

Transgressive Women In Modern Russian And East European Cultures From The Bad To The Blasphemous

[#transgressive women](#) [#Russian culture](#) [#East European studies](#) [#gender and blasphemy](#) [#female defiance](#)

This comprehensive exploration delves into the pivotal role of transgressive women within modern Russian and East European cultures. From subtly challenging societal norms to overtly blasphemous acts, it examines the diverse spectrum of female defiance, agency, and its impact on the cultural landscapes of these regions, shedding light on their power to reshape perceptions.

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Transgressive Women in Modern Russian and East European Cultures

Investigating the genesis of the prosecuted "crimes" and implied sins of the female performing group Pussy Riot, the most famous Russian feminist collective to date, the essays in Transgressive Women in Modern Russian and East European Cultures: From the Bad to Blasphemous examine what constitutes bad social and political behavior for women in Russia, Poland, and the Balkans, and how and to what effect female performers, activists, and fictional characters have indulged in such behavior. The chapters in this edited collection argue against the popular perceptions of Slavic cultures as overwhelmingly patriarchal and Slavic women as complicit in their own repression, contextualizing proto-feminist and feminist transgressive acts in these cultures. Each essay offers a close reading of the transgressive texts that women authored or in which they figured, showing how they navigated, targeted, and, in some cases, co-opted these obstacles in their bid for agency and power. Topics include studies of how female performers in Poland and Russia were licensed to be bad (for effective comedy and popular/box office appeal), analyses of how women in film and fiction dare sacrilegious behavior in their prescribed roles as daughters and mothers, and examples of feminist political subversion through social activism and performance art.

Cultures of Mobility and Alterity

Advancing public dialogue surrounding the issues of migrants and refugees, the volume explores the dynamic representations of the recent movement of people from and through the Balkans. It investigates how people within the Balkans view their others, how the West regards the Balkans, and how emigrants from the Balkans reflect upon their experiences as members of cosmopolitan diasporic communities. Highlighting latent tensions between center and periphery and furthering the discussion of racialization related to the Balkans, the collection exposes contradictions in social values, which give rise to national anxieties. Approaching mobility from multiple disciplines, the volume examines several instances of border flows in media, literature, and culture in general, flows of ideas and people.

To analyze mobility to, from, and in the Balkans requires one to address the issue of difference, otherness, and race as it relates to South East Europe and as it is understood and reproduced in both transnational and local forms. The racialized category of “migrant” necessitates an understanding of how transnational concepts of race translate into constructs of whiteness and blackness and inform subject positions of the individual and motivate discourses of racialization within communities.

Russian TV Series in the Era of Transition

Russian TV Series in the Era of Transition examines contemporary Russian television genres in the age of transition from broadcast to post-broadcast television. Focusing on critical debates and the most significant TV series of the past two decades, the volume's contributors—the leading US and European scholars studying Russian television, as well as the leading Russian TV producers and directors—focus on three major issues: Russian television's transition to digital post-broadcast economy, which redefined the media environment; Russian television's integration into global television markets and their genre systems; and major changes in the representation of gender and sexuality on Russian television.

Catastrophe, Gender and Urban Experience, 1648–1920

As Enlightenment notions of predictability, progress and the sense that humans could control and shape their environments informed European thought, catastrophes shook many towns to the core, challenging the new world view with dramatic impact. This book concentrates on a period marked by passage from a society of scarcity to one of expenditure and accumulation, from ranks and orders to greater social mobility, from traditional village life to new bourgeois and even individualistic urbanism. The volume employs a broad definition of catastrophe, as it examines how urban communities conceived, adapted to, and were transformed by catastrophes, both natural and human-made. Competing views of gender figure in the telling and retelling of these analyses: women as scapegoats, as vulnerable, as victims, even as cannibals or conversely as defenders, organizers of assistance, inspirers of men; and men in varied guises as protectors, governors and police, heroes, leaders, negotiators and honorable men. Gender is also deployed linguistically to feminize activities or even countries. Inevitably, however, these tragedies are mediated by myth and memory. They are not neutral events whose retelling is a simple narrative. Through a varied array of urban catastrophes, this book is a nuanced account that physically and metaphorically maps men and women into the urban landscape and the worlds of catastrophe.

