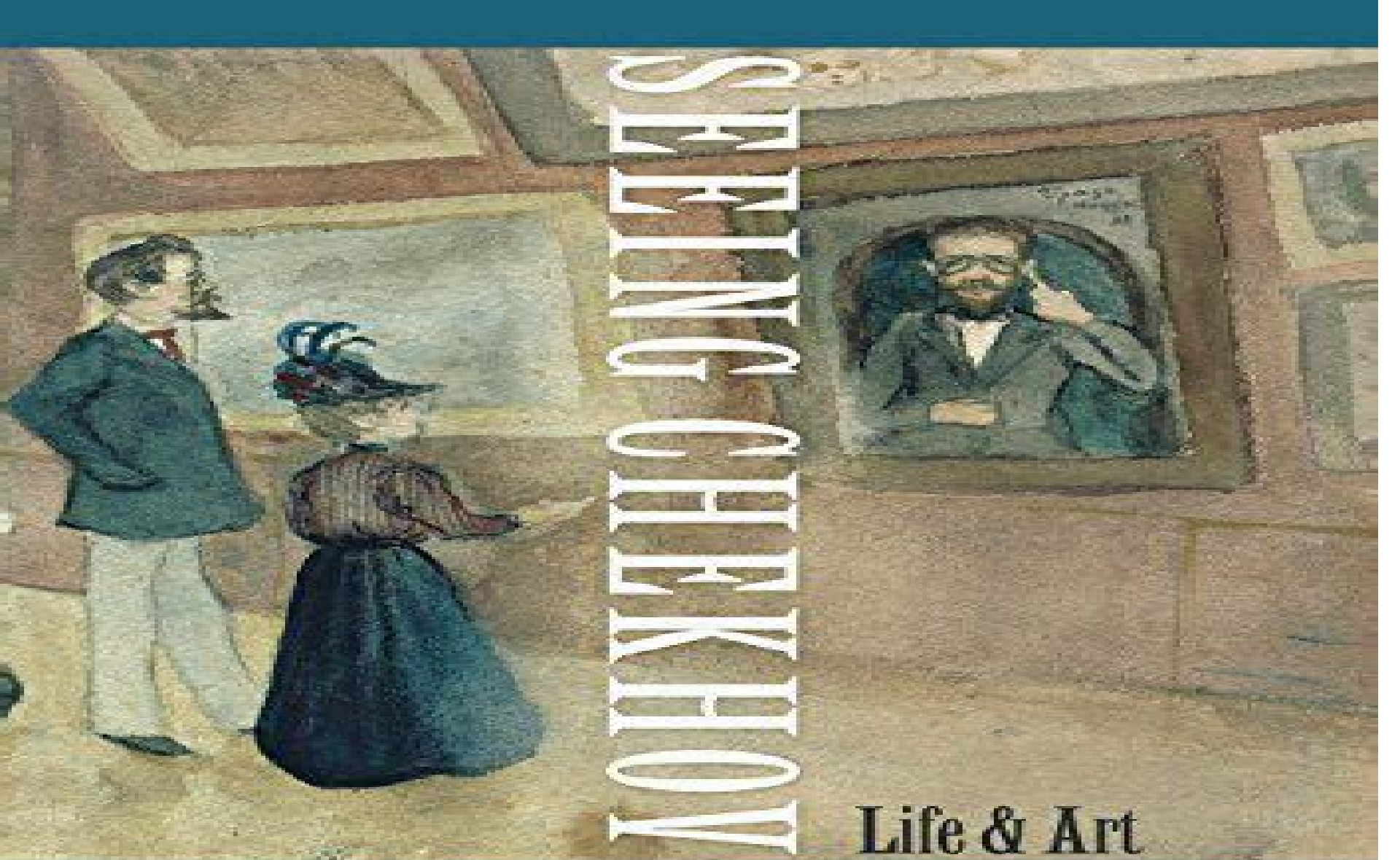


The background of the cover is a painting. On the left, a man in a dark green jacket and light-colored trousers stands looking towards the right. Next to him, a woman in a dark blue dress and a hat with a blue feather looks at a portrait on the wall. The portrait is of a bearded man with glasses, wearing a dark suit and a white shirt with a dark bow tie. The portrait is set in a simple wooden frame. The wall is made of large, light-colored stone blocks. The floor is a light brown color.

