

# SALOME OF THE TENEMENTS



**ANZIA YEZIERSKA**

Introduction by Gay Wilentz

# Salome Of The Tenements

**Gail P. Streete**



## Salome Of The Tenements:

Salome of the Tenements Anzia Yezierska, 1995 Salome of the Tenements shocked many critics and writers when first published in 1923 but its author was immediately hailed as a major new talent A love story of a working class Salome and her highborn John the Baptist the novel is based on the real life story of Jewish immigrant Rose Pastor s fairytale romance with the millionaire socialist Graham Stokes It also reflects Yezierska s own aborted romance with the famous educator John Dewey Yezierska s passionate but cynical novel poses oppositions such as cultural type stereotype passion reason and ethnic identity assimilation and it resonates powerfully to the contemporary reader Salome of the Tenements Anzia

Yezierska, 1923 A Jewish girl from the slums marries a millionaire Gentile philanthropist but leaves him to become a dress designer Cf Hanna A Mirror for the nation **The Salome Project** Gail P. Streete, 2018-10-16 We are not even sure of her name it might have been Salome it might have been Herodias like that of her mother She appears very briefly in only two Gospels of the New Testament to dance at the birthday party of her mother s husband Herod the ruler of Galilee We do not even know what kind of dance it was but we are told that it pleased him so much he promised to give her anything she asked for What she asked for was the head of the prophet John the Baptist on a platter Although she disappeared from the pages of the New Testament Salome and her dance have puzzled intrigued and dominated the imaginations of artists and writers for two millennia Was she just a little girl doing a dance performance to please her stepfather and his guests Was she a nubile teenager bent on seduction Was she a femme fatale who aimed at the death of a man she could not possess The Salome Project is the result of a quest to answer these questions and find the real Salome *The Tenement Saga* Sanford Sternlicht, 2004-12-16 Nearly two million Jewish men women and children emigrated from Eastern Europe between 1882 and 1924 and settled in or passed through the Lower East Side of New York City Sanford Sternlicht tells the story of his own childhood in this vibrant neighborhood and puts it within the context of fourteen early twentieth century East Side writers Anzia Yezierska Abraham Cahan Michael Gold and Henry Roth and others defined this new Jewish homeland and paved the way for the later great Jewish American novelists Sternlicht discusses the role of women the Yiddish Theater secular values the struggle between generations street crime politics labor unions and the importance of newspapers and periodicals He documents the decline of Yiddish culture as these immigrants blended into what they called The Golden Land *Salome's Modernity* Petra Dierkes-Thrun, 2014-07-28 Oscar Wilde s 1891 symbolist tragedy Salome has had a rich afterlife in literature opera dance film and popular culture Salome s Modernity Oscar Wilde and the Aesthetics of Transgression is the first comprehensive scholarly exploration of that extraordinary resonance that persists to the present Petra Dierkes-Thrun positions Wilde as a founding figure of modernism and Salome as a key text in modern culture s preoccupation with erotic and aesthetic transgression arguing that Wilde s Salome marks a major turning point from a dominant traditional cultural moral and religious outlook to a utopian aesthetic of erotic and artistic transgression Wilde and Salome are seen to represent a

