

Magic Mirror: Moviemaking In Russia, 1908-1918 (Wisconsin Studies in Film)

Book Reviews

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ment destinations in St. Petersburg. Peasant migrants from Yaroslavl, where there was a long tradition of *kustar* industries, were able to compete in specialized job markets in St. Petersburg, whereas their unskilled cousins from "Iver" were not. In his endeavor to make provincial comparisons, however, Economakis downplays differentials in migration flows at the county and village level, and, as a result, he is forced to concede numerous "exceptions" to his generalizations. Although unintended, Economakis's work demonstrates that provinces are not the most appropriate scale for comparative research on the peasantry.

The "peasant to proletarian" debate is well-traveled territory, but it deserves to be revisited in the light of new directions opening up in the study of Russian history. Unfortunately, on this score the book disappoints. It is surely incumbent on the author of a work dealing with the transformation of social identities to discuss the categories he uses to describe people. It is not that Economakis should have felt bound to include a treatise on the social construction of "peasant" and "Petersburger" (although personally I would have welcomed this) but that, at the very least, he should have attempted to justify the criteria he employed to distinguish a "peasant" from an "urbanite." For Economakis, any migrant who surrendered his land in his native village (whether by sale, rent, or transfer to the commune appears to be immaterial), who married in town and failed to return to the native village at harvest time is to be considered en route to becoming a "true" western European proletarian. In reality, Economakis's criteria are more problematic than his failure to discuss them implies. For example, although abandoning land could indicate that a peasant had turned his back on the village, it did not have to—witness the large number of absentee heads of households who returned to claim their land during the Stolypin reforms (Economakis's claim that they did so only in order to sell is not supported by the material evidence).

Other scholars have gone much further than Economakis in interrogating the transformative effect of urban in-migration on the peasantry. Nevertheless, the book will interest scholars working on the peasantry and urbanization at the turn of the century. It contains a wealth of useful materials that expand our appreciation of why peasants left their villages in droves to chance their luck in St. Petersburg, and it fleshes out the picture of life for the urban-immigrant at the turn of the century.

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The Magic Mirror: Moviemaking in Russia, 1908–1918. By Denise Youngblood. Wisconsin Studies in Film. Madison: University of Wisconsin Press, 1999. xvii, 197 pp. Notes. Bibliography. Index. Illustrations. Photographs. Tables. \$49.95, hard bound. \$19.95, paper.

A heartening sign of the growing sophistication of our profession is the erosion of the disciplinary barriers between humanists and social scientists. The volume under review is a case in point. Youngblood is a historian, but the object of her research is a cultural phenomenon—the cinema of prerevolutionary Russia. Her cross-disciplinary approach makes for a fascinating and provocative new take on popular culture in Russia in the first decades of this century. Additionally, as Youngblood points out, the center of gravity of our field has changed with the disappearance of the Soviet Union, so that it is possible to examine the immediate prerevolutionary period in its own right, without viewing it through a Soviet lens.

Youngblood is still first and foremost a historian, so that her concerns, at least in the first part ("Scenes from a Film History"), are the evolution of the Russian film industry, its economics, sociology, and even its politics. In the second part ("Fragments from a Film Program"), she analyzes the extant material, principally from the perspective of plot and content. The reader should not look here for sophisticated formal analyses; nor indeed does the frequently fragmentary material lend itself to them. What we have instead is a balanced and judicious reading of the material, without any bias in favor of "high" culture as opposed to the perceived "low-brow" art of the cinematograph. In a series of chapters with

The Magic Mirror: Moviemaking in Russia, art of modern dance into dialogue with modern painting, theater, and film. . Wisconsin studies in film. The Magic Mirror is a study of the ten years of native film production through the Revolutions of The magic mirror: moviemaking in Russia, University of Wisconsin Press, - History - pages Wisconsin studies in film. The magic mirror: moviemaking in Russia, / Denise J. Youngblood. Series: Wisconsin studies in film [More in this series]; Bibliographic references. The Magic Mirror: Moviemaking in Russia, (Wisconsin Studies in Film.) Madison: University of Wisconsin Press. 1. Film & History: An Interdisciplinary Journal of Film and Television Studies Center for the Study of Film and At the end of the book are three appendices listing major films about the English Robin Hood, The Magic Mirror: Moviemaking in Russia, (Mew Technology). The University of Wisconsin Press, Google Books Result magic mirror moviemaking in russia Magic Mirror: Moviemaking In Russia, (Wisconsin Studies in Film) by Denise J. Magic Mirror: Moviemaking In Russia, (Wisconsin Studies in Film) of , based almost exclusively on Russian-language primary sources. Magic Mirror: Moviemaking In Russia, (Wisconsin Studies in Film) . The Magic Mirror is a study of the ten years of native film production through. University of Wisconsin Press, c Format: Books. Physical Description: xvii, p., [16] p. of plates: ill. ; 23 cm. Series Title: Wisconsin studies in film. Magic Mirror: Moviemaking in Russia, (Wisconsin Studies in Film). Youngblood, Denise J. Published by University of Wisconsin Press (). MAGIC MIRROR: MOVIEMAKING IN RUSSIA, (WISCONSIN STUDIES IN FILM) By Denise J. Youngblood Excellent Condition. ISBN Moviemaking in Russia, Denise Jeanne Youngblood. The University of (Wisconsin studies in film) Filmography: p. Includes bibliographical. Tsivian, Yuri: Early Cinema in Russia and its Cultural Reception. (edited by Youngblood, Denise J.: The Magic Mirror. Moviemaking in Russia, Madison, WI: University of Wisconsin Press (Wisconsin Studies in Film). XVII. Buy a cheap copy of The Magic Mirror: Moviemaking in Russia, book by The Magic Mirror: Moviemaking in Russia, (Wisconsin Studies in Film). films. In Als die Filme singen lernten: Innovation und Tradition im Musikfilm , ed. Malte Hagener and Youngblood, Denise J. The Magic Mirror: Moviemaking in Russia, Wisconsin Studies in Film. Madison: University. Cinema is indubitably one of the indices by which modernity has come to be Madison, Wisconsin: University of Wisconsin Press, xvi+ pp. views, Russian cinema has not been subjected to such revisionist studies. Denise Youngblood's The Magic Mirror is a remarkable exploration of the. Buy The Magic Mirror: Moviemaking in Russia, (Wisconsin Studies in Film) by Denise J. Youngblood () by (ISBN:) from Amazon's Book. It will also prove to be a crucial research tool for historians striving to understand better both the Ripon College. Denise J. Youngblood, The Magic Mirror: Moviemaking in Russia, (Madison: University of Wisconsin Press,).

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