SEEING CHEKHOV

Life & Art

MICHAEL C. FINKE

Seeing Chekhov Life And Art

Michael C. Finke



Seeing Chekhov Life And Art:

Seeing Chekhov Michael C. Finke, 2005 Chekhov's keen powers of observation have been remarked by both memoirists who knew him well and scholars who approach him only through the written record and across the distance of many decades To apprehend Chekhov means seeing how Chekhov sees and the author's remarkable vision is understood as deriving from his occupational or professional training and identity But we have failed to register let alone understand just what a central concern for Chekhov himself and how deeply problematic were precisely issues of seeing and being seen from the Introduction Michael C Finke explodes a century of critical truisms concerning Chekhov's objective eye and what being a physician gave him as a writer in a book that foregrounds the deeply subjective and self reflexive aspects of his fiction and drama In exploring previously unrecognized seams between the author's life and his verbal art Finke profoundly alters and deepens our understanding of Chekhov's personality and behaviors provides startling new interpretations of a broad array of Chekhov's texts and fleshes out Chekhov's simultaneous pride in his identity as a physician and devastating critique of turn of the century medical practices and ideologies Seeing Chekhov is essential reading for students of Russian literature devotees of the short story and modern drama and anyone interested in the intersection of literature psychology and medicine

Seeing Chekhov Michael C. Finke, 2018-07-05 Chekhov's keen powers of observation have been remarked by both memoirists who knew him well and scholars who approach him only through the written record and across the distance of many decades To apprehend Chekhov means seeing how Chekhov sees and the author's remarkable vision is understood as deriving from his occupational or professional training and identity But we have failed to register let alone understand just what a central concern for Chekhov himself and how deeply problematic were precisely issues of seeing and being seen from the Introduction Michael C Finke explodes a century of critical truisms concerning Chekhov's objective eye and what being a physician gave him as a writer in a book that foregrounds the deeply subjective and self reflexive aspects of his fiction and drama In exploring previously unrecognized seams between the author's life and his verbal art Finke profoundly alters and deepens our understanding of Chekhov's personality and behaviors provides startling new interpretations of a broad array of Chekhov's texts and fleshes out Chekhov's simultaneous pride in his identity as a physician and devastating critique of turn of the century medical practices and ideologies Seeing Chekhov is essential reading for students of Russian literature devotees of the short story and modern drama and anyone interested in the intersection of literature psychology and medicine

Interpreting Chekhov's Prose Leonard A. Polakiewicz, 2024-08-06 The essays collected in this book constitute a new contribution to our understanding of the originality and significance of Chekhov's prose A close textual analysis of his work is provided and especially of previously neglected works some long overdue for in depth investigation that Chekhov himself rightfully considered to be masterpieces Analysis of both these and other previously analyzed works offers a new interpretation which contrasts with those offered by previous Chekhov scholars Works examined include those dealing with

Chekhov's astonishingly accurate and artistic portrayal of a wide variety of illnesses without the use of any medical terms. These works are shown to be not mere clinical studies but genuine impressive works of art. The author who suffered half of his life from tuberculosis effectively portrayed many characters afflicted with this disease which was incurable at the time. Many of these works reveal an indisputable symbiosis of the doctor and the artist. Chekhov maintained that in Goethe the poet lived amicably side by side with the scientist, a fitting description of him as well. Doctors, the most frequently portrayed characters in Chekhov's oeuvre, are appropriately subjected to extensive analysis, as are the themes of fate and death and dying that figure so prominently in Chekhov's work. Attention is accorded to imaginative fictional works dealing with philosophy and the theme of crime and punishment as well as *The Island of Sakhalin*, a narrative of non-fictional sociological content.

