

Anton Chekhov Imdb

Gathers entries from the Russian author's notebooks, including aphorisms, anecdotes, observations, and descriptions

A modern-day Hamlet, Laevsky enjoys blaming his issues on the corrupting influence of his time and civilization. Van Koren, on the other hand, believes strongly in the survival of the fittest. When the two of them become tangled in a game of infidelity, debts, and deception, it is not long until a physical duel ensues. A complex tale of transformation, human fragility and forgiveness, it was adapted to screen as a historical drama in 2010. A prolific writer of seven plays, a novel and hundreds of short stories, Anton Chekhov (1860 -1904) is considered to be a master of the short story as a genre. His detailed and often miserable descriptions of everyday Russian life speak to his own experiences, and his characters drift between humour, melancholy, artistic ambition and death, no matter their storyline. In his plays, he tends to dramatize and explore social and existential problems, whilst his short stories focus more on the horror present in everyday life, and the mystery that cloaks monotony. The majority of his popular plays, such as 'Uncle Vanya', 'The Seagull', and 'A Hunting Accident' have been adapted into movies, giving fans of his literature a fresh avenue to explore his perspectives.

Reproduction of the original: Plays by Anton Chekhov, Second Series by Anton Chekhov

"The Black Monk, and Other Stories" by Anton Pavlovich Chekhov (translated by R. E. C. Long). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The Anniversary is a play by Anton Chekhov.

A Hollywood producer provides an insider's look at filmmaking in Hollywood, offering views and tales of some of the leading actors, directors, screenwriters, and industry executives.

A contemporary adaptation of the classic play which follows a retired professor and his young wife as they return to the country estate left by the professor's deceased first wife

"Love and Other Stories" by Anton Pavlovich Chekhov (translated by Constance Garnett). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

First Love Ivan Sergeyeovich Turgenev - The party had long ago broken up. The clock struck half-past twelve. There was left in the room only the master of the house and Sergei Nikolaevitch and Vladimir Petrovitch. The master of the house rang and ordered the remains of the supper to be cleared away. And so its

settled, he observed, sitting back farther in his easy-chair and lighting a cigar; each of us is to tell the story of his first love. Its your turn, Sergei Nikolaevitch. Sergei Nikolaevitch, a round little man with a plump, light-complexioned face, gazed first at the master of the house, then raised his eyes to the ceiling. I had no first love, he said at last; I began with the second. How was that? Its very simple. I was eighteen when I had my first flirtation with a charming young lady, but I courted her just as though it were nothing new to me; just as I courted others later on. To speak accurately, the first and last time I was in love was with my nurse when I was six years old; but thats in the remote past. The details of our relations have slipped out of my memory, and even if I remembered them, whom could they interest? Vladimir Petrovich Voldemar, a 16-year-old, is staying in the country with his family and meets Zinaida Alexandrovna Zasyekina, a beautiful 21-year-old woman, staying with her mother, Princess Zasyekina, in a wing of the manor. This family, as with many of the Russian minor nobility with royal ties of that time, were only afforded a degree of respectability because of their titles; the Zasyekins, in the case of this story, are a very poor family. The young Vladimir falls irretrievably in love with Zinaida, who has a set of several other (socially more eligible) suitors whom he joins in their difficult and often fruitless search for the young lady's favour

In *To the Actor* Michael Chekhov has recorded brilliantly the results of his many years of experimenting, testing and verifying in the professional theater and schools of the theater. He brings to actors far greater insight into themselves and the characters they are to portray, which enables them to approach any role with new ease and skill. "To the Actor is by far the best book that I have read on the subject of acting. Actors, directors, writers and critics will be grateful for it. It should prove enlightening to theatergoers who wish to deepen their appreciation for fine acting and thus help to invigorate the theatrical art."—Gregory Peck "I think without a doubt every creative person in the theater will want to have it as a constant reference book, outside of its being, in my opinion, absorbing and entertaining reading."—Yul Brynner (from the Preface) "One of the most remarkable and practical books on the technique of acting I have ever read....Enthusiastically recommended to all theatre collections of whatever size."—Library Journal

