

# Eight Twentieth-Century Russian Plays

Edited, translated from the Russian,  
and with an introduction by  
Timothy Langens and Justin Miller



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# Eight Twentieth Century Russian Plays

**Nicholas Birns, Rebecca McNeer**



## **Eight Twentieth Century Russian Plays:**

Eight Twentieth-century Russian Plays Timothy Langen, Justin Weir, 2000 Russia produced more notable drama in the twentieth century than at any other time in its history yet many of the plays from this period of burgeoning creativity have been only sporadically available in English and others have never been translated before In *Eight Twentieth Century Russian Plays* Timothy Langen and Justin Weir introduce American students and general readers to the classics of twentieth century Russian drama

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

**Ottomiller's Index to Plays in Collections** John Henry Ottomiller, Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

A Companion to Australian Literature Since 1900 Nicholas Birns, Rebecca McNeer, 2007 A fresh twenty first century look at Australian literature in a broad inclusive and multicultural sense

Russian Futurist Theatre Robert Leach, 2018-05-31 A collection of original essays establishing how wide the intellectual boundaries of narrative theory have become

*The Oxford Handbook of the Russian Novel* Julie A. Buckler, Justin Weir, 2025 The Oxford Handbook of the Russian Novel brings together top specialists in Russian literature to treat the Russian novel from the late 18th to the 21st century using a range of interpretive perspectives The Russian novel is a distinctive tradition by virtue of its formal eccentricities as well as the boldness with which these works approached the most complex philosophical political and moral questions This Handbook treats well known works and authors but also explores the much broader tradition of the Russian novel up to the present The essays in the Handbook provide cultural and historical perspectives on the Russian novel as well as showcasing emergent modes of analysis including postcolonialism ecocriticism and posthumanism

**Reading Backwards** Muireann Maguire, Timothy Langen, 2021-06-18 This book outlines with theoretical and literary historical rigor a highly innovative approach to the writing of Russian literary history and to the reading of canonical Russian texts

Anticipatory plagiarism is a concept developed by the French Oulipo group but it has never to my knowledge been explored with reference to Russian studies The editors and contributors to the proposed volume a blend of senior and beginning scholars Russians and non Russians offer a set of essays on Gogol Dostoevsky and Tolstoy which provocatively test the utility of AP as a critical tool relating these canonical authors to more recent instances some of them decidedly non canonical The senior scholars who are the editors and most of the contributors are truly distinguished The volume is likely to receive serious attention and to be widely read I recommend it with unqualified enthusiasm William Mills Todd III Harry Tuchman Levin Professor of Literature Harvard University As the founder of the notion of plagiarism by anticipation which was stolen from me in the sixties by fellow colleagues I am delighted to learn that my modest contribution to literary theory will be used to better understand the interplay of interferences in Russian literature Indeed one would have to be naive to think that the great Russian authors would have invented everything In fact they were able to draw their ideas from their predecessors but also from their successors testifying to the open mindedness that characterizes the Slavic soul This book restores the truth Pierre Bayard Professor of Literature University of Paris 8 This edited volume employs the paradoxical notion of anticipatory plagiarism developed in the 1960s by the Oulipo group of French writers and thinkers as a mode for reading Russian literature Reversing established critical approaches to the canon and literary influence its contributors ask us to consider how reading against linear chronologies can elicit fascinating new patterns and perspectives Reading Backwards An Advance Retrospective on Russian Literature re assesses three major nineteenth century authors Gogol Dostoevsky and Tolstoy either in terms of previous writers and artists who plagiarized them such as Raphael Homer or Hall Caine or of their own depredations against later writers from J M Coetzee to Liudmila Petrushevskaia Far from suggesting that past authors literally stole from their descendants these engaging essays contributed by both early career and senior scholars of Russian and comparative literature encourage us to identify the contingent and familiar within classic texts By moving beyond rigid notions of cultural heritage and literary canons they demonstrate that inspiration is cyclical influence can flow in multiple directions and no idea is ever truly original This book will be of great value to literary scholars and students working in Russian Studies The introductory discussion of the origins and context of plagiarism by anticipation alongside varied applications of the concept will also be of interest to those working in the wider fields of comparative literature reception studies and translation studies

