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Abstracts

Adults Speak Their Problems; Children Play Them – Pretend Play in Holocaust Literature for Young Children

Dr. Yaacova Sacerdoti

Countless children lost their childhood in the Holocaust, a loss that constituted a sum total of the extended trauma which they endured. Throughout this painful period, paved with loss and misfortune, the children found in pretend play an escape route from their life-threatening and inexplicable reality. It was their secured refuge where they could express and release internalized “demons”, those beasts that ran rampant in the depths of their souls.

Holocaust literature for young children is part of the Israeli socio-cultural structure that works towards building a collective memory of the Holocaust and its central moral of ‘to remember and not to forget’. Simultaneously, this literature is part of the psycho-pedagogic structure that works towards supporting the child's cognitive and emotional growth. In response to these structures' requirements, that sometimes stand in strong contrast, and in an attempt to bridge the gap between "the child from Auschwitz" and "the child from Tel-Aviv", this literature makes use of pretend play as a common thread.

This article deals with the dual role of pretend play in Holocaust literature for young children as a central motif in the interpreting process of the texts and as a way to translate the historical events into an accessible and sensitive "language" for today's young readers.

Key words: Literature for young children, Holocaust, Pretend play, Collective memory

A Bittersweet Smile: Designing Yesterday's World in the Story 'Aunty Lisa Escapes' by Shmuel Huppert

Dr. Noga Rubin

The article deals with a short story by Dr. Shmuel (Thomas) Huppert (1936-2006), a Holocaust survivor, author, scholar and media personality from Jerusalem. The story named 'Aunty Lisa Escapes', appears in a collection of stories for teenagers called **Uncle Stories** (1981). The main argument of the article is that on both levels, the overt and the hidden, the story serves as a memorial to Jewish life in pre-World War II Czechoslovakia in particular, and in Eastern and Western Europe in general. With a long monologue given by the aunt, that continues throughout the story, Huppert presents an incident that happened to her and her husband, uncle Fritz, in their childhood. The story is told simultaneously through her eyes as a child and through her eyes as an adult. Thus, Huppert produces a comic effect suitable for teenagers. Likewise, in creating the aunt, Huppert uses the Skaz technique, which allows him to not only present this specific aunt but to turn her into a synecdoche of Central and Eastern European women before the war. This provides the reader with the impression that the lost Jewish society rises up again before his eyes.

Key words: Zweig Arnold, Bergen Belsen, Bashvis-Singer Isaac, Zeshov Ghetto, Grinberg Uri Zvi, Huppert Hilda, Huppert Shmuel, Fink Ida, Masaryk Thomas, Mendele Mocher Sforim (Sholem Yankev Abramovich), Sholem Aleichem (Solomon Naumovich Rabinovich)

Representations of Mothers and Children in Narratives of Childhood Under Extreme Conditions: A Comparative Study Between Almagor's "A Girl With a Strange Name" and Berdugo's 'Hizo-Batata'

Dr. Smadar Falk-Peretz

The article suggests a comparative inter-textual study of **A Girl with a Strange Name**, a children's book by Gila Almagor (1985) and 'Hizo-Batata', a short story by Sami Berdugo (1999). The article focuses on representations of mothers and children in

two prosaic narratives which are part of the Israeli literature curriculum , and portray children in extreme conditions.

The study of the above narratives includes a close literary reading in the light of psychological theories and terms from the field of language and society, relating to attitudes towards the feminine subject in hegemonic society. In addition, the article compares the book **A Girl with a Strange Name**, and its film version.