Agafya is a short story by Anton Pavlovich Chekhov detailing a late night encounter between an intelligent but lazy village dropout and the peasant wife of a signalman. Anton Pavlovich Chekhov, (29 January 1860 - 15 July 1904) was a Russian physician, dramaturge and author who is considered to be among the greatest writers of short stories in history. His career as a dramatist produced four classics and his best short stories are held in high esteem by writers and critics. Chekhov practised as a medical doctor throughout most of his literary career: "Medicine is my lawful wife", he once said, "and literature is my mistress." Chekhov renounced the theatre after the disastrous reception of *The Seagull* in 1896, but the play was revived to acclaim in 1898 by Constantin Stanislavski's

Moscow Art Theatre, which subsequently also produced Chekhov's Uncle Vanya and premiered his last two plays, Three Sisters and The Cherry Orchard. These four works present a challenge to the acting ensemble as well as to audiences, because in place of conventional action Chekhov offers a "theatre of mood" and a "submerged life in the text." Chekhov had at first written stories only for financial gain, but as his artistic ambition grew, he made formal innovations which have influenced the evolution of the modern short story. His originality consists in an early use of the stream-of-consciousness technique, later adopted by James Joyce and other modernists, combined with a disavowal of the moral finality of traditional story structure. He made no apologies for the difficulties this posed to readers, insisting that the role of an artist was to ask questions, not to answer them. Always modest, Chekhov could hardly have imagined the extent of his posthumous reputation. The ovations for the play, The Cherry Orchard, in the year of his death showed him how high he had risen in the affection of the Russian public-by then he was second in literary celebrity only to Tolstoy, who outlived him by six years-but after his death, Chekhov's fame soon spread further afield. Constance Garnett's translations won him an English-language readership and the admiration of writers such as James Joyce, Virginia Woolf, and Katherine Mansfield. The issues surrounding the close similarities between Mansfield's 1910 story "The Child Who Was Tired" and Chekhov's "Sleepy" are summarised in William H. New's Reading Mansfield and Metaphors of Reform The Russian critic D.S. Mirsky, who lived in England, explained Chekhov's popularity in that country by his "unusually complete rejection of what we may call the heroic values." In Russia itself, Chekhov's drama fell out of fashion after the revolution but was later adapted to the Soviet agenda, with the character Lopakhin, for example, reinvented as a hero of the new order, taking an axe to the cherry orchard. One of the first non-Russians to praise Chekhov's plays was George Bernard Shaw, who subtitled his Heartbreak House "A Fantasia in the Russian Manner on English Themes" and noted similarities between the predicament of the British landed class and that of their Russian counterparts as depicted by Chekhov: "the same nice people, the same utter futility."

Chekhov was bound to Yalta through illness as Knipper was bound to her theatrical work in Moscow. These love letters testify to their great love for one another. Benedetti reveals in these letters one of theatre's great love stories. In her long-awaited book, the legendary acting teacher Stella Adler gives us her extraordinary insights into the work of Henrik Ibsen ("The creation of the modern theater took a genius like Ibsen. . . Miller and Odets, Inge and O'Neill, Williams and Shaw, swallowed the whole of him"), August Strindberg ("He understood and predicted the forces that would break in our lives"), and Anton Chekhov ("Chekhov doesn't want a play, he wants what happens in life. In life, people don't usually kill each other. They talk"). Through the plays of these masters, Adler discusses the arts of playwriting and script interpretation ("There are two aspects of the theater. One belongs to the author and the other to the actor. The actor

thinks it all belongs to the author. . .The curtain goes up and all he knows are the lines. . .It is not enough. . .Script interpretation is your profession"). She looks into aspects of society and class, and into our cultural past, as well as the evolution of the modern spirit ("The actor learns from Ibsen what is modern in the modern theater. There are no villains, no heroes. Ibsen understands, more than anything, there is more than one truth"). Stella Adler--daughter of Jacob Adler, who was universally acknowledged to be the greatest actor of the Yiddish theater, and herself a disciple of Stanislavsky--examines the role of the actor and brings to life the plays from which all modern theater derives: Ibsen's Hedda Gabler, The Master Builder, An Enemy of the People, and A Doll's House; Strindberg's Miss Julie and The Father; Chekhov's The Seagull, Uncle Vanya, The Cherry Orchard, and Three Sisters ("Masha is the sister who is the mystery. You cannot reach her. You cannot reach the artist. There is no logical way. Keep her in a special pocket of feelings that are complex and different"). Adler discusses the ideas behind these plays and explores the world of the playwrights and the history--both familial and cultural--that informed their work. She illumines not only the dramatic essence of each play but its subtext as well, continually asking questions that deepen one's understanding of the work and of the human spirit. Adler's book, brilliantly edited by Barry Paris, puts her famous lectures into print for the first time.

