

Socialist Realism Seen In Maxim Gorky S Play The Lower Depths

Born "Aleksey Maksimovich Peshkov" on March 16, 1868, in Nizhny Novgorod, Russia--later renamed in his honor--Maxim Gorky would learn early the harsh lessons of life. He spent his early childhood in Astrakhan where his father worked as a shipping agent, but when the boy was only five years old, his

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father died, and he was sent to live with his maternal grandparents. This was not a happy time for the young Gorky as conditions were poor and often violent. At the age of eight, the boy's grandfather forced him to quit school and apprenticed him to several tradesmen including a shoemaker and an icon painter. Fortunately, Gorky also worked as a dishwasher on a Volga steamer where a friendly cook taught him to read, and

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literature soon became his passion. At the age of twelve, Gorky ran away from home and barely survived, half starving, moving from one small job to the next. He was often beaten by his employers and seldom had enough to eat. The bitterness of these early experiences led him to choose the name Maxim Gorky (which means "the bitter one") as his pseudonym. Gorky's teenage years were spent working in Kazan as a

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baker, docker, and night watchman. At the age of 21, Gorky attempted suicide, shooting a bullet through his lung. Although he survived, his lungs were permanently damaged and caused him to suffer frequent bouts of tuberculosis. After recovering from this incident, he left Kazan and tramped around the country, from his native Nijny Novgorod all the way to the southern Caucasus and back again. During the course of

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this two-year journey, he became acquainted with the lowest members of society, the derelicts, theives, and prostitutes. At the age of 24, he decided to rejoin society and took a job as a reporter for a provincial newspaper. Although jailed periodically for association with revolutionaries and for his own outspoken opinion on the existing social order, Gorky managed to publish a few short stories, mostly

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about the tramps and derelicts he had met on his journeys. These short stories soon became very popular, touching the imagination of the Russian people. Gorky became a kind of folk hero. He was the first Russian author to write sympathetically of such characters as tramps and thieves, emphasizing their daily struggles against overwhelming odds. Eventually, rumors reached the Moscow Art Theatre of "a tramp from

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the Volga with an enormous talent for writing," and when Chekhov introduced Gorky to the company in the spring of 1900, they convinced him to give them a play. Gorky spent the next two years toiling over two plays. The first to appear on the stage was *The Smug Citizen* (1902) which portrayed the worker as superior to the average intellectual. The play was produced by the Moscow Art Theatre in 1902, but only in a

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censored version because Gorky had come to the attention of the Tsarist police. They now had a file on the writer. Because of his outspoken opinions, they considered him a threat. In addition, the authorities had Gorky's election to the Imperial Academy of Russian Artists overturned, sparking a storm of controversy, even from the mild-mannered Chekhov who resigned from the academy in protest. During the

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premiere of the play, the theatre was surrounded by a squadron of mounted Cossacks in order to discourage any public demonstrations. Although *The Smug Citizen* is no longer considered an important work, all of the controversy surrounding it insured its success at the time with the Russian public. Gorky's second play, *The Lower Depths* (1902), however, was even more successful. Produced by the Moscow Art Theatre

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in 1902, the play is full of striking characterizations, based mostly on outcasts Gorky had met during his travels. Like all of his novels, short stories, and plays, *The Lower Depths* was a protest against inhumanity, but Gorky not only wrote about the injustices of his society, he also acted against them. He continued to be involved in revolutionary activities, and his sympathies soon turned towards the Marxists. In

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fact, the earning from his plays, which were donated to support party activities, constituted a large portion of the organization's income. As a result of Gorky's activities, he also continued to be in and out of jail. During one prison sentence, he composed *The Children of the Sun* (1905). After the abortive revolution of 1905, in which he was involved, Gorky went abroad to raise money for the Marxists. During this period, he wrote

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Summer Folk (1903),
Barbarians (1906), and
Enemies (1906), The Last
Ones (1908), Queer
People (1910), Vassa
Zheleznova (1910).

Russian theatres,
however, were forbidden
by the authorities to
produce Enemies or The
Last Ones. Gorky
returned to Russia in
1914, just in time for
World War I and the
Bolshevik Revolution.
Although he agreed with
the Bolsheviks in
opposing Russia's
involvement in the war,

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he opposed their seizure of power in 1917 and publicly criticized Lenin's methods.

