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Autore	Burry Alexander
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Nota di contenuto	Frontmatter -- Contents -- List of Figures -- Notes on the Contributors -- Introduction: Filming Russian Classics—Challenges and Opportunities -- 1 Across the Russian Border -- 2 Dostoevskii's "White Nights": The Dreamer Goes Abroad -- 3 On Not Showing Dostoevskii's Work: Robert Bresson's Pickpocket -- 4 Stealing the Scene: Crime as Confession in Robert Bresson's Pickpocket -- 5 The Eye-deology of Trauma: Killing Anna Karenina Softly -- 6 "A Vicious Circle": Karen Shakhnazarov's Ward no. 6 -- 7 A Slap in the Face of American Taste: Transporting He Who Gets Slapped to American Audiences -- 8 Against Adaptation? The Strange Case of (Pod) Poruchik Kizhe -- 9 Chasing the Wealth: The Americanization of Il'f and Petrov's -- 10 Fassbinder's Nabokov—From Text to Action: Repressed Homosexuality, Provocative Jewishness, and Anti-German Sentiment -- 11 "The Soviet Abroad (That We Lost)": The Fate of Vasilii Aksenov's Cult Novel A Starry Ticket on Paper and on Screen -- Conclusion: Passport Control—Departing on a Cinematic Journey -- Bibliography -- Filmography -- Index

Sommario/riassunto

Applying the metaphor of the 'border crossing' from one temporal or spatial territory into another, *Border Crossing: Russian Literature into Film* examines the way classic Russian texts have been altered to suit new cinematic environments.
