

Bulgakov Flight Russian Texts

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, Tovostonogov, 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.

Perestroika finally brought to public light the work of Bulgakov (1891-1940). In his 1990 study in Polish (evolving over some 20 years), Drawicz (1932-97), a leading Polish authority on Russian literature and affairs, treats Bulgakov's life and essays on such topics as how "Russian literature has gone to the Devil" many times" (including his own Lesser Devil), satire, comedy and compromise, and normality. The book includes a glossary of Russian terms, events, and personalities not fully explained in Drawicz's text. It lacks a subject index. Windle (classical and modern European languages, Australian National U., Canberra) has translated and published on Slavic literature. c. Book News Inc.

Contents: Russian Drama before the Revolution; Soviet Drama 1917-1921; The Civil War in Soviet Drama; Bulgakov's *The White Guard* and *Flight*; Satirical Comedy and Melodrama; The Plays of Nikolay Erdman; Mayakovsky's *The Bedbug* and *The Bathhouse*; Indirect Social Comment; Towards Socialist Realism

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

Russia's Dangerous Texts examines the ways that writers and their works unnerved and irritated Russia's authoritarian rulers both before and after the Revolution. Kathleen F. Parthé identifies ten historically powerful beliefs about literature and politics in Russia, which include a view of the artistic text as national territory, and the belief that writers must avoid all contact with the state. Parthé offers a compelling analysis of the power of Russian literature to shape national identity despite sustained efforts to silence authors deemed subversive. No amount of repression could prevent the production, distribution, and discussion of texts outside official channels. Along with tragic stories of lost manuscripts and persecuted writers, there is ample evidence of an unbroken thread of political discourse through art. The book concludes with a

consideration of the impact of two centuries of dangerous texts on post-Soviet Russia.

Bulgakov's satire creates a grotesque, tragicomic world in which men and women are entirely at the mercy of chance. *Flight* is played out in eight "dreams" that take us from the frozen landscape of the Crimea on a journey through the twilight of an epoch heading for extinction. It is set during the end of the Russian Civil War, when the remnants of the White Army are desperately resisting the Red Army on the Crimean isthmus.

When Maxudov's novel, fails, he attempts suicide. When that fails, he dramatizes his novel. To Maxudov's surprise -- and the resentment of literary Moscow -- the play is accepted by the legendary Independent Theater, and Maxudov plunges into a vortex of inflated egos. Each rehearsal, sees more and more sparks flying higher and higher ... and less and less chance of poor Maxudov's play ever being performed. *Black Snow* is the ultimate backstage novel, and a brilliant satire on Mikhail Bulgakov's ten-year love-hate relationship with Stanislavsky, Method acting, and the Moscow Arts Theater. As the turbulent years following the Russian revolution of 1917 settle down into a new Soviet reality, the brilliant and eccentric zoologist Persikov discovers an amazing ray that drastically increases the size and reproductive rate of living organisms. At the same time, a mysterious plague wipes out all the chickens in the Soviet republics. The government expropriates Persikov's untested invention in order to rebuild the poultry industry, but a horrible mix-up quickly leads to a disaster that could threaten the entire world. This H. G. Wells-inspired novel by the legendary Mikhail Bulgakov is the only one of his larger works to have been published in its entirety during the author's lifetime. A poignant work of social science fiction and a brilliant satire on the Soviet revolution, it can now be enjoyed by English-speaking audiences through this accurate new translation. Includes annotations and afterword.

The period between the Revolution of 1917 and Stalin's coming to power in the early 1930s was one of the most exciting for all branches of the arts in Russia. This study tries to show how the diversity of the Soviet arts of the 1920s continued the major trends of the pre-Revolutionary years.

