

The Moscow State Yiddis

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The Moscow State Yiddish Theater: Jewish Culture on the ...
The Moscow State Yiddish Theater : Jewish culture on the Soviet stage. [Jeffrey Veidlinger] -- "This is the first book in English to trace the history of the Moscow State Yiddish Theater, founded in 1919 and liquidated by the Soviet government in 1949.

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Buy The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage (Indiana-Michigan Series in Russian & East European Studies) by Veidlinger, Jeffrey (ISBN: 9780253337849) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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The Moscow State Yiddis
One of the most famous and critically acclaimed Yiddish-language theaters in the world. The Moscow State Yiddish Theater (also referred to as MosGOSET or simply GOSET, from [Moskovskii Gosudarstvennyi Evreiskii Teatr] was, in the words of the Yiddish literary critic and cultural activist Nakhmen Mayzel, " our greatest theatrical marvel. "

YIVO | Moscow State Yiddish Theater
The Moscow State Jewish Theatre, also known by its acronym GOSET, was a Yiddish theatre company established in 1919 and shut down in 1948 by the Soviet authorities. During its time in operation, it served as a prominent expression of Jewish culture in Russia under Joseph Stalin. Under its founding artistic director, Alexander Granowsky, productions were heavily influenced by the avant-garde trends of Europe and many reflected an expressionistic style. Summertime tours to rural shtetls were extre

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Moscow State Yiddish Theatre - Veidlinger, Jeffrey ...
The Moscow State Yiddish Theater was the most brilliant and visible expression of Yiddish culture under the Soviets. Solomon Mikhoels, its most famous actor and long-time director, attained international renown for his portrayal of a Yiddish-speaking King Lear and his wartime travels as the head of the Jewish Anti-Fascist Committee.

"The Moscow State Yiddish Theater: Jewish Culture on the ...
The history of the Jews in Moscow goes back from the 17th century, although Moscow did not become an important Jewish center until the late 19th century when more Jews were legally allowed to settle. Prior to the 19th century, Jews had arrived in the city as prisoners of the Russo-Polish war or after 1790, as merchants allowed one month stays. In the late 1800s, the Jewish population boomed, and then dramatically dropped after the 1891 expulsion of Jews from the city. The population grew once ag

History of the Jews in Moscow - Wikipedia
Welcome to Moscow State University, the first Russian University founded in 1755 on the initiative of Mikhail Lomonosov, an outstanding scientist of the Enlightenment, whose unsettled encyclopedic mind and energy gave the inner impetus to the project.From the very beginning, elitism was alien to the very spirit of our community, which determined the University ’ s long-standing democratic ...

Lomonosov Moscow State University
The second was the Moscow State Jewish Theater (GOSET), located on Malaya Bronnaya ulitsa. This theater remained active until 1949 when it was closed at the peak of the struggle against ...

Shalom! Top 5 Jewish sites in Moscow and its surroundings ...
That's why it was such a joy to discover Goset, to use the Moscow State Yiddish Theatre's Russian acronym, and its artistic director Solomon Mikhoels. Here was a company that in its heyday in the...

Break a leg – or get shot: the Jewish actors who braved ...
The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage We badly need alternative histories of philosophy. The story told (by me, among others) about philosophy from Descartes to Hegel being dominated by the problematic of epistemological skepticism cries out for supplementation, though not necessarily for replacement.

The Moscow State Yiddish Theater: Jewish Culture on the ...
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The Moscow State Jewish Theater (Russian: ‏‏), also known by its acronym GOSET (‏‏) was a Yiddish theater company established in 1919 and shut down in 1948 by the Soviet authorities.

"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.

A DEBUT NOVEL OF DARING ORIGINALITY, THE YID GUARANTEES THAT YOU WILL NEVER THINK OF STALINIST RUSSIA, SHAKESPEARE, THEATER, YIDDISH, OR HISTORY THE SAME WAY AGAIN Moscow, February 1953. A week before Stalin's death, his final pogrom, "one that would forever rid the Motherland of the vermin," is in full swing. Three government goons arrive in the middle of the night to arrest Solomon Shimonovich Levinson, an actor from the defunct State Jewish Theater. But Levinson, though an old man, is a veteran of past wars, and his shocking response to the intruders sets in motion a series of events both zany and deadly as he proceeds to assemble a ragtag group to help him enact a mad-brilliant plot: the assassination of a tyrant. While the setting is Soviet Russia, the backdrop is Shakespeare: A mad king has a diabolical plan to exterminate and deport his country's remaining Jews. Levinson's cast of unlikely heroes includes Aleksandr Kogan, a machine-gunner in Levinson's Red Army band who has since become one of Moscow's premier surgeons; Frederick Lewis, an African American who came to the USSR to build smelters and stayed to work as an engineer, learning Russian, Esperanto, and Yiddish; and Kima Petrova, an enigmatic young woman with a score to settle. And wandering through the narrative, like a crazy Soviet Ragtime, are such historical figures as Paul Robeson, Solomon Mikhoels, and Marc Chagall. As hilarious as it is moving, as intellectual as it is violent, Paul Goldberg's THE YID is a tragicomic masterpiece of historical fiction.

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 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.

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.

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.

In 1929, the Soviet Union declared the area of Birobidzhan a homeland for Jews. It was championed by a group of intellectuals who envisioned a place of post-oppression Jewish culture, and by the early 1930s, tens of thousands of Jews had moved there from the shtetls. The state-building ended quickly, in the late 1930s, with arrests and purges of the Communist Party and cultural elite, but after the Second World War, the newly named "Jewish Autonomous Region" received an influx of Jews dispossessed from what had once been the Pale, most of whom had lost families in the Holocaust. In the late 1940s, another wave of arrests swept through Birobidzhan, traumatizing the Jews into silence, and effectively making them invisible. Now Masha Gessen gives us a haunting account of the dream of Birobidzhan-and how it became

" The mass killings of Jews from 1918 to 1921 are a bridge between local pogroms and the extermination of the Holocaust. No history of that Jewish catastrophe comes close to the virtuosity of research, clarity of prose, and power of analysis of this extraordinary book. As the horror of events yields to empathetic understanding, the reader is grateful to Veidlinger for reminding us what history can do. " —Timothy Snyder, author of Bloodlands Between 1918 and 1921, over a hundred thousand Jews were murdered in Ukraine 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. In riveting prose, in the Midst of Civilized Europe repositions the pogroms as a defining moment of the twentieth century.

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