

Program: Chekhov Centennial Conference
at Duke and UNC-Chapel Hill

Friday, April 2, at UNC-Chapel Hill: Student Union Bldg. Rm. 3206

5:00: Official Welcome: Christopher Putney (UNC-CH) and Carol Flath (Duke)

Paul Debreczeny, University of North Carolina at Chapel Hill
“Verbal and Visual Representations: Landscape in Chekhov and Levitan”

Refreshments

Saturday, April 3, at Duke University Breedlove Room (Perkins Library, West Campus)

9:00: Sounds in the Silence: Chair: Jehanne Gheith, Duke

Daria Kirjanov, University of Pennsylvania:
“Representations of Prayer in Chekhov’s ‘The Bishop’”

Galina Rylkova, The University of Florida:
“Drafts and Cold Winds of Tragedy”

Brook Stowe, Vassar College
“Echoes in the Void: Desire and Longing in a Text-Messaging World”

10:45: Break

11:00: Doctor Chekhov and the Big Questions: Chair: Denis Mickiewicz, Duke

Cathy Popkin, Columbia University:
“Somebody Else’s Pain: Chekhov’s Epistemology of Empathy”

Radislav Lapushin, University of Chicago:
“To Live or Not to Live: The Finale of Chekhov’s Short Story ‘At Home’”

12:15-12:45: Discussion: Carol Flath (Duke) and participants

12:45: 305 Language Building, Duke West Campus. Lunch and Book display.

1:30 – 3:00: 305 Language Building, Duke West Campus

Student performances: Master of Ceremonies: Christopher Putney, UNC-CH

“The Trailer Park Chorus Girl”

*Starring Ashley Carlson, Sunny Reid, and George Gilbert;
Script developed and produced by Dyana Aziz, Anne Browning, Carol Flath,
Jessica Fuller, and Charles Lin, together with the actors (Duke)*

“Proizvedenie iskusstva”

*Brandi Alston, Evelyn Daniel, Anna Tomaskovic-Devey
directed by Jenne Powers (UNC-CH)*

Scenes from *The Three Sisters*

*Featuring students from Duke Theater Studies Course 145S
directed by Jeffrey West*

Scene One-Act II

*Masha: Ashley Middleton; Vershinin: Martin Zimmerman;
Tuzenbach: Andrew Stephens; Irina: Lauren Rodman*

Scene Two - Act III

*Masha: Nina Bergelson; Kulygin: Davis Hasty; Irina: Maggie Chambers;
Olga: Lissie Salazar*

Scene Three- Act IV

Irina: Kristina Evans; Tuzenbach: Stuart Pierce

The Duke Russian Chorus

*Anna Lind Guzik, Paula Rote, Elizabeth Floyd, Mary Mellon, James Coyne, Doug
Goldmacher, Jessica Wilson, Tyler Forrester, Lilly Kinross-Wright, Sasha Khrenov
directed by Edna Andrews*

3:30 Keynote address: Chair: Paul Debreczeny, UNC-CH

Vladimir Kataev, Moscow State University:
“Višnevyj sad kak ´lement nacionalhnoj mifologii”

4:30 Garden walk and cherry blossom viewing

6:30: Dinner: Upper East Side (Duke East Campus Marketplace)

Anyone intending to join us at dinner should e mail bhayes@duke.edu,
then pick up a free ticket at one of the conference events or panels

“The Siren’s Song” performance, with *zakuski*

*Adaptation by Kevin Eubanks, directed by Bridget Bailey
starring Bridget Bailey, Ashley Carlson,
Jessica Fuller, Jon Marshall, and Jessica Wilson*

*Food directed by Lillie Ris
with Ashley Khor, Lily Kinross-Wright, Charles Lin,
Jon Marshall, and many others*

“The wretched man can only think of food!” grumbled Mookin the philosopher, scowling with contempt. “Has life really nothing more to offer than pies and mushrooms?”