**Whiteness, Feminism and the Absurd in Contemporary British and US Poetry**

Jenna Clarke, 2025-02-28 In an era of political and social turmoil on both sides of the Atlantic where issues of gender race and class are linked with concerns of how to survive in a capitalist society a new aesthetic of Absurdist poetry has emerged This aesthetic has a troubled relationship to race pervaded by issues of representation in avant garde poetry and notions of who poetry writers and readers are Focusing on British and US poets including Rachael Allen Emily Berry Crispin Best Caroline Bird Franny Choi Jennifer L Knox Morgan Parker and Jane Yeh Jenna Clarke investigates how poets use the Absurd to

destabilise ideas about race gender and class and imagine social change Bringing together Whiteness studies socio political theory and close readings of poems Clake examines how the Absurd has developed how its poets understand privilege and offer prospects of hope and change and how the Absurd might move away from nihilism *Writing Rogues* Cassio de Oliveira, 2023-01-15 Plot elements such as adventure travel to far flung regions the criminal underworld and embezzlement schemes are not usually associated with Soviet literature yet an entire body of work produced between the October Revolution and the Stalinist Great Terror was constructed around them In *Writing Rogues* Cassio de Oliveira sheds light on the picaresque and its marginal characters rogues and storytellers who populated the Soviet Union on paper and in real life The picaresque afforded authors the means to articulate and reflect on the Soviet collective identity a class based utopia that rejected imperial power and attempted to deemphasize national allegiances Combining new readings of canonical works with in depth analysis of neglected texts *Writing Rogues* explores the proliferation of characters left on the sidelines of the communist transition including gangsters con men and petty thieves many of them portrayed as ethnic minorities The book engages with scholarship on Soviet subjectivity as well as classical picaresque literature in order to explain how the subversive rogue such as Ilf and Petrov's wildly popular cynic and schemer Ostap Bender in the process of becoming a fully fledged Soviet citizen came to expose and embody the contradictions of Soviet life itself *Writing Rogues* enriches our understanding of how literature was called upon to participate in the construction of Soviet identity It demonstrates that the Soviet picaresque resonated with individual citizens fears and aspirations as it recorded the country's transformation into the first communist state

**Just Assassins** Anthony Anemone, 2010-09-30 *Just Assassins* is an engrossing collection of fourteen original essays that illuminate terrorism as it has occurred in Russian culture past and present The broad range of writers and scholars have contributed work that examines Russian literature film and theater historical narrative and even amateur memoir songs and poetry posted on the Internet Along with editor Anthony Anemone's introduction these essays chart the evolution of modern political terrorism in Russia from the Decembrist uprising to the horrific school siege in Beslan in 2004 As terrorism and the fear of terrorism continues to animate shape and deform public policy and international relations across the globe *Just Assassins* brings into focus how Russia's cultural engagement with its legacy of terrorism offers instructive lessons and insights for anyone concerned about political terror

**Pierrot in Petrograd** Douglas Clayton, 1994-01-10 Douglas Clayton examines the tradition of commedia dell'arte as the Russian modernists inherited it from its origins in Italian street theatre through its various transformations in Italy Gozzi and Goldoni's plays in France the development of Pierrot and the restructuring of the plot and in Germany Tieck's and Hoffmann's metatheatres He also analyses crucial texts by Gozzi Lothar Benavente and Schnitzler that came to play a central role in the Russian theatre Tracing the history of commedia dell'arte on the Russian stage he demonstrates that the introduction of the tradition was theory driven and discusses several milestone productions in the pre and post revolutionary period Clayton examines the impact of commedia dell'arte russified

as the new theatrical genre of balagan on both popular and lesser known Russian playwrights and in conclusion explores the significance of the commedia dell'arte as a theoretical underpinning for Sergei Eisenstein's theories of theatre and film

