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Titolo	Cinepaternity [[electronic resource]] : Fathers and Sons in Soviet and Post-Soviet Film // edited by Helena Goscilo & Yana Hashamova
Pubbl/distr/stampa	Bloomington, : Indiana University Press, c2010
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Descrizione fisica	1 online resource (344 p.)
Altri autori (Persone)	HashamovaYana GosciloHelena <1945->
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Soggetti	Motion pictures - Russia (Federation) - History - 20th century Fathers and sons in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references, filmographies, and index.
Nota di contenuto	Introduction: cine paternity: the psyche and its heritage -- Thaw, stagnation, Perestroika. The myth of the "great family" in Marlen Khutsiev's Lenin's guard and Mark Osep'ian's Three days of Viktor Chernyshev / Alexander Prokhorov -- Mending the rupture: the war trope and the return of the imperial father in 1970's cinema / Elena Prokhorova -- Models of male kinship in Perestroika cinema / Seth Graham -- War in the post-Soviet dialogue with paternity. The fathers' war through the sons' lens / Tatiana Smorodinskaya -- War as the family value: failing fathers and monstrous sons in My stepbrother Frankenstein / Mark Lipovetsky -- A surplus of surrogates: Mashkov's Fathers / Helena Goscilo -- Reconceiving filial bonds. Resurrected fathers and resuscitated sons: homosocial fantasies in The return and Koktebel / Yana Hashamova -- The forces of kinship: Timur Bekmambetov's Night watch cinematic trilogy / Vlad Strukov -- Fathers, sons, and brothers: redeeming patriarchal authority in The brigade / Brian James Baer -- Auteurs and the psychological/philosophical. Fraught filiation: Andrei Tarkovsky's Transformations of personal trauma / Helena Goscilo -- Vision and blindness in Sokurov's Father and son / Jose Alaniz.
Sommario/riassunto	This wide-ranging collection investigates the father/son dynamic in

post-Stalinist Soviet cinema and its Russian successor. Contributors analyze complex patterns of identification, disavowal, and displacement in films by such diverse directors as Khutsiev, Motyl', Tarkovsky, Balabanov, Sokurov, Todorovskii, Mashkov, and Bekmambetov. Several chapters focus on the difficulties of fulfilling the paternal function, while others show how vertical and horizontal male bonds are repeatedly strained by the.
