



# Is Comrade Bulgakov Dead?: Mikhail Bulgakov at the Moscow Art Theatre

Smeliansky, Anatoly

Note: This is no the actual book cover

# Is Comrade Bulgakov Dead

**Alexandra Popoff**



## **Is Comrade Bulgakov Dead:**

**Is Comrade Bulgakov Dead?** Анатолий М. Смелянский, 1993-01-01 This is a book about a power which tried to destroy all that was alive in Russian culture It is a book about a great Russian theatre seduced by the Stalin regime It is a book too about one man who tried under conditions of absolute unfreedom to retain his own identity and soul Mikhail Bulgakov Mikhail Bulgakov was a doctor in Kiev when he became fatally attracted to the theatre He moved to Moscow and began a career as a novelist and playwright His first major play known here as The White Guard was taken up by the eminence grise of Russian theatre Konstantin Stanislavsky director of the Moscow Art Theatre Championed by Stalin the production won immense acclaim but subsequent plays fell foul of the censor Bulgakov fought to save his work becoming the focus of the ferocious debates raging within the writers union and the theatre itself In this fascinating analysis of the relationship between an author his theatre and the Soviet State Anatoly Smeliensky has drawn on his unique access to the Moscow Art Theatre archives to unearth the truth behind Black Snow Bulgakov s bitter satire on the theatre and its greatest hero Konstantin Stanislavsky his novel The Master and Margarita and Batum the anti Stalin play which at the height of the terrors he dared to send to the dictator for his sixtieth birthday

**Is Comrade Bulgakov Dead?** Анатолий М. Смелянский, 1993 A portrait of the writer Mikhail Bulgakov fighting for his work and his life in a society riven with fear of Stalin s tyranny Mikhail Bulgakov was born in Kiev in 1891 He started as a career writing articles and satiric short stories about the revolution and the economic reconstruction in the young Soviet state He drew on these writings in many of his stage plays which brought him into conflict with the authorities He died in 1940

**Noplace Like Home** Amy C. Singleton, 1997-01-01 Explores the way that four major works of Russian literature Gogol s Dead Souls Goncharov s Oblomov Zamiatin s We and Bulgakov s The Master and Margarita define a cultural self for the Russian people Focusing on the deep cultural currents that pull Russian society in contradictory ways Noplace Like Home also explores the writer s struggle to overcome these tensions through the creation of a literary utopia

**Critics of Enlightenment Rationalism Revisited** Gene Callahan, Kenneth B. McIntyre, 2022-09-10 This book provides an overview of some of the most important critics of Enlightenment rationalism The subjects of the volume including among others Pascal Vico Schmitt Weber Anscombe Scruton and Tolkien do not share a philosophical tradition as much as a skeptical disposition toward the notion common among modern thinkers that there is only one standard of rationality or reasonableness and that that one standard is or ought to be taken from the presuppositions methods and logic of the natural sciences The essays on each thinker are intended not merely to offer a commentary on that thinker but also to place the person in the context of this larger stream of anti rationalist thought

**Stalin in Russian Satire, 1917-1991** Karen L. Ryan, 2009-11-24 During Stalin s lifetime the crimes of his regime were literally unspeakable More than fifty years after his death Russia is still coming to terms with Stalinism and the people s own role in the abuses of the era During the decades of official silence that preceded the advent of glasnost Russian writers raised

troubling questions about guilt responsibility and the possibility of absolution Through the subtle vehicle of satire they explored the roots and legacy of Stalinism in forms ranging from humorous mockery to vitriolic diatribe Examining works from the 1917 Revolution to the fall of the Soviet Union in 1991 Karen L Ryan reveals how satirical treatments of Stalin often emphasize his otherness distancing him from Russian culture Some satirists portray Stalin as a madman Others show him as feminized animal like monstrous or diabolical Stalin has also appeared as the unquiet dead a spirit that keeps returning to haunt the collective memory of the nation While many writers seem anxious to exorcise Stalin from the body politic for others he illuminates the self in disturbing ways To what degree Stalin was and is in us is a central question of all these works Although less visible than public trials policy shifts or statements of apology Russian satire has subtly yet insistently participated in the protracted process of de Stalinization

