

V Lyudyakh

("My Apprenticeship"; aka "Out in the World")

U.S.S.R. : 1939 : dir. Mark Donskoi : Soyuzfilm / Sovyeztetfilm

: 98 min

prod: : scr: Mark Donskoi : dir.ph.: Pyotr Yermolov

[Alyosha Lyarski](#)

Varvara Massalitinova; Mikhail Troyanovsky

Ref:	Pages	Sources	Stills	Words	Ω □ ∅ Z ∞	Copy on VHS	Last Viewed
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Since no stills are presently available from this film, the above shot is from the final scene of "**DETSTVO GORKOVO**" as Alexei (second from right) takes his leave of a gang of homeless ragamuffins he's befriended, and sets out to conquer the world. The two films appear to have been shot back-to-back, so Lyarski (±13) would not look very different in this second film.

Source: Classics of the Foreign Film

Speelfilm Encyclopedie review:

"Second part of the Maxim Gorki trilogy after Gorki's three-part autobiography (1913-1923). The story follows Gorki from his first work experiences (at the age of nine) until the moment he leaves his grandparents in search of a new life, Although this part is also regarded as one of the high points of Soviet cinema, fragmentary construction is the film's weak

point. Many images from the trilogy recall, in terms of style and conception, the films of Italian neo-realism. Part I is entitled "**DETSTVO GORKOVO**", part III "**MOI UNIVERSITETI**". *** "

Halliwell's Film Guide review

"Orphan Gorky is raised by his grandparents and becomes a ship's cook and a painter before going on to university. This simple and direct story is told in three beautifully detailed if rather overlong films:

"THE CHILDHOOD OF MAXIM GORKY"
– 101 min

"OUT IN THE WORLD" – 98 min

"MY UNIVERSITIES" – 104 min *** "

The Good Film and Video Guide review of the trilogy:

"The first two of these three films, based on Gorki's autobiography, provide an extraordinarily rich experience. Part one has him arriving to live with his poverty-stricken grandparents in a small town by a wide river; part two finds him on the river, grown to adolescence and working in the galley of a ferry, between jobs as a servant in a large house and apprentice in a studio of ikon-painters. These are films about the vastness of Russia, of a boy's wonder, of his learning from both books and observation, of the repressive Tsarist regime. Part three, in which N. Valbert replaces Alyosha as Gorki, is a conventional movie about strikers in a factory and, set now in a large city, it does not even have the glowing locations of the earlier films. The ending, heralding the coming of the 1917 Revolution, is particularly trite but you may well sit through it haunted by the first two parts. **** "

The Time Out Film Guide review of "DETSTVO GORKOVO":

"Donskoi's Gorki Trilogy, completed by **"MY APPRENTICESHIP"** (1939, 98 min b/w) and **"MY UNIVERSITIES"** (1940, 104 min, b/w) is still widely revered as one of the all-time humanist classics, and it's true that the film's expert balance between guileless simplicity and rustic myth-making (seen to best advantage in **"CHILDHOOD"**) does give them a quality not often found outside the work of John Ford. But it's interesting to note that Donskoi's direction couldn't lie further from the

mainstream of Russian film culture. Not only is he not very concerned about montage, but his concern with the lyricism of individual images leads him to neglect continuity of almost any sort: at one level, the film plays like an anthology of continuity errors. That said, though, all three films do contain images of great strength in the Dovzhenko tradition. And Donskoi's handling of his actors (always encouraging them to play up to emotion, never shy of excess or sentimentality) certainly has the courage of its convictions."

Excerpt from **The Moving Picture Boy** entry on Lyarsky:

"Mark Donskoi's trio of films based on Maxim Gorki's autobiographical trilogy, produced by the Moscow Children's Film Studio within a few years of the great writer's death, is one of the glories of the Russian cinema. Its first two parts, in which the dogged, puzzled Lyarski plays the hero, are unforgettable. (The older Young Gorki of **"MY UNIVERSITIES"** is rather wet by comparison.)...

Aleksei Lyarski, the enormously touching young Gorki, was killed in action during World War Two, joining Jimmy Butler, Robert Lynen, Robin Ordell, Hans-Joachim Schaufuss Claus-Detlef Sierck, Rolf Wenkhaus and others in the boy actors' Elysium."

[no listing in "Classics of the Foreign Film", "The Critics' Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993", "The Virgin Film Guide" or "World Cinema – a Short History"]

No further information currently available. The middle film of a trilogy, like the second child of a family, often attracts less attention regardless of its individual merits. It has the disadvantage of expectations aroused by the first film, but an advantage of not being a book-end, in that it needs spend less time establishing character and situation. One of the critics

above considers this to be the best film of the three. If Lyarski was 13 for the first, he's 14 here and, though small for his age, still a little old, one would think, to portray a 9-year old.

The particular interest in this case would be the aspect of the working child, very much a contentious issue now for the *do as we say, not as we did* elements of the humanitarian world community. What Gorki himself felt to be the relative benefits and drawbacks of work versus schooling in late childhood would carry a topical resonance. Unseen, but nonetheless ***Recommended.***

See also "DETSTVO GORKOVO", and subject index under **AUTOBIOGRAPHICAL TITLES, CHILDHOODS OF THE FAMOUS, EASTERN EUROPE / SOVIET BLOC, GRAND-PARENTS, HISTORY, NANNIES / GOVERNESSES / DOMESTIC SERVANTS, ORPHANS / ADOPTION, RECOMMENDED TITLES** and **WORKING BOYS / WORKING GIRLS.**