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Abstract

Aim of this contribution is to try to understand the enigma of the suspension (that is a main feature of a work of art) from an analysis of the film «Stalker» by A. Tarkovsky. This film is interpreted in a historical perspective, considering a particular aspect of Russian culture between 19th and 20th century: the theme of the mediumistic powers and the ghastliness into the reflection and debate of Russian scientific community.

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