

Read Online Gorkys Philistines In A New Version

Gorkys Philistines In A New Version

Stanislavsky's system of actor-training has revolutionised modern theatre practice, and he is widely recognised to be one of the great cultural innovators of the twentieth century. The Routledge Companion to Stanislavsky is an essential book for students and scholars alike, providing the first overview of the field for the 21st century. An important feature of this book is the balance between Stanislavsky's theory and practice, as international contributors present scholarly

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and artistic interpretations of his work. With chapters including academic essays and personal narratives, the Companion is divided into four clear parts, exploring Stanislavsky on stage, as an acting teacher, as a theorist and finally as a theatre practitioner. Bringing together a dazzling selection of original scholarship, notable contributions include: Anatoly Smeliansky on Stanislavsky's letters William D. Gunn on staging ideology at the Moscow Art Theatre Sharon Marie Carnicke and David Rosen on opera Rosemary Malague on the feminist perspective of new

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translations W.B. Worthen on
cognitive science Julia
Listengarten on the avant-garde
David Krasner on the System in
America and Dennis Beck on
Stanislavsky's legacy in non-
realistic theatre R. Andrew White
is Associate Professor of Theatre
at Valparaiso University, where
he annually directs productions.
He has an MFA in Acting from
Carnegie Mellon University and
the Moscow Art Theatre School,
and has worked as an actor at a
variety of theatres in the United
States. In addition, his
scholarship has appeared in
edited works published by
Routledge and Palgrave

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Macmillan, as well as in top American journals including Theatre Survey, TDR/The Drama Review, and New England Theatre Journal.

An athlete becomes a movie star; a waiter rises to manage a chain of nightclubs; a movie scenarist takes to writing restaurant reviews. Intrepid women hunt bears, drive in automobile races, and fly, first in balloons and then in airplanes. Sensational crimes jump from city streets onto the screen almost before the pistols have had a chance to cool. Paris in the Twenties? Fitzgerald's New York? Early Hollywood? No,

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tsarist Russia in the last decades before the Revolution. In *Russia at Play*, Louise McReynolds recreates a vibrant, rapidly changing culture in rich detail. Her account encompasses the "legitimate" stage, vaudeville, nightclubs, restaurants, sports, tourism, and the silent movie industry. McReynolds reveals a pluralist and dynamic society, and shows how the new icons of mass culture affected the subsequent gendering of identities. The rapid industrialization and urbanization of the late tsarist period spawned dramatic social changes—an urban middle class and a

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voracious consumer culture demanded new forms of entertainment. The result was the rapid incursion of commercial values into the arts and the athletic field and unprecedented degrees of social interaction in the new nightclubs, vaudeville houses, and cheap movie houses. Traditional rules of social conduct shifted to greater self-fulfillment and self-expression, values associated with the individualism and consumerism of liberal capitalism. Leisure-time activities, McReynolds finds, allowed Russians who partook of them to recreate themselves, to

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develop a modern identity that allowed for different senses of the self depending on the circumstances. The society that spawned these impulses would disappear in Russia for decades under the combined blows of revolution, civil war, and collectivization, but questions of personal identity are again high on the agenda as Russia makes the transition from a collectivist society to one in which the dominant ethos remains undefined.

Four key new translations of plays (including three previously unpublished works) written at the turn of the 20th century, charting

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the descent of Russia into revolution Hailed by Chekhov as the voice of his time, Gorky's four plays offer a panoramic view of Russia in the throes of revolution. **THE ZYKOV** is set shortly before the Bolshevik Revolution of October 1917. Antipa Zykov is a merchant adventurer. His young wife, Pavla is an unworldly convent-bred girl, too weak to realise these ideals in her stormy marriage. **EGOR BULYCHOV** is set on the eve of revolution as the rich businessman of the title is given power, after the Tsar's abdication. But the songs of the demonstrating crowds outside

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his window show that his days are numbered. Subtitled 'The Mother' and hugely controversial at the time of its first production VASSA ZHELEZNOVA, is a tragic portrait of a woman with an iron will determined to root out the corruption in her family in order to keep control of the family business. Written during his most religious phase, THE LAST ONES is about a corrupt police chief and his family who face death at the hands of revolutionaries as he tries to fight back by lynching a young man. The Murder of Maxim Gorky From Nietzsche to Stalinism Revenge of the Philistines

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Political Censorship of the
Theater in Nineteenth-Century
Europe

Murals Without Walls

The Commedia Dell'Arte and the
Modern Imagination

This book studies the world of the Soviet consumer and the specific problems, which arose both for the consumer and the Soviet state in a command economy of chronic shortages. It concentrates on the latter half of the Soviet period, but also the longue durée of Russian consumerism is discussed.

