

1. Record Nr.	UNISA996465265503316
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Titolo	Border crossing : Russian literature into film // edited by Alexander Burry and Frederick H. White [[electronic resource]]
Pubbl/distr/stampa	Edinburgh : , : Edinburgh University Press, , 2016
ISBN	1-4744-2591-7 1-4744-1845-7 1-4744-1143-6
Descrizione fisica	1 online resource (xi, 298 pages) : digital, PDF file(s)
Disciplina	791.4360947
Soggetti	Russian literature Film adaptations - Russia Emigration and immigration in literature Emigration and immigration in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 29 Sep 2017).
Nota di bibliografia	Includes bibliographical references (pages 265-280), filmography (pages 281-287) and index.
Nota di contenuto	Frontmatter -- Contents -- List of Figures -- Notes on the Contributors -- Introduction: Filming Russian Classics—Challenges and Opportunities -- 1 Across the Russian Border -- 2 Dostoevskii's "White Nights": The Dreamer Goes Abroad -- 3 On Not Showing Dostoevskii's Work: Robert Bresson's Pickpocket -- 4 Stealing the Scene: Crime as Confession in Robert Bresson's Pickpocket -- 5 The Eye-deology of Trauma: Killing Anna Karenina Softly -- 6 "A Vicious Circle": Karen Shakhnazarov's Ward no. 6 -- 7 A Slap in the Face of American Taste: Transporting He Who Gets Slapped to American Audiences -- 8 Against Adaptation? The Strange Case of (Pod) Poruchik Kizhe -- 9 Chasing the Wealth: The Americanization of Il'f and Petrov's -- 10 Fassbinder's Nabokov—From Text to Action: Repressed Homosexuality, Provocative Jewishness, and Anti-German Sentiment -- 11 "The Soviet Abroad (That We Lost)": The Fate of Vasili Akse'nov's Cult Novel A Starry Ticket on Paper and on Screen -- Conclusion: Passport Control—Departing on a Cinematic Journey -- Bibliography -- Filmography -- Index
Sommario/riassunto	Applying the metaphor of the 'border crossing' from one temporal or

spatial territory into another, *Border Crossing: Russian Literature into Film* examines the way classic Russian texts have been altered to suit new cinematic environments.
