremlin re-emerging as a great propaganda power. His research takes him back to Russia -- but the answers he finds there are not what he expected. Blending reportage, family history, and intellectual adventure, This Is Not Propaganda explores how we can reimagine our politics and ourselves when reality seems to be coming apart. China's ascent to the ranks of the world's second largest economic power has given its revolution a better image than that of its Russian counterpart. Yet the two have a great deal in common. Indeed, the Chinese revolution was a carbon copy of its predecessor, until Mao became aware, not so much of the failures of the Russian model, but of its inability to adapt to an overcrowded third-world country. Yet, instead of correcting that model, Mao decided to go further and faster in the same direction. The aftershock of an earthquake may be weaker, but the Great Leap Forward of 1958 in China was far more destructive than the Great Turn of 1929 in the Soviet Union. It was conceived with an idealistic end but failed to take all the possibilities into account. China's development only took off after--and thanks to--Mao's death, once the country turned its back on the revolution. Lucien Bianco's original comparative study highlights the similarities: the all-powerful bureaucracy; the over-exploitation of the peasantry, which triggered two of the worst famines of the 20th century; control over writers and artists; repression and labor camps. The comparison of Stalin and Mao that completes the picture, leads the author straight back to Lenin and he quotes the observation by a Chinese historian that, "If at all possible, it is best to avoid revolutions altogether." Histories of the USSR during World War II generally portray the Kremlin's restoration of the Russian Orthodox Church as an attempt by an ideologically bankrupt regime to appeal to Russian nationalism in order to counter the mortal threat of Nazism. Here, Steven Merritt Miner argues that this version
of events, while not wholly untrue, is incomplete. Using newly opened Soviet-era archives as well as neglected British and American sources, he examines the complex and profound role of religion, especially Russian Orthodoxy, in the policies of Stalin's government during World War II. Miner demonstrates that Stalin decided to restore the Church to prominence not primarily as a means to stoke the fires of Russian nationalism but as a tool for restoring Soviet power to areas that the Red Army recovered from German occupation. The Kremlin also harnessed the Church for propaganda campaigns aimed at convincing the Western Allies that the USSR, far from being a source of religious repression, was a bastion of religious freedom. In his conclusion, Miner explores how Stalin's religious policy helped shape the postwar history of the USSR.

For thousands of years, the geography of Eurasia has facilitated travel, conquest and colonization by various groups, from the Huns in ancient times to the Union of Soviet Socialist Republics in the past century. This book brings together archaeological investigations of Eurasian regimes and revolutions ranging from the Bronze Age to the modern day, from Eastern Europe and the Caucasus in the west to the Mongolian steppe and the Korean Peninsula in the east. The authors examine a wide-ranging series of archaeological studies in order to better understand the role of politics in the history and prehistory of the region. This book re-evaluates the significance of power, authority and ideology in the emergence and transformation of ancient and modern societies in this vast continent.

This wide-ranging cultural history explores the expression of Bolshevik Party ideology through the lens of landscape, or, more broadly, space. Portrayed in visual images and words, the landscape played a vital role in expressing and promoting ideology in the former Soviet Union during the Stalin years, especially in the 1930s. At the time, the iconoclasm of the immediate postrevolutionary years had given way to nation building and a conscious attempt to create a new Soviet culture. In painting, architecture, literature, cinema, and song, images of landscape were enlisted to help mold the masses into joyful, hardworking citizens of a state with a radiant, utopian future -- all under the fatherly guidance of Joseph Stalin. From backgrounds in history, art history, literary studies, and philosophy, the contributors show how Soviet space was sanctified, coded, and sold as an ideological product. They explore the ways in which producers of various art forms used space to express what Katerina Clark calls a cartography of power -- an organization of the entire country into a hierarchy of spheres of relative sacredness, with Moscow at the center. The theme of center versus periphery figures prominently in many of the essays, and the periphery is shown often to be paradoxically central. Examining representations of space in objects as diverse as postage stamps, a hikers' magazine, advertisements, and the Soviet musical, the authors show how cultural producers attempted to naturalize ideological space, to make it an unquestioned part of the worldview. Whether focusing on the new or the centuries-old, whether exploring a built cityscape, a film documentary, or the painting Stalin and Voroshilov in the Kremlin, the authors offer a consistently fascinating journey through the landscape of the Soviet ideological imagination. Not all features of Soviet space were entirely novel, and several of the essayists assert continuities with the prerevolutionary past. One example is the importance of the mother image in mass songs of the Stalin period; another is the "boundless longing" inspired in the Russian character by the burden of living
amid vast empty spaces. But whether focusing on the new or the centuries-old, whether exploring a built cityscape, a film documentary, or the painting Stalin and Voroshilov in the Kremlin, the authors offer a consistently fascinating journey through the landscape of the Soviet ideological imagination.

Copyright code: 92feb207a83581390930f40908d7ed15