

The Moscow State Yiddis

The Library owns the volumes of the American Jewish Yearbook from 1899 - current.

In the midst of the violent, revolutionary turmoil that accompanied the last decade of tsarist rule in the Russian Empire, many Jews came to reject what they regarded as the apocalyptic and utopian prophecies of political dreamers and religious fanatics, preferring instead to focus on the promotion of cultural development in the present. *Jewish Public Culture in the Late Russian Empire* examines the cultural identities that Jews were creating and disseminating through voluntary associations such as libraries, drama circles, literary clubs, historical societies, and even fire brigades. Jeffrey Veidlinger explores the venues in which prominent cultural figures -- including Sholem Aleichem, Mendele Moykher Sforim, and Simon Dubnov -- interacted with the general Jewish public, encouraging Jewish expression within Russia's multicultural society. By highlighting the cultural experiences shared by Jews of diverse social backgrounds -- from seamstresses to parliamentarians -- and in disparate geographic locales -- from Ukrainian shtetls to Polish metropolises -- the book revises traditional views of Jewish society in the late Russian Empire.

The Moscow State Yiddish Theater Jewish Culture on the Soviet Stage Houghton Mifflin Harcourt

While Jews are commonly referred to as the "people of the book," American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. *Dancing Jewish* delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. By examining the role dance has played in the struggle between Jewish identification and integration into American life, the book moves across disciplinary boundaries to show how cultural identity, nationality, ethnicity, and gender are formed and performed through the body and its motions. A dancer and choreographer, as well as an historian, Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists-including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach-*Dancing Jewish* offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart.

"Yiddish-speaking groups of Communists played a visible role in many countries, most notably in the Soviet Union, United States, Poland, France, Canada, Argentina and Uruguay. The sacrificial role of the Red Army, and the Soviet Union as a whole, reinforced the Left movement in the post-Holocaust Jewish world. Apart from card-careering devotees, such groups attracted numerous sympathisers, including the artist Marc Chagall and the writer Sholem Asch. But the suppression of Yiddish culture in the Soviet Union radically changed the climate in Jewish leftwing circles. Former Communists and sympathisers turned away, while the attention of Yiddish commentators in the West turned to the conditions for Jewish cultural and religious life in the Soviet Union and Poland, Jewish emigration and the situation in the Middle East. Ideological confrontations between Communist Yiddish literati in the Soviet Union, United States, Canada, Poland, France and Israel are in the centre of Gennady Estraiikh's pioneering study *Yiddish in the Cold War*. This ground-breaking book recreates the intellectual environments of the Moscow literary journal *Sovetish Heymland* (the author was its managing editor in 1988-91), the New York newspaper *Morgn-Frayhayt* and the Warsaw newspaper *Folks-Shtime*."

Examining the work of impresarios, financiers, and the press as well as the artists themselves, Hohman demonstrates how a variety of Russian theatrical styles were introduced and incorporated into American theatre and dance during the beginning of the twentieth century.

Described by theater critics as one of the twentieth century's greatest talents, Benjamin Zuskin (1899–1952) was a star of the Moscow State Jewish Theater. In writing *The Travels of Benjamin Zuskin*, his daughter, Ala Zuskin Perelman, has rescued from oblivion his story and that of the theater in which he served as performer and, for a period, artistic director. Against the backdrop of the Soviet regime's effort to stifle any expression of Jewish identity, the Moscow State Jewish Theater—throughout its thirty years of existence (1919–49)—maintained a high level of artistic excellence while also becoming a center of Jewish life and culture. A member of the Jewish Anti-Fascist Committee, Zuskin was arrested under fabricated charges and eventually executed on August 12, 1952, along with twelve other eminent Soviet Jews and committee members. Zuskin Perelman's fascinating chronicle, more than just a personal memoir, conveys the vibrancy and energy of Jewish theater, celebrates the cultural achievements of Soviet Jews, and calls attention to the tragic fate that awaited them. *The Travels of Benjamin Zuskin* sheds light on Soviet Jewish history through the lens of one of the period's most influential cultural icons.

Provides information on the life and career of Marc Chagall, discussing his influence on the art world of the twentieth century.

Relates the untold story of a traveling Yiddish theater company and traces their far-reaching influence

This handbook, the first of its kind, includes descriptions of the ancient and modern Jewish languages other than Hebrew, including historical and linguistic overviews, numerous text samples, and comprehensive bibliographies.

