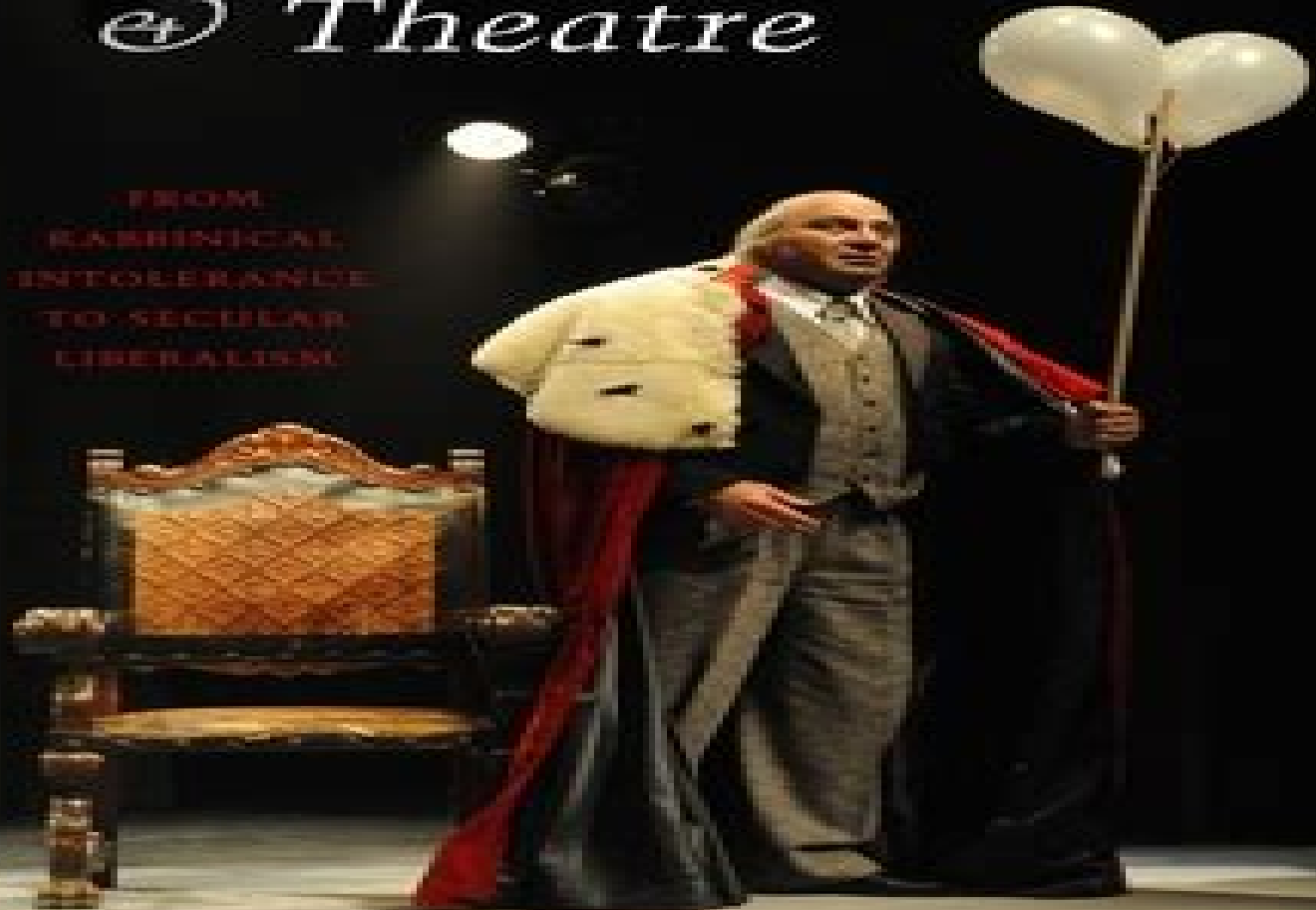


ELI ROZIK

Jewish Drama & Theatre

FROM
RABBINICAL
INTOLERANCE
TO SECULAR
LIBERALISM



Jewish Drama Theatre From Rabbinical Intolerance To Secular Liberalism

Nurit Yaari



Jewish Drama Theatre From Rabbinical Intolerance To Secular Liberalism:

Jewish Drama & Theatre Eli Rozik, 2013-07-01 Jewish drama and theatre has followed a tortuous path from extreme rabbinical intolerance to eventual secular liberalism with its openness to the heritages of both Judaism as a culture and prominent foreign cultures to the extent of multicultural integration No wonder therefore that since biblical times until the seventeenth century there are only examples of tangential theatre practices This initial intolerance shared by the Church was rooted in pagan connotations of theatre rather than in the neutral nature of the theatre medium capable of formulating and communicating contrasting thoughts Whereas by the tenth century the Church understood that theatre could be harnessed to its own ends Jewish theatre was only created seven centuries later through spontaneous and amateurish theatrical practices such as the Yiddish purim shpil and the purim rabbi Due to their carnivalesque and cathartic nature these practices were tolerated by the rabbinical establishment albeit only during the Purim holiday But as a result Jewish drama and theatre were created and emerged despite rabbinical antagonism Under the influence of the Jewish Enlightenment Yiddish speaking theatres were increasingly established a trend that became central in the cultural enterprise of the Jews in Israel This process involved a renewed use of Hebrew as a spoken language and the transition from a profound religious identity to a secular Jewish one characterised by a basic liberalism to the extent of openness to cultures traditionally perceived as archetypal enemies of Judaism This book sets out to analyse play scripts and performance texts produced in the Israeli theatre in order to illustrate these trends and concludes that only a liberal society can bring about the full realisation of theatre's potentialities

Jewish Drama and Theatre (HB@PB PRICE) Eli Rozik, 2013-07 Jewish drama and theatre has followed a tortuous path from extreme rabbinical intolerance to eventual secular liberalism with its openness to the heritages of both Judaism as a culture and prominent foreign cultures to the extent of multicultural integration No wonder therefore that since biblical times until the seventeenth century there are only examples of tangential theatre practices This initial intolerance shared by the Church was rooted in pagan connotations of theatre rather than in the neutral nature of the theatre medium capable of formulating and communicating contrasting thoughts Whereas by the tenth century the Church understood that theatre could be harnessed to its own ends Jewish theatre was only created seven centuries later through spontaneous and amateurish theatrical practices such as the Yiddish purim shpil and the purim rabbi Due to their carnivalesque and cathartic nature these practices were tolerated by the rabbinical establishment albeit only during the Purim holiday But as a result Jewish drama and theatre were created and emerged despite rabbinical antagonism Under the influence of the Jewish Enlightenment Yiddish speaking theatres were increasingly established a trend that became central in the cultural enterprise of the Jews in Israel This process involved a renewed use of Hebrew as a spoken language and the transition from a profound religious identity to a secular Jewish one characterised by a basic liberalism to the extent of openness to cultures traditionally perceived as archetypal enemies of Judaism This book sets out to analyse play scripts and

performance texts produced in the Israeli theatre in order to illustrate these trends and concludes that only a liberal society can bring about the full realisation of theatre's potentialities

Between Jerusalem and Athens Nurit Yaari, 2018-11-10 How does a theatrical tradition emerge in the fields of dramatic writing and artistic performance How can a culture in which theatre played no part in the past create a theatrical tradition in the modern world How do political and social conditions affect the encounter between cultures and what role do they play in creating a theatre with a distinctive identity This volume attempts to answer these and other questions in the first in depth study of the reception of ancient Greek drama in Israeli theatre over the last 70 years Exploring how engagement with classical culture has shaped the evolution of Israel's theatrical identity it draws on both dramatic and aesthetic issues from *mise en scène* to post dramatic performance and offers groundbreaking analysis of a wide range of translations and adaptations of Greek drama as well as new writing inspired by Greek antiquity The detailed discussion of how the performances of these works were created and staged at key points in the development of Israeli culture not only sheds new light on the reception of ancient Greek drama in an important theatrical and cultural context but also offers a new and illuminating perspective on artistic responses to the fateful political social and cultural events in Israel's recent history

