



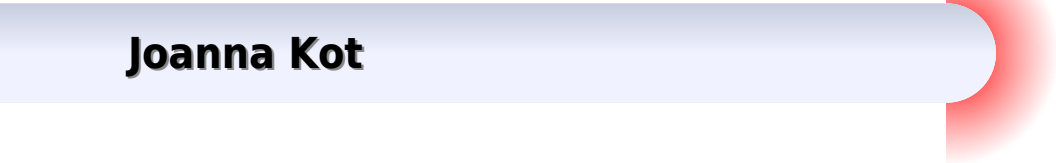
Literary and Theatrical Experiments of New Russian Drama

PERFORMING VIOLENCE

Birgit Beumers and Mark Lipovetsky

Performing Violence Literary And Theatrical Experiments Of New Russian Drama

Joanna Kot



Performing Violence Literary And Theatrical Experiments Of New Russian Drama:

Performing Violence Birgit Beumers, Mark Naumovich Lipovetskiĭ, 2009 The so called New Russian Drama emerged at the end of the twentieth century following a long period of decline in dramatic writing in the late Soviet and post Soviet era In Performing Violence Birgit Beumers and Mark Lipovetsky examine the representation of violence in these new dramatic works by young Russian playwrights Reflecting the disappointment in Yeltsin's democratic reforms and Putin's neoconservative politics the plays focus on political and social representations of violence its performances and its justifications As the first English language study of Russian drama and theatre in the twenty first century Performing Violence seeks a vantage point for the analysis of brutality in post Soviet culture While previous generations had preferred poetry and prose this new breed of authors the Presnyakov brothers Evgeni Grishkovets and Vasili Sigarev among them have garnered international recognition for their fierce plays This book investigates the violent portrayal of the identity crisis of a generation as represented in their theatrical works and will be a key text for students and scholars of drama Russian studies and literature

Contemporary Queer Plays by Russian Playwrights Roman Kozyrchikov, Andrey Rodionov, Ekaterina Troepolskaya, Valery Pecheykin, Natalya Milantseva, Olzhas Zhanaydarov, Elizaveta Letter, Vladimir Zaytsev, 2021-09-23 *Contemporary Queer Plays by Russian Playwrights* is the first anthology of LGBTQ themed plays written by Russian queer authors and straight allies in the 21st century The book features plays by established and emergent playwrights of the Russian drama scene including Roman Kozyrchikov Andrey Rodionov and Ekaterina Troepolskaya Valery Pecheykin Natalya Milantseva Olzhas Zhanaydarov Vladimir Zaytsev and Elizaveta Letter Writing for children teenagers and adults these authors explore gay lesbian trans and other queer lives in prose and in verse From a confession style solo play to poetic satire on contemporary Russia from a play for children to love dramas that have been staged for adult only audiences in Moscow and other cities this important anthology features work that was written around or after 2013 the year when the law on the prohibition of propaganda of non traditional sexual relations among minors was passed by the Russian government These plays are universal stories of humanity that spread a message of tolerance acceptance and love and make clear that a queer scenario does not necessarily have to end in a tragedy just because it was imagined and set in Russia They show that breathing growing old falling in love falling out of love and falling in love again can be just as challenging and rewarding in Moscow and elsewhere in Russia as it can be in New York Tokyo Johannesburg or Buenos Aires

From Metaphor to Direct Speech E Susanna Weygandt, 2025 *New Drama* a collection of actors directors and playwrights in Russia Ukraine and Belarus is one of the most active and vibrant artistic movements in the Russophone world today yet remains understudied in the West E Susanna Weygandt demonstrates that the major innovation of New Drama is a sonic turn an aesthetic development that moves away from traditional Stanislavskian embodied performance to something almost purely aural New Drama which began in the tumult following the collapse of the Soviet Union and continues even in an increasingly censorious Russia today

emphasizes contemporary social issues and privileges disadvantaged voices using documentary modes to literally bring the voices of the dispossessed to the ears of the audience members As a result the Russophone New Dramatists speak dissent and dramatize resistance Ultimately they shift theatrical productions from something constrained and limited in both place and time to an ephemeral but unbounded gateway for social activism The sonic stage thus effectively functions as a social forum transposing action from the actors to the audience From Metaphor to Direct Speech therefore contributes to cultural as well as performance studies offering a compelling look not just at developments in theatrical modes but also at dissent and cultural aesthetics in Russia today *Russian Theatre at the Margins of High Putinism* Alex Trustrum-Thomas, 2025-10-16

