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# The Hebrew Theatre

**Andrei Malaev-Babel**



## **The Hebrew Theatre:**

*The Hebrew Theatre* Gershon K. Gershuni, 1970      *The Cambridge Guide to Theatre* Martin Banham, 1995-09-21

Provides information on the history and present practice of theater in the world      *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 Theatre: A Global View** Edna Nahshon, 2009-07-30 While a frequently used term Jewish Theatre has become a contested concept that defies precise definition Is it theatre by Jews For Jews About Jews Though there are no easy answers for these questions Jewish Theatre A Global View contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe the United States and Israel The essays discuss historical and current texts and performance practices covering a wide gamut of genres and traditions      **Theater**

**in Israel** Linda Ben-Zvi, 1996 The first book length investigation of theater and drama in Israel      **The Hebrew theatre**

, 1974      **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      **Palestinians and Israelis in the Theatre** Dan Urian, 2006-02 The Jewish Israeli theatre is a complex and developed system in which the dispute with the Palestinians constitutes just one of the

important components in its repertoire while the Palestinian theatre both within and outside of Israel is being consolidated This work brings together these two approaches by relating to the Palestinian theme as it appears in the Jewish Israeli theatre and by attempting to characterize the Palestinian theatre in general     The Methuen Drama Handbook of Theatre History and Historiography Claire Cochrane, Jo Robinson, 2019-10-31 Shortlisted for the 2021 TaPRA Edited Collection Prize The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary debates and practices in this field The book covers the key themes and methods that are current in theatre history research with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history These essays reveal where important work continues to be done in the field and most valuably draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the Handbook explores current issues pertaining to theatre and performance history research as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field Featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography     *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 scene to post dramatic performance and offers ground breaking 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     Colonial Copyright Michael D. Birnhack, 2012-10-04 When the British Empire enacted copyright law for its colonies and called it colonial or Imperial copyright it had its own interests in mind Deconstructing the imperial policy regarding copyright offers a startling glimpse

into how this law was received in the colonies themselves Offering the first in depth study from the point of view of the colonized this book suggests a general model of Colonial Copyright as it was understood as the intersection of legal transplants colonial law and the particular features of copyright especially authorship Taking as a case study the story of Mandate Palestine 1917 1948 the book details the untold history of the copyright law that became the basis of Israeli law and still is the law in the Palestinian Authority It queries the British motivation in enacting copyright law traces their first indifferent reaction and continues with the gradual absorption into the local legal and cultural systems In the modern era copyright law is at the forefront of globalization but this was no less true when colonial copyright first emerged By shining a light on the introduction and reception of copyright law in Mandate Palestine the book illuminates the broader themes of copyright law the questions surrounding the concept of authorship the relationship between copyright and the demands of progress and the complications of globalization *Jews and the Making of Modern German Theatre* Jeanette R.

Malkin, Freddie Rokem, 2010-04-15 While it is common knowledge that Jews were prominent in literature music cinema and science in pre 1933 Germany the fascinating story of Jewish co creation of modern German theatre is less often discussed Yet for a brief time during the Second Reich and the Weimar Republic Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues claiming the right to be part of the very fabric of German culture Their involvement especially in the theatre capital of Berlin was of a major magnitude both numerically and in terms of power and influence The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre

**World Encyclopedia of Contemporary Theatre** Peter Nagy, Philippe Rouyer, 2014-10-03 The World Encyclopedia of Contemporary Theatre Europe covers theatre since World War II in forty seven European nations including the nations which re emerged following the break up of the former USSR Czechoslovakia and Yugoslavia Each national article is divided into twelve sections History Structure of the National Theatre Community Artistic Profile Music Theatre Theatre for Young Audiences Puppet Theatre Design Theatre Space and Architecture Training Criticism Scholarship and Publishing and Further Reading allowing the reader to use the book as a source for both area and subject studies **Gesher** Olga Gershenson, 2005 Gesher Theatre opened in 1990 as a marginal immigrant troupe in Tel Aviv and soon became one of the most popular innovative theatres in Israel It has now achieved international acclaim However because its bilingual performances and multicultural cast challenge cornerstones of Zionism the mainstream Israeli media constantly debate Gesher's position Gesher Russian Theatre in Israel A Study of Cultural Colonization discusses Gesher's history and analyzes its controversial media reception What emerges is an extension of postcolonial theory to new cultural contexts leading to a groundbreaking model of interethnic relations This book will be of value to scholars of cultural studies and immigration as well as to anyone

interested in contemporary Israeli culture Book Jacket Yevgeny Vakhtangov Andrei Malaev-Babel,2013-06-26 Yevgeny Vakhtangov was a pioneering theatre artist who married Stanislavski's demands for inner truth and sincerity with a quest for an imaginative form for every role and production It is an invaluable companion volume to The Vakhtangov Sourcebook

*The Continuum Companion to Twentieth Century Theatre* Colin Chambers,2006-05-14 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 **Casting the Art of Rhetoric**

**with Theater and Drama** Adrienne E. Hacker Daniels,2025-06-12 Casting the Art of Rhetoric with Theater and Drama Taking Center Stage explores rhetoric and theater as they relate to one another developing the understanding of rhetoric as theory and praxis This book addresses rhetorical themes and cultural resonances as well as the oft overlooked symbiosis of rhetoric and theater Rather than addressing audiences as either observers of rhetorical artifacts or theatrical performance this work demonstrates the intersection of the two which strengthens theatrical events and their cultural significance Overall the volume showcases the many ways in which an understanding of the relationship between rhetorical and poetic theories can benefit dramatic convention and the breaking thereof *The Book of Job* Leora Batnitzky,Ilana Pardes,2014-12-12 The Book of Job has held a central role in defining the project of modernity from the age of Enlightenment until today The Book of Job Aesthetics Ethics and Hermeneutics offers new perspectives on the ways in which Job's response to disaster has become an aesthetic and ethical touchstone for modern reflections on catastrophic events This volume begins with an exploration of questions such as the tragic and ironic bent of the Book of Job Job as mourner and the Joban body in pain and ends with a consideration of Joban works by notable writers from Melville and Kafka through Joseph Roth Zach Levin and Philip Roth

**World Encyclopedia of Contemporary Theatre** Irving Brown (Consulting Bibliographer),Natasha Rappaport (Bibliographer),Don Rubin (General Editor),Rosabel Wang (Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series **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; c) 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.

## Reviewing **The Hebrew Theatre**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**The Hebrew Theatre**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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## **The Hebrew Theatre Introduction**

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