

## **Contents**

---

<b>Acknowledgments</b>	<b>7</b>
<b>Note on Transliteration</b>	<b>8</b>
<b>Foreword</b>	<b>9</b>
Kirill Serebrennikov	
<b>Preface</b>	<b>13</b>
Sasha Dugdale	
<b>Introduction: Contours and Contexts of New Drama</b>	<b>27</b>
<b>PART I: THE CONTEXT</b>	<b>45</b>
<b>Chapter 1: Violence in Soviet and Post-Soviet Culture</b>	<b>47</b>
<b>Chapter 2: The Precursors of New Drama</b>	<b>69</b>
<b>Chapter 3: Theatre in the Ruins of Language</b>	<b>103</b>
<b>PART II: TEXT AND PERFORMANCE</b>	<b>131</b>
<b>Chapter 4: Communicating through Violence: Kurochkin, Koliada, Sigarev, Klavdiev</b>	<b>133</b>
<b>Chapter 5: Evgenii Grishkovets and Trauma</b>	<b>177</b>
<b>Chapter 6: Documentary Theatre</b>	<b>209</b>
<b>Chapter 7: Ivan Vyrypaev and the Abject</b>	<b>239</b>
<b>Chapter 8: The Presniakovs and Performing Violence</b>	<b>271</b>
<b>Conclusion</b>	<b>301</b>
<b>Bibliography</b>	<b>307</b>