The professional Yiddish theatre started in 1876 in Eastern Europe; with the assassination of Tsar Alexander II in 1881, masses of Eastern European Jews began moving westward, and New York—Manhattan's Bowery and Second Avenue—soon became the world's center of Yiddish theatre. At first the Yiddish repertoire revolved around comedies, operettas, and melodramas, but by the early 1890s America's Yiddish actors were wild about Shakespeare. In *Shakespeare on the American Yiddish Stage*, Joel Berkowitz knowledgeably and intelligently constructs the history of this unique theatrical culture. The Jewish King Lear of 1892 was a sensation. The year 1893 saw the beginning of a bevy of Yiddish versions of Hamlet; that year also saw the first Yiddish production of Othello. Romeo and Juliet inspired a wide variety of treatments. The Merchant of Venice was the first Shakespeare play published in Yiddish, and Jacob Adler received rave reviews as Shylock on Broadway in both 1903 and 1905. Berkowitz focuses on these five plays in his five chapters. His introduction provides an orientation to the Yiddish theatre district in New York as well as the larger picture of Shakespearean production and the American theatre scene, and his conclusion summarizes the significance of Shakespeare's plays in Yiddish culture.

An original and thought-provoking text, *Russian and Soviet History* uses noteworthy themes and important events from Russian history to spark classroom discussion. Consisting of twenty essays written by experts in each area, the book showcases current thinking on Russian cultural, political, economic, and social history from the sixteenth century to the demise of the Soviet "experiment." Informed by both archival work and published sources, this text introduces students to Russian history in an accessible and provocative format, and its eclectic essays offer readers an incomparable taste of the complexity and richness of Russia.

Introduces readers to comic and tragic masterpieces spanning 150 years of Yiddish drama. Offering snapshots of a pivotal era in which the Jews of Europe made the transition from a traditional to a more modern world, the Yiddish plays translated and collected here wrestle with issues that continue to concern us today: changing gender roles, generational conflict, class divisions, and religious persecution. In their introduction to the volume, Joel Berkowitz and Jeremy Dauber place the plays in the context of the development of modern drama and Yiddish drama and examine their treatment of social, political, and religious issues. The many ways in which the plays address these issues make them transcend their own time, exciting a new generation of readers and theatergoers. "Landmark Yiddish Plays' is itself a landmark. It brings to English audiences expert and carefully annotated versions of some of the finest Yiddish plays produced." — The Jewish Daily Forward "This is one of the freshest, liveliest works I have seen in contemporary Yiddish studies. The plays are important, yet little known, adding immeasurably to Jewish literature in translation. The introduction would be valuable as an independent work—it is the finest essay on the Yiddish theater currently available in English." — Ruth R. Wisse, author of *The Modern Jewish Canon: A Journey through Language and Culture* "This book presents these plays to English-speaking audiences for the first time. Such a translation is well overdue. The translators place the development of Yiddish theater within the context of the Enlightenment from which it emerged and demonstrate the relationship between the changing mores of Jewish society and the theater that reflected these changes." — Jeffrey Veidlinger, author of *The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage*

The newest volume of the annual *Studies in Contemporary Jewry* series features essays on the varied and often controversial ways Communism and Jewish history interacted during the 20th century. The volume's contents examine the relationship between Jews and the Communist movement in Poland, Russia, America, Britain, France, the Islamic world, and Germany.

Warsaw. The Jewish Metropolis offers analyses of the cultural, religious, political and intellectual history of Warsaw Jewry, once the leading Jewish metropolis in Europe and the world.

The Yiddish Theater Stage as a Temporary Home takes us through the fascinating life and career of the most important comic duo in Yiddish Theater, Shimen Dzigan and Isroel Shumacher. Spanning over the course of half a century – from the beginning of their work at the Ararat avant-garde Yiddish theater in Łódź, Poland to their Warsaw theatre – they produced bold, groundbreaking political satire. The book further discusses their wanderings through the Soviet Union during the Second World War and their attempt to revive Jewish culture in Poland after the Holocaust. It finally describes their time in Israel, first as guest performers and later as permanent residents. Despite the restrictions on Yiddish actors in Israel, the duo insisted on performing in their language and succeeded in translating the new Israeli reality into unique and timely satire. In the 1950s, they voiced a unique – among the Hebrew stages – political and cultural critique. Dzigan continued to perform on his own and with other Israeli artists until his death in 1980.