This book explores a range of (mis)uses of the Russian classical literature canon and its symbolic capital by contemporary Russian literature, cinema, literary scholarship, and mass culture. It outlines processes of current canon-formation in a situation of the expiration of a literature-centric culture that has been imbued with specific messianism and its doubles. The book implements Pierre Bourdieu's theory of the cultural field, focussing on a field's constitutive pursuit of autonomy and on its flexible resistance to the double pressure of the political field and the economic field. It provides material for elaborating this theory through postulating the principal presence of a third factor of heteronomy: the 'strong neighbour' within the cultural field. Furthermore, this volume demonstrates the heuristic of comparing the current Russian (mis)uses of classical literature to prior Russian and current foreign ones. As such, it also discusses such issues as the historical relativity of a literary field's (notion of) autonomy and the geo-cultural variability of the Russian literary canon.

Deification in Russian Religious Thought considers the reception of the Eastern Christian (Orthodox) doctrine of deification by Russian religious thinkers of the immediate pre-revolutionary period. Deification is the metaphor that the Greek patristic tradition came to privilege in its articulation of the Christian concept of salvation: to be saved is to be deified, that is, to share in the divine attribute of immortality. In the Christian narrative of the Orthodox Church 'God became human so that humans might become gods'. Ruth Coates shows that between the

revolutions of 1905 and 1917 Russian religious thinkers turned to deification in their search for a commensurate response to the apocalyptic dimension of the universally anticipated destruction of the Russian autocracy and the social and religious order that supported it. Focusing on major works by four prominent thinkers of the Russian Religious Renaissance--Dmitry Merezhkovsky, Nikolai Berdiaev, Sergei Bulgakov, and Pavel Florensky--Coates demonstrates the salience of the deification theme and explores the variety of forms of its expression. She argues that the reception of deification in this period is shaped by the discourse of early Russian cultural modernism, and informed not only by theology, but also by nineteenth-century currents in Russian religious culture and German philosophy, particularly as these are received by the novelist Fedor Dostoevsky and the philosopher Vladimir Soloviev. In the works that are analysed, deification is taken out of its original theological context and applied respectively to politics, creativity, economics, and asceticism. At the same time, all the thinkers represented in the book view deification as a project: a practice that should deliver the total transformation and immortalisation of human beings, society, culture, and the material universe, and this is what connects them to deification's theological source.

FlightFlight& BlissNew Directions Publishing

From the author of *The Master and Margarita* comes this short and tragic masterpiece about drug addiction. Young Dr. Bromgard has come to a small country town to assume a new practice. No sooner has he arrived than he receives word that a colleague, Dr. Polyakov, has fallen gravely ill. Before Bromgard can go to his friend's aid, Polyakov is brought to his practice in the middle of the night with a self-inflicted gunshot wound, and, barely conscious, gives Bromgard his journal before dying. What Bromgard uncovers in the entries is Polyakov's uncontrollable and merciless descent into morphine addiction — his first injection to ease his back pain, the thrill of the drug as it overtakes him, the looming signs of addiction, and the feverish final entries before his death.

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

A complete translation of short works by the author of *The Master and Margarita* includes six of his articles from the 1920s and features such subjects as the Gogolian bureaucracy that followed the Revolution, the subjugation of science to the state and the consequences of the battle between Communism and the old order. Original.

Anatoly Smelyansky has constructed a portrait of the writer Mikhail Bulgakov. Bulgakov is seen as a pariah of Soviet Russia, fighting for his work and his life in a society riven with fear of Stalin's tyranny.

Mikhail Bulgakov's novel *The Master and Margarita*, set in Stalin's Moscow, is an intriguing work with a complex structure, wonderful comic episodes and moments of great beauty. Readers are often left tantalized but uncertain how to understand its rich meanings. To what extent is it political? Or religious? And how should we interpret the Satanic Woland? This reader's companion offers readers a biographical introduction, and analyses of the structure and the main themes of the novel. More curious readers will also enjoy the accounts of the novel's writing and publication history, alongside analyses of the work's astonishing linguistic complexity and a review of available English translations.

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Two plays deal with the efforts of a group of white officers to survive after the end of the Civil War, and an engineer who travels into the past in a time machine and returns with Ivan the Terrible.