Sex Work in Contemporary Russia

Sex Work in Russia: A Cultural Perspective analyzes the figure of the female sex worker in Russia's cultural imagination from the early twentieth century to today. This book offers critical insights into the significance of this character and women's lives in Russia.

Superfluous Women

Using firsthand interviews, archival documents, and visual analysis, *Superfluous Women* explores the intersections between art, protest, and feminism in today's Ukraine.

The Idea of the Avant Garde

The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day or future uses. The first volume of *The Idea of the Avant Garde – And What It Means Today* provided a lively forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of another 50 artists and writers, exploring the diverse ways that avant-gardism develops reflexive and experimental combinations of aesthetic and political praxis. The manifest strategies, temporalities, and genealogies of avant-garde art and politics are expressed through an international, intergenerational, and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theatre, performance, intermedia and music.

The Masculine Modern Woman

This book takes a fresh approach to one of the most popular cultural symbols of modernity in the 1920s—the "masculine" modern woman. Uncovering discourses on female masculinity in interwar Sweden, a nation that struggled to become modern but not decadent, this study examines cultural representations and debates across several arenas including fashion, film, sports, automobility, medicine and literature. Drawing on rich empirical material, this book traces not only how the masculine modern woman reshaped the imaginary space of what women could be, do and desire, but also how this space was eventually shrunk in order to fit into an emerging vision of a family-oriented "people's home."

Informal Marriages in Early Modern Venice

Conditions of the marriage market and sexual culture, and the needs of wealthy families and their members created social tensions in the late sixteenth and early-seventeenth century Venice. This study details these tensions and discusses concubinage— a long-term, sexual, non-marital union - as an alternate family model that soothed them by meeting the needs of families and individuals in a manner that did not offend the sensibilities of the authorities or other Venetians. Concubinage was quite common, and the Venetian community regularly accepted concubinaries, concubinal relationships, and the offspring concubinage produced.

Revisiting Gender in European History, 1400–1800

Do women have a history? Did women have a renaissance? These were provocative questions when they were raised in the heyday of women's studies in the 1970s. But how relevant does gender remain to premodern history in the twenty-first century? This book considers this question in eight new case studies that span the European continent from 1400 to 1800. An introductory essay examines the category of gender in historiography and specifically within premodern historiography, as well as the issue of source material for historians of the period. The eight individual essays seek to examine gender in relation to emerging fields and theoretical considerations, as well as how premodern history contributes to traditional concepts and theories within women's and gender studies, such as patriarchy.

Women and the Universal Declaration of Human Rights

Who were the non-Western women delegates who took part in the drafting of the United Nations Charter and the Universal Declaration of Human Rights (UDHR) from 1945-1948? Which member states did these women represent, and in what ways did they push for a more inclusive language than "the rights of Man" in the texts? This book provides a gendered historical narrative of human rights from the San Francisco Conference in 1945 to the final vote of the UDHR in the United Nations General Assembly in December 1948. It highlights the contributions by Latin American feminist delegates, and the prominent non-Western female representatives from new member states of the UN.

Women in International and Universal Exhibitions, 1876–1937

This book argues for the importance of bringing women and gender more directly into the dynamic field of exposition studies. Reclaiming women for the history of world fairs (1876-1937), it also seeks to introduce new voices into these studies, dialoguing across disciplinary and national historiographies. From the outset, women participated not only as spectators, but also as artists, writers, educators, artisans and workers, without figuring among the organizers of international exhibitions until the 20th century. Their presence became more pointedly acknowledged as feminist movements developed within the Western World and specific spaces dedicated to women's achievements emerged. International exhibitions emerged as showcases of "modernity" and "progress," but also as windows onto the foreign, the different, the unexpected and the spectacular. As public rituals of celebration, they transposed national ceremonies and protests onto an international stage. For spectators, exhibitions brought the world home; for organizers, the entire world was a fair. Women were actors and writers of the fair narrative, although acknowledgment of their contribution was uneven and often ephemeral. Uncovering such silence highlights how gendered the triumphant history of modernity was, and reveals the ways women as a category engaged with modern life within that quintessential modern space—the world fair.

