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**Russian Symbolist Theater** - Michael Green - 2013-05-28

Although by writers better known for their verse and narrative prose, the plays of the Symbolists were not intended, like the dramatic poems of the Romantics, for the stage rather than the stage, instead, they are highly theatrical creations in a new style that demanded a new style of production. Meyerhold played a decisive role in the new Symbolist theatre and it was his production of Blok’s *The Puppet Show* in Komissarzhevskaya’s Theatre that launched the new direction in Russian drama. Among the works collected here are the plays *The Puppet Show* and *The Rose and the Cross* (Blok), *The Triumph of Death* (Sologub), *The Comedy of Alexis and The Venetian Madcaps* (Kuzmin), Thamyris Kitharodos (Annensky), and *The Tragedy of Judas* (Remizov) and essays by Brusov, Blok, Ivanov, Bely, Sologub, and Andreyev. Rounding out this essential anthology are Michael Green’s general introduction, as well as insightful prefaces for each writer, placing the plays and essays into their cultural and historical contexts.

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**The Russian Symbolist Theatre : an Anthology of Plays and Critical Texts** - Green, Michael - 1985-06-01

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**Russian Theatre In The Age Of Modernism** - Andrew Barratt - 1990-06-14

This second edition of Historical Dictionary of Russian Theatre covers the history through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on individual actors, directors, designers, entrepreneurs, plays, playhouses and institutions, Censorship, Children’s Theater, Émigré Theater, and Shakespeare in Russia. This book is an excellent access point for students, researchers, and anyone wanting to know more about Russian Theatre.

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Naturalism and Symbolism in European Theatre 1850-1918 - Claude Schumacher - 1996-09-26
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Symbolist Theater - Frantisek Deak - 1993
"Frantisek Deak's Symbolist Theater is a welcome and fundamental contribution to the re-evaluation of European avant-garde theatre. Deak's analysis of symbolist theatre rebuts earlier approaches which concluded, as Haskell Block did in the 1969 Reader's Encyclopedia of World Drama, that attempts to stage symbolist plays were "doomed to failure," because of "an inherent opposition between symbolist premises and the demands of sustained theatrical elaboration." These earlier critiques analyzed symbolist theatre from the viewpoint of literary criticism, but Deak's book employs different methods by taking "as a premise that theatre exists in performance" (7). Symbolist Theater leans conceptually on Czech structuralists and Russian formalists as it makes "theater criticism based on the reconstruction of the semantic gesture of the production;" criticism which "takes the text into consideration as one aspect of the structure" (10), and sees the symbolist theatre project as an effort to re-define the symbolist movement, but instead a focus on French symbolist theatre alone."

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The Modern Russian Theater: A Literary and Cultural History - Nicholas Rzhevsky - 2016-09-16
This comprehensive and original survey of Russian theater in the twentieth century and into the twenty-first encompasses the major productions of directors such as Meyerhold, Stanislavsky, Tovstonogov, Dodin, and Liubimov that drew from Russian and world literature. It is based on a close analysis of adaptations of literary works by Pushkin, Dostoevsky, Gogol, Blok, Bulgakov, Sholokhov, Rasputin, Abramov, and many others. "The Modern Russian Stage" is the result of more than two decades of research, as well as the author's professional experience working with the Russian director Yuri Liubimov in Moscow and London. The book traces the transformation of literary works into the brilliant stagecraft that characterizes Russian theater. It uses the perspective of theater performances to engage all the important movements of modern Russian culture, including modernism, socialist realism, post-modernism, and the creative renaissance of the first decades since the Soviet regime's collapse.