Chekhov's Letters Carol Apollonio, Radislav Lapushin, 2018-10-15. Of the thirty volumes in the authoritative Academy edition of Chekhov's collected works, fully twelve are devoted to the writer's letters. This is the first book in English or Russian addressing this substantial though until now neglected epistolary corpus. The majority of the essays gathered here represent new contributions by the world's major Chekhov scholars, written especially for this volume or classics of Russian criticism appearing in English for the first time. The introduction addresses the role of letters in Chekhov's life and characterizes the writer's key epistolary concerns. After a series of essays addressing publication history, translation and problems of censorship, scholars analyze the letters' generic qualities that draw upon variously prose, poetry and drama. Individual thematic studies focus on the letters as documents reflecting biographical, cultural and philosophical issues. The book culminates in a collection of short, at times lyrical essays by eminent scholars and writers addressing a particularly memorable Chekhov letter. *Chekhov's Letters* appeals to scholars, writers and theater professionals as well to a general audience.

The Routledge Companion to Stanislavsky Andrew White, 2013-10-08. 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 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 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.

Freedom from Violence and Lies Michael C. Finke, 2021-11-11. An enlightening, nuanced and accessible introduction to the life and work of one of the greatest writers of

short fiction in history Anton Chekhov's stories and plays endure far beyond the Russian context as outstanding modern literary models In a brief remarkable life Chekhov rose from lower class provincial roots to become a physician leading writer and philanthropist all in the face of a progressive fatal disease In this new biography Michael C Finke analyzes Chekhov's major stories plays and nonfiction in the context of his life both fleshing out the key features of Chekhov's poetics of prose and drama and revealing key continuities across genres as well as between his lesser studied early writings and the later works An excellent resource for readers new to Chekhov this book also presents much original scholarship and is an accessible comprehensive overview of one of the greatest modern dramatists and writers of short fiction in history

Chekhov Becomes Chekhov Bob Blaisdell, 2022-12-06 A revelatory portrait of Chekhov during the most extraordinary artistic surge of his life In 1886 a twenty six year old Anton Chekhov was publishing short stories humor pieces and articles at an astonishing rate and was still a practicing physician Yet as he honed his craft and continued to draw inspiration from the vivid characters in his own life he found himself to his surprise and occasional embarrassment admired by a growing legion of fans including Tolstoy himself He had not yet succumbed to the ravages of tuberculosis He was a lively frank and funny correspondent and a dedicated mentor And as Bob Blaisdell discovers his vivid articles stories and plays from this period when read in conjunction with his correspondence become a psychological and emotional secret diary When Chekhov struggled with his increasingly fraught engagement young couples are continually making their raucous way in and out of relationships on the page When he was overtaxed by his medical duties his doctor characters explode or implode Chekhov's talented but drunken older brothers and Chekhov's domineering father became transmuted into characters yet their emergence from their families' serfdom is roiling beneath the surface Chekhov could crystalize the human foibles of the people he knew into some of the most memorable figures in literature and drama In Chekhov Becomes Chekhov Blaisdell astutely examines the psychological portraits of Chekhov's distinct carefully observed characters and how they reflect back on their creator during a period when there seemed to be nothing between his imagination and the paper he was writing upon

For the Common Good and Their Own Well-Being Alison K. Smith, 2014-10-13 Every subject of the Russian Empire had an official legal place in society marked by his or her social estate or *soslovie* These *sosloviia* noble peasant merchant and many others were usually inherited and defined the rights opportunities and duties of those who possessed them They were also usually associated with membership in a specific geographically defined society in a particular town or village Moreover although laws increasingly insisted that every subject of the empire possess a *soslovie* for the common good and their own well being they also allowed individuals to change their *soslovie* by following a particular bureaucratic procedure The process of changing *soslovie* brought together three sets of actors the individuals who wished to change their opportunities or duties or who at times had change forced upon them local societies which wished to control who belonged to them and the central imperial state which wished above all to ensure that every one of its subjects had a place and therefore