*The New Twentieth Century Edition of the Encyclopaedia Britannica*, 1906      Twentieth-century Russian Plays Franklin D. Reeve, 1973      Russian Theatre in Practice Amy Skinner, 2019-04-18 Amidst the turmoil of political revolution the stage directors of twentieth century Russia rewrote the rules of theatre making From realism to the avant garde politics to postmodernism and revolution to repression these practitioners shaped perceptions of theatre direction across the world This edited volume introduces students and practitioners alike to the innovations of Russia's directors from Konstantin Stanislavsky and Vsevolod Meyerhold to Anatoly Efros Oleg Efremov and Genrietta Ianovskaia Strongly practical in its approach *Russian Theatre in Practice The Director's Guide* equips readers with an understanding of the varying approaches of each director as well as the opportunity to participate and explore their ideas in practice The full range of the director's role is covered including work on text rehearsal technique space and proxemics audience theory and characterization Each chapter focuses on one director exploring their historical context and combining an examination of their directing theory and technique with practical exercises for use in classroom or rehearsal settings Through their ground breaking ideas and techniques Russia's directors still demand our attention and in this volume they come to life as a powerful resource for today's theatre makers      The Cinema of Eisenstein David Bordwell, 2020-10-07 The Cinema of Eisenstein is David Bordwell's comprehensive analysis of the films of Sergei Eisenstein arguably the key figure in the entire history of film The director of such classics as *Potemkin* *Ivan the Terrible* *October* *Strike* and *Alexander Nevsky* Eisenstein theorized montage presented Soviet realism to the world and mastered the concept of film epic Comprehensive authoritative and illustrated throughout this classic work deserves to be on the shelf of every serious student of cinema      *Russia in Britain, 1880-1940* Rebecca Beasley, Philip Ross Bullock, 2013-09-26 *Russia in Britain* offers the first comprehensive account of the breadth and depth of the British fascination with Russian and Soviet culture tracing its transformative effect on British intellectual life from the 1880s the decade which saw the first sustained interest in Russian literature to 1940 the eve of the Soviet Union's entry into the Second World War By focusing on the role played by institutions disciplines and groups libraries periodicals government agencies concert halls publishing houses theatres and film societies this collection marks an important departure from standard literary critical narratives which have tended to highlight the role of a small number of individuals notably Sergei Diaghilev Constance Garnett Theodore Komisarjevsky Katherine Mansfield George Bernard Shaw and Virginia Woolf Drawing on recent research and newly available archives *Russia in Britain* shifts attention from individual figures to the networks within which they operated and uncovers the variety of forces that enabled and structured the British engagement with Russian culture The resulting narrative maps an intricate pattern of interdisciplinary relations and provides the foundational research for a new understanding of Anglo Russian Soviet interaction In this it makes a major contribution to

the current debates about transnationalism cosmopolitanism and global modernisms that are reshaping our knowledge of nineteenth and early twentieth century British culture

**Russomania** Rebecca Beasley, 2020-03-31 Russomania Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia Russomania argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future

*A Study of Rusalki - Slavic Mermaids of Eastern Europe* Ronesa Aveela, 2020-02-17 Seductive Beautiful Dangerous Or are they innocent and looking for love Discover the allure of Slavic mermaids Rusalki If Henry Wadsworth Longfellow had grown up in Eastern Europe his soul would have longed for the secrets of the rivers lakes and marshes rather than the sea And the pale beautiful maidens residing there would have been the ones who sent a thrilling pulse through him instead of the heart of the great ocean And who are these lovely maidens Rusalki a Slavic version of mermaids If only the modern day Ariel from The Little Mermaid had been born one of them She would already have had legs and not a fish tail and wouldn't have had to give up her voice Well maybe It's more than legs that makes the Rusalki different from what you know about mermaids Discover their origins Learn how to protect yourself from their enchantments Read about terrifying encounters Through folklore literature music videos and illustrations you'll uncover the secrets of these spirits who have haunted Eastern Europe for centuries The Spirits and Creatures series has been called brilliant fascinating well researched humorous intriguing engaging lyrically written beautifully organized and informative It's the perfect book for those who want to learn about Eastern European folklore but don't want to read a dry academic book

**New Theatre Quarterly 32:**

**Volume 8, Part 4** Clive Barker, Simon Trussler, 1993-01-07 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives     Historical Dictionary of Russian Theatre  
Laurence Senelick, 2015-08-13 A latecomer continually hampered by government control and interference the Russian theatre seems an unlikely source of innovation and creativity Yet by the middle of the nineteenth century it had given rise to a number of outstanding playwrights and actors and by the start of the twentieth century it was in the vanguard of progressive thinking in the realms of directing and design Its influence throughout the world was pervasive Nikolai Gogol Anton Chekhov and Maksim Gor'kii remain staples of repertoires in every language the ideas of Konstantin Stanislavskii Vsevolod Meierkhold and Mikhail Chekhov continue to inspire actors and directors while designers still draw on the graphics of the World of Art group and the Constructivists What distinguishes Russian theater from almost any other is the way in which these achievements evolved and survived in ongoing conflict or cooperation with the State This second edition of Historical Dictionary of Russian Theatre covers the history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1000 cross referenced entries on individual actors directors designers entrepreneurs plays playhouses and institutions Censorship Children's Theater migr Theater and Shakespeare in Russia This book is an excellent access point for students researchers and anyone wanting to know more about Russian Theatre



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