This is the first history of the Jewish agricultural colonies that were established in Crimea and Southern Ukraine in 1924 and that, fewer than 20 years later, ended in tragedy. Jonathan Dekel-Chen opens an extraordinary window on Soviet rural life during these turbulent years, and he documents the remarkable relations that developed among the American-Jewish sponsors of the ambitious project, the Soviet authorities, and the colonists themselves. Drawing on extensive and largely untouched archives and a wealth of previously unpublished oral histories, the book revises what has been understood about these agricultural settlements. Dekel-Chen offers new conclusions about integration and separation among Soviet Jews, the contours of international relations, and the balance of political forces within the Jewish world during this volatile period.

Volume XXIII of the distinguished annual *Studies in Contemporary Jewry* explores the role of sports in modern Jewish history. The centrality of sports in modern life—in popular and even in high culture, in economic life, in the media, in international and national politics, and in forging ethnic identities—can hardly be exaggerated, but in the field of Jewish studies this subject has been somewhat neglected, at least until recently. Students of American Jewish history, for example, often emphasize the role of sports in the Americanization of the immigrants, while students of Jewish nationalism pay closer attention to its appeal for the regeneration of the Jewish nation, as well as the creation of a new, healthy, Jewish body. The essays brought together in *Jews and the Sporting Life* expand the body of knowledge about the place sports occupied, and continue to occupy, in Jewish life. They examine the connection between sports and Jewish nationalism, particularly Zionism, and how organized Jewish sports have been an agent

of nation-building. They consider the role of Jews as owners of sports teams, as amateur and professional athletes, and as fans and bettors. Other themes include sports and Jewish literature, and boxing as a sport that enabled Jewish men to prove their masculinity in a world that often stereotyped them as weak and "feminine." This volume concentrates on twentieth century developments in Israel, Europe, and the United States.

The Rise of Modern Yiddish Culture explores the transformation of Yiddish from a low-status vernacular to the medium of a complex modern culture. David Fishman examines the efforts of east European Jews to establish their linguistic distinctiveness as part of their struggle for national survival in the diaspora. Fishman considers the roots of modern Yiddish culture in social and political conditions in Imperial Tsarist and inter-war Poland, and its relationship to Zionism and Bundism. In so doing, Fishman argues that Yiddish culture enveloped all socioeconomic classes, not just the proletarian base, and considers the emergence, at the turn of the century, of a pro-Yiddish intelligentsia and a Yiddishist movement. As Fishman points out, the rise of Yiddishism was not without controversy. Some believed that the rise of Yiddish represented a shift away from a religious-dominated culture to a completely secular, European one; a Jewish nation held together by language, rather than by land or religious content. Others hoped that Yiddish culture would inherit the moral and national values of the Jewish religious tradition, and that to achieve this result, the Bible and Midrash would need to exist in modern Yiddish translation. Modern Yiddish culture developed in the midst of these opposing concepts. Fishman follows the rise of the culture to its apex, the founding of the Yiddish Scientific Institute (YIVO) in Vilna in 1925, and concludes with the dramatic story of the individual efforts that preserved the books and papers of YIVO during the destruction and annihilation of World War II and in postwar Soviet Lithuania. The Rise of Modern Yiddish Culture, like those efforts, preserves the cultural heritage of east European Jews with thorough research and fresh insights.

A comprehensive survey of historical and contemporary Jewish dance.

The story of how the Holocaust decimated Jewish life in the shtetls of Eastern Europe is well known. Still, thousands of Jews in these small towns survived the war and returned afterward to rebuild their communities. The recollections of some 400 returnees in Ukraine provide the basis for Jeffrey Veidlinger's reappraisal of the traditional narrative of 20th-century Jewish history. These elderly Yiddish speakers relate their memories of Jewish life in the prewar shtetl, their stories of survival during the Holocaust, and their experiences living as Jews under Communism. Despite Stalinist repressions, the Holocaust, and official antisemitism, their individual remembrances of family life, religious observance, education, and work testify to the survival of Jewish life in the shadow of the shtetl to this day.

"Drawing from newly available archives, Jeffrey Veidlinger uses the dramatic story of the Moscow State Yiddish Theater, the premiere secular Jewish cultural institution of the Soviet era, to demonstrate how Jewish writers and artists were able to promote Jewish national culture within the confines of Soviet nationality policies. He shows how a stellar group of artists, writers, choreographers, directors, and actors led by Solomon Mikhoels brought to life shtetl fables, biblical heroes, Israelite lore, exilic laments, and dilemmas of contemporary life under the guise of conventional socialist realism before the theater and many of its principal figures fell victim to Stalinist anti-semitism and xenophobia after World War II."--BOOK JACKET.

