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Autore	Dobrenko E. A (Evgenii Aleksandrovich)
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Sommario/riassunto	This book explores how Soviet film worked with time, the past, and memory. It looks at Stalinist cinema and its role in the production of history, the conversion of the present and experience into history, mechanisms of transfer, and what is located between history and the past. The representation of history is always the representation of power. The institution of legitimization and the mechanism for the production of identity, history is the past, constructed and served by the authorities who are attempting to curtail the experience by packaging it into a literary narrative and new visual im