“So, before your pie have another drink,” the secretary continued in an undertone, so carried away that like a nightingale in full song he could hear nothing but his own voice. “Your pie must be mouth-watering, it must tempt you by its sheer brazen nakedness. You wink at it, you cut off a huge slice about this size and you let your fingers play over it like this, because your heart’s so full. You start eating and the butter oozes out liike teardrops and the filling’s rich an succulent, with eggs, giblets, onions....”

The secretary rolled his eyes heavenward and twisted his mouth right round to his ear.”

--from “The Siren,” translated
by Harvey Pitcher

--Čert ego znaet, tolhko ob ede
i dumaet!—progovoril filosof
Milkin, delaå prezritelhnu”
grimasu.—NeuŦeli, krome gribov
da kulebåki, net drugix
interesov v Ŧizni?

--Nu-s, pered kulebåkoj
vypith,--prodolŦal sekretarh
vpolgolosa; on uŦe tak uvlekså, oto,
kak po`wij solovej, ne slyŦal
nicego, krome sobstvennogo golosa. -
-Kulebåka dolŦna byth appetitnaå,
besstydnaå, vo vsej svoej nagote,
ctob soblazn byl.

PodmigneŦh na neø glazom, otreŦeŦh
`takij kusiwe i palhtami nad nej
poŦeveliŦh vot `tak, ot izbytka
cuvstv. StaneŦh ee esth, a s nee
maslo, kak slezy, nacinka Ŧirnaå, s
åjtami, s potroxami, s lukom
Sekretarh podkatil glaa i perekosil
rot do samogo uxa...

--“Sirena” (1887

Take advantage of the Week of Chekhov
to see a fresh new production of

THE SEAGULL

Translated by Paul Schmidt,
directed by Lindsey Smith, produced by Carla Brackman

at De La Luz at Temple Ball Gallery in Carrboro
307 E. Main St. (across the street from the ArtsCenter)

March 31-April 3 at 8:15pm (Wed-Sat); Admission \$10
for reservation.s: SquareOneTheater@hotmail.com;
for more information: www.templeball.com.

Conference participants

Paul Debreczeny is Alumni Distinguished Professor of Russian and Comparative Literature, Emeritus, at the University of North Carolina, Chapel Hill. He has published studies of Chekhov's prose in various scholarly journals and co-edited the volume *Chekhov's Art of Writing: A Collection of Critical Essays* (1977). A summary of his views on Chekhov can be found in his Introduction to the recent Penguin edition of *The Lady with the Little Dog and Other Stories* (2002). Professor Debreczeny has translated the complete prose fiction of Alexander Pushkin and is the author of *The Other Pushkin: A Study of Alexander Pushkin's Prose Fiction* (1983) and *Social Functions of Literature: Alexander Pushkin and Russian Culture* (1997). Currently he is working on a biography of the Russian landscape painter and Chekhov contemporary, Isaak Levitan.

Carol Apollonio Flath is Associate Professor of the Practice in the Department of Slavic Languages and Literature at Duke University. She has published numerous scholarly articles about nineteenth-century Russian literature, concentrating primarily on Chekhov and Dostoevsky. She is conference interpreter of Russian, and has published literary translations from the Japanese. In the fall of 2003 she was awarded Duke's Alumni Distinguished Undergraduate Teaching Award. Currently she is working on a book on Dostoevsky's novels.

Vladimir Kataev is one of the most distinguished Chekhov scholars in the world. He is professor of Russian literature at Moscow University and head of the Chekhov Commission of the Russian Academy of Sciences. His many books include *Chekhov's Prose (Proza Chekhova)*, *Chekhov's Literary Connections (Literaturnye sviazi Chekhova)*, and *The Complexity of Simplicity (Slozhnost' prostoty)*. His book *If Only We Could Know! An Interpretation of Chekhov* appeared in English translation in 2002.

