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Gorkys Philistines
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Gorkys Philistines In A New Version

*A fascinating view of the
Soviet system at the
beginning of the Stalin
Terror among
intellectuals.
This book studies the*

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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.

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International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely,

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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,

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*choreographers and
composers; - Articles by
leading professionals on
crafts, skills and
disciplines including
acting, design,
directing, lighting,
sound and voice.*

*Continuum Companion
to Twentieth Century
Theatre*

*Triumph of Pierrot
Plays International
The New Republic*

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*Russia's Revolutionary
Collapse, 1900-1917
USSR Information
Bulletin*

*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*

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detailed performance history, excerpted reviews and a selection of th Imprisoned for his revolutionary activities and championed by Chekov, Maxim Gorky ("the bitter") had his first play produced by the Moscow Art Theatre in 1902.

Chekhov wrote, "Gorky

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*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*

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*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)*

*From the Author of
Frida, the Moving and
Heroic Story of One of*

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*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*

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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,

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especially Cézanne and Picasso. By the early forties, Gorky had 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

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*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,*

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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 scholarship and a lifelong

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*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."
An athlete becomes a
movie star; a waiter
rises to manage a chain
of nightclubs; a movie*

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*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*

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the Twenties?

*Fitzgerald's New York?
Early Hollywood? No,
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,*

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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

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tsarist period spawned dramatic social changes—an urban middle class and a 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

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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

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capitalism. Leisure-time activities, McReynolds finds, allowed Russians who partook of them to recreate themselves, to develop a modern identity that allowed for different senses of the self depending on the circumstances. The society that spawned these impulses would

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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

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remains undefined.

*Adapting Translation
for the Stage*

Arshile Gorky's

Aviation Murals

Rediscovered

Meyerhold

The Petty Bourgeois

The Empire Must Die

**Maxim Gorky was
dubbed the
father of**

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*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*

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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 played by women, and the personal and political implications of motherhood. All

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*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*

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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

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leads to a question rarely posed: are the plays written by Gorky in the process of defining the new Party-inspired socialist realism in fact less about socialist realist issues of conformity,

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*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*

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*origins of the
spatial grandeur
in Gorky's plays
come as a
surprise.*

*"This is the
fullest and most
richly detailed
study available
of the popular
theater that
developed during
the last decades
of tsarist*

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*Russia. Swift
brings alive the
world of
Ostrovsky,
Stanislavsky,
Chekhov, and
Tolstoy as he
examines the
origins and
significance of
the new
'people's
theaters' that
were created for*

File Type PDF
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*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*

File Type PDF
Gorkys Philistines
In A New Version

*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*

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*political
change.* "--Cover
leaf.

*Philistines
Art on the Edge
His Life and
Work
Popular Theater
and Society in
Tsarist Russia
Chekhov and the
Vaudeville
Philistines
A Secret*

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Execution

**I didn't read
your books. I
licked them, I
rubbed them
all over my
naked body
and licked
them.**

**Protasov,
detached and
idealistic,**

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Gorkys Philistines
In A New Version

**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**

File Type PDF
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In A New Version

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**

File Type PDF
Gorkys Philistines
In A New Version

**Nanny fusses
round,
Protasov's
admiring
circle,
variously
skeptical,
romantic and
lovesick, spar
over culture
and the
cosmos. Only**

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**Liza, neurotic
and
patronized,
feels the
suffering of
the peasantry
and senses
that their own
privileged
world is in
jeopardy.
Gone? They're**

File Type PDF
Gorkys Philistines
In A New Version
everywhere.

**Have you
heard about
the riots? The
starvation and
the flagrant
disregard of
authority. This
disregard is
building walls
and barriers
between us all.**

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Gorkys Philistines
In A New Version

**And they are
massing. The
crowds of
angry people.
And the hate...
the hate
between us
all... kills
everything.
Written during
the abortive
Russian**

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Gorkys Philistines
In A New Version

**Revolution of
1905, Maxim
Gorky's darkly
comic
Children of the
Sun depicts
the new
middle-class,
foolish
perhaps but
likeable, as
they flounder**

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In A New Version

**around,
philosophizing
, yearning, or
scuttling
between test
tubes, blind to
their
impending
annihilation.**

**This is Andrew
Upton's fourth
English**

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Gorkys Philistines
In A New Version