Disillusioned with post-revolutionary life, he again went abroad, this time to Italy, where he remained from 1922 to 1930. In 1928, Gorky yielded to great public pressure to return to Russia, and upon his return, he was greeted with extravagant festivities. He died on June 14, 1936 at the age of sixty-eight, and there is a bit of a

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mystery surrounding the circumstances of his death. Although he was receiving treatment for tuberculosis, from which he had suffered ever since his failed suicide attempt at the age of 21, these treatments were standard, and his life was not considered to be in jeopardy. A police chief, Genrikh Yagoda, later confessed to having ordered his death, and although there has been no solid proof, some historians believe Yagoda was

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acting under orders from Stalin himself. Gorky left behind a body of work that helped to found socialist realism. His other plays include *The Zykovs* (1914), *The Old Man* (1919), *The Counterfeit Coin* (1926), *Yegor Bulychov* (1931), and *Dostegayev and Others* (1933). In addition to his plays, novels, and short stories, he also wrote an autobiographical trilogy consisting of *My Childhood* (1914), *In the World* (1916), and *My*

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Universities (1923).

Maxim Gorky (1868-1936) enjoyed worldwide fame of a kind unmatched by that of any other writer in the first half of the twentieth century.

Prodigiously gifted and prolific, riddled with contradictions, praised increasingly for political rather than literary reasons, he left a vast body of writing that contains acknowledged masterpieces alongside many currently neglected works that still await

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impartial assessment. Taken together, the pieces in this book (many of them based on fuller texts than those of previously published translations) present a surprising and unfamiliar Gorky--a figure who, once the clichés are stripped away from him, becomes ever more fascinating and enigmatic as man, as writer, and as historical figure. Among the volume's selections are portraits of Gorky by four particularly

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astute observers: poet
Vladislav Khodasevich,
critics Boris Eikhenbaum
and Georgy Adamovich,
and novelist Evgeny
Zamiatin. Fanger's
generous annotations and
brilliant introduction
will make this book
indispensable to every
reader with an interest
in Tolstoy, Gorky,
modern Russian
literature and politics,
or the art of the
memoir.

Of all Gorky's novels,
The Artomonovs is the
most impressive and

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dramatic. In this book Gorky displays at their best the power of creating character and the gift for managing scenes of energetic action which won world-wide admiration for his early stories. His distinctive blend of humor and tragedy, violence and pity, exuberance and introspection, is here put at the service of a grander and more moving theme than he had hitherto attempted, the tragic failure of

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Russia's middle classes in the decades before the Revolution, seen in the small-town microcosm of a family of textile manufacturers. The rise and fall of the Artomonovs is seen, across one of the Great Divides of history. The Revolution is a cataclysm in which three generations of Artomonov enterprise are inevitably swept away. Thereby the events of their lives are given a sharp edge of finality, rarely to be found in

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fiction.

How did the Eastern European and Soviet states write their respective histories of art and architecture during 1940s–1960s? The articles address both the Stalinist period and the Khrushchev Thaw, when the Marxist-Leninist discourse on art history was "invented" and refined. Although this discourse was inevitably "Sovietized" in a process dictated from Moscow, a variety of

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distinct interpretations emerged from across the Soviet bloc in the light of local traditions, cultural politics and decisions of individual authors. Even if the new "official" discourse often left space open for national concerns, it also gave rise to a countermovement in response to the aggressive ideologization of art and the preeminence assigned to (Socialist) Realist aesthetics. The OUTCASTS and OTHER

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STORIES, by MAXIM GORKY

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Soviet Writers' Congress
1934 (Moskau)

The Man Who Was Afraid
Literary Portraits

The Debate on Socialist
Realism and Modernism in
the Soviet Union ; Maxim
Gorky, Karl Radek,
Nikolai Bukharin, Andrey
Zhdanov and Others

Mother - Maxim Gorky

**Georg Lukács called Maxim Gorky
"the greatest writer of our time."**

**Delo Artamonovykh, published in
1925 and translated into English in
1927 as Decadence, is his greatest
historical novel. Until now, it has
not been widely available to**