bridge linking the philosophical and artistic projects of writers such as Mallarmé and Nietzsche to modernist and postmodernist literature and philosophy and our contemporary culture Dierkes Thrun addresses subsequent representations of Salome in a wide range of artistic productions of both high and popular culture through the works of Richard Strauss Maud Allan Alla Nazimova Ken Russell Suri Krishnamma Robert Altman Tom Robbins and Nick Cave among others **The Salome Ensemble** Alan Robert Ginsberg, 2016-04-05 The *Salome Ensemble* probes the entangled lives, works and passions of a political activist, a novelist, a screenwriter and a movie actress who collaborated in 1920s New York City. Together they created the shape-shifting genre-crossing *Salome of the Tenements*, first a popular novel and then a Hollywood movie. The title character was a combination Cinderella and Salome like the women who conceived her. Rose Pastor Stokes was the role model. Anzia Yezierska wrote the novel, Sonya Levien wrote the screenplay. Jetta Goudal played her on the silver screen. Ginsberg considers the women individually and collectively, exploring how they shaped and reflected their cultural landscape. These European Jewish immigrants pursued their own versions of the American dream, escaped the squalor of sweatshops, knew romance and heartache, and achieved prominence in politics, fashion, journalism, literature and film. *The Jewish Decadence* Jonathan Freedman, 2021-04-19 As Jewish writers, artists and intellectuals made their way into Western European and Anglo-American cultural centers, they encountered a society obsessed with decadence. An avant-garde movement characterized by self-consciously artificial art and literature, philosophic pessimism and an interest in nonnormative sexualities, decadence was also a smear whereby Jews were viewed as the source of social and cultural decline. In *The Jewish Decadence*, Jonathan Freedman argues that Jewish engagement with decadence played a major role in the emergence of modernism and the making of Jewish culture from the 1870s to the present. The first to tell this sweeping story, Freedman demonstrates the centrality of decadence to the aesthetics of modernity and its inextricability from Jewishness. Freedman recounts a series of diverse and surprising episodes that he insists do not belong solely to the past but instead reveal that the identification of Jewishness with decadence persists today. **The American Labor Monthly**, 1923 **Transcending the New Woman** Charlotte J. Rich, 2009 The dawn of the twentieth century saw the birth of the New Woman, a cultural and literary ideal that replaced Victorian expectations of domesticity with visions of social, political and economic autonomy. Although such writers as Edith Wharton and Kate Chopin treated these ideals in well-known literature of that era, marginalized women also explored changing gender roles in works that deserve more attention today. This book is the first study to focus solely on multiethnic women's responses to the ideal of the New Woman in America, opening up a world of literary texts that provide new insight into the phenomenon. Charlotte Rich reveals how these authors uniquely articulated the contradictions of the American New Woman and how social class, race or ethnicity impacted women's experiences of both public and private life in the Progressive era. Rich focuses on the work of writers representing five distinct ethnicities: Native Americans, S. Alice Callahan and Mourning Dove, African American Pauline Hopkins, Chinese American Sui Sin Far, Mexican

American Mar a Cristina Mena and Jewish American Anzia Yeziarska She shows that some of their works contain both affirmative and critical portraits of white New Women in other cases while these authors align their multiethnic heroines with the new ideals those ideals are sometimes subordinated to more urgent dialogues about inequality and racial violence Here are views of women not usually encountered in fiction of this era Callahan's and Mourning Dove's novels allude to women's rights but ultimately privilege critiques of violence against Native Americans Hopkins's novels trace an increasingly pessimistic trajectory drawing cynical conclusions about black women's ability to thrive in a prejudiced society Mena's magazine portraits of Mexican life present complex critiques of this independent ideal of womanhood Yeziarska's stories question the philanthropy of socially privileged Progressive female reformers with whom immigrant women interact These writers' works sometimes affirm emerging ideals but in other cases illuminate the iconic New Woman's blindness to her own racial and economic privilege Through her insightful analysis Rich presents alternative versions of female autonomy with characters living outside the mainstream or moving between cultures Transcending the New Woman offers multiple ways of transcending an ideal that was problematic in its exclusivity as well as an entrance to forgotten works It shows how the concept of the New Woman can be seen in newly complex ways when viewed through the writings of authors whose lives often embody the New Woman's emancipatory goals and whose fictions both affirm and complicate her aspirations The Cambridge History of American Women's Literature Dale M. Bauer, 2012-05-24 The field of American women's writing is one characterized by innovation scholars are discovering new authors and works as well as new ways of historicizing this literature rethinking contexts categories and juxtapositions Now after three decades of scholarly investigation and innovation the rich complexity and diversity of American literature written by women can be seen with a new coherence and subtlety Dedicated to this expanding heterogeneity The Cambridge History of American Women's Literature develops and challenges historical cultural theoretical even polemical methods all of which will advance the future study of American women writers from Native Americans to postmodern communities from individual careers to communities of writers and readers This volume immerses readers in a new dialogue about the range and depth of women's literature in the United States and allows them to trace the ever evolving shape of the field **Female Spectacle** Susan A. Glenn, 2009-07-01 When the French actress Sarah Bernhardt made her first American tour in 1880 the term feminism had not yet entered our national vocabulary But over the course of the next half century a rising generation of daring actresses and comics brought a new kind of woman to center stage Exploring and exploiting modern fantasies and fears about female roles and gender identity these performers eschewed theatrical convention and traditional notions of womanly modesty They created powerful images of themselves as ambitious independent and sexually expressive New Women Female Spectacle reveals the theater to have been a powerful new source of cultural authority and visibility for women Ironically theater also provided an arena in which producers and audiences projected the uncertainties and hostilities that accompanied changing gender relations From Bernhardt's modern

