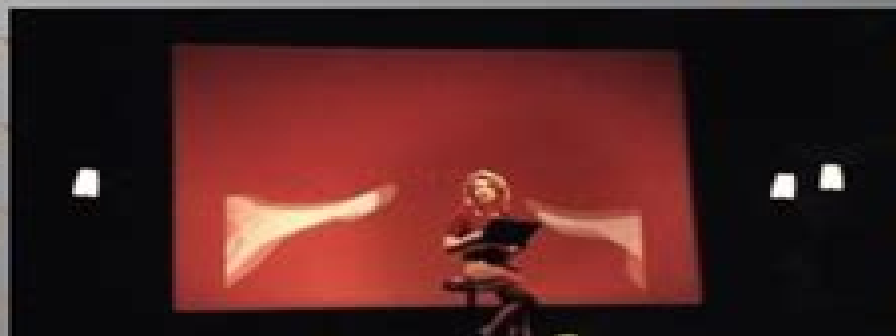




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Text in Contemporary Theatre Guna Zeltiņa with Sanita Reinsone, 2014-08-11 This collection of articles is devoted to the relationship between text and performance in contemporary theatre In this volume nineteen theatre and drama researchers from the Baltic countries Sweden Finland Ireland Hungary Russia and China discuss the results of their research into these issues in academic articles and essays The book mainly focuses on the experience of the Baltics in the creation of theatrical texts but it also provides a wider insight into the changing processes of world drama and theatre Three sections of the volume provide numerous examples of the functionality of traditional texts in today's theatre as well as introducing the reader to new names in contemporary drama and the different models of practice in theatre companies This book with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre is recommended for both theatre and drama theoreticians and practitioners

Theatre Criticism Duška Radosavljevic, 2016-09-08 The world of theatre criticism is rapidly changing in its form function and modes of operation in the twenty first century The dominance of the internet has led to a growing trend of selfappointed theatre critics and bloggers who are changing the focus and purpose of the discussion around live performance Even though the blogosphere has garnered suspicion and hostility from some mainstream newspaper critics it has also provided significant intellectual and ideological challenges to the increasingly conservative profile of the professional critic This book features 16 commissioned contributions from scholars arts journalists and bloggers as well as a small selection of innovative critical practice Authors from Australia Canada Croatia Germany Greece Italy Latvia Russia the UK and the US share their perspectives on relevant historical theoretical and political contexts influencing the development of the discipline as well as specific aspects of the contemporary practices and genres of theatre criticism The book features an introductory essay by its editor Duška Radosavljevic

Soviet Theatre during the Thaw Jesse Gardiner, 2022-11-03 The era known as the Thaw 1953-64 was a crucial period in the history of the Soviet Union It was a time when the legacies of Stalinism began to unravel and when brief moments of liberalisation saw dramatic changes to society By exploring theatre productions plays and cultural debates during the Thaw this book sheds light on a society in flux in which the cultural norms values and hierarchies of the previous era were being rethought Jesse Gardiner demonstrates that the revival of avant garde theatre during the Thaw was part of a broader re engagement with cultural forms that had been banned under Stalin Plays and productions that had fallen victim to the censor were revived or reinvented and their authors and directors rehabilitated alongside waves of others who had been repressed during the Stalinist purges At the same time new theatre companies and practitioners emerged who reinterpreted the stylized techniques of the avant garde for a post war generation This book argues that the revival of avant garde theatre was vital in allowing the Soviet public to reimagine its relationship to state power the West and its own past It permitted the rethinking of attitudes and prejudices and led to calls for greater cultural diversity across society Playwrights directors and

actors began to work in innovative ways seeking out the theatre of the future by re engaging with the proscribed forms of the past