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Western readers. Decadence is a family saga, an intricate character study, and a picture of Russia in the years between the serf's emancipation and the Bolshevik Revolution. It chronicles the fortunes of three generations of merchants who, in themselves, represent the tensions of the changing social order. In 1863, Ilya Artamonov founds a linen factory by the Oka River. In time the factory prospers and his children, inspired by his passion for labor, make improvements. A grandnephew even adds a library and organizes a football team. But one grandson is lazy and another is a socialist. Already on the scene and biding his time is Tikhon, the new proletarian. The decline, or "decadence," of the Artamonov family, and by extension

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the Russian middle class, is a result of personality clashes and of social revolution in the wind. Neither a lament for the old order nor a cheer for revolution, Decadence depicts the beginnings of a bourgeois class that gave way to two wars and two revolutions. It describes Russia's capitalist episode, when the development of factory labor and the accumulation of wealth transformed a feudal society into a nation of workers. "Everyone lives for work, but whether men live for anything beyond their work, we can't see." This edition of Decadence includes a foreword by Irwin Weil, professor of Slavic languages at Northwestern University. In addition to The Outcasts, this book includes Gorky's stories

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Waiting for the Ferry and The Affair of the Clasps. 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 foundations of the young Soviet Literature. Gorky was born "Aleksey Maksimovich Peshkov" on March 16, 1868, in Nizhny Novgorod, Russia -- which was later renamed in his honor after his death (ordered by Stalin himself, it is rumored). The bitterness of his early life led him to choose the name Maxim Gorky (which means "the bitter one") as his pseudonym. Although jailed periodically for association with revolutionaries and for his own outspoken opinion

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brought up by his grandmother. In 1880, at the age of twelve, he ran away from home. After an attempt at suicide in December 1887, he travelled on foot across the Russian Empire for five years, changing jobs and accumulating impressions used later in his writing. As a journalist working for provincial newspapers, he wrote under the pseudonym Jehudiel Khlamida. The name is suggestive of "cloak-and-dagger" by the similarity to the Greek chlamys, "cloak". He began using the pseudonym "Gorky" (from literally "bitter") in 1892, while working in Tiflis for the newspaper The Caucasus. The name reflected his simmering anger about life in Russia and a determination to speak the bitter truth. Gorky's first book *Essays and Stories* in 1898

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enjoyed a sensational success, and his career as a writer began. Gorky wrote incessantly, viewing literature less as an aesthetic practice (though he worked hard on style and form) than as a moral and political act that could change the world. He described the lives of people in the lowest strata and on the margins of society, revealing their hardships, humiliations, and brutalisation, but also their inward spark of humanity. Gorky's reputation grew as a unique literary voice from the bottom strata of society and as a fervent advocate of Russia's social, political, and cultural transformation. By 1899, he was openly associating with the emerging Marxist social-democratic movement, which helped make him a celebrity among both the

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intelligentsia and the growing numbers of "conscious" workers. At the heart of all his work was a belief in the inherent worth and potential of the human person ('lichnost'). In his writing, he counterposed individuals, aware of their natural dignity, and inspired by energy and will, with people who succumb to the degrading conditions of life around them. Both his writings and his letters reveal a "restless man" (a frequent self-description) struggling to resolve contradictory feelings of faith and scepticism, love of life and disgust at the vulgarity and pettiness of the human world.

"It is to books that I owe everything that is good in me. Even in my youth I realized that art is more generous than people are. I am a

book-lover; each one of them seems a miracle to me, and the author a magician. I am unable to speak of books otherwise than with the deepest emotion and a joyous enthusiasm. That may seem ridiculous but it is the truth. It will probably be said that this is the enthusiasm of a barbarian; let people say what they will - I am beyond cure." Maxim Gorky

**A Russian Revolutionary Novel
Her Lover**

Articles and Pamphlets

Large Print

Creatures That Once Were Men

**The Collected Short Stories of
Maxim Gorky**

Maxim Gorky, the bitter Voice of Russia, can tell fairy tales whose coloring has all the richness of

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oriental twilights and whose cadences are garlands woven of sea-spray and wind-blossoms. His stories of the steppe are not propagandistic, and with the exception of the powerful tale "Because of Monotony," they are not sordid pictures of realistic misery, but they are sweet fairy lullabies that the gods must sing to the baby angels when they are sad and weary with their contemplation of human sorrows. These tales are filled with longing, and throughout that longing there is a thread of red fire that at times bursts forth into a flaming prophecy of hope. The Stories of the Steppe are among his most wonderful

Download File PDF Socialist Realism Seen In Maxim Gorky S Play The Lower Depths visions.

