

Russian Tragicfarce



**Its Cultural
and Political Roots**

Julia Listengarten

Russian Tragicfarce Its Cultural And Political

Jessica Milner Davis



Russian Tragifarce Its Cultural And Political:

Russian Tragifarce Julia Listengarten, 2000-06 The tradition of Russian tragifarce can be characterized by its strong links to Russian political and cultural history and by its significant role in the development of Russian dramatic literature and theater practice The book argues that the dualistic character of Russian tragifarce which is close in spirit and philosophy to Bakhtin's understanding of the medieval carnival embodies the ambivalent spirit of Russian culture and politics The book further argues that the tragifarce perception of the world can be seen as a national characteristic of the self-doubting and ironic Russian sensibility under the influence of a repressive political regime **BOOK JACKET** *Farce* Jessica Milner

Davis, 2017-07-05 Farce has always been relegated to the lowest rung of the ladder of dramatic genres Distinctions between farce and more literary comic forms remain clouded even in the light of contemporary efforts to rehabilitate this type of comedy Is farce really nothing more than slapstick the putting out of candles kicking down of tables falling over joyn't stools as Thomas Shadwell characterized it in the seventeenth century Or was his contemporary Nahum Tate correct when he declared triumphantly that there are no rules to be prescribed for that sort of wit no patterns to copy and 'tis altogether the creature of imagination Davis shows farce to be an essential component in both the comedic and tragic traditions Farce sets out to explore the territory of what makes farce distinct as a comic genre Its lowly origins date back to the classic Graeco-Roman theatre but when formal drama was reborn by the process of elaboration of ritual within the mediaeval Church the French term farce became synonymous with a recognizable style of comic performance Taking a wide range of farces from the briefest and most basic of fair ground mountebank performances to fully fledged five act structures from the late nineteenth century the book reveals the patterns of comic plot and counter plot that are common to all The result is a novel classification of farce plots which serves to clarify the differences between farce and more literary comic forms and to show how quickly farce can shade into other styles of humor The key is a careful balance between a revolt against order and propriety and a kind of Realpolitik which ultimately restores the social conventions under attack A complex array of devices in such things as framing plot characterization timing and acting style maintain the delicate balance Contemporary examples from the London stage bring the discussion u **Edward Albee as Theatrical and Dramatic Innovator**, 2019-05-07

Edward Albee as Theatrical and Dramatic Innovator offers eight essays and a major interview by important scholars in the field that explore this three time Pulitzer prize winning playwright's innovations as a dramatist and theatrical artist They consider not only Albee's award winning plays and his contributions to the evolution of modern American drama but also his important influence to the American theatre as a whole his connections to art and music and his international influence in Spanish and Russian theatre Contributors Jackson R Bryer Milbre Burch David A Crespy Ramon Espejo Romero Nathan Hedman Lincoln Konkle Julia Listengarten David Marcia Ashley Raven Parisa Shams Valentine Vasak *Satire and Protest in Putin's Russia* Aleksei Semenenko, 2021-11-30 This book studies satirical protest in today's Russia addressing the complex

questions of the limits of allowed humor the oppressive mechanisms deployed by the State and pro State agents as well as counterstrategies of cultural resistance What forms of satirical protest are there Is there State sanctioned satire Can satire be associated with propaganda How is satire related to myth Is satirical protest at all effective these are some of the questions the authors tackle in this book The first part presents an overview of the evolution of satire on stage on the Internet and on television on the background of the changing post Soviet media landscape in the Putin era Part Two consists of five studies of satirical protest in music poetry and public protests Russian Culture and Theatrical Performance in America, 1891-1933 V. Hohman, 2011-08-29 Examining the work of impresarios financiers and the press as well as the artists themselves Hohman demonstrates how a variety of Russian theatrical styles were introduced and incorporated into American theatre and dance during the beginning of the twentieth century **Blood on the Stage, 1800 to 1900** Amnon Kabatchnik, 2017-09-22 This volume examines the key representations of transgression drama produced between 1800 and 1900 Arranged in chronological order the entries consist of plot summary often including significant dialogue performance data if available opinions by critics and scholars and other features **The Routledge Companion to Contemporary European Theatre and Performance** Ralf Remshardt, Aneta Mancewicz, 2023-08-24 This is a comprehensive overview of contemporary European theatre and performance as it enters the third decade of the twenty first century It combines critical discussions of key concepts practitioners and trends within theatre making both in particular countries and across borders that are shaping European stage practice With the geography geopolitics and cultural politics of Europe more unsettled than at any point in recent memory this book s combination of national and thematic coverage offers a balanced understanding of the continent s theatre and performance cultures Employing a range of methodologies and critical approaches across its three parts and ninety four chapters this book s first part contains a comprehensive listing of European nations the second part charts responses to thematic complexes that define current European performance and the third section gathers a series of case studies that explore the contribution of some of Europe s foremost theatre makers Rather than rehearsing rote knowledge this is a collection of carefully curated interpretive accounts from an international roster of scholars and practitioners The Routledge Companion to Contemporary European Theatre and Performance gives undergraduate and graduate students as well as researchers and practitioners an indispensable reference resource that can be used broadly across curricula *Theater of the Avant-Garde, 1890-1950* Robert Knopf, 2015-01-01 An essential volume for theater artists and students alike this anthology includes the full texts of sixteen important examples of avant garde drama from the most daring and influential artistic movements of the first half of the twentieth century including Symbolism Futurism Expressionism Dada and Surrealism Each play is accompanied by a bio critical introduction by the editor and a critical essay frequently written by the playwright which elaborates on the play s dramatic and aesthetic concerns A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant garde studies By