Theatre and Judaism Yair Lipshitz, 2019-03-16 This new title in the Theatre series explores the intersections between theatre and Judaism offering a uniquely nuanced approach as a counterpart to the more common discourse surrounding Jewish theatre Arguing that theatre allows for a subtle engagement with religious heritage that does not easily fall into a religious secular dichotomy it examines the ways in which Jewish tradition lends itself to theatrical performance With rigorous scholarship and a fresh perspective Theatre and Judaism promotes a transnational and comparative approach considering Judaism as a religious cultural tradition rather than focusing on a particular national context Exciting and thought provoking this is the perfect companion for undergraduate and postgraduate students of theatre or religious studies

A Companion to British-Jewish Theatre Since the 1950s Jeanette R. Malkin, Eckart Voigts, Sarah Jane Ablett, 2021-03-25 The first of its kind this companion to British Jewish theatre brings a neglected dimension in the work of many prominent British theatre makers to the fore Its structure reflects the historical development of British Jewish theatre from the 1950s onwards beginning with an analysis of the first generation of writers that now forms the core of post war British drama including Tom Stoppard Harold Pinter and Arnold Wesker and moving on to significant thematic force fields and faultlines such as the Holocaust antisemitism and Israel Palestine The book also covers the new generation of British Jewish playwrights with a special emphasis on the contribution of women writers and the role of particular theatres in the development of British Jewish theatre as well as TV drama Included in the book are fascinating interviews with a set of significant theatre practitioners working today including Ryan Craig Patrick Marber John Nathan Julia Pascal and Nicholas Hytner The companion addresses not only aesthetic and ideological concerns but also recent transformations with regard to institutional contexts and frameworks of cultural policies

Performances of Ancient

Jewish Letters Marvin Lloyd Miller, 2015-09-16 This ambitious and engaging book sets itself the task of combining a wide range of approaches to cast new light on the form and function of several ancient Jewish letters in a variety of languages The focus of *The Performance of Ancient Jewish Letters* is on applying a new emerging field of performance theory to texts and arguing that letters and other documents were not just read in silence as is normal today but were performed especially when they were addressed to a community A distinctive feature of this book consists of being one of the first to apply the approach of performance criticism to ancient Jewish letters Previous treatments of ancient letters have not given enough consideration to their oral context however this book prompts the reader to listen sympathetically with the audience The Performance focuses close attention on the ways in which the engagement of the audience during the performance of a text might be read from traces present in the text itself This book invites the audience to hear a fresh reading of a family letter from Hermopolis concerning ugly tunics and castor oil festival letters about issues surrounding the celebration of Passover Purim and Hanukkah a diaspora letter on how to live in a foreign land and also an official letter concerning the building of the Jerusalem temple These letters will help us understand a text from the Dead Sea Scrolls namely MMT Marvin L Miller argues for the centrality of performance in the life of Jews of the Second Temple period an area of study that has been traditionally neglected The Performance advances the fields of orality and epistolography and supplements other scholars' works in those fields

Jewish Difference and the Arts in Vienna Caroline A. Kita, 2019-02-14 This study brings to life a circle of writers and composers with analyses of their major minor and forgotten works of Jewish music theater Abigail Gillman author of *Viennese Jewish Modernism* During the mid 19th century the works of Arthur Schopenhauer and Richard Wagner sparked an impulse toward German cultural renewal and social change that drew on religious myth metaphysics and spiritualism The only problem was that their works were deeply antisemitic and entangled with claims that Jews were incapable of creating compassionate art By looking at the works of Jewish composers and writers who contributed to a lively and robust biblical theatre in fin de siècle Vienna Caroline A Kita shows how they reimagined myths of the Old Testament to offer new aesthetic and ethical views of compassion These Jewish artists including Gustav Mahler Siegfried Lipiner Richard Beer Hofmann Stefan Zweig and Arnold Schoenberg reimagined biblical stories through the lens of the modern Jewish subject to plead for justice and compassion toward the Jewish community By tracing responses to antisemitic discourses of compassion Kita reflects on the explicitly and increasingly troubled political and social dynamics at the end of the Habsburg Empire