Russian Theatre at the Margins of High Putinism traces the development of fringe theatre in Russia over the course of the second decade of the twenty first century This is a period that bears witness to the conservative authoritarian turn in modern Russian politics and the subsequent slide into open repression of nonconformist elements in society Through a close examination of various aspects of contemporary Russian theatre including new trends in dramaturgy documentary theatre hybridization of media performance and actionist theatre a picture emerges of a vibrant heterogeneous subculture existing on the margins of cultural life and yet fully engaged in dialogue with the shifting political realities of the day Utilizing extensive interviews with a number of significant theatre practitioners the book offers a final firsthand glimpse of contemporary Russian culture and society in the years prior to two events that changed the country beyond recognition the global pandemic and the full scale invasion of Ukraine Consideration of the seismic impact of those events on contemporary theatre and culture in Russia concludes the study *I Was Never Alone or Oporniki* Cassandra Hartblay, 2020-10-01

I Was Never Alone or Oporniki presents an original ethnographic stage play based on fieldwork conducted in Russia with adults with disabilities The core of the work is the script of the play itself which is accompanied by a description of the script development process from the research in the field to rehearsals for public performances In a supporting essay the author argues that both ethnography and theatre can be understood as designs for being together in unusual ways and that both practices can be deepened by recognizing the vibrant social impact of interdependency animated by vulnerability as identified by disability theorists and activists *Haunted Dreams* Jenny Kaminer, 2022-03-15

Haunted Dreams is the first comprehensive study in English devoted to cultural representations of adolescence in Russia since the end of the Soviet Union in 1991 Jenny Kaminer situates these cultural representations within the broader context of European and Anglo American scholarship on adolescence and youth and she explores how Russian writers dramatists and filmmakers have repeatedly turned to the adolescent protagonist in exploring the myriad fissures running through post Soviet society Through close analysis of prose drama television and film this book maps how the adolescent hero has become a locus for multiple anxieties throughout the tumultuous years since the end of the Soviet experiment Kaminer also directly addresses some of the pivotal questions facing scholars of post Soviet Russia Have Soviet cultural models been transcended Or do they continue

to dominate The figure of the adolescent an especially potent and enduring source of cultural mythology throughout the Soviet years provides provocative material for exploring these questions In *Haunted Dreams* Kaminer employs a historical approach to reveal how fantasies of adolescence have mutated and remained constant across the Soviet post Soviet divide focusing on violence temporality and gender and the body Some of the works discussed present the possibility of salvaging the model of the heroic adolescent for a new society Others by contrast relegate this figure to the dustbin of history by evoking disgust or horror or by unmasking the tragic consequences that ensue from the combination of adolescence violence and fantasy

New Statesman ,1996 Das russische Drama Bodo Zelinsky,2012 Der erfasste zeitliche Rahmen spannt sich von der Mitte des 18 bis zum Ende des 20 Jahrhunderts from Vorwort p vi **Russia's New Fin de Siècle** Birgit Beumers,2013 *Russia's New Fin de Siècle* brings together a range of texts on contemporary Russian culture literary cinematic and popular as artists and writers try to situate themselves within the traditional frameworks of past and present East and West but also challenge established markers of identity Investigating Russian culture at the turn of the 21st century scholars from Britain Sweden Russia and the United States explore aspects of culture with regards to one overarching question What is the impact of the Soviet discourse on contemporary culture This question comes at a time when Russia is concerned with integrating itself into European arts and culture while enhancing its uniqueness through references to its Soviet past Thus contributions investigate the phenomenon of post Soviet culture and try to define the relationship of contemporary art to the past

