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Autore	Borenstein Eliot <1966->
Titolo	Overkill [[electronic resource]] : sex and violence in contemporary Russian popular culture // Eliot Borenstein
Pubbl/distr/stampa	Ithaca, : Cornell University Press, 2008
ISBN	0-8014-6345-9
Descrizione fisica	1 online resource (285 p.)
Collana	Culture and society after socialism
Disciplina	306.70947/090511
Soggetti	Popular culture - Russia (Federation) Sex in popular culture - Russia (Federation) Violence in popular culture - Russia (Federation) Sex in mass media Violence in mass media Popular literature - Russia (Federation) - History and criticism Post-communism - Social aspects - Russia (Federation) Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	About that : sex and its metaphors -- Stripping the nation bare : pornography as politics -- Pimping the motherland : Russia bought and sold -- To be continued : death and the art of serial storytelling -- Women who run with the wolves -- Men of action : heroic melodrama and the passion of Mad Dog -- Overkill : bespredel and gratuitous violence -- Conclusion : someone like Putin.
Sommario/riassunto	Perestroika and the end of the Soviet Union transformed every aspect of life in Russia, and as hope began to give way to pessimism, popular culture came to reflect the anxiety and despair felt by more and more Russians. Free from censorship for the first time in Russia's history, the popular culture industry (publishing, film, and television) began to disseminate works that featured increasingly explicit images and descriptions of sex and violence. In Overkill, Eliot Borenstein explores this lurid and often-disturbing cultural landscape in close, imaginative readings of such works as You're Just a Slut, My Dear! (Ty prosto shliukha, dorogaia!), a novel about sexual slavery and illegal organ

harvesting; the Nympho trilogy of books featuring a Chechen-fighting sex addict; and the Mad Dog and Antikiller series of books and films recounting, respectively, the exploits of the Russian Rambo and an assassin killing in the cause of justice. Borenstein argues that the popular cultural products consumed in the post-perestroika era were more than just diversions; they allowed Russians to indulge their despair over economic woes and everyday threats. At the same time, they built a notion of nationalism or heroism that could be maintained even under the most miserable of social conditions, when consumers felt most powerless. For Borenstein, the myriad depictions of deviance in pornographic and also crime fiction, with their patently excessive and appalling details of social and moral decay, represented the popular culture industry's response to the otherwise unimaginable scale of Russia's national collapse. "The full sense of collapse," he writes, "required a panoptic view that only the media and culture industry were eager to provide, amalgamating national collapse into one master narrative that would then be readily available to most individuals as a framework for understanding their own suffering and their own fears."
