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Nota di contenuto	Frontmatter -- Contents -- Preface -- Introduction. Russian Cinema in the Era of Globalization / Strukov, Vlad -- Dead Man's Bluff / Prokhorov, Aleksandr -- The Sun / Youngblood, Denise J. -- Cargo 200 / Anemone, Anthony -- Mermaid / Goscilo, Helena -- Hipsters / Salys, Rimgaila -- Silent Souls -- Imaginary Documents: Inventing Traditions in Aleksei Fedorchenko's Cinema / Oushakine, Serguei Alex. -- The Smoke of the Fatherland: Body as Territory, Sexuality as Identity in Silent Souls / Mikhailova, Tatiana -- My Joy / Wilmes, Justin -- Elena -- The Films of Andrei Zviagintsev: An Unblinking Chronicle of Family Crisis and Human Frailty / Graffy, Julian -- Crime without Punishment? Andrei Zviagintsev's Elena between Art Cinema and Social Drama / Prokhorova, Elena -- The Target / Kukulín, Ilya -- The Horde / Roberts, Tom -- Short Stories -- Lost in Translation / Lipovetsky, Mark -- Tell Me What You Know about Russia? / Nemchenko, Liliia -- Legend No. 17 / Dolgopólov, Greg -- Hard to Be a God -- God Complex / Dolin, Anton -- Aleksei German. From Realism to Modernism / Stishova, Elena -- Leviathan / Graffy, Julian -- The Land of Oz / Nemchenko, Liliia -- My Good Hans / Norris, Stephen M. -- Paradise / Hicks, Jeremy -- Contributors -- Index
Sommario/riassunto	The early years of the twenty-first century have been an exciting transitional period in Russian cinema, as the industry recovered from the crises of the late 1990s and again stepped onto the global stage. During these years four generations, from the late Soviet directors

through post-Soviet and New Russian filmmakers to the Russian millennials, have worked in varying visual styles and with diverse narrative strategies, while searching for a new cinematic language. Financing and distribution models have evolved, along with conservative politics driving Ministry of Culture regulation. This reader is intended both for contemporary Russian cinema courses and for modern Russian culture courses that emphasize film. It does not attempt to establish a canon for the period but seeks to provide undergraduate students with an introduction to significant Russian films released between 2005 and 2016 that are also available with English subtitles. The twenty-one essays on individual films provide background information on directors' careers, detailed analyses of selected films, along with suggested further readings both in English and Russian.

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