Enacting the Bible in medieval and early modern drama Eva von Contzen, Chanita Goodblatt, 2020-03-13 The thirteen chapters in this collection open up new horizons for the study of biblical drama by putting special emphasis on multitemporality the intersections of biblical narrative and performance and the strategies employed by playwrights to rework and adapt the biblical source material in Catholic Protestant and Jewish culture Aspects under scrutiny include dramatic traditions confessional and religious rites dogmas and debates conceptualisations of performance and audience

response The contributors stress the co presence of biblical and contemporary concerns in the periods under discussion conceiving of biblical drama as a central participant in the dynamic struggle to both interpret and translate the Bible

Israeli Theatre Naphtaly Shem-Tov, 2021-05-26 This book conceptualizes Mizrahi Middle Eastern Jewish theatre unfolding its performances in the field of Israeli theatre with a critical gaze It covers the conceptualization and typology not along a chronological axis but rather through seven theatrical forms The author suggests a definition of Mizrahi theatre that has fluid boundaries and it can encompass various possibilities for self representation onstage Although Mizrahi theatre began to develop in the 1970s the years since the turn of the millennium have seen an intense flowering of theatrical works by second and third generation artists dealing with issues of identity and narrative in a diverse array of forms Mizrahi theatre is a cultural locus of self representation generally created by Mizrahi artists who deal with content social experiences cultural religious and traditional foundations and artistic languages derived from the history and social reality of Mizrahi Jews in both Israel and their Middle Eastern countries of origin Critically surveying Mizrahi theatre in Israel the book is a key resource for students and academics interested in theatre and performance studies and Jewish and Israeli studies

Inter-Art Journey Nurit Yaari, 2015-04-01 In recent years inter medial studies have attracted increasing attention in arts theory The notion of inter mediality presupposes that each established art such as theatre painting and cinema indicates the existence of a particular medium which preserves its distinct features in translations from art to art and especially in its combinations with others in single works Nonetheless this field of research is presupposed already in the traditional studies of ekphrasis which focus on the verbal accounts of nonverbal works of art and in Wagner's notion of Gesamtkunstwerk This renewed interest generated new fields of research such as a the likelihood of the arts reflecting common grounds b the necessity of a shared metalanguage b the possibility of inter medial translation and d the inter medial coexistence within a single work of art without hindering the reading interpreting and experiencing abilities of receivers In honor of Eli Rozik Ph D professor emeritus former head of the Department of Theatre Studies and Dean of the Faculty of Arts Tel Aviv University this collection provides overviews of all these theoretical issues and tackles the contemporary practical questions that arise from attempts to transgress the boundaries between the established disciplines of arts studies Considering first the theoretical aspects of inter art inter mediality and nonverbal literacy Exploring the Common Grounds of the Arts goes on to discuss by means of performance analysis dialogues between the arts within a single work and correspondences between visual and auditory stimuli in musical contexts It concludes with a discussion of practical examples of inter mediality in religious representations official processions and public performances

Harold Pinter Basil Chiasson, Catriona Fallow, 2021-01-28 This important book offers a thematic collection of critical essays ideal for undergraduate courses on modern British theatre on Harold Pinter's theatrical works alongside new interviews with contemporary theatre practitioners The life and works of Harold Pinter 1930 2008 a pivotal figure in British theatre have been widely discussed debated and

celebrated internationally For over five decades Pinter s work traversed and redefined various forms and genres constantly in dialogue with and often impacting the work of other writers artists and activists Combining a reconsideration of key Pinter scholarship with new contexts voices and theoretical approaches this book opens up fresh insights into the author s work politics collaborations and his enduring status as one of the world s foremost dramatists Three sections re contextualize Pinter as a cultural figure explore and interrogate his influence on contemporary British playwriting and offer a series of original interviews with theatre makers engaging in the staging of Pinter s work today Reconsiderations of Pinter s relationship to literary and theatrical movements such as Modernism and the Theatre of the Absurd interrogations of the role of class elitism and religious and cultural identity sit alongside chapters on Pinter s personal politics specifically in relation to the Middle East

