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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.

A collection of final dispatches by the famed journalist, including the first translation of the work that may have led to her murder Anna Politkovskaya won international fame for her courageous reporting. Is Journalism Worth Dying For? is a long-awaited collection of her final writing. Beginning with a brief introduction by the author about her pariah status, the book contains essays that characterize the self-effacing Politkovskaya more fully than she allowed in her other books. From deeply personal statements about the nature of journalism, to horrendous reports from Chechnya, to sensitive pieces of memoir, to, finally, the first translation of the series of investigative reports that Politkovskaya was working on at the time of her murder--pieces many believe led to her assassination. Elsewhere, there are illuminating accounts of encounters with leaders including Lionel Jospin, Tony Blair, George W. Bush, and such exiled figures as Boris Berezovsky, Akhmed Zakaev, Vladimir Bukovsky. Additional sections collect Politkovskaya's non-political writing, revealing her delightful wit, deep humanity, and willingness to engage with the unfamiliar, as well as her deep regrets about the fate of Russia.

New Perspectives on Russian-American Relations includes eighteen articles on Russian-American relations from an international roster of leading historians. Covering topics such as trade, diplomacy, art, war, public opinion, race, culture, and more, the essays show how the two nations related to one another across time from their first interactions as nations in the eighteenth century to now. Instead of being dominated by the narrative of the Cold War, New Perspectives on Russian-American Relations models the exciting new scholarship that covers more than the political and diplomatic worlds of the later twentieth century and provides scholars with a wide array of the newest research in the field.

Sergei Eisenstein's unfinished masterpiece, Ivan the Terrible, was no ordinary movie. Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth, the film's politics, style, and epic scope aroused controversy even before it was released. In This Thing of Darkness, Joan Neuberger offers a sweeping account of the conception, making, and reception of Ivan the Terrible that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin. Drawing on Eisenstein's unpublished production notebooks, diaries, and manuscripts, Neuberger's riveting narrative chronicles Eisenstein's personal, creative, and political challenges and reveals the ways cinematic invention, artistic theory, political critique, and historical and psychological analysis went hand in hand in this famously complex film. Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period, together with her ability to lucidly connect his wide-ranging late theory with his work on Ivan, show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself. Ivan the Terrible, she argues, shows us one of the world's greatest filmmakers and one of the 20th century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition, uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power.

In June 2015 we held a workshop on the beautiful island of Mallorca, Spain with a focus on sea level variability and change. Over 120 sea level experts from around the world attended this workshop, from a range of different disciplines. The main aims of the workshop were to: 1.) Evaluate the current state-of-knowledge of sea level science; 2.) Identify gaps and unresolved questions in any aspect of sea level science; and 3.) Design future research to address these issue. All aspects of sea level changes were covered, from global to regional, observations and modelling, processes driving mean sea level changes and extremes, from the geological scale to the instrumental era and future projections and including impacts on the coastal zones. This E-Book presents papers that came out of that workshop. Overall, these papers illustrate the multi-disciplinary nature of sea level research, cross-cutting many fields of research including: oceanography, meteorology, geology, coastal morphodynamics, engineering and the social-economic aspects. Collectively, theses articles represent an interesting range of perspectives and original studies that contribute to understanding the dynamic nature of sea level and its impacts across a wide range of time and space scales. Enjoy reading them!

Sovjetregisseur en filmtheoreticus Sergei M. Eisenstein werkte in 1946 en 1947 een jaar voor zijn dood aan een algemene geschiedenis van de cinema. De manier waarop hij de geschiedschrijving van van de cinema benadert, is tegelijk fascinerend in haar ambitie en uiterst modern in haar methode. Eisenstein presenteert hier een virtueele wereldkaart van alle aan de bioscoop gerelateerde media, en ontwikkelt op hetzelfde moment een methode voor het schrijven van een geschiedenis die net als de cinema is gebaseerd op montage. De teksten van Eisenstein worden begeleid door een reeks kritische essays, geschreven door enkele van 's werelds meest gekwalificeerde Eisensteinkenners.

Science as well. Finally, all those who were mesmerized by the Thomas/Hill hearings, the Gulf War coverage, and other recent media events will find it enlightening and instructive.

Theorieën van de Russische filmregisseur (1898-1948) over de vele mogelijkheden van het medium film

The human genome refers to the complete set of nucleic acid sequences in humans. These are encoded as DNA within the chromosomes in cell nuclei and the DNA molecule in each mitochondrion. The genome is organized into 22 pairs of chromosomes, plus a combination of X and X chromosomes for females, and a combination of X and Y chromosomes for males. The human genome comprises of both protein-coding DNA genes and noncoding DNA. There are approximately between 19,000-20,000 protein-coding genes. These account for only 1.5% of the genome, while the rest is associated with non-coding RNA molecules, introns, SINEs, LINEs, regulatory DNA sequences and those sequences for which no function has been determined as yet. Studies have shown that most noncoding DNA within the human genome have associated biochemical activities such as regulation of gene expression, control of epigenetic inheritance and organization of chromosome architecture. The human genome is the first vertebrate to be completely sequenced. The resulting data has applications in anthropology, biomedical science, forensics, etc. This book presents researches and studies performed by experts across the globe on the human gene. It elucidates the concepts and innovative models around prospective developments with respect to this area of study. It attempts to assist those with a goal of delving into genetics.

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