Современная драматургия ,2012 *Directory of World Cinema* John Berra,2015

Billboard Music Week ,1908 **Contemporary Literary Criticism** Sharon K. Hall,1987-08 Covers authors who are currently active or who died after December 31 1959 Profiles novelists poets playwrights and other creative and nonfiction writers by providing criticism taken from books magazines literary reviews newspapers and scholarly journals TLLS, the Times Literary Supplement ,1995 **Britannica Book of the Year** ,1988 Arts & Humanities Citation Index ,1981 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world's leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals

Directory of World Cinema: Russia Birgit Beumers,2011 Soviet and Russian film makers have traditionally had uneasy relationships to the concept of genre This volume rewrites that history by spotlighting some genres not commonly associated with cinema in the region including Cold War spy films and science fiction films blockbusters and horror films remakes and adventure films and chernukha films and serials Introductory essays establish key aspects of these genres and directors biographies provide the background for the key players Building on the work of its predecessor which explored cinema from the time of the tsars to the Putin era this book will be warmly received by the serious film scholar as well as all those who love Russian cinema *Directory of World Cinema Russia 2* is an essential companion to the filmic legacy of one of the world's most storied countries

Distance Manipulation Joanna Kot,1999 At the turn of the century there

appeared in the Western world a stream of literary and dramatic works that confused their audiences to an unprecedented degree Many of these works continue to confuse to this day and are avoided by theatre managers wishing to fill seats Choosing for analysis a selection of five early twentieth century Russian plays this book examines in detail the techniques devices and elements that the playwrights applied in order to undercut the traditional dramatic and theatrical expectations of their audiences Kot studies experimental dramas by Gippius Sologub Blok and Ivanov but the centerpiece of the book is Chekhov's Cherry Orchard his last and greatest play Kot argues that it presents a subtle balance of distancing and emotive techniques An invaluable guide to the often bewildering nature of so called innovative twentieth century works this book will appeal to anyone interested in modern theater **The Witching Hour and Other Plays by Nina Sadur** Nina

Sadur,2019-08-28 Nina Sadur the playwright occupies a prominent place in the Soviet Russian drama pantheon of the 1980s and 1990s a group that has with few exceptions been generally ignored by the Western literary establishment The plays included in this volume offer some of Sadur's most influential works for the theater to the English speaking audience for the first time The collection will appeal to readers interested in Russian literature and culture Russian theater as well as women's literature Sadur's plays are inspired by symbolist drama the theater of the absurd and Russian folklore yet are also infused with contemporary reality and populated by contemporary characters Her work is overtly gynocentric the fictional world construes women's traditionally downplayed concerns as narratively and existentially central and crucial Sadur's drama has exerted a tremendous influence on contemporary Russian literature Working essentially in isolation Sadur was able to combine the early twentieth century dramatic discourse with that of the late Soviet era Having built a bridge between the two eras Sadur prepared the rise of the new Russian drama of the 2000s New Drama in Russian J.A.E. Curtis,2021-12-30 How and why does the stage and those who perform upon it play such a significant role in the social makeup of modern Russia Ukraine and Belarus In New Drama in Russian Julie Curtis brings together an international team of leading scholars and practitioners to tackle this complex question New Drama which draws heavily on techniques of documentary and verbatim writing is a key means of protest in the Russian speaking world since the fall of the Soviet Union in 1991 theatres dramatists and critics have collaborated in using the genre as a lens through which to explore a wide range of topics from human rights and state oppression to sexuality and racism Yet surprisingly little has been written on this important theatrical movement New Drama in Russian rectifies this Through providing analytical surveys of this outspoken transnational genre alongside case studies of plays and interviews with playwrights this volume sheds much needed light on the key issues of performance politics and protest in Russia Ukraine and Belarus Meticulously researched and elegantly argued this book will be of immense value to scholars of Russian cultural history and post Soviet literary studies

Reviewing **Performing Violence Literary And Theatrical Experiments Of New Russian Drama**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Performing Violence Literary And Theatrical Experiments Of New Russian Drama**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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