**version of a
play for the
National by
one of the
great Russian
masters,
including his
acclaimed
adaptation of
Gorky's
Philistines.
An exhuberant**

File Type PDF

Gorkys Philistines

In A New Version

**new version of
Maxim Gorky's
play**

**Philistines. A
restless bunch
of young
radicals hang
out, have sex,
dance, drink,
and
philosophise
at the home of**

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Gorkys Philistines
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**a prosperous
decorator.
Discusses the
aesthetic
orientations
and creative
directions of
prominent
contemporary
artists as well
as the nature
and**

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Gorkys Philistines

In A New Version

**implications of
the various
modern
movements
Drama
London
Theatre
Record
Russian
Drama of the
Revolutionary
Period**

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**Political
Censorship of
the Theater in
Nineteenth-
Century
Europe
Information
Bulletin
Maxim Gorky,
Writer and
Revolutionist
*Edward Braun's***

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*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 provinces,
he returned to
Moscow at
Stanislavski's*

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In A New Version

*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*

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Gorkys Philistines
In A New Version

*assessment of his
continuing influence
on contemporary
theatre.*

*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*

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Gorkys Philistines
In A New Version

*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*

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In A New Version

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.

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The old 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

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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

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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 of the twenty-first.

The Petty Bourgeois is a play by Maxim Gorky produced in

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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*

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*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 Nemirovish-*

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Danchenko, the leading figures of the Moscow Art Theatre; for this 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.

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***A Guide to Russian
Literature***

The Routledge

Companion to

Stanislavsky

From Nietzsche to

Stalinism

Russia at Play

File On Gorky

The Annual Obituary

This book examines
the strangely

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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

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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

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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
interesting
assessment of the

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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

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addition to criticism
of Chekhov and the
Russian stage.

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

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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'S is
set shortly before the
Bolshevik
Revolution of
October 1917.

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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

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businessman of the title is given power, after the Tsar's abdication. But the songs of the demonstrating crowds outside his window show that his days are numbered. Subtitled 'The Mother' and hugely controversial

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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

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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.

Translating for

performance is a

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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

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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 is
regularly practised:
The Role of

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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

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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

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translating for the
theatre, destabilising
the
literal/performable
binary to suggest
that adaptation and
translation can – and
do – coexist on
stage. Chronicling
the many possible
intersections
between translation

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theory and practice,
Adapting
Translation for the
Stage offers a unique
exploration of the
processes of
translating, adapting,
and relocating work
for the theatre.

A Revolution in
Theatre

Gorky Plays: 2

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The Soviet

Alternative to the
Affluent Society

Maxim Gorky

The Commedia

Dell'Arte and the
Modern Imagination

The Frightful Stage

**See? All we need
is... a map
and...some kind of
plan. This overcoat**

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**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**

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**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,**

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**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. . .**

**Contents: Russian
Drama before the
Revolution; Soviet
Drama 1917-1921;**

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**The Civil War in
Soviet Drama;
Bulgakov's ^RThe
White Guard and
Flight; Satirical
Comedy and
Melodrama; The
Plays of Nikolay
Erdman;
Mayakovsky's The
Bedbug and The
Bathhouse;
Indirect Social**

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**Comment;
Towards Socialist
Realism
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**

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**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**

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**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**

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**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**

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**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**

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**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**

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**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**

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**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**

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**edited works
published by
Routledge and
Palgrave
Macmillan, as well
as in top American
journals including
Theatre Survey,
TDR/The Drama
Review, and New
England Theatre
Journal.**

The Philistine, a

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**Periodical of
Protest
Communism and
Consumerism
Leisure Activities
at the End of the
Tsarist Era
The Philistine
The Zykovs; Egor
Bulychov; Vassa
Zheleznova (The
Mother); The Last
Ones**

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Revenge of the Philistines

In nineteenth-century Europe the ruling elites viewed the theater as a form of communication which had enormous importance. The theater provided

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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

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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

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provides the first comprehensive examination of nineteenth-century political theater censorship at a time, in the aftermath of the French Revolution, when the European population was

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becoming
increasingly
politically active.
New Myth, New
World

The White Guard
Stanislavsky
Children of the
Sun

Arshile Gorky
Murals Without
Walls