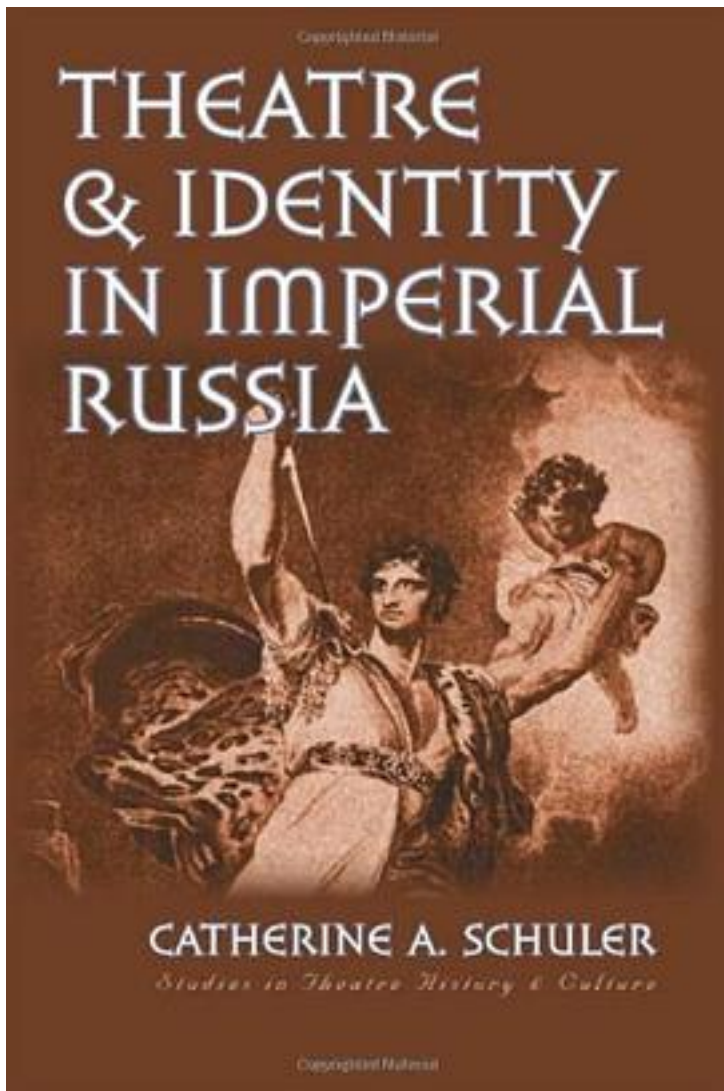


Theatre and Identity in Imperial Russia



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What role did the theatre—both institutionally and literally—play in Russia’s modernization? How did the comparatively harmonious relationship that developed among the state, the nobility, and the theatre in the eighteenth century transform into ideological warfare between the state and the intelligentsia in the nineteenth? How were the identities of the Russian people and the Russian soul configured and altered by actors in St. Petersburg and Moscow? Using the dramatic events of nineteenth-century Russian history as a backdrop, Catherine Schuler answers these questions by revealing the intricate links among national modernization, identity, and theatre.

Schuler draws upon contemporary journals written and published by the educated nobility and the intelligentsia—who represented the intellectual, aesthetic, and cultural groups of the day—as well as upon the laws of the Russian empire and upon theatrical memoirs. With fascinating detail, she spotlights the ideologically charged binaries ascribed to prominent actors—authentic/performed, primitive/civilized, Russian/Western—that mirrored the volatility of national identity from the Napoleonic Wars through the reign of Alexander II.

If the path traveled by Russian artists and audiences from the turn of the nineteenth century to the era of the Great Reforms reveals anything about Russian culture and society, it may be that there is nothing more difficult than being Russian in Russia. By exploring the ways in which theatrical administrators, playwrights, and actors responded to three tsars, two wars, and a major revolt, this carefully crafted book demonstrates the battle for the hearts and minds of the Russian people.

作者介绍:

Catherine Schuler is an associate professor in the Department of Theatre at the University of Maryland, College Park, and coeditor of *Theatre Journal*. She is the author of *Women in Russian Theatre: The Actress in the Silver Age*, winner of the Barnard Hewitt Award, and coeditor of *Theatre and Feminist Aesthetics*.

目录:

[Theatre and Identity in Imperial Russia_ 下载链接1_](#)

标签

剧场研究

Catherine_A_Schuler

评论

追溯俄法战争到克里米亚战争期间，俄国剧场如何形塑、再现「真正的」俄国人。彼得大帝的现代化改革使贵族阶层唯法是尚，而职级表的建立在贵族中催生疏离感，直至拿破仑入侵加剧他们在文化层面的精神分裂，化为西欧和斯拉夫两派。法国名伶乔治小姐与谢苗诺娃的演技，在剧评界分别象征「外国技巧/他者」和「俄罗斯灵魂/我者」，而此二元对立，延续至卡拉蒂金和莫恰洛夫、费多托娃和斯特列别托娃的演技对比，衍生出一系列二分法，如依据生理科学的精确控制/情感自然流露甚至失常（农奴演员谢普金则为二者综合）、圣彼得堡/莫斯科、首府/地方等。俄罗斯的民族性从尼古拉一世钦定的「专制，东正教，民族特性」，到杜勃罗留波夫以专制政权的受害者农民和小商贩阶层为准界定的「人民性」，何谓舞台上的真实随之而变。沙霍夫斯科伊跨越阶级壁垒的戏剧活动。

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