Bibliographic Guide to Slavic Gale Group,2000-06-09

F. A. Koni und das russische Vaudeville Monika Katz,2017-12-13 In den Jahren 1830 bis 1855 beherrschten kurze Stücke voller Witz und Spielfreude die Petersburger Theater Das Vaudeville bot dem neuen urbanen Publikum Freizeitspaß und Unterhaltung Dieses goutierte das Publikum und freute sich an dem teilweise bissigen Witz mit dem tagesaktuelle Themen aufgegriffen wurden Platt ungläubig trivial und für Russland ungeeignet so lautete hingegen der Vorwurf der Kritik F A Koni 1809 1879 war einer der erfolgreichsten Autoren des neuen Genres gleichzeitig aber auch ein unerbittlicher Kritiker Als aufstrebender Theaterenthusiast gelang ihm mit Hilfe des Vaudevilles der Einstieg ins Theatermilieu Seine idealistischen Wertvorstellungen konnte er hingegen nicht verwirklichen Monika Katz Studie folgt einem kulturwissenschaftlichen Ansatz mit dem sie die Bedeutung des Vaudevilles für die Geschichte des russischen Theaters und für die Verankerung des Theaters in der urbanen Gesellschaft als Ort der öffentlichen Meinungsbildung deutlich machen kann

Serfdom, Society, and the Arts in Imperial Russia Richard Stites,2008-10-01 Serf era and provincial Russia heralded the spectacular turn in cultural history that began in the 1860s Examining the role of arts and artists in society's value system Richard Stites explores this shift in a groundbreaking history of visual and performing arts in the last decades of serfdom Provincial town and manor house engaged the culture of Moscow and St Petersburg while thousands of serfs and ex serfs created or performed Mikhail Glinka raised Russian music to new levels and Anton Rubinstein struggled to found a conservatory Long before the itinerant painters explored town and country in genre scenes of everyday life Serf actors on loan from their masters brought naturalistic acting from provincial theaters to the imperial stages Stites's richly detailed book offers new perspectives on the origins of Russia's nineteenth century artistic prowess

Bewitching Russian Opera Inna Naroditskaya,2018-11-01 In Bewitching Russian Opera The Tsarina from State to Stage author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas' deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky's Pique Dame illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other

under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself *Russia's Theatrical Past* Claudia R. Jensen, Ingrid Maier, Stepan Shamin, Daniel C. Waugh, 2021-06-01

In the 17th century only Moscow's elite had access to the magical vibrant world of the theater In *Russia's Theatrical Past* Claudia Jensen Ingrid Maier Stepan Shamin and Daniel C Waugh mine Russian and Western archival sources to document the history of these productions as they developed at the court of the Russian tsar Using such sources as European newspapers diplomats reports foreign travel accounts witness accounts and payment records they also uncover unique aspects of local culture and politics of the time Focusing on Northern European theatrical traditions the authors explore the concept of intertheater which describes transmissions between performing traditions and reveal how the Muscovite court's interest in theater and other musical entertainment was strongly influenced by diplomatic contacts *Russia's Theatrical Past* made possible by an international research collaborative offers fresh insight into how and why Russians went to such great efforts to rapidly develop court theater in the 17th century **The Hand at**

Work Susanne Strätling, 2021-12-14 *Art New Vision* This formula shaped the avant garde With moving images abruptly expanding the boundaries of the visible world new printing techniques triggering a pictorial turn in graphic art and literature becoming almost inseparable from visual media we still regard the avant garde as heyday for modernism's obsession with the eye But what are the blind spots of this optocentrism Focusing on the gestures of giving touching showing and handcrafting this study examines key scenes of tactile interaction between subject and artifact Hand movements manual maneuvers and manipulations challenge optics and expose the crises of a visually dominated perspective on the arts The readings of this book call for a revision of an optically obscured aesthetics and poetics to include haptic experience as an often overlooked but pivotal part of the making as well as the perception of literature and the arts Performing Justice Elizabeth A.