**Bulgakov: The Novelist-Playwright** Lesley Milne, 2005-07-20 First published in 1996 In his native Russia Mikhail Bulgakov 1891-1940 is one of the writers whose works are most frequently read and whose plays are most frequently staged Since his publication of his works from 1960s onwards he has emerged as a major European author This collection contains twenty one articles by scholars from eight different countries Britain Canada Czech Republic France India Russia Ukraine and the USA In a diverse range of contributions the authors discuss Bulgakov against the literary and theatrical background of his own time and in the context of today's polycentric multicultural world

Mikhail Bulgakov Edythe C. Haber, 1998 A foremost Russian writer of the Soviet period Bulgakov 1891-1940 has attracted much critical attention yet Haber is the first to explore in depth his formative years Blending biography and literary analysis of motifs story and characterization Haber tracks one writer's answer to the dislocations of revolution civil war and Bolshevism

**Mikhail Bulgakov** J. A. E. Curtis, 2017-03-15 Mikhail Bulgakov 1891-1940 was one of the most popular Russian writers of the twentieth century but many of his works were banned for decades after his death due to the extreme political repression his country enforced Even his great novel *The Master and Margarita* was written in complete secrecy during the 1930s for fear of the writer being arrested and shot In her revelatory new biography J A E Curtis provides a fresh account of Bulgakov's life and work from his idyllic childhood in Kiev to the turmoil of World War One the Russian Revolution and civil war Exploring newly available archives that have opened up following the dissolution of the USSR Curtis draws on new historical documents in order to trace Bulgakov's life She offers insights on his absolute determination to establish himself as a writer in Bolshevik Moscow his three marriages and tumultuous personal life and his triumphs as a dramatist in the 1920s She also reveals how he struggled to defend his art and preserve his integrity in Russia under the close scrutiny of Stalin himself who would personally weigh in each time on whether one of his plays should be permitted or banned Based upon many years of research and examining previously little known letters and diaries this is an absorbing account of the life and work of one of Russia's most inventive and exuberant novelists and playwrights

**Fear and the Muse Kept Watch** Andy McSmith, 2015-07-07 In this dazzling exploration of one of the most contradictory periods

of literary and artistic achievement in modern history journalist Andy McSmith evokes the lives of more than a dozen of the most brilliant artists and writers of the twentieth century Taking us deep into Stalin's Russia *Fear and the Muse Kept Watch* asks the question can great art be produced in a police state For although Josif Stalin ran one of the most oppressive regimes in world history under him Russia also produced an outpouring of artistic works of immense and lasting power from the poems of Anna Akhmatova and Osip Mandelstam to the opera *Peter and the Wolf* the film *Alexander Nevsky* and the novels *The Master and Margarita* and *Doctor Zhivago* For those artists visible enough for Stalin to take an interest in them it was Stalin himself who decided whether they lived in luxury or were sent to the Lubyanka the headquarters of the secret police to be tortured and sometimes even executed McSmith brings together the stories of these artists including Isaac Babel Boris Pasternak Dmitri Shostakovich and many others revealing how they pursued their art under Stalin's regime and often at great personal risk It was a world in which the poet Vladimir Mayakovsky whose bright yellow tunic was considered a threat to public order under the tsars struggled to make the communist authorities see the value of avant garde art Babel publicly thanked the regime for allowing him the privilege of not writing and Shostakovich's career veered wildly between public disgrace and wealth and acclaim In the tradition of Eileen Simpson's *Poets in Their Youth* and Phyllis Rose's *Parallel Lives* *Fear and the Muse Kept Watch* is an extraordinary work of historical recovery It is also a bold exploration of the triumph of art during terrible times and a book that will stay with its readers for a long long while      *Performing Chekhov* David Allen,2002-01-04 *Performing Chekhov* is a unique guide to Chekhov's plays in performance It will be indispensable to students teachers and theatre practitioners interested not only in Chekhov but in the history of the modern stage

*Rediscovering Stanislavsky* Maria Shevtsova,2020 An interdisciplinary approach to Stanislavsky's theatre practice in sociocultural and political contexts and its legacy in the twenty first century      *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      *Second Metropolis* Blair A. Ruble,2001-05-28 By exploring and comparing North America's Russia's and

Japan's second cities Chicago Moscow and Osaka Second Metropolis discloses the extent to which social fragmentation frequently viewed as an obstacle to democratic development actually fostered a pragmatic pluralism that nurtured pluralistic public policies Such policies are explored through six case studies the politics of street railways and charter reform in Chicago adult education and housing in Moscow and harbor revitalization and poverty alleviation in Osaka that illustrate how even those with massive political and economic power were stymied by the complexity of their communities Chicago Moscow and Osaka though the products of very different nations and cultures nonetheless shared an important experience of inclusive politics during an era of extraordinary growth and social diversity The success of all three cities which went well beyond mere survival rested on a distinctive political resource pragmatic pluralism **Beau Monde on Empire's Edge**