Women, Land Rights and Rural Development

The failure to include gender in the economic history of rural development has severely limited our understanding of privatizing, collectivist and colonial economic policies that disrupted and transformed the lives of rural women and men in the modern world. This book is unique in its focus on female economic agency, and in its exploration of the latter virtue in comparative historical perspective. It presents the apparently disparate cases of 17th-century England, 20th-century Russia and the Soviet Union, and 20th-century Kenya, as their top-down modernization projects were implemented in similar fashion --particularly in the case of women. The female half of the population was largely absent from contemporary economic databases, but nevertheless stereotyped as obstacles to rational economic decision-making. Introducing rural women and their innovations into male-centered narratives of economic history lays the foundation for a more demographically balanced and realistic understanding of rural behavior and rural development. In this study, women's labor and land claims are the lens through which both female agency and the delegitimizing of women's land claims become more visible. Both policy-makers and their leading critics deployed virtually identical language to describe backward, unruly and invariably "unsightly" peasant women.

Shame and the Anti-Feminist Backlash

Shame and the Anti-Feminist Backlash examines how women opposed to the feminist campaign for the vote in early twentieth-century Britain, Ireland, and Australia used shame as a political tool. It demonstrates just how proficient women were in employing a diverse vocabulary of emotions – drawing on concepts like embarrassment, humiliation, honour, courage, and chivalry – in the attempt to achieve their political goals. It looks at how far nationalist contexts informed each gendered emotional community at a time when British imperial networks were under extreme duress. The book presents a unique history of gender and shame which demonstrates just how versatile and ever-present this social emotion was in the feminist politics of the British Empire in the early decades of the twentieth century. It employs a fascinating new thematic lens to histories of anti-feminist/feminist entanglements by tracing national and transnational uses of emotions by women to police their own political communities. It also challenges the common notion that shame had little place in a modernizing world by revealing how far groups of patriotic womanhood, globally, deployed shame to combat the effects of feminist activism.

A History of Polish Theatre

Poland is celebrated internationally for its rich and varied performance traditions and theatre histories. This groundbreaking volume is the first in English to engage with these topics across an ambitious scope, incorporating Staropolska, the Polish-Lithuanian Commonwealth, the Enlightenment and Romanticism within its broad ambit. The book also discusses theatre cultures under socialism, the emergence of canonical practitioners and training methods, the development of dramaturgical forms and stage aesthetics and the political transformations attending the ends of the First and Second World Wars. Subjects of far-reaching transnational attention such as Jerzy Grotowski and Tadeusz Kantor are contextualised alongside theatre makers and practices that have gone largely unrecognized by international readers, while the participation of ethnic minorities in the production of national culture is given fresh attention. The essays in this collection theorise broad historical trends, movements, and case studies that extend the discursive limits of Polish national and cultural identity.

Pussy Riot

Both more and less than a band, Pussy Riot is continually misunderstood by the Western media. This book sets the record straight. After their scandalous performance of an anti-Putin protest song in Moscow's Cathedral of Christ the Savior and the imprisonment of two of its members, the punk feminist art collective known as Pussy Riot became an international phenomenon. But, what, exactly, is Pussy Riot, and what are they trying to achieve? The award-winning author Eliot Borenstein explores the movement's explosive history and takes you beyond the hype.