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 Rublev's icons, Meyerhold's theatre, Mousorgsky'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.

This volume considers the Russian writer Bulgakov's work, *The Master and Margarita*. It opens with the editor's general introduction, discussing the work in the context of the writer's oeuvre as well as its place within the Russian literary tradition. The introductory section also includes considerations of existing translations and of textual problems in the original Russian. The following sections contain several wide-ranging articles by other scholars, primary sources and background material such as letters, memoirs, early reviews and maps.

A comic novel about the theater world in early Soviet Russia and a “biting attack on censorship” (The Guardian, UK). From the author of *The Master and Margarita*, this semi-autobiographical satirical novel paints a vibrant portrait of life behind the curtains of the Russian literary and theater arenas in the early decades of the twentieth century. Maxudov is a failed novelist who, after contemplating suicide, adapts his novel into a play that—seemingly at random—is chosen to be produced at the renowned Independent Theatre. As it so often does in theater, chaos ensues—including bloodthirsty battles between the show’s two co-directors (modeled on Stanislavsky, the famed inventor of Method Acting, and his co-director) over control of the production; near-constant drama brewing between the actors; and the playwright’s own growing host of misgivings and insecurities about his place in the theatrical community. With each rehearsal turning more disastrous than the last, it becomes less and less clear whether Maxudov’s play will ever be performed at all... “A masterpiece of black comedy.” —The Irish Times

The Russian playwright and novelist Mikhail Bulgakov (1891 - 1940) is now widely acknowledged as one of the giants of twentieth-century Soviet literature, ranking with such luminaries as Pasternak and Solzhenitsyn. In his own lifetime, however, a casualty of Stalinist repression, he was scarcely published at all, and his plays reached the stage only with huge difficulty. His greatest masterpiece, *The Master and Margarita*, a novel written in the 1930s in complete secrecy, largely at night, did not appear in print until more than a quarter of a century after his death. It has since become a worldwide bestseller. In *Manuscripts Don't Burn*, J.A.E. Curtis has collated the fruits of eleven years of research to produce a fascinating chronicle of Bulgakov's life, using a mass of exciting new material - much of which has never been published before. In particular, she is the only Westerner to have been granted access to either Bulgakov's or his wife Yelena Sergeevna's diaries, which record in vivid detail the nightmarish precariousness of life during the Stalinist purges. J.A.E Curtis combines these diaries with extracts from letters to and from Bulgakov and with her own illuminating commentary to create a lively and highly readable account. Her vast collection of Bulgakov's correspondence is unparalleled even in the USSR, and she draws on it judiciously to include letters addressed directly

to Stalin, in which Bulgakov's pleads to be allowed to emigrate; letters to his sisters and to his brother in Paris whom he did not see for twenty years; intimate notes to his second and third wives; and letters to and from well-known writers such as Gorky and Zamyatin. Manuscripts Don't Burn provides a forceful and compelling insight into the pressures of day-to-day existence for a man fighting persecution in order to make a career as a writer in Stalinist Russia.

Published in 1987, this book was the first full-length interpretative study in English of the later writings of the outstanding Soviet novelist and playwright Mikhail Bulgakov (1891-1940). The focus is the 1930s, the period when Bulgakov was writing *The Master and Margarita*, an extraordinary novel that has had a profound impact in the Soviet Union and which is now generally regarded as his masterpiece. Using material from Soviet archives and libraries, Dr Curtis suggests that Bulgakov's fundamental preoccupation in this novel with the destiny of literature and of the writer is reflected in other major works of the same period, in particular his writings on Pushkin and Molière. Bulgakov emerges as a belated romantic, a figure unique on the early Soviet literary scene. This is the full, post-glasnost critical biography of Mikhail Bulgakov (1891-1940), a great comic writer whose works are now regarded as modern classics both in the Soviet Union and in the West. It is only very recently that all Bulgakov's works have been published in the Soviet Union, where his literary rehabilitation is regarded as an important barometer of glasnost. A flood of hitherto concealed biographical information has also emerged. This account of Bulgakov's career as playwright and prose-writer makes full use of these new sources. It examines all his works in the context of the changing demands put upon artists in the Soviet Union of the 1920s and 1930s, who were faced with the choice of integrity at the price of silence, or publication and production at the price of conformism with the totalitarian state. Lesley Milne traces through Bulgakov's career an ethical concept of the writer's role, his response to his time, and his search for an audience in and beyond that time.