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Russian Dramatic Theory from Pushkin to the Symbolists - - - 2015-09-10
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A History of Russian Symbolism - Apryl Pyman - 2006-03-09

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Russomania - Rebecca Beasley - 2020-03-31

Russomania: Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain. British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century, and their writing was transformed by the encounter. This study restores the thick history of that moment, by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures, and institutions as well as individuals. The dominant account of British modernism privileges a Francophone genealogy, but the turn-of-the-century debate about the future of British writing was a triangular debate, a debate not only between French and English models, but between French, English, and Russian models. Francophile modernists associated Russian literature, especially the Tolstoyan novel, with an uncritical immersion in ‘life’ at the expense of a mastery of style, and while individual works might be admired, Russian literature as a whole was represented as a dangerous model for British writing. This supposed danger was closely bound up with the politics of the period, and this book investigates how Russian culture was deployed in the close relationships between writers, editors, and politicians who made up the early twentieth-century intellectual class—the British intelligentsia. Russomania argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors, but in the shaping of the major intellectual questions of the period: the relation between language and action, writer and audience, and the work of art and lived experience. The resulting account brings an occluded genealogy of early modernism to the fore, with a different arrangement of protagonists, experiments of the Victorian past, and the anti-formalism and revived romanticism of the 1930s and 1940s future.

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Russian Opera and the Symbolist Movement - Simon Morrison - 2002-08-05

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Theories of the Avant-garde Theatre - Bert Cardullo - 2013

In this collection of essays by avant-garde theatre's most creative practitioners—directors, playwrights, performers, and designers—these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries.

Romantic Drama - Gerald Ernest Paul Gillespie - 1994

It does not treat Romanticism as a limited "period" dominated by some construed singular master-ethos or dialectic; rather, it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers.

World Encyclopedia of Contemporary Theatre - Peter Nagy - 2014-10-03

The World Encyclopedia of Contemporary Theatre: Europe covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic Profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies.

The World Encyclopedia of Contemporary Theatre - Don Rubin - 2001

This new paperback edition covers theatre in Europe since World War II in forty-seven European nations. This book is an invaluable resource to anyone interested in European theatre.

The Contemporary Drama of Russia - Leo Wiener - 1924

Russian Opera and the Symbolist Movement - Simon Morrison - 2002-08-05

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The Word Encyclopaedia of Contemporary Theatre - Irving Brown (Consulting Bibliographer) - 2013-10-11

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

Acting - Beth Osnes - 2001-01-01

A groundbreaking, cross-cultural reference work exploring the diversity of expression found in rituals, festivals, and performances, uncovering acting techniques and practices from around the world. *A-Z entries span every region of the world and cover diverse topics from Ireland's Abbey Theatre to China's Zhang Mu (rod-puppet theater) *Beautiful illustrations include masks used in classical Greek dramas, an advertisement for a performance of Punch and Judy, the humorous puppet characters, and photographs of actors, performances, and ceremonies from Monty Python to young Balinese dancers performing the Legong dance.

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Semiotics of Drama and Theatre - Herta Schmid - 1985-01-01

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**An Anthology of Russian Literature from Earliest Writings to Modern Fiction** - Nicholas Rzhovsky - 2019-09-16

Russia has a rich, huge, unwieldy cultural tradition. How to grasp it? This classroom reader is designed to respond to that problem. The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation. Each text has resonance throughout the arts - in Rubev's icons, Meyerhold's theatre, Moussorgsky's operas, Prokofiev's symphonies, Fokine's choreography and Kandinsky's paintings. This material is supported by introductions, helpful annotations and bibliographies of resources in all media. The reader is intended for use in courses in Russian literature, culture and civilisation, as well as comparative literature.

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**The History of World Theater** - Felicia Hardison Londre - 1999-01-01

Felicia Londre explores the world of theater as diverse as the Entertainments of the Stuart court and Arthur Miller directing Chinese actors at the Beijing People's Art Theater in "Death of a Salesman." Londre examines: Restoration comedies; the Comedie Francais; Italian "opera seria"; plays of the "Surn und Grand" movement; Russian, French, and Spanish Romantic dramas; American minstrel shows; Brecht and dialectical theater; Dihlief; Dada; Expressionism, Theater of the Absurd productions, and other forms of experimental theater of the late-20th century.

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