Rewriting Capitalism

In this ground-breaking book, Beth Holmgren examines how—in turn-of-the-century Russia and its subject, the Kingdom of Poland—capitalism affected the elitist culture of literature, publishing, book markets, and readership. Rewriting Capitalism considers how both “serious” writers and producers of consumer culture coped with the drastic power shift from “serious” literature to market-driven literature.

Swallowing Mercury

Viola lives in a close-knit agricultural community. Viola has a black cat called Blackie. Viola's father was a deserter but now he is a taxidermist. Viola's mother tells her that killing spiders brings on storms. Viola must never enter the seamstress's 'secret' room. Viola collects matchbox labels. Viola is a good Catholic girl brought up with fables and nurtured on superstition. Viola lives in a Poland that is both very recent and lost in time. Swallowing Mercury is about the ordinary passing of years filled with extraordinary days. In vivid prose filled with texture, colour and sound, it describes the adult world encroaching on the child's. From childhood to adolescence, Viola dances to the strange music of her own imagination.

A Companion to Contemporary Britain 1939 - 2000

A Companion to Contemporary Britain covers the key themes and debates of 20th-century history from the outbreak of the Second World War to the end of the century. Assesses the impact of the Second World War Looks at Britain's role in the wider world, including the legacy of Empire, Britain's 'special relationship' with the United States, and integration with continental Europe Explores cultural issues, such as class consciousness, immigration and race relations, changing gender roles, and the impact of the mass media Covers domestic politics and the economy Introduces the varied perspectives dominating historical writing on this period Identifies the key issues which are likely to fuel future debate

Radicalizing Care

Critical theoretical essays, case studies, and manifestos offer insights from diverse contexts and geographies of feminist and queer care ethics. What happens when feminist and queer care ethics are put into curating practice? What happens when the notion of care based on the politics of relatedness, interdependence, reciprocity, and response-ability informs the practices of curating? Delivered through critical theoretical essays, practice-informed case studies, and manifestos, the essays in this book offer insights from diverse contexts and geographies. These texts examine a year-long program at Schwules Museum Berlin focused on the perspectives of women, lesbian, inter, non-binary and trans people at Schwules Museum Berlin; the formation of the Queer Trans Intersex People of Colour Narratives Collective in Brighton; Métis Kitchen Table Talks, organized around indigenous knowledge practices in Canada; complex navigations of motherhood and censorship in China; the rethinking of institutions together with First Nations artists in Melbourne; the reanimation of collectivity in immigrant and diasporic contexts in welfare state spaces in Vienna and Stockholm; struggles against Japanese vagina censorship; and an imagined museum of care for Rojava. Strategies include crippling and decolonizing as well as emergent forms of digital caring labor, including curating, hacking, and organizing online drag parties for pandemic times. Contributors Nataša Bachelez-Petrešin, Edna Bonhomme, Birgit Bosold, Imayna Caceres, Pêdra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Hofmann, Hana Jane ková, Agnieszka Habraschka and Mia von Matt, Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes, Elizaveta Mhaili, Jelena Mici, Carlota Mir, Fabio Otti, Ven Paldano, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican, Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

Striking a Balance

This text presents documents drawn from the artistic archives of Eastern and Central Europe during the second half of the 20th century.

Primary Documents

Discursive practices during war polarize and politicize gender: they normally require men to fulfill a single, overriding task—destroy the enemy—but impose a series of often contradictory expectations on women. The essays in the book establish links between political ideology, history, psychology, cultural studies, cinema, literature, and gender studies and addresses questions such as— what is the role of women in war or military conflicts beyond the well-studied victimization? Can the often contradictory expectations of women and their traditional roles be (re)thought and (re)constructed? How do cultural representations of women during war times reveal conflicting desires and poke holes in the ideological apparatus of the state and society?