Wood, 2018-05-31 After seizing power in 1917 the Bolshevik regime faced the daunting task of educating and bringing culture to the vast and often illiterate mass of Soviet soldiers workers and peasants As part of this campaign civilian educators and political instructors in the military developed didactic theatrical fictions performed in workers and soldiers clubs in the years from 1919 to 1933 The subjects addressed included politics religion agronomy health sexuality and literature The trials were designed to permit staging by amateurs at low cost thus engaging the citizenry in their own remaking In reconstructing the history of the so called agitation trials and placing them in a rich social context Elizabeth A Wood makes a major contribution

to rethinking the first decade of Soviet history Her book traces the arc by which a regime's campaign to educate the masses by entertaining and disciplining them culminated in a policy of brute shaming Over the course of the 1920s the nature of the trials changed and this process is one of the main themes of the later chapters of Wood's book Rather than humanizing difficult issues the trials increasingly made their subjects alcoholics boys who smoked truants into objects of shame and dismissal By the end of the decade and the early 1930s the trials had become weapons for enforcing social and political conformity Their texts were still fictional indeed fantastical but the actors and the verdicts were now all too real

Bibliographic Guide to Slavic, Baltic and Eurasian Studies 1994 Nypl,1995 History of Iranian Literature J. Rypka,2013-11-11 Some justification seems to be necessary for the addition of yet another History of Iranian Literature to the number of those already in existence Such a work must obviously contain as many novel features as possible so that a short explanation of what my collaborators and I had in mind when planning the book is perhaps not superfluous In the first place our object was to present a short summary of the material in all its aspects and secondly to review the subject from the chronological geo graphical and substantial standpoints all within the compass of a single volume Such a scheme precludes a formal and complete enumeration of names and phenomena and renders all the greater the obligation to accord most prominence to matters deemed to be of greatest importance supplementing these with such figures and forms as will enable an impression to be gained of the period in question all this is far as possible in the light of the most recent discoveries A glance at the table of contents will suffice to give an idea of the multifarious approach that has been our aim We begin at the very first traces of evidence bearing on our subject and continue the narrative up to the present day Geographically the book embraces Iran and its neighbouring countries while it should be remarked that Iranian literature in its fullest sense also includes Indo Persian and Judeo Persian works **National Union Catalog, 1981** ,1982 **Piano Makers in Russia in the Nineteenth Century** Anne Swartz,2014-08-01 Piano Makers in Russia in the Nineteenth Century is a richly detailed thematic study of the history of the piano in Russian society from its beginnings with the European artisans who settled in St Petersburg in the early decades of the century through the transition to Russian owned family firms The piano played a defining role in the shaping of Russia's musical culture in the nineteenth century as artisans and entrepreneurs provided the foundation for the great tradition of the Russian virtuoso in the performance and the composition of piano music It also helped bring about a transformative change in the material culture as the piano expanded its reach from the court and the nobility to include music enthusiasts from all social classes and Russian families in their homes This historical study brings to light the impact of neglected piano artisans in nineteenth century Russia and presents a fresh view of the social and economic ties between the state and the piano manufacturing artisans in an era largely defined by handcrafting and entrepreneurship It contributes significantly to current issues surrounding the role of the piano and the entrepreneur artisans in the urban centers of imperial Russia and represents an expansion of what is currently known about the piano

builders who established workshops in Russia beginning in the late 1830s and 1840s well before the heyday of the virtuoso in that country Rare documents including letters memoirs gazettes exhibition catalogs music journals and administrative reports form the nucleus of this book and provide fascinating insights about state and private patronage and the class economic issues related to the affordability and prestige of the piano in Russia Issues surrounding the transformation of the music industry in Russia the role of women as patrons and performers the exportation of instruments to the Russian Far East and the complex system of tariffs and trade protection that benefited domestic piano manufacturers provide this book s thematic links Conclusions indicate that while favorable tariff laws and state imposed economic policies benefited the family owned firms in the nineteenth century they remained in effect in the decades after the nationalization of the piano industry in 1917 Women in Russian Culture and Society, 1700-1825 W. Rosslyn, A. Tosi, 2007-10-23 *Women in Russian Culture and Society 1700 1825* is a collection of essays by leading researchers shedding new light on women as writers actresses nuns and missionaries It illuminates the lives of merchant and serf women as well as noblewomen and focuses on women s culture in Russia during this period **Sophia, Regent of Russia, 1657-1704** Lindsey Hughes, 1990-01-01 Om Sof ja 1657 1704 der som formynder for sine yngre br dre Fedor 1661 1682 og Ivan 1666 1696 var Ruslands f rste kvindelige regent