The eighth volume in a landmark series, this anthology of Jewish culture and civilization encompasses the period between the world wars. An anthology of Jewish culture between the world wars, the editors' selections convey the variety, breadth, and depth of Jewish creativity in those tempestuous decades. Despite--or perhaps because of--external threats, Jews fought vigorously over religion, politics, migration, and their own relation to the state and to one another. The texts, translated from many languages, span a wide range of politics, culture, literature, and art. This collection examines what was simultaneously a tense and innovative period in modern Jewish history.

Special volume treating exemplars of the vast number of texts arising from historic and imaginary encounters between Jews and non-Jewish Germans, from the early modern period to the present.

An "endlessly rewarding" contribution to the study of Jewish life in the Soviet Union: "Fascinating . . . nuanced and respectful of human limitations" (Slavic Review). Minsk, the present capital of Belarus, was a heavily Jewish city in the decades between the world wars. Recasting our understanding of Soviet Jewish history, *Becoming Soviet Jews* demonstrates that pre-revolutionary forms of Jewish life in Minsk maintained continuity through the often violent social changes enforced by the communist project. Using Minsk as a case study of the Sovietization of Jews in the former Pale of Settlement, Elissa Bemporad reveals the ways in which many Jews acculturated to Soviet society in the 1920s and 1930s while remaining committed to older patterns of Jewish identity, such as Yiddish culture and education, attachment to the traditions of the Jewish workers' Bund, circumcision, and kosher slaughter. This pioneering study also illuminates the reshaping of gender relations on the Jewish street and explores Jewish everyday life and identity during the years of the Great Terror. "Highly readable and brimming with novel facts and insights . . . [A] rich and engaging portrayal of a previously overlooked period and place." —*H-Judaic Politics of Yiddish* means different things to different people. For some it refers to the various social and political forces that shaped the status and the functional diversification of the language. For others it may be analyzed within the context of personal or even collective love and hate of one's mother-tongue vis-à-vis the politically "mightier" and "culturally more prestigious" languages. After the Second World War, the post-Holocaust realities forced a complete reconceptualization of Yiddishism as both an ideology and a state of mind. Yet, despite or perhaps because of numerous heated debates for and against Yiddish, and the unabating personal wars within the "Yiddishist" camp itself, the subject of *Politics of Yiddish* is bound to fascinate many modern historians, sociolinguists, and literary scholars. In the present volume it serves as a general theme for studies devoted to internal and external politics of Yiddish language, literature, ethnography, and scholarship.

Soviet Jews lived through a record number of traumatic events: the Great Terror, World War II, the Holocaust, the Famine of 1947, the Doctors' Plot, the antisemitic policies of the postwar period, and the collapse of the Soviet Union. But like millions of other Soviet citizens, they married, raised children, and built careers, pursuing life as best as they could in a profoundly hostile environment. One of the first scholars to record and analyze oral testimonies of Soviet Jews, Anna Shternshis unearths their everyday life and the difficult choices that they were forced to make as a repressed minority living in a totalitarian regime. Drawing on nearly 500 interviews with Soviet citizens who were adults by the 1940s, *When Sonia Met Boris* describes both indirect Soviet control mechanisms?such as housing policies and unwritten quotas in educational institutions?and personal strategies to overcome, ignore, or even take advantage of those limitations. The interviews reveal how ethnicity was rapidly transformed into a negative characteristic, almost a disability, for Soviet Jewry in the postwar period. Ultimately, Shternshis shows, after decades living in a repressive, nominally atheistic state, these Jews did manage to retain a complex sense of Jewish identity, but one that fully disassociates Jewishness from Judaism and instead associates it with secular society, prioritizing chess over Talmud, classical music over Hasidic tunes. Gracefully weaving together poignant stories, intimate reflections, and witty anecdotes, *When Sonia Met Boris* traces the unusual contours of contemporary Russian Jewish identity back to its roots.