The High Street consists of two rows of one-storeyed hovels, squeezed close one against another; old hovels with leaning walls and crooked windows, with dilapidated roofs, disfigured by time, patched with shingles, and overgrown with moss; here and there above them rise tall poles surmounted with starling houses, whilst the roofs are shaded by the dusty green of pollard willows and elder bushes, the sole miserable vegetation of suburbs where dwell the poorest classes. The windows of these hovels, their glass stained green with age, seem to watch each other with

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the shifty, cowardly glance of thieves. Up the middle of the street crawls a winding channel passing between deep holes, washed out by the heavy rain; here and there lie heaps of old, broken bricks and stones overgrown with weeds, the remains of the various attempts made from time to time by the inhabitants to build dwellings; but these attempts have been rendered useless by the torrents of stormwater sweeping down from the town above. On the hill nestle, amongst the luxuriant green of gardens, magnificent stone-built houses; the steeples of churches rise proudly towards the blue heavens, their golden

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crosses glittering in the sun. In wet weather the town pours into this outlying suburb all its surface water, and in the dry weather all its dust, and this miserable row of hovels has the appearance of having been swept down at one of these moments by some powerful hand. Crushed into the ground, these half-rotten human shelters seem to cover all the hill, whilst, stained by the sun, by the dust, and by the rains, they take on them the dirty nondescript colour of old decaying wood. At the end of this miserable street stood an old, long, two-storeyed house, which seemed to have been cast out in this way from

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the town, and which had been bought by the merchant Petounnikoff. This was the last house in the row, standing just under the hill, and stretching beyond it were fields, ending at a distance of half a verst from the house in an abrupt fall towards the river. This large and very old house had a more sinister aspect than its neighbours; all its walls were crooked, and in its rows of windows there was not one that had preserved its regular form; whilst the remnants of the window panes were of the dirty green colour of stagnant water. The spaces between the windows were disfigured with discoloured patches of fallen

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plaster, as if time had written the history of the house in these hieroglyphics. Its roof, sagging forwards towards the street, increased its pathetic aspect; it seemed as if the house were bowing itself towards the ground, and were humbly waiting for the last stroke of fate to crumble it into dust, or into a deformed heap of half-rotten ruins. The front gates were ajar. One side, torn from its hinges, lay on the ground, and from the cracks between the boards sprang grass, which also covered the great desolate yard. At the farther end of this yard stood a low, smoke-blackened shed with an iron roof. The

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house itself was uninhabited, but in this mean shed, which had been a forge, was installed a common lodging-house or doss-house, kept by a retired cavalry officer, Aristide Fomitch Kouvalda. Inside, this doss-house appeared as a long, dark den, lighted by four square windows and a wide door. The brick unplastered walls were dark with smoke, which had also blackened the ceiling. In the middle stood a large stove, round which, and along the walls, were ranged wooden bunks containing bundles of rubbish which served the dossers for beds. The walls reeked with smoke, the earthen

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floor with damp, and the bunks with sweat and rotten rags. The master's bunk was on the stove, and those in its immediate neighbourhood were looked upon as places of honour, and were granted to the inmates who rejoiced in his favour and friendship.

Russian writer Maxim Gorky rocketed into the upper pantheon of his country's literary culture with Foma Hordyeff, one of his first full-length novels. The young protagonist Foma Gordyeff has been born into privilege, but he's not sure whether he wants to pursue the lifestyle of his father, a successful merchant.

