

Алексей Иванов



На сцене и в жизни

# Na Stsene I V Zhizni

**Gary Thurston**



## **Na Stsene I V Zhizni:**

**Popular Theater and Society in Tsarist Russia** E. Anthony Swift, 2002-12-30 This is the most comprehensive study available of the popular theater that developed during the last decades of tsarist Russia Swift 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 Swift illuminates many aspects of the story of these popular theaters the cultural politics and aesthetic ambitions of theater directors and actors state censorship politics and their role in shaping the theatrical repertoire and the theater as a vehicle for social and political reform He looks at roots of the theaters discusses specific theaters and performances and explores in particular how popular audiences responded to the plays

**Women in Russian Theatre** Catherine Schuler, 2013-06-17 Women in Russian Theatre is a fascinating feminist counterpoint to the established area of Russian theatre populated by male artists such as Stanislavsky Chekov and Meyerhold With unprecedented access to newly opened files in Russia Catherine Schuler brings to light the actresses who had an impact upon Russian modernist theatre Schuler brings to light the extraordinary lives and work of eight Russian actresses who flourished on the stage between the late nineteenth and early twentieth century

**The Popular Theatre Movement in Russia, 1862-1919** Gary Thurston, 1998 In The Popular Theatre Movement in Russia Gary Thurston illuminates the popular theater of pre revolutionary Russia which existed alongside the performing arts for the nation's economic elite He shows how from Peter the Great's creation of Europe's first theater for popular enlightenment to Lenin's decree nationalizing all Soviet theaters Russian rulers aggressively exploited this enduring art form for ideological ends rather than for its commercial potential After the emancipation of the serfs in 1861 educated Russians began to present plays as part of a crusade to civilize the peasants Relying on archival and published material virtually unknown outside Russia this study looks at how playwrights criticized Russian social and political realities how various groups perceived their plays and how the plays motivated viewers to change themselves or change their circumstances The picture that emerges is of a potent civic art influential in a way that eluded and challenged authoritarian control

**Women and Gender in Central and Eastern Europe, Russia, and Eurasia** Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and

autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes

*Citizen Countess* Adele Lindenmeyr, 2019-11-12 Countess Sofia Panina lived a remarkable life Born into an aristocratic family in imperial Russia she found her true calling in improving the lives of urban workers Her passion for social service and reputation as the Red Countess led her to political prominence after the fall of the Romanovs She became the first woman to hold a cabinet position and the first political prisoner tried by the Bolsheviks The upheavals of the 1917 Revolution forced her to flee her beloved country but instead of living a quiet life in exile she devoted the rest of her long life to humanitarian efforts on behalf of fellow refugees Based on Adele Lindenmeyr's detailed research in dozens of archival collections *Citizen Countess* establishes Sofia Panina as an astute eyewitness to and passionate participant in the historical events that shaped her life Her experiences shed light on the evolution of the European nobility women's emancipation and political influence of the time and the fate of Russian liberalism

**Widener Library Shelflist: Slavic history and literatures** Harvard University. Library, 1971

*Performing Censorship* Yana Meerzon, Mikhail Kaluzhsky, 2025-09-29 The Russian Constitution guarantees freedom of thought expression and information to every citizen prohibiting propaganda that incites social racial or religious hatred and forbidding censorship However the reality in Russia is starkly different censorship has long been a tool for political control particularly since the end of the 18th century With the war in Ukraine these evolving mechanisms of censorship have become a penal system for retribution and control over personal freedoms This book examines this critical moment while highlighting that censorship in Russia predates Putin's regime It explores both external and internal forms of censorship including the actions of individual artists and state sanctioned protests by far right groups Additionally it looks at the closure of theatre companies due to allegations of mismanaging state funds The book provides a comprehensive analysis of how state driven censorship functions within Russian theatre in the 21st century

**The Palgrave Handbook of Theatre Censorship** Anne Etienne, Graham Saunders, 2024-11-29 This book incorporates a wide theoretical cultural literary and historical engagement in exploring the tension between dramatic productions and the forms of censorship they encounter from creation to reception The Palgrave Handbook of Theatre Censorship offers global new insights into censorship practices examining attempts at repression motivated either by fears that audiences gathering together to watch live dramatic events will lead to sedition and mass uprisings or by moral or religious squeamishness requiring the establishment of institutional systems of censorship to curb or suppress the stage As such the Handbook aims to initiate redefinitions of what we understand or experience as censorship Who knew theatre could still carry so many threats or be so widely provocative and dangerous This is an extraordinary and often eye opening set of thirty six individually insightful wide ranging and oftentimes disturbing essays each of which offers

