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Altri autori (Persone)	SalysRimgaila
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Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Preface / Salys, Rimgaila -- Acknowledgments -- Image Credits -- Part Four -- Cinema of the Thaw 1953-1967 / Prokhorov, Alexander -- The Cranes are Flying/Letiat zhuravli -- Introduction -- Reconfiguring the War and Family Tropes in Thaw-Era Homefront Melodrama / Prokhorov, Alexander -- Ballad of a Soldier/Ballada o soldate / Johnson, Vida -- Lenin's Guard/Zastava Il'icha / Prokhorov, Alexander -- Wings/Kryl'ia -- Introduction -- Flight Without Wings: The Subjectivity of a Female War Veteran in Larisa Shepit'ko's Wings / Mikhailova, Tatiana / Lipovetsky, Mark -- Commissar/Komissar -- Introduction -- Soviet Structuring Myths in The Commissar / Monastireva-Ansdell, Elena -- Part Five -- Cinema of Stagnation Late 1960s-1985 / Prokhorova, Elena -- The Diamond Arm/Brilliantovaia ruka / Prokhorov, Alexander -- White Sun of the Desert/Beloe solntse pustyni -- Introduction / Prokhorova, Elena -- We Have Been Sitting Here for a Long Time /

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Little Vera / Horton, Andrew / Brashinsky, Mikhail -- Burnt by the
Sun/Utomlennye solntsem -- Introduction -- Burnt by the Sun /
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Introduction -- Brother / Beumers, Birgit -- Russian Ark/Russkii
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dozor / Strukov, Vlad -- The Tuner/Nastroishchik / Condee, Nancy --
Ninth Company/Deviataia rota / Carleton, Gregory -- How I Ended This
Summer/Kak ia provel etim letom / Strukov, Vlad

Sommario/riassunto

This two-volume reader is intended to accompany undergraduate courses in the history of Russian cinema and Russian culture through film. Each volume consists of newly commissioned essays, excerpts from English language criticism and translations of Russian language essays on subtitled films which are widely taught in American and British courses on Russian film and culture. The arrangement is chronological: Volume one covers twelve films from the beginning of Russian film through the Stalin era; volume two covers twenty films from the Thaw era to the present. General introductions to each period of film history (Early Russian Cinema, Soviet Silent Cinema, Stalinist Cinema, Cinema of the Thaw, Cinema of Stagnation, Perestroika and Post-Soviet Cinema) outline its cinematic significance and provide historical context for the non-specialist reader. Essays are accompanied by suggestions for further reading. The reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian Studies curriculum by incorporating film courses or culture courses with cinematic material. Volumes one and two may be ordered separately to accommodate the timeframe and contents of courses. Volume one films: Sten'ka Razin, The Cameraman's Revenge, The Merchant Bashkirov's Daughter, Child of the Big City, The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks, Battleship Potemkin, Bed and Sofa, Man with a Movie Camera, Earth, Chapaev, Circus, Ivan the Terrible, Parts I and II. Volume two films: The Cranes are Flying, Ballad of a Soldier, Lenin's Guard, Wings, Commissar, The Diamond Arm, White Sun of the Desert, Solaris, Stalker, Moscow Does Not Believe in Tears, Repentance, Little Vera, Burnt by the Sun, Brother, Russian Ark, The Return, Night Watch, The Tuner, Ninth Company, How I Ended This Summer. Contributors: Birgit Beumers, Robert Bird, David Bordwell, Mikhail Brashinsky, Oksana Bulgakova, Gregory Carlson, Nancy Condee, Julian Graffy, Jeremy Hicks, Andrew Horton, Steven Hutchings, Vida Johnson, Lilya Kaganovsky, Vance Kepley, Jr., Susan Larsen, Mark Lipovetsky, Tatiana Mikhailova, Elena Monastireva-Ansdell, Joan Neuberger, Vlada Petri, Graham Petrie, Alexander Prokhorov, Elena Prokhorova, Rimgaila Salys, Elena Stishova, Vlad Strukov, Yuri Tsivian, Meghan Vicks, Josephine Woll, Denise J. Youngblood