a status This book looks at the many ways that soslovie could affect individual lives and have meaning then traces the legislation and administration of soslovie from the early eighteenth through to the early twentieth century This period saw a shift from soslovie as above all a means of extracting duties or taxes to an understanding of soslovie as instead a means of providing services and ensuring security The book ends with an examination of the way that a change in soslovie could affect not just an individual s biography but the future of his or her entire family The result is a new image of soslovie as both a general and a very specific identity and as one that had persistent meaning for the Imperial statue for local authorities or for individual subjects even through 1917

Medical Storyworlds Elena Fratto,2021-11-02 Though often seen as scientific or objective medicine has a fundamentally narrative aspect Much like how an author constructs meaning around fictional events a doctor or patient narrates the course of an illness and treatment In what ways have literary and medical storytelling intersected with and shaped each other In *Medical Storyworlds* Elena Fratto examines the relationship between literature and medicine at the turn of the twentieth century a period when novelists were experimenting with narrative form and the modern medical establishment was taking shape She traces how Russian writers such as Dostoevsky Tolstoy and Bulgakov responded to contemporary medical and public health prescriptions placing them in dialogue with French and Italian authors including Romain Rolland and Svevo and such texts as treatises by Paul Broca and Cesare Lombroso In nuanced readings of these works Fratto reveals how authors and characters question the rhetoric and authority of medicine and public health in telling stories of mortality illness and well being In so doing she argues they provide alternative ways of thinking about the limits and possibilities of human agency and free will Bridging the medical humanities European literary studies and Slavic studies *Medical Storyworlds* shows how narrative theory and canonical literary texts offer a new lens on today s debates in medical ethics and bioethics

Anton Chekhov Rose Whyman,2010-09-13 Anton Chekhov offers a critical introduction to the plays and productions of this major playwright Rose Whyman provides an insightful assessment of Chekhov s life and work and places his innovative theatrical approach in a modern critical and cultural context

Reading Darwin in Imperial Russia Brendan G. Mooney,Stephen M. Woodburn,Andrew M. Drozd,2023-01-30 A 2023 Choice Reviews Outstanding Academic Title *Reading Darwin in Imperial Russia* Literature and Ideas expands upon the cataloging efforts of earlier scholarship on Darwin s reception in Russia to analyze the rich cultural context and vital historical background of writings inspired by the arrival of Darwin s ideas in Russia Starting with the first Russian translation of *The Origin of Species* in 1864 educated Russians eagerly read Darwin s works and reacted in a variety of ways From enthusiasm to skepticism to hostility these reactions manifested in a variety of published works starting with the translations themselves as well as critical reviews opinion journalism literary fiction and polemical prose The reception of Darwin spanned reverent didactic ironic and sarcastic modes of interpretation This book examines some of the best known authors of the second half of the nineteenth century Dostoevsky Chernyshevsky Chekhov and others less well known or nearly forgotten Danilevsky Timiriachev Markevich Strakhov to explore

