

Bulgakov Flight Russian Texts

Contents: Russian Drama before the Revolution; Soviet Drama 1917-1921; The Civil War in Soviet Drama; Bulgakov's^R 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

J.A.E. Curtis provides a fresh account of Bulgakov's idyllic childhood and youth in Kiev, which was swept away in the turmoil of the First World War, the Russian Revolution and Civil War. She then traces Bulgakov's professional life - his absolute determination to establish himself as a writer in Bolshevik Moscow, his three marriages and his triumphs as a dramatist in the 1920s and the tragic frustrations of the 1930s.

The devil comes to Moscow wearing a fancy suit. With his disorderly band of accomplices - including a demonic, gun-toting tomcat - he immediately begins to create havoc. Disappearances, destruction and death spread through the city like wildfire and Margarita discovers that her lover has vanished in the chaos. Making a bargain with the devil, she decides to try a little black magic of her own to save the man she loves ...

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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.

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.

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.

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.

FlightFlight& BlissNew Directions Publishing

"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 tragifarcal 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.

Reissued to tie-in with a new production of Flight at the Royal National Theatre, this volume contains six plays by Mikhail Bulgakov, a Soviet playwright whose work often brought him into conflict with the Soviet authorities.

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

A new translation of one of the most popular satires on the Russian Revolution and Soviet society Best known for The Master and Margarita, Mikhail Bulgakov is one of twentieth-century Russia's most prominent novelists. A Dead Man's Memoir is a semi- autobiographical story about a writer who fails to sell his novel, then fails to commit suicide. When the writer's play is taken up for production in a theater, literary success beckons, but he is not prepared to reckon with the grotesquely inflated egos of the actors, directors, and theater managers.

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

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.

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.

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

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.

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.

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. 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.

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.

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

This is Bulgakov's semi-autobiographical story of a writer who fails to sell his novel and fails to commit suicide. When his play is taken up by the theatre, literary success beckons, but he has reckoned without the grotesquely inflated egos of the actors, directors and theatre managers.

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.

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