Contents: Russian Drama before the Revolution; Soviet Drama 1917-1921; The Civil War in Soviet Drama;

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Bulgakov's ^{^R} The White Guard and Flight; Satirical Comedy and Melodrama; The Plays of Nikolay Erdman; Mayakovsky's The Bedbug and The Bathhouse; Indirect Social Comment; Towards Socialist Realism

Maxim Gorky was dubbed the father of socialist realism in the Soviet period, but he had forged his career as an internationally known novelist and dramatist some three or more decades earlier. Posing questions that Soviet critics found difficult to confront, the author examines the effects of exile and religion on the content and form of the plays as well as the role

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played by women, and the personal and political implications of motherhood. All sixteen of Gorky's published plays are covered, and the book explores whether this body of work has themes and styles to unify it. While conflict is central to the core political themes and also infiltrates many aspects of the dramatic style (cartoonish and grotesque), other less expected themes and styles emerge. Viewing the post-revolutionary plays as a development of earlier work leads to a question rarely posed: are the plays written by Gorky in the process of defining the new

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Party-inspired socialist realism in fact less about socialist realist issues of conformity, and more about Gorky's own painful life experience? And what is equally under the microscope is a search for the monumental style frequently associated with socialist realist theatre: the proposed origins of the spatial grandeur in Gorky's plays come as a surprise.

Communism and Consumerism
A Guide to Russian Literature
Arshile Gorky
Leisure Activities at the End of the Tsarist Era
His Life and Work
The New Republic

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From Tolstoy to Lenin, from Diaghilev to Stalin, The Empire Must Die is a tragedy of operatic proportions with a cast of characters that ranges from the exotic to utterly villainous, the glamorous to the depraved. In 1912, Russia experienced a flowering of liberalism and tolerance that placed it at the forefront of the modern world: women were fighting for the right to vote in the elections for the newly empowered parliament, Russian art and culture was the envy of Europe and America, there was a vibrant free press and intellectual life. But a fatal flaw was left uncorrected: Russia's exuberant experimental moment took place atop a rotten foundation. The old

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imperial order, in place for three hundred years, still held the nation in thrall. Its princes, archdukes, and generals bled the country dry during the First World War and by 1917 the only consensus was that the Empire must die. Mikhail Zygar's dazzling, in-the-moment retelling of the two decades that prefigured the death of the Tsar, his family, and the entire imperial edifice is a captivating drama of what might have been versus what was subsequently seen as inevitable. A monumental piece of political theater that only Russia was capable of enacting, the fall of the Russian Empire changed the course of the twentieth century and eerily anticipated the mood

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of the twenty-first.

Philistines

The Petty Bourgeois is a play by Maxim Gorky produced in Moscow in 1902. Maxim Gorky (1868-1936) was one of the greatest Russian writers. He inherited the best traditions of 19th century classical Russian literature and was at the same time the creator of a new art, socialist realism; he laid the foundations of the young Soviet Literature. In the early years of the 20th century Gorky came under the influence of Anton Chekhov and through him established contact with Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko, the leading figures of the Moscow Art Theatre; for this

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**theatre he wrote his plays
Philistines and The Lower
Depths. The Lower Depths made
a triumphant tour of many
European countries and brought
the writer world fame.**

**Maxim Gorky, Writer and
Revolutionist**

**The Routledge Companion to
Stanislavsky**

**Russia's Revolutionary Collapse,
1900-1917**

London Theatre Record

Russia at Play

The Zykovs; Egor Bulychov;

Vassa Zheleznova (The Mother);

The Last Ones

An exuberant new version of Maxim Gorky's play Philistines. A restless bunch of young radicals hang out, have sex, dance, drink,

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and philosophise at the home of a prosperous decorator.