the multi faceted impact of Darwin s ideas on Russian educated society While elements of Darwin s Russian reception were comparable to other countries each author reveals distinctly Russian concerns tied to the meaning and consequences of the challenge posed by Darwinism The scholars in this volume demonstrate not only what the authors wrote but why they took their unique perspectives *Facets of Russian Irrationalism between Art and Life* ,2016-04-08 Russia is an enigmatic mysterious country situated between East and West not only spatially but also mentally Or so it is traditionally perceived in Western Europe and the Anglophone world at large One of the distinctive features of Russian culture is its irrationalism which revealed itself diversely in Russian life and thought literature music and visual arts and has survived to the present day Bridging the gap in existing scholarship the current volume is an attempt at an integral and multifaceted approach to this phenomenon and launches the study of Russian irrationalism in philosophy theology literature and the arts of the last two hundred years together with its reflections in Russian reality Contributors Tatiana Chumakova David Gillespie Arkadii Goldenberg Kira Gordovich Rainer Gr bel Elizabeth Harrison Jeremy Howard Aleksandr Ivashkin Elena Kabkova Sergei Kibal nik Oleg Kovalov Alexander McCabe Barbara Olaszek Oliver Ready Oliver Smith Margarita Odesskaia Ildik M ria R cz Lyudmila Safronova Marilyn Schwinn Smith Henrieke Stahl Olga Stukalova Olga Tabachnikova Christopher John Tooke and Natalia Vinokurova **Breaking Ground** Sara Dickinson,2006 Breaking Ground examines travel writing s contribution to the development of a Russian national culture from roughly 1700 to 1850 as Russia struggled to define itself against Western Europe Russian examples of literary travel writing began with imitative descriptions of grand tours abroad but progressive familiarity with the West and with its literary forms gradually enabled writers to find other ways of describing the experiences of Russians en route Blending foreign and native cultural influences writers responded to the pressures of the age to Catherine II Napoleon and Nicholas I for example both by turning inward to focus on domestic touring and by rewriting their relationship to the West This book tracks the evolution of literary travel writing in this period of its unprecedented popularity and demonstrates how the expression of national identity the discovery of a national culture and conceptions of place both Russian and Western European were among its primary achievements These elements also constitute travel writing s chief legacy to prose fiction breaking ground for the later masterpieces of writers such as Turgenev Dostoevsky and Tolstoy For literary scholars historians and other educated readers with interests in Russian culture travel writing comparative literature and national identity *All the World on a Page* Andrew Kahn,Mark Lipovetsky,2025-04-15 The rich and ongoing development of Russian lyric poetry explored through close readings of thirty four poems by poets ranging from Alexander Blok to Maria Stepanova The Russian cultural tradition treats poetry as the supreme artistic form with Alexander Pushkin as its national hero Modern Russian lyric poets often on the right side of history but the wrong side of their country s politics have engaged intensely with subjectivity aesthetic movements ideology usually subversive and literature itself All the World on a Page gathers thirty four poems written between 1907 and 2022

presenting each poem in the original Russian and an English translation accompanied by an essay that places the poem in its cultural historical and biographical contexts The poems both canonical and lesser known works extend across a range of moods and scenes Velimir Khlebnikov's Futurist revolutionary prophecy Anna Akhmatova's lyric cycle about poetic inspiration Vladimir Nabokov's Symbolist erotic dreamworld Joseph Brodsky's pastiche of a Chekhovian play set on a country estate Maria Stepanova's pandemic allegory of political repression Galina Rymbu's energetic manifesto My Vagina An introduction explores the abiding inspiration of modernism on the Russian lyric tradition Kahn and Lipovetsky's separate chapter essays informed by extensive knowledge of the existing scholarship and critical styles of interpretation consider how the interplay of originality and tradition and form and voice work to engage the reader The poems themselves many of them in newly commissioned translations operate outside state mandated poetic styles to address the reader directly t t e t e as Brodsky said in his 1987 Nobel lecture With each chapter devoted to a different poem All the World on a Page allows readers to experience the richness of Russian poetry through poems and poets rather than through movements

Writing Fear

Katherine Bowers,2022-03-01 In Russia gothic fiction is often seen as an aside a literary curiosity that experienced a brief heyday and then disappeared In fact its legacy is much more enduring persisting within later Russian literary movements Writing Fear explores Russian literature's engagement with the gothic by analysing the practices of borrowing and adaptation Katherine Bowers shows how these practices shaped literary realism from its romantic beginnings through the big novels of the 1860s and 1870s to its transformation during the modernist period Bowers traces the development of gothic realism with an emphasis on the affective power of fear She then investigates the hybrid genre's function in a series of case studies focused on literary texts that address social and political issues such as urban life the woman question revolutionary terrorism and the decline of the family By mapping the myriad ways political and cultural anxiety take shape via the gothic mode in the age of realism Writing Fear challenges the conventional literary history of nineteenth century Russia

