

1. Record Nr.	UNINA9910821377003321
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Titolo	Street scenes : staging the self in immigrant New York, 1880-1924 // Esther Romeyn
Pubbl/distr/stampa	Minneapolis, : University of Minnesota Press, c2008
ISBN	0-8166-6626-1
Edizione	[1st ed.]
Descrizione fisica	1 online resource (308 p.)
Disciplina	305.8009747/10903 792.097471
Soggetti	City and town life - New York (State) - New York - History Ethnicity - New York (State) - New York - History Immigrants - New York (State) - New York - Intellectual life Immigrants - New York (State) - New York - Social conditions Minorities - New York (State) - New York - Intellectual life Minorities - New York (State) - New York - Social conditions Performing arts - Social aspects - New York (State) - New York - History Self - New York (State) - New York - History New York (N.Y.) Ethnic relations New York (N.Y.) Intellectual life
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 213-261) and index.
Nota di contenuto	pt. 1. The city as theater : performativity and urban space -- The epistemology of the city -- Detecting, acting, and the hierarchy of the social body -- Crossing the Bowery : female slumming and the theater of urban space -- Eros and Americanization : the rise of David Levinsky, or the etiquette of race and sex -- pt. 2. Stages of identity : performing ethnic subjects -- Juggling identities : the case of an Italian American clown -- My other/my self : impersonation and the rehearsal of otherness -- The truth of racial signs : civilizing the Jewish comic -- Blackface, Jewface, whiteface : racial impersonation revisited.
Sommario/riassunto	The turn of the twentieth century in New York City was characterized by radical transformation as the advent of consumer capitalism confronted

established social hierarchies, culture, and conceptions of selfhood. The popular stage existed in a symbiotic relationship with the city and uniquely captured the contested terms of immigrant identity of the time. Street Scenes focuses on the intersection of modern city life and stage performance. From street life and slumming to vaudeville and early cinema, to Yiddish theater and blackface comedy, Esther Romeyn discloses racial comedy, passing, and ma