Presents a collection of critical essays on the works of Anton Chekhov.

Anton Chekhov's life was short, intense, and dominated by battles, both with his dependents and with the tuberculosis that killed him at age forty-four. The traditional image of Chekhov is that of the restrained artist torn between medicine and literature. But Donald Rayfield's biography reveals the life long hidden behind the noble facade. Here is a man capable of both great generosity toward needy peasants and harsh callousness toward lovers and family, a man who craved with equal passion the company of others and the solitude necessary to create his art. Based on information from Chekhov archives throughout Russia, Rayfield's work has been hailed as a groundbreaking examination of the life of a literary master. A new biography of the great author and playwright.

Despite the abundant variety of Chekhov translations available in bookstores and libraries American directors and actors have sought out these versions by Jean-Claude van Itallie to make them the most often performed renditions on the American stage today. This edition includes The Seagull Uncle Vanya Three Sisters and The Cherry Orchard.

The Anniversary Prabhat Prakashan

The Prozorov sisters pine for Moscow. Culture and life brim in the city center, while they live among the mundane of a crumbling army garrison after their father's death. Though living with their brother Andrey, nothing keeps them back but their own misfortune, decisions, and the inertia of negativity that continues to follow this family.

Curt Columbus endows these timeless dramas, Seagull, Uncle Vanya, Three Sisters and Cherry Orchard, with dialogue that is faithful to the Russian original but dazzlingly

attuned to contemporary audiences.

Nothing's new Everything's old. I'm exactly the same as ever Only more lazy More aimless More curmudgeonly...' One of the high points of world drama, Chekhov's bittersweet tale of frustrated lives and unrequited loves - by turns witty, playful, nostalgic and tragic - is captured in all its complexity by Bryony Lavery's spirited, sharply-written adaptation, first produced at Birmingham Rep in 2007.

It is the turn of the 20th century and Russia is changing rapidly - the serfs have been emancipated, a new middle class is arising and the aristocracy is struggling to come to terms with their reduced role in society. Seeking to preserve a life of leisure and luxury, Madame Ranevsky must consider selling her estate, including her family's precious cherry orchard. But when faced with these hard decisions, Ranevsky remains in denial. Charting a period of tumultuous change, Chekhov creates a cast of tangible and unforgettable characters whose destiny is both tragic and inevitable. A touching masterpiece, *The Cherry Orchard* was Chekhov's final play and perhaps his best. Collection of six plays by various writers.

Over a 25 year span, director Nikos Psacharopoulos and a continuing company of actors at the Williamstown Theatre Festival committed themselves to staging Chekhov's plays again and again, in the process forging a phenomenon: an American technique for approaching and realizing the work of one of the world's greatest playwrights. *The Actor's Chekhov* reveals how this came to be. At the heart of *The Actor's Chekhov* are Nikos' teaching tapes and notes on specific plays and scenes by Chekhov, as well as 18 substantial interviews with past and present members of the company. Includes interviews with: Austin Pendleton, Blythe Danner, Tom Brennan, Olympia Dukakis, Louis Zorich, Lee Grant, Kate Burton, Roberta Maxwell, Christopher Walken, Laila Robins, Joyce Ebert, John Glover, Stephan Collins, Carrie Nye, Peter Hunt, Laurie Kennedy, Maria Tucci, and Frank Langella.

This Is A New Release Of The Original 1922 Edition.

Considered by many as the greatest short story writer the world has seen, Anton Chekhov changed the genre itself with his spare, impressionistic depictions of Russian life and the human condition. From characteristically brief, evocative early pieces such as *The Huntsman* and his masterpiece *A Bet* to his best-known stories such as *The Lady with the Little Toy Dog* and *The Requiem*, this collection of Chekhov's remarkable short fiction possesses the unmatched power of art to awe and change the reader. This endlessly pleasing edition, expertly translated, is especially faithful to the meaning of Chekhov's prose and the unique rhythms of his writing, giving readers an authentic sense of his style and a true understanding of his greatness.