unique insights into theatre censorship practices and their impact within a specific political and moral culture There is a particular emphasis on the recent and current and the authors speak with first hand knowledge and from direct experience not only about the restrictions but also how artists sometimes negotiate and evade these What makes the book so especially fascinating and illuminating is seeing so many examples juxtaposed together This enables the reader to hear the essays and the cultures talking to and alongside each other The collection repeatedly breaks fresh ground and the editors deserve enormous credit for gathering and effectively curating so many reports from the front line Steve Nicholson Emeritus Professor University of Sheffield UK Anne Etienne and Graham Saunders s book is a wide ranging incisive and compelling collection of reflections and case studies on the theatre industry s relationship to censorship and self censorship from a historical and contemporaneous perspective An impressive array of authors have been assembled for this volume representing among them views on the subject from Spain Denmark Norway Zimbabwe South Africa Germany Italy Indonesia Iran Portugal Turkey Brazil Japan Ireland Australia Russia England and more The book is by turns surprising in its curatorial and narrative design and wonderfully effective at delineating the complex and thorny paths that create socio political cultures where the censorship and self censorship of theatre artists thrives and or is efficaciously contested and rebelled against Of note is a through line of argument in the book around less overt modes of surveillance that police artists imaginations and thereby the work they create and produce At a time in the world where many governments are increasingly seeking to limit artistic expression this book is a necessary reminder of the many freedoms that have been fought for in theatres around the globe and how the power of being unsilenced must never be taken for granted Caridad Svich Playwright Translator This is a truly excellent collection of incisive studies It is wide ranging impressively global in scope with an illuminating balance of the historical and the contemporary In its impressive and well realised ambition demonstrated by the well focused intelligence and academic flair of its many contributors this collection is both magisterial and vital It is an essential contribution to censorship studies fascinating and inspiring a must read for anyone interested in the subject Aleks Sierz Theatre critic and author of *Rewriting the Nation* British Theatre Today 2011 *Good Nights Out A History of British Theatre Since the Second World War* 2021 *Mapping the Feminine* Hilde Hoogenboom, Catharine Theimer Nepomnyashchy, Irina Reyfman, 2008 *Rewriting Russia* Barbara J. Henry, 2011-12-01 Jacob Gordin was the first major playwright of the Golden Age of New York s Yiddish theater which was not just entertainment but also a public forum a force for education and acculturation and a battleground for ideologies and artistic credos Gordin like his audience was a Russian migr His most successful and scandalous dramas *The Jewish King* *Lear* *The Kreutzer Sonata* and *Khasye the Orphan* were based on works by Lev Tolstoy and Ivan Turgenev and reflected a profoundly Jewish means of using literature to salvage a lost land Gordin s life and his plays held out the tantalizing possibility that by changing the story of one s past one could write one s own future Through a detailed examination of Gordin s career in Russia Barbara Henry dismantles the fictive

radical background he invented for himself In doing so she illuminates the continuities among his Russian fiction and journalism his work as a controversial Jewish religious reformer and his Yiddish plays Women & Gender in Central and Eastern Europe, Russia, and Eurasia: Russia, the non-Russian peoples of the Russian Federation, and the successor states of the Soviet Union Mary Fleming Zirin,2007 Mamontov's Private Opera Olga Haldey,2010-06-16 The Moscow Private Opera founded sponsored and directed by Savva Mamontov 1841 1918 was one of Russia s most important theatrical institutions at the dawn of the age of modernism It presented the Moscow premieres of Lohengrin La Boh me and Khovanshchina among others launched the career of Feodor Chaliapin gave Sergei Rachmaninov his first conducting job employed Vasily Polenov Victor Vasnetsov Valentin Serov Konstantin Korovin and Mikhail Vrubel as set designers and served as a model for Diaghilev s Ballets Russes Part commercial enterprise part experimental studio Mamontov s company revolutionized opera directing and design and trained a generation of opera singers Drawing on a wealth of unpublished primary sources and evidence from art and theater history Olga Haldey paints a fascinating portrait of a railway tycoon turned artiste and his pioneering opera company *Russian Opera and the Symbolist Movement* Simon Morrison,2002-08-05 A pioneering study of the Symbolist Movement in early twentieth century Russian opera **On the Comic and Laughter** Vladimir Propp,2009-11-07 An extensive investigation of the forms and functions of the comic this lively and engaging English critical edition will be welcomed by those interested in laughter comedy folklore Russian literature and specific authors such as Gogol Pushkin Chekhov Rabelais Moli re and Shakespeare The direct humorous and provocative style of this work which tackles the subject of humour with a vast array of vivid examples encountered on every page will certainly appeal to the contemporary reader Vladimir Propp takes various forms of laughter in literature and real life and addresses questions such as the comic of similarity the comic of difference parody duping incongruity lying ritual laughter and carnival laughter The author of the widely acclaimed Morphology of the Folktale has written an original comprehensive and exciting study on how humour works and on everything you wanted to know about the genre in a clear approachable and insightful manner **Monthly List of Russian Accessions** ,1955 **Great Soviet Encyclopedia** Aleksandr Mikhaïlovich Prokhorov,1973 *National Union Catalog* ,1978 *Monthly Index of Russian Accessions* Library of Congress. Processing Department,1966-08 **National Theatre in Northern and Eastern Europe, 1746-1900** Laurence Senelick,1991-01-25 Chronicles the emergence of a national feeling in the theatres of Northern and Eastern Europe from the mid eighteenth to the late nineteenth centuries Monographic Series Library of Congress,

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