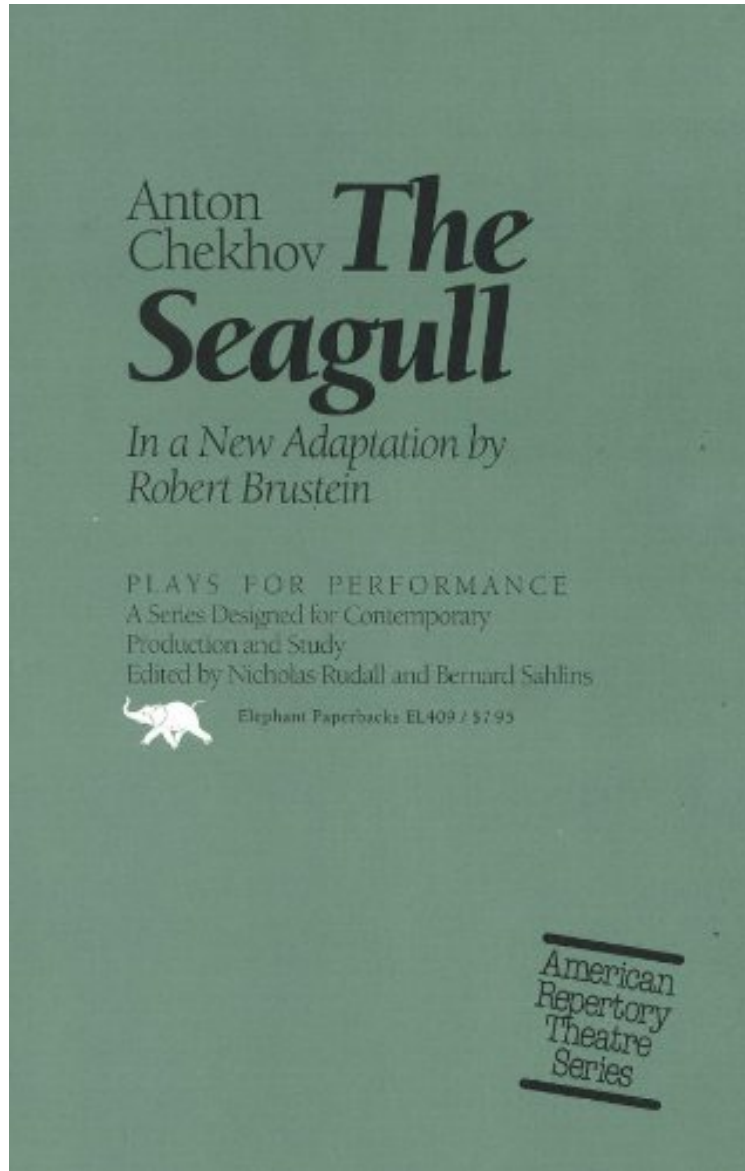


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The Seagull (Plays for Performance Series)

Anton Chekhov

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Anton Chekhov : The Seagull (Plays for Performance Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Seagull (Plays for Performance Series):

1 of 1 people found the following review helpful. Struggling for artistic recognitionhellip;By John P. Jones IIIBinging on Chekhov. Ceacute;dric Grasrsquo; excellent L'hiver aux troussees (Essais - Documents) (French Edition) concerning his travels in the Russian Far East has proven to be the impetus to read more of Chekhovrsquo;s plays, before I tackle his substantial account of his own Far Eastern travels, Sakhalin Island (Alma Classics) . I just read and reviewed Uncle