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The famous novel of revolutionary conversion and struggle. This novel of Russia before the Revolution is without question the masterpiece of Gorky, Russia's greatest living writer. Into one passionate, astonishing book has been gathered the spirit of the terrifying struggle against the Czar's autocracy. In it Russia stands forth in a flood of light. Key Writings by and about Maxim Gorky

The Debate on Socialist Realism and Modernism in the Soviet Union; Maxim Gorki ...

Twenty-six Men and a Girl
Avant-Garde, Aesthetic
Dictatorship, and Beyond

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The Mother

On Socialist Realism

First volume of a tetralogy "Forty years: the life of Clim Samghin".

This collection contains the last essays of Gorky which are related centrally to the theme stated in the title of this book culture and the people. It is a representative selection from the voluminous publicist efforts in which the author was engaged during the last ten years of his life. Together with his bookfull of articles, On Guard for the Soviet Union, the present volume reveals a side of Gorky's writing as necessary to an understanding of his work as his novels, stories, autobiographical volumes and plays. Some of the contributions are slashing polemics; many were written under the pressure of daily journalism, appearing in numerous periodicals, including the leading Soviet papers Pravda

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and Izvestia; all of them reflect the vigor and depth of Gorky's literary talent. Maxim Gorky continues to be regarded as the greatest literary representative of revolutionary Russia. Born of the people, and having experienced in his own person their sufferings and their misery, he was enabled by his extraordinary genius to voice their grievances and their aspirations for a better life as no academic could. His international fame rests on a tremendous literary output, including the powerful play "The Lower Depths", the monumental novel of the 1905 Russian Revolution, "Mother", his vital Autobiography and, of course, his short stories. This edition of "The Collected Short Stories of Maxim Gorky" includes his benchmark masterpieces "Creatures That Once Were Men" and "Twenty-Six Men and a Girl" as well as "Chelkash and My Fellow-Traveller" among many others.

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The collection represents the very best of Gorky's genius. For this edition the renowned scholar and author Frederic Ewen has written a penetrating new introduction evaluating Gorky's place in the world's literary pantheon.

CONTENTS: In America
The city of the yellow Devil
Realm of Boredom
The Mob
My Interviews
A King Who Knows His Worth
One of the Kings of the Republic
A Priest of Morality
The Lords of Life
La Belle France
Public Writings
Open Letter to Messieurs J. Richard
Jules Claretie
Rene Viviani and Other French Journalists
From the "Foreign Chronicle"
"The States of Western Europe Before the War"
And Many More
Russian Dramatist
Twenty-Six and One and Other Stories by Maxim Gorky Unabridged 1902
The Total Art of Stalinism
Maxim Gorky - Through Russia

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Selected Articles

The Life of Matvei Kozhemyakin

The High Street consists of two rows of one-storeyed hovels, squeezed close one against another; old hovels with leaning walls and crooked windows, with dilapidated roofs, disfigured by time, patched with shingles, and overgrown with moss; here and there above them rise tall poles surmounted with starling houses, whilst the roofs are shaded by the dusty green of pollard willows and elder bushes, the sole miserable vegetation of suburbs where dwell the

poorest classes. The windows of these hovels, their glass stained green with age, seem to watch each other with the shifty, cowardly glance of thieves. Up the middle of the street crawls a winding channel passing between deep holes, washed out by the heavy rain; here and there lie heaps of old, broken bricks and stones overgrown with weeds, the remains of the various attempts made from time to time by the inhabitants to build dwellings; but these attempts have been rendered useless by the torrents of stormwater sweeping down

from the town above. On the hill nestle, amongst the luxuriant green of gardens, magnificent stone-built houses; the steeples of churches rise proudly towards the blue heavens, their golden crosses glittering in the sun. In wet weather the town pours into this outlying suburb all its surface water, and in the dry weather all its dust, and this miserable row of hovels has the appearance of having been swept down at one of these moments by some powerful hand. Crushed into the ground, these half-rotten human shelters seem to cover all the

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******* Reprint of the Ungar edition of 1960 (which is cited***

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***A collection of short stories
about Russia.***

***A collection of short stories by
the popular and influential
Russian author, a founder of
the socialist realism literary
method and arguably the
greatest Russian literary figure
of the 20th century.***

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Pamphlets***

Through Russia

The Business

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Originally published in 1913.