Embracing Arms

The “important . . . meticulously researched” prize-winning biography of the pre-eminent Polish star of the nineteenth century global stage (CosmopolinReview.com). In reintroducing “a little-remembered actress to a new American audience” biographer Beth Holgram delivers a revelatory portrait of Helena Modjeska—from unparalleled European success to her reign as the most acclaimed, and most recognized female celebrity in the late nineteenth-century United States. In 1876, Poland’s leading actress, Helena Modrzejewska, accompanied by her husband, the self-stylized Count Bozente, emigrated to southern California to give up her career and establish a utopian commune. In light of its failings, it hardly fulfilled the real dreams of Madame Helena. Within a year, she changed her surname to Modjeska, and made her American debut at San Francisco’s California Theatre. Godmother to Ethel Barrymore, and sharing the Shakespearian stage with such luminaries as Otis Skinner, Edwin Booth, and Maurice Barrymore, Helena Modjeska became the leading star in the United States, where she reigned for the next thirty years. In this “Impressive . . . achievement,” Holmgren traces Modjeska’s fabulous life and career from her illegitimate birth in Krakow, to her successive reinventions of herself as a trans-continental diva, and finally to her enduring legacy (Women’s Review of Books). All in all, Starring Madame Modjeska “makes for great drama” (NewPages.com).

Starring Madame Modjeska

First published in Russia in 1992, *The Time: Night* is a darkly humorous depiction of the Soviet utopia’s underbelly by one of the most brilliant stylists in contemporary Russian literature. Anna Andrianova is a trite poet and disastrous parent. Heading a household dominated by women, she can cling to the myth of the all-powerful yet suffering Russian matriarch. Challenging that myth is her headstrong daughter Alyona, a woman with appalling judgment and several illegitimate children, who both needs Anna and hates her.

The Time--night

Photography possesses a powerful ability to bear witness, aid remembrance, shape, and even alter recollection. In *Beyond Memory: Soviet Nonconformist Photography and Photo-Related Works of Art*, the general editor, Diane Neumaier, and twenty-three contributors offer a rigorous examination of the medium’s role in late Soviet unofficial art. Focusing on the period between the mid-1950s and the late 1980s, they explore artists’ unusually inventive and resourceful uses of photography within a highly developed Soviet dissident culture. During this time, lack of high-quality photographic materials, complimented by tremendous creative impulses, prompted artists to explore experimental photo-processes such as camera and darkroom manipulations, photomontage, and hand-coloring. Photography also took on a provocative array of forms including photo installation, artist-made samizdat (self-published) books, photo-realist painting, and many other surprising applications of the flexible medium. *Beyond Memory* shows how innovative conceptual moves and approaches to form and content-echoes of Soviet society’s coded communication and a Russian sense of absurdity—were common in the Soviet cultural underground. Collectively, the works in this anthology demonstrate how late-Soviet artists employed irony and invention to make positive use of difficult circumstances. In the process, the volume illuminates the multiple characters of photography itself and highlights the leading role that the medium has come to play in the international art world today. *Beyond Memory* stands on its own as a rigorous examination of photography’s place in late Soviet unofficial art, while also serving as a supplement to the traveling exhibition of the same title.

Beyond Memory

One of the founders of the posthumanities, Donna J. Haraway is professor in the History of Consciousness program at the University of California, Santa Cruz. Author of many books and widely read essays, including the now-classic essay “The Cyborg Manifesto,” she received the J.D. Bernal Prize in 2000, a lifetime achievement award from the Society for Social Studies in Science. Thyrza Nicholas Goodeve is a professor of Art History at the School of Visual Arts.

Modest_Witness@Second_Millennium. FemaleMan_Meets_OncoMouse

Journalists face constant intimidation. Whether it takes the extreme form of beheadings, death threats, government censorship or simply political correctness—it casts a shadow over their ability to tell a story. When the Danish newspaper *Jyllands-Posten* published the cartoons of the prophet Muhammad nine years ago, Denmark found itself at the center of a global battle about the freedom of speech. The paper’s culture editor, Flemming Rose, defended the decision to print the 12 drawings, and he

quickly came to play a central part in the debate about the limitations to freedom of speech in the 21st century. In *The Tyranny of Silence*, Flemming Rose writes about the people and experiences that have influenced his understanding of the crisis, including meetings with dissidents from the former Soviet Union and ex-Muslims living in Europe. He provides a personal account of an event that has shaped the debate about what it means to be a citizen in a democracy and how to coexist in a world that is increasingly multicultural, multireligious, and multiethnic.