Die Sowjetunion hat die Geschichte des 20. Jahrhunderts geprägt wie außer ihr nur noch die USA. Auf dem Höhepunkt ihrer Entwicklung, in den sechziger und frühen siebziger Jahren, konnte sie mit guten Gründen als zweite Supermacht gelten, die auch in der heftig umworbene "Dritten Welt" wichtige Stützpunkte eroberte. Die vorliegende Darstellung gibt eine Übersicht über die wichtigsten Entwicklungsphasen, Weichenstellungen und Zäsuren der sowjetischen Geschichte. Der Forschungsteil beschäftigt sich besonders mit dem Stalinismus, dem "entwickelten Sozialismus" unter Brežnev und den Ursachen des Zusammenbruchs.

"Katherine Eaton has compiled a collection of essays on the destruction of the arts in Russia in the 1930s. The essays provide information about what we know was lost, and speculation about what might

have been lost, in the Stalinist Great Purge"

International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and issues; - Surveys of theatre institutions, countries, and genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

Soviet Jewish theater in a world of moral compromise / Susan Tumarkin Goodman -- The political context of Jewish theater and culture in the Soviet Union / Zvi Gitelman -- Habima and "Biblical theater" / Vladislav Ivanov -- Yiddish constructivism : the art of the Moscow State Yiddish Theater / Jeffrey Veidlinger -- Art and theater / Benjamin Harshav -- Habima and Goset : an illustrated chronicle

In riveting prose, In the Midst of Civilized Europe repositions the pogroms as a defining moment of the twentieth century. Between 1918 and 1921, over a hundred thousand Jews were murdered in Ukraine and Poland by peasants, townsmen, and soldiers who blamed the Jews for the turmoil of the Russian Revolution. In hundreds of separate incidents, ordinary people robbed their Jewish neighbors with impunity, burned down their houses, ripped apart their Torah scrolls, sexually assaulted them, and killed them. Largely forgotten today, these pogroms – ethnic riots – dominated headlines and international affairs in their time. Aid workers warned that six million Jews were in danger of complete extermination. Twenty years later, these dire predictions would come true. Drawing upon long-neglected archival materials, including thousands of newly discovered witness testimonies, trial records, and official orders, acclaimed historian Jeffrey Veidlinger shows for the first time how this wave of genocidal violence created the conditions for the Holocaust. Through stories of survivors, perpetrators, aid workers, and governmental officials, he explains how so many different groups of people came to the same conclusion: that killing Jews was an acceptable response to their various problems.

Collects leading scholars' insight on the plays, production, music, audiences, and political and aesthetic concerns of modern Yiddish theater.

Alyssa Quint focuses on the early years of the modern Yiddish theater, from roughly 1876 to 1883, through the works of one of its best-known and most colorful figures, Avrom Goldfaden. Goldfaden (né Goldenfaden, 1840-1908) was one of the first playwrights to stage a commercially viable Yiddish-language theater, first in Romania and then in Russia. Goldfaden's work was rapidly disseminated in print and his plays were performed frequently for Jewish audiences. Sholem Aleichem considered him as a forger of a new language that "breathed the European spirit into our old jargon." Quint uses Goldfaden's theatrical works as a way to understand the social life of Jewish theater in Imperial Russia. Through a study of his libretti, she looks at the experiences of Russian Jewish actors, male and female, to explore connections between culture as artistic production and culture in the sense of broader social structures. Quint explores how Jewish actors who played Goldfaden's work on stage absorbed the theater into their everyday lives.

Goldfaden's theater gives a rich view into the conduct, ideology, religion, and politics of Jews during an important moment in the history of late Imperial Russia.

A vivid portrait of the Moscow Yiddish Theater and its innovations and contributions to the art of the theater in the modern age The Moscow Yiddish Theater (later called GOSET) was born in 1919 and almost immediately became one of the most remarkable avant-garde theaters in Europe. It flourished in the 1920s but under Bolshevik pressure soon lost much of the originality that had distinguished it. In 1948 Stalin's henchmen slaughtered GOSET's legendary actor and director Solomon Mikhoels, and the theater was liquidated. This book focuses not on how the theater was persecuted but on its ambitious beginnings as a revolutionary organization of passionate artistic exploration. The book brings to English readers for the first time selected writings that reflect the aesthetics and politics of the Yiddish revolutionary theater. The book also incorporates miraculously salvaged images of Marc Chagall's famous theater murals, as well as paintings of costumes and stage sets created by the best artists of the day. These illustrations, discovered only after the fall of the Soviet Union, have never been published before. With emphasis on the theater's early achievements and its centrality in Moscow's burgeoning theater world, the book makes a major contribution to the understanding of modern Jewish culture and the art of theater.

Introduces readers to comic and tragic masterpieces spanning 150 years of Yiddish drama.

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