In nineteenth-century Europe the ruling elites viewed the theater as a form of communication which had enormous importance. The theater provided the most significant form of mass entertainment and was the only arena aside from the church in which regular mass gatherings were possible. Therefore, drama censorship occupied a great deal of the ruling class's time and energy, with a particularly focus on proposed scripts that potentially threatened the existing political, legal, and social order. This volume provides the first comprehensive examination of nineteenth-century

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political theater censorship at a time, in the aftermath of the French Revolution, when the European population was becoming increasingly politically active.

Translating for performance is a difficult – and hotly contested – activity. *Adapting Translation for the Stage* presents a sustained dialogue between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching translated works. It is organised into four parts, each reflecting on a theatrical genre where translation

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is regularly practised: The Role of Translation in Rewriting Naturalist Theatre Adapting Classical Drama at the Turn of the Twenty-First Century Translocating Political Activism in Contemporary Theatre Modernist Narratives of Translation in Performance A range of case studies from the National Theatre's *Medea* to The Gate Theatre's *Dances of Death* and Emily Mann's *The House of Bernarda Alba* shed new light on the creative processes inherent in translating for the theatre, destabilising the literal/performable binary to suggest that adaptation and translation can – and do – coexist on stage. Chronicling the

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many possible intersections between translation theory and practice, *Adapting Translation for the Stage* offers a unique exploration of the processes of translating, adapting, and relocating work for the theatre.

Continuum Companion to
Twentieth Century Theatre
Arshile Gorky's Aviation Murals
Rediscovered

Gorky Plays: 2

Stanislavsky

Popular Theater and Society in
Tsarist Russia

The White Guard

Discusses the aesthetic orientations and creative directions of prominent contemporary artists as well as the

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nature and implications of the various modern movements

I didn't read your books. I licked them, I rubbed them all over my naked body and licked them. Protasov, detached and idealistic, wants only to immerse himself in chemical experiments to perfect mankind. He's more or less oblivious to the voracious advances of the half-crazed widow Melaniya and his best friend's unrelenting pursuit of his wife, let alone the cholera epidemic and the starving mob at his gates. While Nanny fusses round, Protasov's admiring circle, variously skeptical, romantic and lovesick, spar over culture and the cosmos. Only Liza, neurotic and patronized, feels the suffering of the peasantry and senses that their own privileged world is in jeopardy. Gone? They're everywhere. Have you heard about the riots? The starvation and the

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flagrant disregard of authority. This disregard is building walls and barriers between us all. And they are massing. The crowds of angry people. And the hate... the hate between us all... kills everything. Written during the abortive Russian Revolution of 1905, Maxim Gorky's darkly comic *Children of the Sun* depicts the new middle-class, foolish perhaps but likeable, as they flounder around, philosophizing, yearning, or scuttling between test tubes, blind to their impending annihilation. This is Andrew Upton's fourth English version of a play for the National by one of the great Russian masters, including his acclaimed adaptation of Gorky's *Philistines*. International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century.

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Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and issues; - Surveys of theatre institutions, countries, and genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

Information Bulletin

Chekhov and the Vaudeville

The Petty Bourgeois

Plays International

Russian Dramatist

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Creators and Situations

From the Author of Frida, the Moving and Heroic Story of One of the Central Painters of the Twentieth Century Born in Turkey around 1900, Vosdanik Adoian escaped the massacres of Armenians in 1915 only to watch his mother die of starvation and his family scatter in their flight from the Turks. Arriving in America in 1920, Adoian invented the pseudonym Arshile Gorky-and obliterated his past. Claiming to be a distant cousin of the novelist Maxim Gorky, he found work as an art teacher and undertook a program of rigorous study, schooling himself in the modern painters he most admired, especially Cézanne and Picasso. By the early forties, Gorky had

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entered his most fruitful period and developed the style that is seen as the link between European modernism and American abstract expressionism. His masterpieces influenced the great generation of American painters in the late forties, even as Gorky faced a series of personal catastrophes: a studio fire, cancer, and a car accident that temporarily paralyzed his painting arm. Further demoralized by the dissolution of his seven-year marriage, Gorky hanged himself in 1948. A sympathetic, sensitive account of artistic and personal triumph as well as tragedy, Hayden Herrera's biography is the first to interpret Gorky's work in depth. The result of more than three decades of