Mayhill C. Fowler, 2017-01-01 Cover Copyright page Contents List of Illustrations Acknowledgments Note to the Reader on Transliteration Abbreviations Introduction The Beau Monde on the Borderlands 1 The Russian Imperial Southwest Theatre in the Age of Modernism and Pogroms 2 The Literary Fair Mikhail Bulgakov and Mykola Kulish 3 Comedy Soviet and Ukrainian Il'f Petrov and Ostap Vyshnia 4 The Official Artist Solomon Mikhoels and Les Kurbas 5 The Arts Official Andrii Khvyliya Vsevolod Balytskyi and the Kremlin 6 The Soviet Beau Monde The Gulag and Kremlin Cabaret Notes Selected Bibliography Index *Hegel's Philosophy of Reality, Freedom, and God* Robert M. Wallace, 2005-04-04 Showing the relevance of Hegel's arguments this book discusses both original texts and their interpretations *National Theatres in a Changing Europe* S. Wilmer, 2008-02-21 Examining the ways in which national theatres have formed and evolved over time this new collection highlights the difficulties these institutions encounter today in an environment where nationalism and national identity are increasingly contested by global transnational and local agendas and where economic forces create conflicting demands

*Michael Chekhov's Acting Technique* Sinéad Rushe, 2019-01-24 Intended for actors directors teachers and researchers this book offers an exceptionally clear and thorough introduction to the renowned acting technique developed by Michael Chekhov Sinéad Rushe's book provides a complete overview of the whole method and includes illuminating explanations of its principles as well as a wide range of practical exercises that illustrate step by step how they can be applied to dramatic texts Part One provides an outline of the ideas that underpin the work which help to prepare practitioners to become responsive and receptive and to awaken their imagination Part Two charts a journey through the foundational psychophysical exercises that can both orient an actor's training routine and be applied directly to the development of a role Part Three focuses on more specific and elaborate methods of scene work characterisation and the art of transformation Drawing on the full range of Chekhov's writing in English and French this book also examines unpublished material from the Dartington Hall archives and features interviews with actors who have worked with the technique including Simon Callow and Joanna Merlin It illustrates Chekhov's approach by referring to Rushe's own productions of Nikolai Gogol's short story *Diary of a Madman* and Shakespeare's *Othello* as well as characters and scenes in Sarah Kane's *Blasted* and the contemporary American television

series *Breaking Bad* Michael Chekhov's Acting Technique is an accessible comprehensive and contemporary point of reference for those already trained in the method as well as an initiation and toolkit for practitioners who are just beginning to discover it     *The Moscow Art Theatre* Nick Worrall, 2003-08-29 Unprecedented in its comprehensiveness The Moscow Art Theatre fills a large gap in our knowledge of Stanislavsky and his theatre Worrall focuses in particular detail on four of The Moscow Art Theatre's best known productions Tolstoy's *Tsar Fedor Ioannovich* Gorky's *The Lower Depths* Chekhov's *The Cherry Orchard* Turgenev's *A Month in the Country*     Continuum Companion to Twentieth Century Theatre Colin Chambers, 2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice     *The Wives* Alexandra Popoff, 2021-11-15 Many readers may know that such writers as F Scott Fitzgerald James Joyce and D H Lawrence used their marriages for literary inspiration and material In Russian literary marriages these women did not resent taking a secondary position although to call their position secondary does not do justice to the vital role these women played in the creation of some of the greatest literary works in history From Sofia Tolstoy to Vera Nabokov and Elena Mandelshtam and Natalya Solzhenitsyn these women ranged from stenographers and typists to editors researchers translators and even publishers Living under restrictive regimes many of these women battled censorship and preserved the writers illicit archives often risking their own lives to do so They established a tradition all their own unmatched in the West Many of these women like Vera and Sofia were the writers intellectual companions and willingly contributed to the creative process they commonly used the word *we* to describe the progress of their husbands work And their husbands knew it too Leo Tolstoy made no secret of Sofia's involvement in *War and Peace* and Vladimir Nabokov referred to Vera as his own single shadow

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