examining the groundbreaking theatrical experiments of Jarry Maeterlinck Strindberg Artaud and others the book foregrounds the avant garde s enduring influence on the development of modern theater Composing for the Red Screen Kevin Bartig,2013-05-02 Sound film captivated Sergey Prokofiev during the final two decades of his life he considered composing for nearly two dozen pictures eventually undertaking eight of them all Soviet productions Drawing on newly available sources Composing for the Red Screen examines for the first time the full extent of this prodigious cinematic career

The absurd in literature Neil Cornwell,2013-07-19 Neil Cornwell s study while endeavouring to present an historical survey of absurdist literature and its forbears does not aspire to being an exhaustive history of absurdism Rather it pauses on certain historical moments artistic movements literary figures and selected works before moving on to discuss four key writers Daniil Kharms Franz Kafka Samuel Beckett and Flann O Brien The absurd in literature will be of compelling interest to a considerable range of students of comparative European including Russian and Central European and English literatures British Isles and American as well as those more concerned with theatre studies the avant garde and the history of ideas including humour theory It should also have a wide appeal to the enthusiastic general reader **The Routledge**

Companion to Scenography Arnold Aronson,2017-09-11 The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical conceptual critical and theoretical aspects of this increasingly important aspect of theatre and performance studies Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies Establishing a stable terminology for a deeply contested term for the first time this volume looks at scenography as the totality of all the visual spatial and sensory aspects of performance Tracing a line from Aristotle s Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media The Routledge Companion to Scenography is a vital addition to every theatre library **Taboo Pushkin** Alyssa Dinega Gillespie,2012-07-24 Since his death in 1837 Alexander Pushkin often called the father of Russian literature has become a timeless embodiment of Russian national identity adopted for diverse ideological purposes and reinvented anew as a cultural icon in each historical era tsarist Soviet and post Soviet His elevation to mythic status however has led to the celebration of some of his writings and the shunning of others

Throughout the history of Pushkin studies certain topics texts and interpretations have remained officially off limits in Russia taboos as prevalent in today s Russia as ever before The essays in this bold and authoritative volume use new approaches overlooked archival materials and fresh interpretations to investigate aspects of Pushkin s biography and artistic legacy that have previously been suppressed or neglected Taken together the contributors strive to create a more fully realized Pushkin and demonstrate how potent a challenge the unofficial taboo alternative Pushkin has proven to be across the centuries for the Russian literary and political establishments **The Cambridge Companion to American Theatre since 1945** Julia

Listengarten,Stephen Di Benedetto,2021-09-09 The Cambridge Companion to American Theatre since 1945 provides an

overview and analysis of developments in the organization and practices of American theatre It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship and addresses the economic social and political challenges theatre artists have faced across cultural climates and geographical locations Specifically it explores artistic communities collaborative practices and theatre methodologies across mainstream regional and experimental theatre practices forms and expressions As American theatre has embraced diversity in practice and representation the volume examines the various creative voices communities and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty first century These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation

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

An Imaginary Cinema Dustin Condren, 2024-12-15 An Imaginary Cinema is the first systematic study of Sergei Eisenstein's unrealized films as well as a deeply informed historical and theoretical inquiry into the role and meaning of the unrealized in his oeuvre Eisenstein directed some of the twentieth century's most important films from the early classic of montage Battleship Potemkin to his late masterpiece Ivan the Terrible Alongside these however the Soviet filmmaker also toiled over a compelling array of unrealized projects from ideas that never grew beyond complex passionate notebook scrawls and sketches to productions that were mounted and shot to some degree of completion without ever being finished Working from the archival remnants of several of the director's most fascinating unrealized projects from his bold vision to film Marx's Das Kapital to his time in Hollywood struggling to adapt Dreiser's An American Tragedy Dustin Condren's book reveals new aspects of Eisenstein's genius showing the filmmaker in a constant state of process open to working toward impossible and sometimes utopian ends and committed to the pursuit of creative and theoretical discovery Condren's analysis of these unrealized projects in An Imaginary Cinema reveals Eisenstein at crucial moments of his personal and artistic biography and it also tells the wider story of a canonical artist negotiating the political labyrinths of Stalinist Russia the economic pitfalls of Hollywood and the technological shifts of early cinema

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

Sergey Prokofiev and His World Simon Morrison, 2018-06-26 Sergey Prokofiev 1891-1953 arguably the most popular composer of the twentieth century led a life of triumph and tragedy The story of his prodigious childhood in tsarist Russia maturation in the West and rise and fall as a Stalinist era composer is filled with unresolved questions Sergey Prokofiev and His World probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris The literary notebook of the composer's mother Mariya Grigoryevna illuminates her involvement in his education and is translated in full as are ninety eight letters between the composer and his business partner Levon Atovmian The collection also includes a translation of Sigizmund Krzhizhanovsky's unperformed stage adaptation of Eugene Onegin for which Prokofiev composed incidental music in 1936 The essays in the book range in focus from musical sketches to Kremlin decrees The contributors explore Prokofiev's time in America evaluate his working methods in the mid 1930s document the creation of his score for the film Lieutenant Kizhe tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947 detail his immortalization by Soviet bureaucrats composers and scholars and examine Prokofiev's interest in Christian Science and the paths it opened for his music The contributors are Mark Aranovsky Kevin Bartig Elizabeth Bergman Leon Botstein Pamela Davidson Caryl Emerson Marina Frolova Walker Nelly Kravetz Leonid Maximenkov Stephen Press and Peter Schmelz

Modern American Drama: Playwriting 2000-2009 Julia Listengarten, Cindy Rosenthal, 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Theresa Rebeck *Omnium Gatherum* 2003 *Mauritius* 2007 and *The Understudy* 2008 Sarah Ruhl *Eurydice* 2003 *Clean House* 2004 and *In the Next Room or the Vibrator*

Play 2009 Lynn Nottage Intimate Apparel 2003 Fabulation or Re Education of Undine 2004 and Ruined 2008 Charles Mee Big Love 2000 Wintertime 2005 and Hotel Cassiopeia 2006 A Companion to Twentieth-Century American Drama David Krasner, 2008-04-15 This Companion provides an original and authoritative survey of twentieth century American drama studies written by some of the best scholars and critics in the field Balances consideration of canonical material with discussion of works by previously marginalized playwrights Includes studies of leading dramatists such as Tennessee Williams Arthur Miller Eugene O'Neill and Gertrude Stein Allows readers to make new links between particular plays and playwrights Examines the movements that framed the century such as the Harlem Renaissance lesbian and gay drama and the solo performances of the 1980s and 1990s Situates American drama within larger discussions about American ideas and culture **The Director's Prism** Dassia N. Posner, 2016-08-15 Finalist 2017 Theatre Library Association George Freedley Memorial Award Shortlist 2019 Prague Quadrennial Best Scenography and Design Publication Award The Director's Prism investigates how and why three of Russia's most innovative directors Vsevolod Meyerhold Alexander Tairov and Sergei Eisenstein used the fantastical tales of German Romantic writer E.T.A. Hoffmann to reinvent the rules of theatrical practice Because the rise of the director and the Russian cult of Hoffmann closely coincided Posner argues many characteristics we associate with avant garde theater subjective perspective breaking through the fourth wall activating the spectator as a co creator become uniquely legible in the context of this engagement Posner examines the artistic poetics of Meyerhold's grotesque Tairov's mime drama and Eisenstein's theatrical attraction through production analyses based on extensive archival research that challenge the notion of theater as a mirror to life instead viewing the director as a prism through whom life is refracted A resource for scholars and practitioners alike this groundbreaking study provides a fresh provocative perspective on experimental theater intercultural borrowings and the nature of the creative process

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