"Great and terrible was the year of Our Lord 1918, of the Revolution the second." It is 1918: the Russian Revolution has just ended, Ukraine is in the midst of civil war, and in Kiev, the two Turbin brothers are preparing to fight for the White Guard in the wake of their beloved mother's death. Friends charge in from the streets amid an atmosphere of heady chaos, downing vodka, keeling over, taking baths, playing the guitar, falling in love. But the new regime is poised for victory, and in its brutal triumph lies destruction for the Turbins and their world. This novel, Mikhail Bulgakov's literary debut, may in fact have saved the writer, whose works were often censored under the Soviet regime: Stalin was an avid fan of a play based on *The White Guard* and allegedly went to see it more than fifteen times. Michael Glenny was the first to translate Bulgakov's works into English--this edition makes his deft, brilliant translation once again available for new readers.

"The tradition of Russian tragicomedy 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 tragicomedy, 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 tragicomic 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.

A satire about the Soviet space program finds Omon, who has dreamed of space flight all of his life, enrolled as a cosmonaut only to learn that his task will be piloting a supposedly unmanned lunar vehicle to the Moon and remaining there to die

Marietta Chudakova is an expert on Soviet literature and on the works of Mikhail Bulgakov in particular. Her biography of Bulgakov was first published in 1988 and remains the most authoritative and comprehensive study of the writer's life ever produced. It has received acclaim for the journalistic style in which it is written: the author draws on unpublished manuscripts and early drafts of Bulgakov's novels to bring the writer to life. She also explores archive documents and memoirs written by some of Bulgakov's contemporaries so as to construct a comprehensive and nuanced portrait of the writer and his life and times. Marietta Chudakova casts light on Bulgakov's life with an unrivalled eye for detail and a huge amount of affection for the writer and his works. Mikhail Bulgakov: The Life and Times will be of particular interest to international researchers studying Mikhail Bulgakov's life and works, and is recommended to a broader audience worldwide. Translated from the Russian by Huw Davies Published by arrangement with ELKOST Intl. Literary Agency Published with the support of the Institute for Literary Translation, Russia Introduction by J.A.E. Curtis Proofreading by Kevin Bridge Publishers Maxim Hodak & Max Mendor

Biografie van de Russische schrijver Michail Afanas'evi? Bulgakov (1891-1940).

Gary Snyder's second collection, *Myths & Texts*, was originally published in 1960 by Totem Press. It is now reissued by New Directions in this completely revised format, with an introduction by the author.

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.

A new edition of Bulgakov's fantastical precursor to *The Master and Margarita*, part of Melville House's reissue of the Bulgakov backlist in Michael Glenny's celebrated translations. A key work of early modernism, this is the superbly comic story of a Soviet scientist and a scroungy Moscow mongrel named Sharik. Attempting a medical first, the scientist transplants the glands of a petty criminal into the dog and, with that, turns a distinctly worryingly human animal loose on the city. The new, lecherous, vulgar,

Engels-spouting Sharik soon finds his niche in governmental bureaucracy as the official in charge of purging the city of cats. A Frankenstein fable that's as funny as it is terrifying, *Heart of a Dog* has also been read as a fierce parable of the Russian Revolution. It was rejected for publication by the censors in 1925, and circulated in samizdat for years until Michael Glenny translated it into English in 1968—long before it was allowed to be officially published in the Soviet Union. That happened only in 1987, although till this day the book remains one of Mikhail Bulgakov's most controversial novels in his native country.

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