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scholarship-and a lifelong engagement with Gorky's paintings-Arshile Gorky traces the progress from apprentice to master of the man André Breton called "the most important painter in American history." A fascinating view of the Soviet system at the beginning of the Stalin Terror among intellectuals. Writers-Files is an important series documenting the work of major dramatists of the last hundred years. Each volume contains a comprehensive checklist of all the writer's plays, with a detailed performance history, excerpted reviews and a selection of th Imprisoned for his revolutionary activities and championed by Checkov, Maxim Gorky ("the bitter") had his first

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play produced by the Moscow Art Theatre in 1902. Chekhov wrote, "Gorky is the first in Russia and the world at large to have expressed contempt and loathing for the petty bourgeoisie and he has done it at the precise moment when Russia is ready for protest." Among Gorky's most important plays are Philistines, The Lower Depths and Barbarians. "Methuen are to be congratulated on launching this series...extremely useful to theatre professionals as well as to students and teachers of drama" (David Bradby, Speech and Drama)

***Russian Drama of the
Revolutionary Period
Soviet Studies in Philosophy
Philistines***

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1820-1917

The Frightful Stage

USSR Information Bulletin

**See? All we need is... a map
and...some kind of plan.
This overcoat is neutral
darling, neither Bolshevik
nor Menshevik. Just essence
of Prole. In Kiev during the
Russian Civil War, the
Turbin household is
sanctuary to a ragtag, close-
knit crowd presided over by
the beautiful Lena. As her
brothers prepare to fight
for the White Guard, friends
charge in from the riotous
streets amidst an atmosphere
of heady chaos, quaffing
vodka, keeling over,
declaiming, taking baths,
playing guitar, falling in**

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love. But the new regime is poised and in its brutal triumph lies destruction for the Turbins and their world. And those are the real enemies we face, deep in the shadows. This modern man with no name, no past, no love. This desperate hate-filled man born of loneliness and frustration. This man with nothing to be proud of, nothing he is part of. . .

Edward Braun's acclaimed work on Meyerhold available for the first time in paperback Vsevolod Meyerhold began his career in theatre as an actor with the Moscow Art Theatre, and after a spell in the remote

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provinces, he returned to Moscow at Stanislavski's invitation and founded a new, experimental studio for the Art Theatre. This book takes us through Meyerhold's extraordinary life of experiment and discovery, describing his rehearsal techniques and exercises and provides an acute assessment of his continuing influence on contemporary theatre. "This is the fullest and most richly detailed study available of the popular theater that developed during the last decades of tsarist Russia. Swift brings alive the world of Ostrovsky, Stanislavsky, Chekhov, and Tolstoy as he

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examines the origins and significance of the new 'people's theaters' that were created for the lower classes in St. Petersburg and Moscow between 1861 and 1917. His extensively researched study, full of anecdotes from the theater world of the day, shows how these people's theaters became a major arena in which the cultural contests of late imperial Russia were played out and how they contributed to the emergence of an urban consumer culture during this period of rapid social and political change."--Cover leaf.
Triumph of Pierrot
The Empire Must Die

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New Myth, New World

Maxim Gorky

The Philistine

***The Philistine, a Periodical
of Protest***

This book examines the strangely neglected area of Chekhov's one-act plays and the evolution of his comedy techniques. These short pieces, written between 1885 and 1903, reveal many of the comic and distancing effects which are to be found in the major plays. Still frequently performed, they tell us as much about Chekhov's philosophy as his use of theatre, and justify his view of himself as a writer of comedies. Vera Gottlieb describes the playwright's approach to theatre in the light of contemporary Russian traditions: a succinct rsum of French comedy and vaudeville on the Russian stage provides the background for an

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interesting assessment of the degree of innovation in Chekhov's one-act plays. Russian sources have been used extensively, while an appendix includes new translations of two little-known theatre sketches by Chekhov. This 1982 book is a vital addition to criticism of Chekhov and the Russian stage.

A Secret Execution

A Study of Chekhov's One-Act Plays

Meyerhold

Adapting Translation for the Stage

The Annual Obituary

Drama