Reframing Russian Modernism Irina Shevelenko,2018-12-11

Presenting a multifaceted portrait of modernist culture in Russia an array of distinguished scholars shows how artists and writers in the early twentieth century engaged with politics science and religion At a time when many Russian social institutions looked to the past modernist arts powerfully amplified a gamut of new ideas about individual and collective transformation Expanding upon prior studies that focus more specifically on literary manifestations of the movement Reframing Russian Modernism features original research that ranges broadly from political aesthetics to Darwinism to yoga These unique complementary perspectives counter reductionism of any kind integrating the study of Russian modernism into the larger body of humanistic scholarship devoted to modernity

Febris

Erotica Valeria Sobol,2011-05-01 The destructive power of obsessive love was a defining subject of eighteenth and nineteenth century Russian literature In Febris Erotica Sobol argues that Russian writers were deeply preoccupied with the nature of romantic relationships and were persistent in their use of lovesickness not simply as a traditional theme but as a

way to address pressing philosophical ethical and ideological concerns through a recognizable literary trope Sobol examines stereotypes about the damaging effects of romantic love and offers a short history of the topos of lovesickness in Western literature and medicine Read an interview with the author http://www.rorotoko.com/index.php/article_valeria_sobol_interview_febris_erotica_lovesickness_russian_literary_imagin *Picturing the Ottoman Armenian World* David Low, 2022-06-30 The Armenian contribution to Ottoman photography is supposedly well known with histories documenting the famous Ottoman Armenian run studios of the imperial capital that produced Orientalist visions for tourists and images of modernity for a domestic elite Neglected however have been the practitioners of the eastern provinces where the majority of Ottoman Armenians were to be found with the result that their role in the medium has been obscured and wider Armenian history and experience distorted Photography in the Ottoman East was grounded in very different concerns with the work of studios rooted in the seismic social political and cultural shifts that reshaped the region and Armenian lives during the empire's last decades The first study of its kind this book examines photographic activity in three sites on the Armenian plateau Erzurum Harput and Van Arguing that local photographic practices were marked by the dominant activities and movements of these places it describes a medium bound up in educational endeavours mass migration and revolutionary politics The camera both responded to and became the instrument of these phenomena Light is shone on previously unknown practitioners and more vitally a perspective gained on the communities that they served The book suggests that by contemplating the ways in which photographs were made used circulated and seen we might form a picture of the Ottoman Armenian world *Border Crossing* Alexander Burry, 2016-04-08 Each time a border is crossed there are cultural political and social issues to be considered Applying the metaphor of the border crossing from one temporal or spatial territory into another *Border Crossing Russian Literature into Film* examines the way classic Russian texts have been altered to suit new cinematic environments In these essays international scholars examine how political and economic circumstances from a shifting Soviet political landscape to the perceived demands of American and European markets have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts this innovative collection explores the role of ideological political and other cultural pressures that can affect the transformation of literary narratives into cinematic offerings *Legacies of the Stone Guest* Alexander Burry, 2023-06-13 The story of Don Juan first appeared in writing in seventeenth century Spain reaching Russia about a century later Its real impact however was delayed until Russia's most famous poet Alexander Pushkin put his own unique and uniquely inspirational spin on the tale Published in 1830 *The Stone Guest* is now recognized with other Pushkin masterpieces as part of the Russian literary canon Alexander Burry traces the influence of Pushkin's brilliant innovations to the legend which he shows have proven repeatedly fruitful through successive ages of Russian literature from the Realist to the Silver Age Soviet and contemporary periods Burry shows that

rather than creating a simple retelling of an originally religious tale about a sinful consummate seducer Pushkin offered open ended scenes re envisioned and complicated characters and new motifs that became recursive and productive parts of Russian literature in ways that even Pushkin himself could never have predicted

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