

Last Summer In Chulimsk

Sixty-five contributions discuss historical and contemporary nature writing--nonfiction, fiction, and poetry--in the US and Canada; Europe; Asia and the Pacific; Africa and Arab nations; and Latin America. An additional section considers the literature thematically and cross-culturally. Sample topics include the mountain in 20th-century French literature, woman and the land in the Romanian agrarian novel, war and environment in African literature, and science fiction as environmental literature. Annotation copyrighted by Book News, Inc., Portland, OR

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.

"American quarterly of Soviet and East European studies" (varies).

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

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In this monumental work, Laurence Senelick and Sergei Ostrovsky offer a panoramic history of Soviet theater from the Bolshevik Revolution to the eventual collapse of the USSR. Making use of more than eighty years' worth of archival documentation, the authors celebrate in words and pictures a vital, living art form that remained innovative and exciting, growing, adapting, and flourishing despite harsh, often illogical pressures inflicted upon its creators by a totalitarian government. It is the first comprehensive analysis of the subject ever to be published in the English language.

Derived from The Cambridge guide to theatre_

This work offers an account of the Russians' 400 years of experience in Siberia. Rasputin looks at the the peculiar physical and character traits of the Siberian Russian type, and at the gap between dreams and reality that have plagued Russians in Siberia.

This book tackles questions about the reception and production of translated and untranslated Russian theatre in post-WW2 Britain: why in British minds is Russia viewed almost as a run-of-the-mill production of a Chekhov play. Is it because Chekhov is so dominant in British theatre culture? What about all those other Russian writers? Many of them are very different from Chekhov. A key question was formulated, thanks to a review by Susannah Clapp of Turgenev's A Month in the Country: have the British staged a 'Russia of the theatrical mind'?

This addition to the highly successful Contemporary Cultures series covers the period from period 1953, with the death of Stalin, to the present day. Both 'Russian' and 'Culture' are defined broadly. 'Russian' refers to the Soviet Union until 1991 and the Russian Federation after 1991. Given the diversity of the Federation in its ethnic composition and regional characteristics, questions of national, regional, and ethnic identity are given special attention. There is also coverage of Russian-speaking immigrant communities. 'Culture' embraces all

aspects of culture and lifestyle, high and popular, artistic and material: art, fashion, literature, music, cooking, transport, politics and economics, film, crime – all, and much else, are covered, in order to give a full picture of the Russian way of life and experience throughout the extraordinary changes undergone since the middle of the twentieth century. The Encyclopedia of Contemporary Russian Culture is an unbeatable resource on recent and contemporary Russian culture and history for students, teachers and researchers across the disciplines. Apart from academic libraries, the book will also be a valuable acquisition for public libraries. Entries include cross-references and the larger ones carry short bibliographies. There is a full index.

While critics have been quick to draw parallels between Vampilov and antecedents, including Anton Chekhov and Nikolai Gogol, his plays reflect most clearly his own personal vision of the drab and hypocritical world of the post-Stalin years. Free of the stock characters of Socialist Realism, Vampilov depicts the inhabitants of nameless provincial towns as they struggle to endow their lives with meaning. At the same time, Vampilov spares us that special 'Russianness' that makes the typical Soviet play inaccessible to outsiders. While the Russian situation is ever present, it never intrudes in such a way as to make the work interesting only because of its social or political revelations. In fact, it is the universality of his themes that have made his plays so appealing to foreign audiences. Aleksandr Vampilov: The Major Plays includes the following works in translation: Farewell in June, The Elder Son, Duck Hunting, Provincial Anecdotes: An Incident with a Paginator and Twenty Minutes with an Angel, and Last Summer in Chulimsk.

New Russian Drama began its rise at the end of the twentieth century, following a decline in dramatic writing in Russia that stemmed back to the 1980s. Authors Beumers and Lipovetsky examine the representation of violence in these new dramatic works penned by young Russian playwrights. Performing Violence is the first English-language study of the consequent boom in drama and why this new breed of authors were writing fierce plays, whilst previous generations had preferred poetry and prose. Since 1999 numerous festivals of new Russian drama have taken place, which have brought international recognition to such playwrights as the Presnyakov brothers, Evgeni Grishkovets and Vasili Sigarev. At the same time, young stage directors and new theatres also emerged. New Russian Drama is therefore one of a few artistic and cultural phenomena shaped entirely in the post-Soviet period and this book investigates the violent portrayal of identity crisis of the generation as represented by theatre. Reflecting the disappointment in Yeltsin's democratic reforms and Putin's neo-conservative politics, the focus is on political and social representations of violence, its performances and justifications. Performing Violence seeks a vantage point for the analysis of brutality in post-Soviet culture. It is a key text for students of theatre, drama, Russian studies, culture and literature.

This is the most innovative, comprehensive, and scholarly bilingual dictionary of Russian idioms available today. It includes close to 14,000 idioms, set expressions, and sayings found in contemporary colloquial Russian and in literature from the nineteenth century to the present. The Russian idioms are provided with many English equivalents to render idioms in various contexts. Illustrative examples are cited to show how the idioms are used in context. Each entry also contains a grammatical description of the idiom, a definition—an innovative feature for a bilingual dictionary—and stylistic and usage information. A most notable part of the work is the alphanumeric index that makes finding the right expression very easy.

Exploring the world of the theatre in Russia after Stalin, the authors highlight the social and political events which shaped Russian drama and performance and focus on major directors and practitioners, including Oleg Yefremov and Lev Dodin.

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Seventeen prominent critics reconsider the "modern" in drama

Ranging from the earliest drama to the theater of the 1980's this encyclopedia includes coverage of national drama and theater around the world, theater companies, and musical comedy. Arrangement of the 1,300 entries is alphabetically by name or subject with nearly 950 of these devoted to individual playwrights and their works.

Includes information about playwrights, important actors and directors, theaters, companies, movements, events, technology, and other aspects of theater.

This book considers the hundred years of re-writes of Anton Chekhov's work, presenting a wide geographical landscape of Chekhovian influences in drama. The volume examines the elusive quality of Chekhov's dramatic universe as an intricate mechanism, an engine in which his enigmatic characters exist as the dramatic and psychological ciphers we have been de-coding for a century, and continue to do so. Examining the practice and the theory of dramatic adaptation both as intermedial transformation (from page to stage) and as intramedial mutation, from page to page, the book presents adaptation as the emerging genre of drama, theatre, and film. This trend marks the performative and social practices of the new millennium, highlighting our epoch's need to engage with the history of dramatic forms and their evolution. The collection demonstrates that adaptation as the practice of transformation and as a re-thinking of habitual dramatic norms and genre definitions leads to the rejuvenation of existing dramatic and performative standards, pioneering the creation of new traditions and expectations. As the major mode of the storytelling imagination, adaptation can build upon and drive the audience's horizons of expectations in theatre aesthetics. Hence, this volume investigates the original and transformative knowledge that the story of Chekhov's drama in mutations offers to scholars of drama and performance, to students of modern literatures and cultures, and to theatre practitioners worldwide. Tropical Environments presents a comprehensive introduction to the complex systems of the tropics. Covering a broad, cross-regional range of humid through to semi-arid tropical climate zones, the book features a wealth of case studies drawn from throughout the tropical world. The authors tackle the major problems within the tropics, from complex biological interactions and soil nutrient deficiencies, offering a balanced integration of biophysical and human management issues.

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