methods of self promotion to Emma Goldman s political theatrics from the female mimics and Salome dancers to the upwardly striving chorus girl Glenn shows us how and why theater mattered to women and argues for its pivotal role in the emergence of modern feminism      Reading 1922 Michael North,2001-12-20 This engaging study returns to a truly remarkable year the year in which both Ulysses and The Waste Land were published in which The Great Gatsby was set and during which the Fascisti took over in Italy the Irish Free State was born the Harlem Renaissance reached its peak Charlie Chaplin s popularity crested and King Tutankhamen s tomb was discovered In short the year which not only in hindsight became the primal scene of literary modernism but which served as the cradle for a host of major political and aesthetic transformations resonating around the globe In his previous study the acclaimed Dialect of Modernism OUP 1994 Michael North looked at the racial and linguistic struggles over the English language which gave birth to the many strains of modernism Here he expands his vision to encompass the global stage and tells the story of how books changed the future of the world as we know it in one unforgettable year      **Ambiguous Selves** Barbara Braid,2019-11-21 This collection of essays on selected texts in literature film and the media is driven by a shared theme of contesting the binary thinking in respect of gender and sexuality The three parts of this book contesting norms performing selves and blurring the lines delineate the queer celebration of difference and deviance They pinpoint the limitation of assumed norms and subverting them revel in the fluid and ambiguous self that springs from the contestation of those norms and then repeatedly transgress and as a result obscure the limits that separate the normal from the abnormal The variety of texts included in the collection ranges from a discussion of queer subjects represented in film television and literature to that of the representations of other non normative figures including a madwoman a freak or a prostitute and to gender role contestation and gender bending practicing evidenced in the press theatre film literature and popular culture      The National Jewish Monthly ,1922      *Sex Expression and American Women Writers, 1860-1940* Dale M. Bauer,2009-01-01 American women novelists of the late nineteenth and early twentieth centuries registered a call for a new sexual freedom Dale Bauer contends By creating a lexicon of sex expression many authors explored sexuality as part of a discourse about women s needs rather than confining it to the realm of sentiments where it had been relegated if broached at all by earlier writers This new rhetoric of sexuality enabled critical conversations about who had sex when in life they had it and how it signified Whether liberating or repressive sexuality became a potential force for female agency in these women s novels Bauer explains insofar as these novelists seized the power of rhetoric to establish their intellectual authority Thus Bauer argues they helped transform the traditional ideal of sexual purity into a new goal of sexual pleasure defining in their fiction what intimacy between equals might become Analyzing the work of canonical as well as popular writers\_including Edith Wharton Anzia Yezierska Julia Peterkin and Fannie Hurst among others\_Bauer demonstrates that the new sexualization of American culture was both material and rhetorical      Matrilineal Dissent Annie Atura Bushnell,Lori Harrison-Kahan,Ashley Walters,2024-05-07 Collectively