Translation in Russian Contexts Brian James Baer, Susanna Witt, 2017-07-28 This volume represents the first large scale effort to address topics of translation in Russian contexts across the disciplinary boundaries of Slavic Studies and Translation Studies thus opening up new perspectives for both fields Leading scholars from Eastern and Western Europe offer a comprehensive overview of Russian translation history examining a variety of domains including literature philosophy and religion Divided into three parts this book highlights Russian contributions to translation theory and demonstrates how theoretical perspectives developed within the field help conceptualize relevant problems in cultural context in pre Soviet Soviet and post Soviet Russia This transdisciplinary volume is a valuable addition to an under researched area of translation studies and will appeal to a broad audience of scholars and students across the fields of Translation Studies Slavic Studies and Russian and Soviet history Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com/books/e/9781315305356> *Imitations of Life* Louise McReynolds, Joan Neuberger, 2002-03-29 Uses the under studied genre of melodrama as a critical prism for understanding Russian Soviet history politics and culture in particular the uses to which popular culture was put in the Soviet period The Transfigured Kingdom Ernest A. Zitser, 2018-09-05 In this richly comparative analysis of late Muscovite and early Imperial court culture Ernest A Zitser provides a corrective to the secular bias of the scholarly literature about the reforms of Peter the Great Zitser demonstrates that the tsar s supposedly secularizing reforms rested on a fundamentally religious conception of his personal political mission In particular Zitser shows that the carnivalesque and often obscene activities of the so called Most Comical All Drunken Council served as a type

of Baroque political sacrament a monarchical rite of power that elevated the tsar's person above normal men guaranteed his prerogative over church affairs and bound the participants into a community of believers in his God-given authority charisma The author suggests that by implicating Peter's royal priesthood in taboo-breaking libertine ceremonies the organizers of such sacred parodies inducted select members of the Russian political elite into a new system of distinctions between nobility and baseness sacrality and profanity tradition and modernity Tracing the ways in which the tsar and his courtiers appropriated aspects of Muscovite and European traditions to suit their needs and aspirations *The Transfigured Kingdom* offers one of the first discussions of the gendered nature of political power at the court of Russia's self-proclaimed Father of the Fatherland and reveals the role of symbolism myth and ritual in shaping political order in early modern Europe **A**

History of Russian Literature Andrew Kahn, Mark Lipovetsky, Irina Reyfman, Stephanie Sandler, 2018-04-13 Russia possesses one of the richest and most admired literatures of Europe reaching back to the eleventh century *A History of Russian Literature* provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day still rife with the creative experiments of post-Soviet literary life The volume proceeds chronologically in five parts extending from Kievan Rus in the 11th century to the present day The coverage strikes a balance between extensive overview and in-depth thematic focus Parts are organized thematically in chapters which a number of keywords that are important literary concepts that can serve as connecting motifs and case studies in-depth discussions of writers institutions and texts that take the reader up close and personal Visual material also underscores the interrelation of the word and image at a number of points particularly significant in the medieval period and twentieth century The History addresses major continuities and discontinuities in the history of Russian literature across all periods and in particular brings out trans-historical features that contribute to the notion of a national literature The volume's time range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries space Holy Russia and the charismatic king that offers culturally relevant material to later writers This volume delivers a fresh view on a series of key questions about Russia's literary history by providing new mappings of literary history and a narrative that pursues key concepts rather than individual authorial careers This holistic narrative underscores the ways in which context and text are densely woven in Russian literature and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures historical events and literary politics literary theory and literary innovation

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