Key words: Mothers, Children under extreme conditions, Intertextuality, Names interpretation, Silence and silencing, Seeing and reflection, the Semiotic according to Kristeva, Sami Berdugo, Gila Alamagor

Old Age, Death, Birth and Rebirth in the Children's Stories of Rivka Miriam

Dr. Nitsa Dori

Modern society does not prepare us for loss and death (Granot, 1985). The ability to look at death, to recognize it and to deal with it, can give a person the opportunity to grow and live a fuller life (Ayalon & Lahad, 1995). The encounter with death is universal – it is part of the range of life in all cultures (Klingman, 1998). Dull answers and lack of maturity to grasp the full meaning of death does not prevent the child from using the term "death" in its proper place, leading the environment to think that the child understood more than he really understood (Lindsay and McCarthy, 1980). Providing the child with explanations, even those not fully understood by him, will make the concept of death less mysterious and therefore less frightening (Grolman, 1980). For this, we need a safe outpost that will enable us to "peek" at death, to examine it from its various sides. Such an outpost provides us with the metaphor that appears in fiction, poetry, mythology, legend. From Rivka Miriam's stories, it emerges that death is not a parting of life, but rather with us throughout our lives. Everything that the protagonists of stories do is always accompanied by his character, on the one hand, but ambivalent on the other: Rivka Miriam emphasizes in a hidden and open way that there is life after death and each death heralds rebirth and vice versa, thus helping the recipients to deal with the phenomenon of old age and death.

Key words: Loss, Death, Life, Old age, Birth, Rivka Miriam, Bibliotherapeutic literature

Shame and Visibility: The Tale of 'Rabbi Hanina's Wife and the Shabbat Challot' and its Adaptations for Children.

Adi Zvieli

This article compares the three stories adapted for children about the wife of Rabbi Hanina ben Dosa and the Challot, and the original story presented in the Gemara.

The article discusses shame as the force that drives the heroine and the plot in the original story. Its purpose is to show that the solution consistently proposed to prevent shame is the principle of visibility.

It seems that the three adaptations preserve the principle of visibility as a solution to shame even though each of the authors selects to emphasize a different message for the same story, and each of them focuses on a different community in Israeli society in line with his worldview and way of life.

Key words: Hanina Ben-Dosa, Adaptations for children, Legends of the Sages, The Miracle, Yocheved Segal, Uri Orbach, Shoham Smit

A Linguistic-Stylistic Analysis of Linguistic Innovations that Derive from Bound Phrases in Children's Literature Written in Rhyme

Dr. Edith Sher

The article presents a linguistic-stylistic analysis of bound phrase innovations in the works of three poets who wrote rhyming works for children – Avraham Shlonsky, Natan Alterman, and Nurit Zarchi. The innovations are unique in that they all stem from the same Bible verses. The article discusses the similarities and differences in the ways in which these innovations are created (the choices of each poet) and presents an

analysis of them and a comparison between them and the original bound phrases as well as between the various innovations (whether written by one poet or by different poets). The linguistic analysis and the discussion allow us to determine how faithful the innovations are to their source and ascertain the extent of the transparency of this faithfulness, as well as to identify the types of innovations, their goals, and their effects on the interpretation of the text. It was found that the innovations differ from the source in terms of vocabulary, structure, and textual context, as well as in terms of their goals.

The linguistic study shows that despite the changes made by each poet to the original, the poets were able to maintain the link between the innovations and the essence of the original text through the use of various means from different areas of language. These changes-innovations bring young readers closer to cultural sources, opening new worlds to them and acquainting them with works of literature (new ones compared to the sources) as well as serving as a bridge to original literary works.

Key words: Bound phrase innovations, Shared source, Morphology structure, 'Faithful' to the source

Secret Pacts: Author-Reader-Publisher Relationships in Children's Fantasy Literature and YA Fantasy Literature

Dr. Erga Heller

This paper studies the author-readers-publisher relationships of three Fantasy writers – JRR Tolkien, JK Rowling, and Ransom Riggs – and suggests that the age of social media and social networks reshapes those relationships and empowers the readers' potential influence over multiple aspects of the literary text itself and its production process.

Through a meta-textual analysis, the paper also follows the ways which the authors use to design and manipulate their common readers as their allied agents in this triangular relations pattern, therefore as their partners or lobbyists against publishers.

The paper concludes with a description of Fantasy author-readers-publisher model that was created in the 20th century by Tolkien and his 'Mythoepic' world, reshaped and idealized at the end of that century by Rowling, and re-used nowadays at the beginning of the 21th century as a new-media device mechanism or an open artistic statement by Riggs.

Key words: Fantasy literature, Author-reader relationship, Author-publisher relationship, Author and social media