

# Playing politics - Soviet sport diplomacy to 1992

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In other words, the extrovert was in conflict with the introvert: football versus ballet. Another Stockholm paper, Dagens Nyheter, welcomed back the Russians to the international circuit, decried any attempts at political point-scoring, commented on the briskness of the football, and advocated renewed commercial relations. Following the war, Zass joined a circus to perform feats of strength, touring internationally.

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He was honoured with a in a museum in , Russia.

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There have also been numerous efforts to analyse the role of sport in communist societies as well as considerable attention to 'workers' sports' in the 1920s and 1930s.

## Alexander Zass

This murkier metaphor raises the issue of conflicting strata of interpretation that can contribute greatly to an understanding of the cultural greys of a place like Stalinist Russia, and a composer like Dmitrii Shostakovich. The captain, his mind properly focused on the morality of labour and zonal marking, declines the invitation, and he and his team are promptly arrested on trumped up charges. It should be noted that information was unavailable for some international sports federations.

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Sports diplomacy in its many guises was a powerful tool for the Soviet Union, whether dressed up in its early, labour-international, Internationale knotted headscarf, or in its post-war, Olympian elite, Moscow 1980 suit jacket. Principal offices are located in Los Angeles, London, New Delhi, Singapore, Washington DC and Melbourne. But the introvert dimension of ballet in stolid, Stalinist Russia — the traditional rules of choreography, the received notions of grace, the sense of escapist thematicisation expressed by Ershov — was, as the press reactions above demonstrate, still very conservative.

A small but prolific group of French and German neo-Marxist historians and sociologists have argued that modern sports are a mirror image of capitalist institutions and are, therefore, inherently repressive.

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Article Type: Research Article DOI: Pages: 372—374 In: Canadian-American Slavic Studies In: Publisher: Brill Schöningh E-ISSN: 2210-2396 Print ISSN: 0090-8290 Subjects: , More than most Soviet artists, Shostakovich has been at the epicentre of a sometimes vituperative, often inane Cold War tug-of-war. In the centre, clutching his manuscripts and squinting through Bauhaus spectacles, is Dmitrii Shostakovich, coolly ardent football fan and self-conscious colossus of twentieth-century classical music.

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