The Filmmaker's Philosopher

Merab Mamardashvili and Russian Cinema

Alyssa DeBlasio

EDINBURGH University Press

Contents

-

List of Figures Acknowledgments Note on Transliteration and Translation		vi vii ix			
				Introduction: The Freest Man in the USSR	1
			1.	Alexander Sokurov's Demoted (1980): Consciousness as	
Celebration	30				
2.	Ivan Dykhovichnyi's The Black Monk (1988): Madness,				
	Chekhov, and the Chimera of Idleness	57			
3.	Dmitry Mamuliya's Another Sky (2010): The Language of				
	Consciousness	78			
4.	Alexei Balabanov's The Castle (1994) and Me Too (2012):				
	Kafka, the Absurd, and the Death of Form	100			
5.	Alexander Zeldovich's Target (2011): Tolstoy and				
	Mamardashvili on the Infinite and the Earthly	124			
6.	Vadim Abdrashitov and Alexander Mindadze's The Train				
	Stopped (1982): Film as a Metaphor for Consciousness	147			
	Conclusion: Andrey Zvyagintsev's Loveless (2017): The				
	Philosophical Image and the Possibilities of Film	160			
	T mosophical mage and the rossionities of T mit	100			
Ap	Appendix				
Bibliography		181			
Index		196			