Daria Kirjanov received her PhD in Russian literature from Yale University and, since 1990, has taught Russian language, literature and culture at Yale, Knox College, and, most recently, in the Department of Slavic Languages and Literatures at the University of Pennsylvania, from where is she currently on leave. She is the author of the book *Anton Chekhov and the Poetics of Memory* (2000), as well as several papers and articles about Russian literature and translations of contemporary Russian fiction. Before entering full-time academia, Dr. Kirjanov was the costume designer for a children's theater company in Boston. While teaching at Penn, she played Masha in an ambitious 2003 film by Vera Zubarev called "Four Funny Families," an interweaving of the four major Chekhov plays.

Radislaw Lapushin received his Candidate of Philosophy degree from Moscow State University in 1993, with a dissertation entitled "The Tragic Element in Chekhov's Work" (*Tragicheskoe v tvorchestve Chekhova*). He was a Lecture of Russian Literature at the Belorussian State University from 1990 to 1998. For the past several years, he has been teaching Russian and Russian culture at the University of Chicago, and is currently completing his doctoral dissertation. His book, *Ne postigaemoe bytie: Opyt prochtenia Chekhova*, appeared in 1998, and he has published several articles and presented numerous papers on Chekhov's work. In the fall of 2004 he will teach a course "Chekhov: Text, Stage, Screen," funded by a Tave Fellowship, at the University of Chicago. Radislaw is also a published poet, with five books to his credit.

Cathy Popkin is the Lionel Trilling Professor of Literature Humanities and Professor of Russian in the Department of Slavic Languages at Columbia University. Her articles and essays have appeared in numerous journals and edited volumes. Her first book, *The Pragmatics of Insignificance: Chekhov, Gogol, Zoshchenko*, was published by Stanford University Press in 1993. Professor Popkin's current book project, *Bodies of Knowledge: Chekhov's Corpus*, explores the epistemological corporeal preoccupations of Chekhov's narrative and documentary projects in light of late-nineteenth-century scientific and documentary discourses. She is the editor of the new Norton Critical Edition of *Anton Chekhov's Short Stories* (in preparation), and co-editor of "*Formulations: Teaching Nineteenth-Century Russian Literature (Essays in Honor of Robert L. Belknap)*" (also in progress).

Christopher Putney is Associate Professor in the Department of Slavic Languages and Literatures at the University of North Carolina at Chapel Hill. He has published numerous articles about Russian literature, particularly on Gogol and the literature of medieval Rus'. His book *Russian Devils and Diabolic Conditionality in Nikolai Gogol's Evenings on a Farm near Dikanka* appeared in 1999, and he is currently working on a book on Gogol and the deadly sins.

Galina Rylkova is Assistant Professor in the Department of Germanic and Slavic Studies at the University of Florida. She received her MA from Moscow State University and her PhD from the University of Toronto. She has published articles on cultural memory about the Silver Age and on the writings of Tolstoy, Dostoevsky, Nabokov, Pil'niak, Pasternak, and Viktor Erofeev. She is writing a book, *Russian Silver Age, Its Makers and*

Undertakers. Memory and Literature in Post-revolutionary Russia. Chekhov and his life have been her on- and-off-going project for the last few years.

Brook Stowe is Lecturer in Playwriting in the Powerhouse Theater Program at Vassar College and an MLS candidate with Archival emphasis in the Graduate School of Library and Information Studies at the City University of New York, Queens College. His annotations and essays on Chekhov, especially *Axes Against the Trees: Anton Chekhov and the Revolution of 1905* and *Chekhov In and Out of His Time* have been widely disseminated upon the web through his website, *theater2k.com*. He is also a playwright whose work has been produced in New York and Los Angeles. His play, *Late to the Republique* is published in *Portagioie*, the journal of art in process of the Wallis Knot Group. He is a Contributing Writer to the *Brooklyn Rail*, where he regularly documents the downtown New York theater scene. His interactive presentation, "The Ephemeral in the Ethernet: Interactive Archiving of Theatre and Performance" is part of the upcoming "Community/Performance" symposium at Rhode Island's Bryant College.