CONTENTS

List of Figures vii
Notes on Contributors ix
Acknowledgements xii

Introduction: On the Text–Film Relationship – The Question of Apt and Inapt Adaptations 1
Alexandra Smith and Olga Sobolev

PART ONE  GONCHAROV AND TURGENEV: ADAPTATION AS NOSTALGIA

1. The Politics of Nostalgia: Ivan Goncharov’s Oblomov and Nikita Mikhalkov’s Film Adaptation 31
Henrietta Mondry

2. Adapting Turgenev’s Novel as a Pastorale: Avdotya Smirnova’s Fathers and Sons 52
Alexandra Smith

PART TWO  REIMAGINING DOSTOEVSKY

3. Dostoevsky and Bresson: From ‘A Meek Creature’ to Une femme douce 79
Olga Peters Hasty
CONTENTS

4. Funny and Frightening: Dostoyevsky’s *The Double* in Richard Ayoade’s Interpretation
   Tine Roesen 100

PART THREE COLLABORATING WITH CHEKHOV

5. ‘The Paths I Have Established . . .’: Chekhov on the Russian and American Screen
   Radislav Lapushin 123

6. Louis Malle and *Uncle Vanya*
   Angus Wrenn 144

7. Reinventing Chekhov for the American Screen: Michael Mayer’s *The Seagull*
   Olga Partan 165

PART FOUR ENGAGING WITH TOLSTOY

8. Thanatophobia on the Soviet Screen: Tolstoy’s *Death of Ivan Il’ich* and Aleksandr Kaidanovsky’s *A Simple Death*
   Otto Boele 183

9. Forged Network Narratives: Tolstoy’s *The Forged Coupon* and a Cycle of Adaptations in World Cinema
   Greg Dolgopolov 205

10. *War and Peace*: A New Visual Dimension
    Olga Sobolev 226

Index 248