Author: Henri Lichtenberger

Language: English Keywords:

History Many of the earliest books, particularly those dating back to the 1900s and before, are now

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artwork. Keywords: English

Keywords 1900s Language English

Artwork

"Creatures That Once Were Men"

by Maxim Gorky. Published by

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The Lower Depths is perhaps the best known of Maxim Gorky's plays. It was written during the winter of 1901 and the spring of 1902. Subtitled "Scenes from Russian Life," it depicted a group of impoverished Russians living in a shelter near the Volga. Produced by the Moscow Arts Theatre on

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December 18, 1902, Konstantin Stanislavski directed and starred. It became his first major success, and a hallmark of Russian social realism. The characters of *The Lower Depths* are said to have been inspired by the denizens of the Bugrov Homeless Shelter in Nizhny Novgorod, which had been built in 1880-83 by the Old Believer grain merchant and philanthropist Nikolai Alexandrovich Bugrov (1837-1911) in memory of his father, A. P. Bugrov. When the actors of the Moscow Arts Theatre were preparing the play for its first run in 1902, Maxim Gorky supplied them with photographs of the Nizhny Novgorod underclass taken by the famous local photographer,

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Maxim Dmitriev to help with the realism of the acting and costumes. When it first appeared, *The Lower Depths* was criticized for its pessimism and ambiguous ethical message. The presentation of the lower classes was viewed as overly dark and unredemptive, and Gorky was clearly more interested in creating memorable characters than in advancing a formal plot. However, in this respect, the play is generally regarded as a masterwork. The theme of harsh truth versus the comforting lie pervades the play from start to finish, as most of the characters choose to deceive themselves over the bleak reality of their condition. *Mother*' is the immortal classic of

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Maxim Gorky, one of the world's best-loved writers. It is the story of the radicalization of an uneducated woman. From her dull peasant existence into active participation in her people's struggle for justice. Through her work she frees herself from the cowed state into which she has been beaten and her simple motherly concern for her son becomes a motherly concern for all oppressed. The book uses simple style to make it an easy read while slowly adding thicker and thicker layers of propaganda and pro Marxist Communist theory. ABOUT THE AUTHOR: Maksim Gorky was a Soviet author and founder of the socialist realism literary method. He was also a political activist who

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spent several lengthy stays in Capri and Italy. Gorky traveled throughout his native land and at one point became friends with Lenin. His travels overwhelmed him with the vastness and beauty of his country and they also made him sharply aware of the ignorance and poverty of its people. This novel tells the story of the common proletariat who protested against the czar and the capitalists which eventually led to the October Revolution. Pelageya is the wife on a factory worker who ignores the political upheaval in her country in favor of caring for her personal life. She represents hundreds of workers who are concerned with living their lives. Her son Pavel takes a different path

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and joins the revolution inspiring many Russians who were living under a capitalistic society in Russia. Gorky saw the "mother country" as supporting her children as they fought for their rights.

Cement

Stories of the Steppe

The Three

A Socialist Realist History?

Culture and the People

This collection of literary portraits forms a gallery of life-like representations of some remarkable Russian authors.

Here we have Tolstoi --

"superhumanly wise," Chekhov --

"sagely modest," Korolenko --

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"calm and of an extraordinary simplicity," Kotsubinsky -- "at home in the ideal world of beauty and good," Garin-Mikhailovsky -- "gifted, inexhaustibly cheerful," Prishvin, who wrote about "The Earth, our Great Mother."

I have just read *The Three*. It is a good book. Yes, despite its verbosity, repetition, and many other faults, it is a good book. As I read it I thought sadly that if such a book had fallen into my house fifteen years ago it would have spared me the torture of many thoughts as superfluous as they were painful. A big great dilapidated house is filled to bursting with poor working folk.

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Here poverty and the law of the fist hold away. The strong beat the weak; grown -- ups beat children -- beat them hard, sometimes to death. It is in this house that three friends spend their childhood and youth. One of them Ilya Lunyev (the main character in the book), is a sturdy chap who moves into town from the country. The other two are Yakov Filomonov, a meek, quiet boy, son of a bar-keeper, and Pavel Grachov, the blacksmith's bellicose son. With the insight and sympathy of a great writer Gorky relates the grim life story of these three. We learn about Masha, Vera and

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Olimpiada, the girls who went through so many trials; about the tragic fate of Ilya, the untimely death of Yakov, and the new course upon which Pavel sets out under the influence of his new friends.