The Tyranny of Silence

In *Literature and the Politics of Post-Victorian Decadence*, Kristin Mahoney argues that the early twentieth century was a period in which the specters of the *fin de siècle* exercised a remarkable draw on the modern cultural imagination and troubled emergent avant-gardistes. These authors and artists refused to assimilate to the aesthetic and political ethos of the era, representing themselves instead as time travelers from the previous century for whom twentieth-century modernity was both baffling and disappointing. However, they did not turn entirely from the modern moment, but rather relied on decadent strategies to participate in conversations concerning the most highly-vexed issues of the period including war, the rise of the Labour Party, the question of women's sexual freedom, and changing conceptions of sexual and gender identities.

Literature and the Politics of Post-Victorian Decadence

Journalists and policy-makers in the West have often assumed that the religious and ethno-national heterogeneity of the Balkans is the underlying reason for the numerous problems the area has faced throughout the twentieth century. The multiple and turbulent political transitions in the area, the dynamics of the interaction between Christianity and Islam, the contradictory and constantly shifting nationality policies, and the fluctuating identities of the diverse populations continue to be seen as major challenges to the stability of the region. By exploring the development of intricate religious, linguistic, and national dynamics in a variety of case studies throughout the Balkans, this volume demonstrates the existence of alternatives and challenges to nationalism in the area. The authors analyze a variety of national, non-national, and anti-national(ist) encounters in four areas: Bosnia, Bulgaria, Macedonia, and Albania—traditionally seen as “hot-beds” of nationalist agitation and tension resulting from their populations’ religious or ethno-national diversity. In their entirety, the contributions in this volume chart a more complex picture of the national dynamics. The authors recognize the existence of national tensions both in historical perspective and in contemporary times, but also suggest the possibility of different paths to the nation that did not involve violence but allowed for national accommodation and reconciliation.

Beyond Mosque, Church, and State

This wide-ranging collection investigates the father/son dynamic in post-Stalinist Soviet cinema and its Russian successor. Contributors analyze complex patterns of identification, disavowal, and displacement in films by such diverse directors as Khutsiev, Motyl', Tarkovsky, Balabanov, Sokurov, Todorovskii, Mashkov, and Bekmambetov. Several chapters focus on the difficulties of fulfilling the paternal function, while others show how vertical and horizontal male bonds are repeatedly strained by the pressure of redefining an embattled masculinity in a shifting political landscape.

Cinepaternity

Evil is not confined to war or to circumstances in which people are acting under extreme duress. Today it more frequently reveals itself in the everyday insensitivity to the suffering of others, in the inability or refusal to understand them and in the casual turning away of one's ethical gaze. Evil and moral blindness lurk in what we take as normality and in the triviality and banality of everyday life, and not just in the abnormal and exceptional cases. The distinctive kind of moral blindness that characterizes our societies is brilliantly analysed by Zygmunt Bauman and Leonidas Donskis through the concept of *adiaphora*: the placing of certain acts or categories of human beings outside of the universe of moral obligations and evaluations. *Adiaphora* implies an attitude of indifference to what is happening in the world – a moral numbness. In a life where rhythms are dictated by ratings wars and box-office returns, where people are preoccupied with the latest gadgets and forms of gossip, in our ‘hurried life’ where attention rarely has time to settle on any issue of importance, we are at serious risk of losing our sensitivity to the plight of the other. Only celebrities or media stars can expect to be noticed in a society stuffed with sensational, valueless information. This probing inquiry into the fate of our moral

sensibilities will be of great interest to anyone concerned with the most profound changes that are silently shaping the lives of everyone in our contemporary liquid-modern world.