Acting Gods, Playing Heroes, and the Interaction between Judaism, Christianity, and Greek Drama in the Early Common Era Courtney J. P. Friesen, 2023-07-07 Winner of the 2025 Canadian Society of Biblical Studies Beare Award While many ancient Jewish and Christian leaders voiced opposition to Greek and Roman theater this volume demonstrates that by the time the public performance of classical drama ceased at the end of antiquity the ideals of Jews and Christians had already been shaped by it in profound and lasting ways Readers are invited to explore how gods and heroes famous from Greek drama animated the imaginations of ancient individuals and communities as they articulated and reinvented their religious visions for a new era In this study Friesen demonstrates that Greek theater s influence is evident within Jewish and Christian intellectual formulations narrative constructions and practices of ritual and liturgy Through a series of interrelated case studies the book examines how particular plays through texts and performances scenes images and heroic personae retained appeal for Jewish and Christian communities across antiquity The volume takes an interdisciplinary approach involving classical Jewish and Christian studies and brings together these separate avenues of scholarship to produce fresh insights and a reevaluation of theatrical drama in relation to ancient Judaism and Christianity Acting Gods Playing Heroes and the Interaction between Judaism Christianity and Greek Drama in the Early Common Era allows students and scholars of the diverse and evolving religious landscapes of antiquity to gain fresh perspectives on the interplay between the gods and heroes both human and divine of Greeks and Romans Jews and Christians as they were staged in drama and depicted in literature

Ritual- und religionskritische Konstruktionen in George Taboris Holocaust-Drama „The Cannibals“ (New York City 1968) und „Die Kannibalen“ (West-Berlin 1969) Carina Brankovic, George Taboris The Cannibals 1968 und Die Kannibalen 1969 kreist um die existentielle Frage und Entscheidung des Essens oder Nicht Essens von einem im Kampf um ein St ck Brot umgekommenen Mith ftling bis sich am Dramen Ende der Widerstand der meisten Figuren gegen den von der T terfigur ausge bten Zwang zum Kannibalismus durchsetzt Ein Widerstand und eine Verweigerung die darin gipfelt sich nicht zu etwas zwingen zu lassen und menschlich zu bleiben angesichts von Auschwitz In diesem thematischen von Tabori anvisierten Zusammenhang zwischen dem Essen des echten Fleisches bzw dem Motiv

Kannibalismus dem Essen um zu berleben sowie der zentralen Moralit ts und Widerstandsfrage zeigen sich vielschichtige ritual und religionskritisch gerahmte dramatische Konstruktionen die im Rahmen dieser Studie mit einem interdisziplin ren Forschungszugang erschlossen werden **New York Magazine** ,1995-01-30 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Newsweek** ,1969 **The New York Times Index** ,1992

Arts & Humanities Citation Index ,1998 **Theatrical Liberalism** Andrea Most,2013-05-20 Finalist for the 2013 National Jewish Book Award American Jewish Studies For centuries Jews were one of the few European cultures without any official public theatrical tradition Yet in the modern era Jews were among the most important creators of popular theater and film especially in America Why In Theatrical Liberalism Andrea Most illustrates how American Jews used the theatre and other media to navigate their encounters with modern culture politics religion and identity negotiating a position for themselves within and alongside Protestant American liberalism by reimagining key aspects of traditional Judaism as theatrical Discussing works as diverse as the Hebrew Bible The Jazz Singer and Death of a Salesman among many others Most situates American popular culture in the multiple religious traditions that informed the worldviews of its practitioners Offering a comprehensive history of the role of Judaism in the creation of American entertainment Theatrical Liberalism re examines the distinction between the secular and the religious in both Jewish and American contexts providing a new way of understanding Jewish liberalism and its place in a pluralist society With extensive scholarship and compelling evidence Theatrical Liberalism shows how the Jewish worldview that permeates American culture has reached far beyond the Jews who created it **The Judaic Nature of Israeli Theatre** Dan Urian,2013-12-19 Theatre has since the time of the Jewish Enlightenment served the secular community in its conflict with the religious This book surveys the secular religious rift and then describes the enhanced concern of the secular community in Israel for its own Jewishness and its expression in the theatre especially following the 1967 War It then moves on to a specific study of the play Bruira and finally reviews the phenomenon of the return to Orthodox Judaism by secular individuals

Jewish Drama Theatre From Rabbinical Intolerance To Secular Liberalism Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Jewish Drama Theatre From Rabbinical Intolerance To Secular Liberalism**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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