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Altri autori (Persone)	KaganovskyLilya SalazkinaMasha
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Nota di contenuto	From the history of graphic sound in the Soviet Union, or, Media without a medium / Nikolai Izvolov -- Silents, sound, and modernism in Dmitry Shostakovich's score to The new Babylon / Joan Titus -- To catch up and overtake Hollywood : early talking pictures in the Soviet Union / Valerie Pozner -- ARRK and the Soviet transition to sound / Natalie Ryabchikova -- Making sense without speech : the use of silence in early Soviet sound film / Emma Widdis -- The problem of heteroglossia in early Soviet sound cinema (1930-35) / Evgeny Margolit -- Challenging the voice of God in World War II-era Soviet documentaries / Jeremy Hicks -- Vocal changes : Marlon Brando, Innokenty Smoktunovsky, and the sound of the 1950's / Oksana Bulgakowa -- Listening to the inaudible foreign : simultaneous translators and Soviet experience of foreign cinema / Elena Razlogova -- Kinomuzyka : theorizing Soviet film music in the 1930's / Kevin Bartig -- Listening to Muzykalnaia istoriia (1940) / Anna Nisnevich -- The music of landscape : Eisenstein, Prokofiev, and the uses of music in Ivan the Terrible / Joan Neuberger -- The full illusion of reality : repentance, polystylism, and the late Soviet soundscape / Peter

Schmelz -- Russian rock on Soviet bones / Lilya Kaganovsky.

Sommario/riassunto

This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post-Soviet experience. Leading experts and emerging scholars from film studies, musicology, music theory, history, and cultural studies examine the importance of sound in Russian, Soviet, and post-Soviet cinema from a wide range of interdisciplinary perspectives. Addressing the little-known theoretical and artistic experimentation with sound in Soviet cinema,
