

Contents

	Acknowledgements	vii
	Note on Transliteration and Translations	viii
	Introduction	1
Chapter 1	From Propaganda to Children's Films: The Earliest Beginnings and the Stalin Era of Soviet Animation	5
	Insects in motion: the first Russian animated films	6
	Moving caricatures and propaganda posters: the beginning of Soviet drawn animation	6
	Enlightening the masses: educational and scientific films	14
	Entertaining and educating: the first animated films for children	15
	Waiting for cel animation: drawings and flat marionettes	18
	Puppet and stop-motion animation	19
	The Leningrad experience: book illustrations meet avant-garde works in Mikhail Tsekhanovskii's films	22
	The advent of sound: Tsekhanovskii's experiments	29
	The 1930s: the last satirical animated films	36
	A change of direction: animation for children only, the Disney influence	38
	The animation of World War II and the restrained reawakening of political films	42
	Animation after World War II: fables and folk art	44
Chapter 2	Russian Animation of the Thaw in its Socio-Political and Cultural Context	51
	Khrushchev's Thaw: innovations and restrictions	51
	Animation shifts in new directions: from the Stalin Era to the Thaw	55
	Space flights, sport, and the "Scientific- Technological Revolution"	57
	Propaganda and social criticism: new agitational films on the problem of alcoholism	61
	Satire in Soviet animation	65
	Popular culture and western influence	69
	From thematic to stylistic changes	75
	Foreign influence on stylistic choices	78
	General characteristics of the new stylistic tendencies	81

Chapter 3	Case Studies: Early 1960s	83
	Introduction	83
	<i>Great Troubles (Bol'shie nepriiatnosti</i> , Valentina and Zinaida Brumberg, 1961)	85
	Narration and self-reflexivity	86
	Satire of contemporary society: <i>stiliagi</i> , parasitism, and corruption	87
	Style and language: children's language interprets the Soviet reality	89
	Spatial choices: unstable ground	96
	<i>Story of a Crime (Istoriia odnogo prestupleniia</i> , Fedor Khitruk, 1962)	99
	Violation of norms: crime and <i>Kul'turnost'</i>	99
	New themes bring a new graphic style	105
	The Soviet Union of the 1960s appears on the screen: references and concretizations	108
	Lack of boundaries in the relationship between private and public: a semiotic reading	112
	Play with different artistic languages results in a comic effect	115
Chapter 4	Russian Animation in the Second Half of the 1960s: Between the Khrushchev Thaw and the Brezhnev Stagnation	121
	Context	121
	Attacks on the bureaucrat: <i>The Man in the Frame (Chelovek v ramke</i> , Fedor Khitruk, 1966)	124
	Bureaucratic world once more under attack: <i>There Once Lived Koziavin (Zhil-byt Koziavin</i> , Andrei Khrzhanovskii, 1966)	139
	Animation as a means for political criticism: <i>The Glass Harmonica (Stekliannaia garmonika</i> , Andrei Khrzhanovskii, 1968)	147
Chapter 5	Conclusion: The Beginning of New Tendencies	169
	Bibliography	183
	Archival material	183
	Soviet animation bibliography and works cited	184
	Suggested readings on animation art and on critical and historical works	211
	Filmography	217
	Soviet animated films 1910–1979	217
	Films and TV programs on Soviet animation	240
	World animated films cited	240
	Index	241