Vanya. Chekhov's life was relatively short, dying from tuberculosis at the age of 44. His essential plays were written in the last decade of his life. "The Seagull" was first produced in 1896. Artists, their aspirations, tribulations, insecurities, and given the human condition, conflicts, as they search and attempt to convey, the deeper meaning of life. That is the central theme in "The Seagull"; There is a play within a play. As was common before the digital age, in the rural areas of Europe, in the 19th century, writing and producing plays was a common past time, on the estates where the peasants produced enough "surplus value" to permit the landowners a bit of "surplus time"; I often think of the theater that was built into the rather modest chateau of George Sand, with sitting capacity for 20, at most. Constantine Trepleff is 25 years old; he is insecure with his life's accomplishments. He barely got through college, and must grow up in the shadow of his now deceased father, a famous actor. He has written a new play. It is to be produced outside, yet the attendees are probably only 10 or so. A stage has been built for the occasion, with a curtain that will be pulled, to reveal the rising moon on the other side of the lake. Chekhov provides enough of the dialogue to reveal that it is rather execrable, with all life having vanished from the earth, yet everything is in one grand cosmic union. Irina Abkadina is Constantine's mother. Speaking of insecurities, she pretends to be 32 years old when he is not around; in actuality, she may only be 42. She was also an actress. The play is produced on the estate of her brother, Peter Sorin, who is in his 60's. The principal actress in this play within the play is Nina Zarietchnaya, who is the sometimes chaperoned daughter of a rich landowner, who decries the "Bohemian" atmosphere at the Sorin's estate. Chekhov provides a representative of other stock character-types in rural 19th Century Russia: There is an impoverished school teacher, Simon Medviedenko; Chekhov himself was a country doctor, so he includes one - Eugene Dorn, who is in his 50's; Shamraeff and his wife are the managers of the estate, extracting that "surplus value" and they have a daughter, Masha. Boris Trigorin is an accomplished writer, yet another person that makes Constantine insecure. Enough characters to attend an outdoor play, and for Chekhov to stir the pot with, in terms of their relationships. Coleridge's poem resonates across the Russian steppe, almost a century after its publication. Don't kill albatrosses, and don't kill seagulls; such actions are indeed bad omens. Chekhov remains the quintessential observer and chronicler of 19th century rural Russian life. It is a good play, yet I find those artist squabbles can veer towards the tedious. Overall, 4-stars.0 of 0 people found the following review helpful. Dark Comedy, great translation. Not for everyone. By Shelleyd73 As some people have said, this is not for you if you are looking for a bit of "light reading". However, it is very well written, and this is a wonderful translation. It is certainly something that will stay with you for a few days after you are finished. Personally, I found it a bit hard to get into at first, but after a couple of pages, I was hooked through to the very end. "In all the universe nothing remains permanent and unchanged but the spirit." It is a story of life. The characters are not heroic, they are simply people who are muddling their way through life, dealing with disappointments, seeking approval, and above all, wanting to be loved. It contains tragedy, for sure, but also contains comedy. It isn't the "in your face" obvious comedy that we have grown so accustomed to, but it is still bright and refreshing. If you enjoy Russian literature, this is certainly one to add to your list. If you don't, or if you don't have much experience with it, and are looking to expand your reading horizons, this might be a good one to start with. The translation is wonderful and makes for an enjoyable introduction for the uninitiated. 0 of 0 people found the following review helpful. Classic Chekhov By Margaret A. Gates Honestly, i'm not that much into Russian drama but read this for an European Drama class. It would help to understand Russians at the time period this play was written. The characters were self-absorbed. Lots of angst in this play. It was fairly interesting to me but again it's Russian.

Chekhov's treatment of theatre and love against the background of a magical lake attempts to define the role of the artist in the modern world. Plays for Performance Series.

Praise for Tom Stoppard and *The Seagull*: "Remains utterly faithful to the original while giving it the lightest dusting of [Stoppard's] own brisk wit . . . A play that might have been written a hundred days instead of a hundred years ago." - *New York Times* "Stoppard . . . remains faithful to the humor that Chekhov intended to convey amid all the pathos." - *Chicago Tribune* "The determined folks camping out every night to land tickets [to *The Seagull*] are not likely to go home disgruntled after an audience with this famously feathered creature . . . Robustly funny and pleasingly fluid." - Charles Isherwood, *Variety* "[Stoppard is] one of the greatest living dramatic playwrights in the Western world." - *San Francisco Chronicle* "The English-speaking world's brainiest playwright." - *Wall Street Journal* "Stoppard's recent translation of *The Seagull* has given us the achingly sad and escapably tragic world that the great Russian playwright envisioned. The work overtakes us . . . Emotions flow like tears." - *New York Daily News* "Consistently funny, a sharply observed human comedy of crisscrossing desires, out of which tragedy emerges as an accidental surprise. The translation by Tom Stoppard . . . never sacrifices pungent immediacy to the fetish of literal accuracy . . . Done well, Chekhov never tires." - *Pittsburgh Post-Gazette* "Anyone blanching at the thought of ingenious Stoppardian word games in Chekhov's bucolic setting . . . may be surprised . . . A fine, faithful translation . . . Stripped to its bare essentials, *The Seagull* . . . is a remarkably modern play that treads in uncharted psychological minefields . . . An enormous amount to chew on. It's a brilliant portrait, painted with studied detachment." - *CurtainUp* "If this show

ever went to an open run in the park, the aforementioned planetarium would probably have to file for bankruptcy . . . one of the iconic Chekhov's undisputed classics . . . The Seagull debuted at the Moscow Art Theater over 100 years ago, launching a move toward naturalism that influenced modern theater and film in more ways than we can imagine."?TheaterMania "The play has been flooded with light, like a room with the curtains drawn back."-- John Peter, "Sunday Times""The direct simplicity of this new translation ... uncovers not only the nerve endings of Chekhov's restless malcontents but also their comic absurdities. It is, as he always intended, actually funny."--Jack Tinker, "Daily Mail"Language NotesText: English, Russian (translation)