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***The Trauma of Soviet Experience in Russian Feature Films  
after 1991***

The problems presented in the dissertation are: the trauma of Soviet experience, postdependency of Russian society and culture on the Soviet past, and the modes of their representation in feature films produced in the Russian Federation after 1991. The methodology is rooted in Trauma Studies, Memory Studies and psychoanalysis.

The first part of the dissertation is devoted to the analysis of historical films, which were supposed to locate traumas in the history of the USSR and start the working through process by creating coherent narratives about the past. Movies are divided into two groups: accounts of traumatic events and stories about traumatic experience. The originality of each work's aesthetics is particularly emphasized.

The topic of the second part of the dissertation is the representation of post-memory and postdependency of Russian society on the trauma of the Soviet experience. Two main analytical chapters are dedicated to the interpretation of *Cargo 200* (*Gruz 200*, 2007, dir. A. Balabanov) and its reception, which is recognized as a symptom of Russian's melancholical attachment to the Soviet past.

Since the aim of the dissertation is, in fact, to describe the collective identity of contemporary Russian society and outline its relationship with the Soviet heritage, the philosophical and sociological background of the film analysis is provided by theories and findings of sociologists and historians from the Levada Centre and 'Memorial'.

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