A new approach for defining causality and such related notions as degree of responsibility, degrees of blame, and causal explanation. Causality plays a central role in the way people structure the world; we constantly seek causal explanations for our observations. But what does it even mean that an event C "actually caused" event E? The problem of defining actual causation goes beyond mere philosophical speculation. For example, in many legal arguments, it is precisely what needs to be established in order to determine responsibility. The philosophy literature has been struggling with the problem of defining causality since Hume. In this book, Joseph Halpern explores actual causality, and such related notions as degree of responsibility, degree of blame, and causal explanation. The goal is to arrive at a definition of causality that matches our

natural language usage and is helpful, for example, to a jury deciding a legal case, a programmer looking for the line of code that cause some software to fail, or an economist trying to determine whether austerity caused a subsequent depression. Halpern applies and expands an approach to causality that he and Judea Pearl developed, based on structural equations. He carefully formulates a definition of causality, and building on this, defines degree of responsibility, degree of blame, and causal explanation. He concludes by discussing how these ideas can be applied to such practical problems as accountability and program verification. Technical details are generally confined to the final section of each chapter and can be skipped by non-mathematical readers.

The year is 1878. The widowed Christopher Gore, his son David and their housekeeper Margaret, the woman with whom they are both in love, live at The Lodge in Ballybeg. But in this era of unrest at the dawn of Home Rule, their seemingly serene life is threatened by the arrival of Christopher's English cousin, who unwittingly ignites deep animosity among the villagers of Ballybeg. The Home Place premiered at the Gate Theatre, Dublin, in February 2005.

Young Chekhov contains a trilogy of plays by the Russian writer Anton Chekhov, written as he emerged as the greatest playwright of the late nineteenth century. The three works, Platanov, Ivanov and The Seagull, in contemporary adaptations by David Hare, will be staged at the Chichester Festival Theatre in the summer of 2015.

Chekhov is a unique force in modern drama. His works have long been cherished for their brilliant wit and unusual ability to provide striking insights into the human condition. In these stunning, individually published translations of three of Chekhov's most popular and beloved plays, Laurence Senelick presents a fresh perspective on the master playwright and his groundbreaking dramas. This volume illuminates the timeless trials of art and love and bring Chekhov's memorable characters to life. Each of these three plays showcases the hallmark features of a Chekhov classic: clashing desires, complex family dynamics, the individual's loss of balance and sense of identity in the shifting eruptions of society and a modernizing Russia, and the angst of artistic struggle and ambition. Supplementing each of the plays are an account of Chekhov's life, a note on the translation, introductions to each work, and variant lines - often removed due to government censorship - which illuminate the context in which they were written and shed light on Chekhov's work as a playwright. These editions are the perfect guides to enriching our understanding of this great dramatist or to staging a production.

Follows Spike and Drusilla as they spread terror and chaos in China during the Boxer Rebellion, the World's Fair in Chicago on their way west across the U.S., in a small Turkish town, and as they finally part ways in Rio during Carnival.

Anton Chekhov is considered to be among literature's greatest short story writers, whilst his plays helped change the course of modern drama. This comprehensive eBook presents the complete works of Anton Chekhov, with numerous illustrations, rare texts appearing in digital print for the first time, informative introductions and the usual Delphi bonus material. (Version 6) * Beautifully illustrated with images relating to Chekhov's life and works * Concise introductions to the plays and other texts * ALL 15 plays, each with individual contents tables * Rare plays like PLATONOV and THE WOOD DEMON appearing here for the first time digital publishing * Excellent formatting of the texts * The complete short stories – over 210 tales, first time available complete

in English * Special chronological and alphabetical contents tables for the short stories * Easily locate the short stories you want to read * Chekhov's only novel THE SHOOTING PARTY, available in no other collection * Also features rare novellas * Includes Chekhov's letters and notebooks - spend hours exploring the author's personal correspondence and thoughts * Features a bonus biography - discover Chekhov's literary life * Scholarly ordering of texts into chronological order and literary genres * UPDATED with revised texts, introductions and more images Please note: there are no translations of THE ISLAND OF SAKHALIN available in the public domain. Once a translation becomes available, it will be added to the eBook as a free update.

