

## Russian Tragifarce Its Cultural And Political

Russian Tragifarce Edward Albee as Theatrical and Dramatic Innovator Russian Culture and Theatrical Performance in America, 1891-1933 Taboo Pushkin Farce Forthcoming Books Slavic and East European Performance The Sukhovo-Kobylin Case Historical Abstracts Theatre Survey Russian Literature--overview and Bibliography Teatr Slavic Review American Book Publishing Record Reference Guide to World Literature Subject Guide to Books in Print Theatrical Gestures Cultural Politics Culture and Life Fallen und Verschwinden Julia Listengarten V. Hohman Alyssa Dinega Gillespie Jessica Milner Davis Rose Arny Martin E. Segal Theatre Center Anne Pries Gene V. Palmer Tom Pendergast David Willinger Jerold M. Starr Gudrun Lehmann

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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 tragifarcical 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

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

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

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

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 joynt 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

the sukhovo kobylin case is a representative example of nineteenth century russian jurisprudence which did not allow persons suspected of a crime to defend themselves but did allow judicial institutions to accept bribes the story of the case reads like a murder mystery with all the ingredients of a real thriller the main character is a rich nobleman with two mistresses one of them a french milliner was the victim of a gruesome murder on a winter evening in moscow in 1851 the other mistress from the highest social circles left russia for paris shortly after the murder then there were the serfs who had no status whatsoever and who were initially accused of the murder because they had no rights to speak of finally there was the russian police and judicial system which was not focused on discovering the truth but on protecting itself by treating persons suspected of a crime according to their social status this was class justice in all its glory corruption was rampant the desired verdict could always be arranged through bribes and patronage these complex entanglements made it extremely difficult to piece together the precise course of events the original files obviously contain no mention of bribery or corruption but we can more or less reconstruct the case with the help of sukhovo kobylin s literary works and other sources this book is not a dry juridical treatise but an entertaining description of a criminal case which has fascinated not only lawyers but also literary critics in russia to this day

the american journal of theatre history

the great names of russian literature read like a who s who of great names in the world literature dostoyevsky tolstoy pushkin chekhov bunin pasternak solzhenitsyn but there are only a handful of the legions of extraordinary writers that formed the basis of russian literature russian literature is a rich tapestry reflecting life in a complex world of political turmoil religious fervour climate extremes and conditions for daily life which would stupefy the average european or american this book presents an overview of russian literature as well as a comprehensive bibliography including english language sources accessed by subject author and titles indexes

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