Born into harsh poverty and orphaned at a young age, Russian writer Maxim Gorky learned to fend for himself early on, often surviving on the meager wages provided by menial jobs such as that of a baker's apprentice, an experience brought to life in the title story of this fine collection, "Twenty-Six and One."

The Mother

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Engineers of Human Souls

Soviet Writers' Congress 1934

Decadence

The Art and Craft of Writing

Writing Art History in the Post-
War Decades

Foma Gordyeff

From the ruins of communism,
Boris Groys emerges to provoke
our interest in the aesthetic goals
pursued with such catastrophic
consequences by its founders.

Interpreting totalitarian art and
literature in the context of cultural
history, this brilliant essay likens
totalitarian aims to the
modernists' goal of producing
world-transformative art. In this
new edition, Groys revisits the

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debate that the book has stimulated since its first publication.

Maxim Gorky was dubbed the father of 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 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 sixteen of Gorky's published plays are

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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 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 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, and more about Gorky's own painful life

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experience? And what is equally under the microscope is a search for the monumental style frequently associated with socialist realist theatre: the proposed origins of the spatial grandeur in Gorky's plays come as a surprise.

Maksim Gorky was a Soviet author and founder of the socialist realism literary method. He was also a political activist who spent several lengthy stays in Capri and Italy. Gorky traveled throughout his native land and at one point became friends with Lenin. His travels overwhelmed him with the vastness and beauty of his country and they

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as supporting her children as they fought for their rights. .

Twenty-six and One and Other Stories by Maxim Gorky
Unabridged 1902

The Lower Depths
And Other Stories

Maxim Gorky

Gorky's Tolstoy & Other Reminiscences

Twenty-Six and One
Mother

Renowned Soviet writers, Maxim Gorky, Vladimir Mayakovsky, Alexei Tolstoy and Konstantin Fedin reveal their unique experiences in their career. They provide a sound knowledge in all forms of the art of writing, how to write prose, the short

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stories, novels, verses and more. You can learn also how Soviet writers suffered when a decree declared their writing the property of the Republic, and the hardships they encountered during the Revolution and in Hitler's time to get their stories in print. This challenged them to pursue with a vengeance to get their stories printed regardless of the availability of supplies. Above all, these writers had stories to tell, they wanted the public to be aware. In this way a writer finds inspiration, the right words, the earnest desire and the motivation to undergo this chosen field that leaves to the rest of the world long after they are gone, with knowledge, a past and a

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heritage. Thus, writing is finding yourself, your methods, your individuality and your creativeness. Style is the most important. If a writer does not have style he cannot write. Rhythm, melody, vocabulary, and composition are interconnected like chess pieces. Above all, writing should not be an obsession but the only way in which you can create your work.

Author Introduction Alexei

Maximovich Peshkov primarily known as Maxim Gorky , was a Russian and Soviet writer, a founder of the socialist realism literary method and a political activist. He was also a five-time nominee for the Nobel Prize in Literature. Gorky's

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most famous works were *The Lower Depths* (1902), *Twenty-six Men and a Girl*, *The Song of the Stormy Petrel*, *My Childhood*, *The Mother*, *Summerfolk* and *Children of the Sun*. He had an association with fellow Russian writers Leo Tolstoy and Anton Chekhov; Gorky would later mention them in his memoirs. In 1909 Maxim Gorky wrote *Vassa Zheleznova*, a savage comedy about a Russian family at war over money, entitlement and the march of progress. But *Vassa Zheleznova* also relates to one of the great Australian themes: how we hauled ourselves out of our working class past and set out on the road to a relaxed and comfortable future. (4 male, 4

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female).

An Autobiography as Told to Maxim
Gorky

The Outcasts, and Other Stories
Chaliapin

A Play in Four Acts

Based on Vassa Zheleznova

The OUTCASTS and OTHER
STORIES by MAXIM GORKY