contributors reframe Jewish American literary history through feminist approaches that have revolutionized the field from intersectionality and the MeToo movement to queer theory and disability studies Examining both canonical and lesser known texts this collection asks what happens to conventional understandings of Jewish American literature when we center women's writing and acknowledge women as dominant players in Jewish cultural production The Cambridge Companion to Jewish American Literature Hana Wirth-Nesher, Michael P. Kramer, 2003-06-12 For more than two hundred years Jews have played important roles in the development of American literature The Cambridge Companion to Jewish American Literature addresses a wide array of themes and approaches to the distinct yet multifaceted body of Jewish American literature Essays examine writing from the 1700s to major contemporary writers such as Saul Bellow and Philip Roth Topics covered include literary history immigration and acculturation Yiddish and Hebrew literature popular culture women writers literary theory and poetics multilingualism the Holocaust and contemporary fiction This collection of specially commissioned essays by leading figures discusses Jewish American literature in relation to ethnicity religion politics race gender ideology history and ethics and places it in the contexts of both Jewish and American writing With its chronology and guides to further reading this volume will prove valuable to scholars and students alike The Publishers Weekly, 1922 **No Place in Time** Sharon B. Oster, 2018-11-12 An exploration of the temporal function that the Jew plays in literature No Place in Time The Hebraic Myth in Late Nineteenth Century American Literature examines how the Hebraic myth in which Jewishness became a metaphor for an ancient pre Christian past was reimagined in nineteenth century American realism The Hebraic myth while integral to a Protestant understanding of time was incapable of addressing modern Jewishness especially in the context of the growing social and national concern around the Jewish problem Sharon B Oster shows how realist authors consequently cast Jews as caught between a distant past and a promising American future In either case whether creating or disrupting temporal continuity Jewishness existed outside of time No Place in Time complicates the debates over Eastern European immigration in the 1880s and questions of assimilation to a Protestant American culture The first chapter begins in the world of periodicals an interconnected literary culture out of which Abraham Cahan emerged as a literary voice of Jewish immigrants caught between nostalgia and a messianic future outside of linear progression Moving from the margins to the center of literary realism the second chapter revolves around Henry James's modernization of the noble Hebrew as a figure of mediation and reconciliation The third chapter extends this analysis into the naturalism of Edith Wharton who takes up questions of intimacy and intermarriage and places the Jew at the nexus of competing futures shaped by uncertainty and risk A number of Jewish female perspectives are included in the fourth chapter that recasts plots of cultural assimilation through intermarriage in terms of time if a Jewish past exists in tension with an American future these writers recuperate the Hebraic myth for themselves to imagine a viable Jewish future No Place in Time ends with a brief look at poet Emma Lazarus whose understanding of Jewishness was distinctly modern not nostalgic mythical or dead No Place in Time highlights a significant

shift in how Jewishness was represented in American literature and as such raises questions of identity immigration and religion This volume will be of interest to scholars of nineteenth and turn of the century American literature American Jewish literature and literature as it intersects with immigration religion or temporality as well as anyone interested in Jewish studies

*Salomania and the Representation of Race and Gender in Modern Erotic Dance* Cecily Devereux, 2023-04-25

*Salomania and the Representation of Race and Gender in Modern Erotic Dance* situates the 1908 dance craze which The New York Times called Salomania as a crucial event and a turning point in the history of the modern business of erotic dance Framing Salomania with reference to imperial ideologies of motherhood and race it works toward better understanding the increasing value of the display of the undressed female body in the 19th and early 20th centuries This study turns critical attention to cultures of maternity in the late 19th century primarily with reference to the ways in which women are defined in relation to their genitals as patriarchal property and space and are valued according to reproduction as their primary labour Erotic dance as it takes shape in the modern representation of Salome insists both that the mother is and is not visible in the body of the dancer a contradiction this study characterizes as reproductive fetishism Looking at a range of media the study traces the modern figure of Salome through visual art writing early psychoanalysis and dance from hootchie kootch to the performances dancer Maud Allan called mimeo dramatic to mid 20th century North American films such as Billy Wilder's *Sunset Boulevard* and Charles Lamont's *Salome Where She Danced* to the 21st century HBO series *The Sopranos*



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