Moral Blindness

As millions of women and girls left country towns to generate Korea's manufacturing boom, the factory girl emerged as an archetypal figure in twentieth-century popular culture. This book explores the factory girl in Korean literature from the 1920s to the 1990s, showing the complex ways in which she has embodied the sexual and class violence of industrial life.

Factory Girl Literature

An introduction to the science of neuroplasticity recounts the case stories of patients with mental limitations or brain damage whose seemingly unalterable conditions were improved through treatments that involved the thought re-alteration of brain structure.

The Brain That Changes Itself

Examining performers from the ancient Mediterranean world to the modern Islamic Middle East, including India and Pakistan, Shay explores the careers, artistic performances, and legacies of these individuals who were forced to produce entertainment and art for, and have sex with, any and all patrons.

The Dangerous Lives of Public Performers

This pioneering book is the first to present the postwar phenomenon of the New York Group of Ukrainian émigré poets as a case study for exploring cultural and aesthetic ramifications of exile. It focuses on the poets' diasporic and transnational connections both with their country of origin and their adopted homelands, underscoring the group's role in the shaping of the cultural and literary image of Ukraine abroad. Displacements, forced or voluntary, engender states of alterity, states of living in-between, living in the interstices of different cultures and different linguistic realities. The poetry of the founding members of the New York Group reflects these states admirably. The poets accepted their exilic condition with no grudges and nurtured the link with their homeland via texts written in the mother tongue. This account of the group's output and legacy will appeal to all those eager to explore the poetry of East European nations and to those interested in larger cultural contexts for the development of European modernisms.

Literature, Exile, Alterity

Russian cinema's re-imagining of the West in the post-Soviet present.

Pride and Panic

We live in a visual age. Images and visual artefacts shape international events and our understanding of them. Photographs, film and television influence how we view and approach phenomena as diverse as war, diplomacy, financial crises and election campaigns. Other visual fields, from art and cartoons to maps, monuments and videogames, frame how politics is perceived and enacted. Drones, satellites and surveillance cameras watch us around the clock and deliver images that are then put to political use. Add to this that new technologies now allow for a rapid distribution of still and moving images around the world. Digital media platforms, such as Twitter, YouTube, Facebook and Instagram, play an important role across the political spectrum, from terrorist recruitment drives to social justice campaigns. This book offers the first comprehensive engagement with visual global politics. Written by leading experts in numerous scholarly disciplines and presented in accessible and engaging language, *Visual Global Politics* is a one-stop source for students, scholars and practitioners interested in understanding the crucial and persistent role of images in today's world.

Visual Global Politics

Is Vladimir Putin macho, or is he a "fag"? *Sex, Politics, and Putin* investigates how gender stereotypes and sexualization have been used as tools of political legitimation in contemporary Russia. Despite their enmity, regime allies and detractors alike have wielded traditional concepts of masculinity, femininity, and homophobia as a means of symbolic endorsement or disparagement of political leaders and

policies. By repeatedly using machismo as a means of legitimation, Putin's regime (unlike that of Gorbachev or Yeltsin) opened the door to the concerted use of gendered rhetoric and imagery as a means to challenge regime authority. *Sex, Politics, and Putin* analyzes the political uses of gender norms and sexualization in Russia through three case studies: pro- and anti-regime groups' activism aimed at supporting or undermining the political leaders on their respective sides; activism regarding military conscription and patriotism; and feminist activism. Arguing that gender norms are most easily invoked as tools of authority-building when there exists widespread popular acceptance of misogyny and homophobia, Sperling also examines the ways in which sexism and homophobia are reflected in Russia's public sphere.

Sex, Politics, and Putin

Obsessive-compulsive disorder (OCD) affects one person in 40 and can cause great suffering. This volume provides the first comprehensive summary of our understanding of this enigmatic condition, summarizing current work ranging from genetics and neurobiology through cognitive psychology, treatment, personal experiences, and societal implications

Obsessive-Compulsive Disorder