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CONTENTS: The Plays PLATONOV ON THE HIGH ROAD ON THE HARMFULNESS OF TOBACCO SWANSONG IVANOFF THE BEAR THE PROPOSAL A RELUCTANT HERO THE WEDDING THE WOOD DEMON THE ANNIVERSARY THE SEA-GULL UNCLE VANYA THE THREE SISTERS THE CHERRY ORCHARD The Novel THE SHOOTING PARTY The Short Stories CHRONOLOGICAL LIST OF SHORT STORIES ALPHABETICAL LIST OF SHORT STORIES The Novellas THE STEPPE THE DUEL AN ANONYMOUS STORY THREE YEARS MY LIFE The Non-Fiction LETTERS OF ANTON CHEKHOV TO HIS FAMILY AND FRIENDS NOTE-BOOK OF ANTON CHEKHOV The Biography BIOGRAPHICAL SKETCH by Constance Garnett Please visit www.delphiclassics.com to browse through our range of exciting titles

In the stories by Anton Chekhov there is no seriousness of the plot, as in Dostoevsky's novels, but together with simplicity and funny side of everyday life Chekhov's characters are not less dramatic or deep. However, polished sarcasm is not an obstacle for Chekhov to show his characters in a warm and realistic way. There is no grotesque of Saltikov-Schedrin who turns people into images; we can recognise an ordinary modern man on the pages of Chekhov's stories.

From the celebrated, award-winning translators of Anna Karenina and The Brothers Karamazov: a lavish volume of stories by one of the most influential short fiction writers of all time Anton Chekhov left an indelible impact on every literary form in which he wrote, but none more so than short fiction. Now, renowned translators Richard Pevear and Larissa Volokhonsky give us their renderings of fifty-two Chekhov stories. These stories, which span the complete arc of his career, reveal the extraordinary variety and unexpectedness of his work, from the farcically comic to the darkly complex, showing that there is no one single type of "Chekhov story." They are populated by a remarkable range of characters who come from all parts of Russia and all walks of life, including landowners, peasants, soldiers, farmers, teachers, students, hunters, shepherds, mistresses, wives, and children. Taken together, they demonstrate how Chekhov democratized the form. Included in this volume are tales translated into English for the first time, including "Reading" and "An Educated Blockhead." Early stories such as "Joy," "Anguish," and "A Little Joke" sit alongside such later works as "The Siren," "Big Volodya and Little Volodya," "In the Cart," and "About Love." In its range, in its narrative artistry, and in its perceptive probing of the human condition, this collection promises profound delight.

This volume collects intimate letters that Chekhov wrote to his family and friends.

It also includes a biographical sketch to provide context.

A collection of vignettes including an old woman who storms a bank and upbraids the manager for his gout and lack of money, a father who takes his son to a house for sex only to relent at the last moment, a grafty seducer who realizes it is the married woman who is in command, the tale of a man who offers to drown himself for three rubles, etc.

Stephen Karam is known for his dedication to exploring the idiosyncrasies of human speech and behavior -- the subtleties, the depth, and the awkward minutia. With this new adaptation of Chekhov's canonical masterpiece about a family on the brink of bankruptcy, Karam's fluid style finds a harmonious fit with the work of the master playwright.

Chekhov's works are unflinching in the face of human frailty. With their emphasis on the dignity and value of individuals during unique moments, they help us better understand how to exist with others when we are fundamentally alone. Written in Russia at the end of the nineteenth century, when the country began to move fitfully toward industrialization and grappled with the influence of Western liberalism even as it remained an autocracy, Chekhov's plays and stories continue to influence contemporary writers. The essays in this volume provide classroom strategies for teaching Chekhov's stories and plays, discuss how his medical training and practice related to his literary work, and compare Chekhov with writers both Russian and American. The volume also aims to help instructors with the daunting array of new editions in English, as well as with the ever-growing list of titles in visual media: filmed theater productions of his plays, adaptations of the plays and stories scripted for film, and amateur performances freely available online.

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