Gender Portrayal in Jewish Children's Literature

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CHILDREN'S LITERATURE

Gender Portrayal in Jewish Children's Literature*

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Abstract: Current concerns with equality and equity focus the spotlight on gender, especially in a patriarchal religion and its observances, customs, and literature. When boys and girls read Jewish books they receive an image—through word and picture—of Jewish girls and women. This image can vary if the subject of the story is religious or cultural, if the time frame is past or present, if the locale is familiar or foreign, or if the plot conflict involves a male or another female. Gender can shift the fulcrum when the world seesaws between unfair and unequal.

Books contain implicit and explicit norms about 'what little girls are made of.' This article examines the picture of the Jewish female found on the pages of various types of children's books including biblical, religious, historical, and secular experiences at reading levels from primary through young adult (Kindergarten–High School).

Introduction

Ours is a patriarchal religion. History and tradition assign roles by gender. In Judaism, it matters whether you are male or female. The positive tilt is to male. Thus, when we ask: What is the role of gender in Jewish children's books?—we mean: What is the picture of Jewish females? What message do we give to our girls and women about their place and their value in a Jewish world?

Taking watershed events and components of Jewish practice, I created categories, then sought children's literature within these, and re-read the books with gender as the focus. To my surprise, the picture for women is a healthy, positive one—in picture books, and in young-adult fiction and nonfiction—as long as historical or Orthodox factors are noted and handled on a personal basis. Is this rosy picture dumb luck, consumer pressure, or recognition of modern reality? Perhaps. Or is it that, whether the protagonist is a girl or a boy, almost 87% of the books on my list are written by women?

In analyzing these various books, I used guidelines to test for sexism, which were developed in 1979 by the Council on Interracial Books for Children. Their 10 points are listed in Appendix I of this article. A classified bibliography of the juvenile works examined is in Appendix II. The basis for inclusion in the study was quality and popularity with my Temple's young readers. Limitations of space prohibit a full analysis of every book listed in the bibliography; I shall highlight some and leave the rest for the reader's discretion.

Many of the books mentioned in this article are "gender free," that is, the protagonist's sex could be switched and there would be no bearing on the outcome of the story. In some, gender is integral to the story. On the whole, a Jewish girl in her Jewish world can make it, can make a mark, can make a difference.

Categories of Books Analyzed

A. Biographies: Secular and Biblical

As can be seen from the long list in Section A1 of the bibliography, there are many women whose lives serve as female, Jewish role models. Their histories are recounted in standard biographies-autobiographies and in stories. In the "Biblical" lives it is important to search out women in situations other than where we expect to find them—Rebecca at the well, Esther at Purim, Ruth at Shavuot. We need coverage of the "baddies" as well as the "goodies," understanding that the classification comes from the male lens, for such underwritten women as Vashti, Hagar, Dinah, Tamar. We need to avoid such silliness as the weak or idiotic stories using Mrs. as well as Mr. Noah. (See Appendix II, section A2.)

On the whole, biographies prove that women "can do." The question is, what do these doers think and feel? In this regard, I highlight Sarah and After, by Lynne Banks. The Book of Genesis, as our children learn it, is male-dominated; women serve as compliant breeders and feeders or manipulators from weakness. Banks' brilliant book for young-adult readers recasts the birth of Judaism from the point of view of the women. We share their response to the acts of God and man as they are tricked, threatened, or defiled. Despite the struggles of competitive family members, these women survive, create, and help found our nation. They exhibit not just power, but forgiveness and love, attributes of none other than God.

B. Ceremonies and Practices

From the weekly Sabbath to the annual holidays to the life-cycle events, modern Jewish literature for children tries equally to include girls and boys in ceremony, teaching, and handing down of tradition. In Who Will Lead Kiddush?, by Barbara Pomerantz, a girl learns from her father that women can lead Kiddush. While Sandy Lanton's Daddy's Chair concerns a boy handling grief and memory, Nadia the Willful, by Sue Alexander, and The Odd Potato, by Eileen Sherman, show the grace and strength with which Semitic girls handle death and memory for themselves and for adult family members.

Bar Mitzvah books still outweigh Bat Mitzvah books, but in many cases the male protagonist is helped by an understanding female peer. Especially moving is the brain-damaged sister in Lois Ruby's short story, "Forgetting Me, Remembering Me," from the collection Two Truths in My Pocket. A handicapped girl yearns to accomplish a ceremony performed by her brother as an age-appropriate act to be perfectorily tossed off. Bar Mitzvah books still outweigh Bat Mitzvah books, but in many cases the male protagonist is helped by an understanding female peer. Especially moving is the brain-damaged sister in Lois Ruby's short story, "Forgetting Me, Remembering Me," from the collection Two Truths in My Pocket. A handicapped girl yearns to accomplish a ceremony performed by her brother as an age-appropriate act to be perfectorily tossed off.

C. Best Boys/Bad Boys ... and Girls

Deborah Omer's Once There Was a Hasid is typical of the old-fashioned and no longer sanctioned desire for a son rather...
than a child. Laura Greene's *I Am an Orthodox Jew* is more insidious. Here, Orthodox practice discriminates against a bright, caring girl who notes its unfairness and responds with anger. Despite pithy text, every illustration has smiling faces!

But it is among the tales of mischievous girls and boys that we find our most startling departure from the typical girl. In *Risk N' Roses*, the characters are marginally Jewish, the protagonist is a thunderbolt, the message is powerful. Author Jan Slepian produces a girl who does not care for rules, being good, or anybody else's feelings. She is not only vicious, she enjoys it. This mean child is a heroine, a magnet, and a role model to her female peers. Cruel and wild become wonderful. What a counterpart to pablum nurturing!

**D. The Way It Was**

Discrimination in education—particularly obstacles to reading and writing—was rampant for Jewish girls in Eastern Europe in past centuries and often repeated in America. In the books in this category, girls struggle to overcome this educational barrier, revealing Judaism's cultural flaw and female individual grit, as well as examples of hope and hard work. Educational obstacles are hurdled in shettl victories in *Sarah Somebody*, by Florence Slobodkin, and *Yenti*, by I. B. Singer. Women burn with a passion to learn about a culture that would deny them the right to share it. *The Sign in Mendel's Window*, by Mildred Phillips, is a delight, and a lesson that even illiterate girls and boys that we find our most starry-eyed heroes. In *The Devil's Arithmetic*, the main character is a girl who does not wish to emigrate from her home in twentieth-century Russia because of her success in storytelling, as a contest winner.

**E. Immigration**

The stereotype of immigration is the pattern of the capable man leaving home to find his way in the new world, then building the kitty to bring the family over. The implication is that woman is weaker and less able and therefore stays behind until the time comes to follow. Much of the children's literature in this category defies this nasty convention and focuses on the strength of those left behind to survive, as they wait, and those who create and lead once they arrive in the new world.

*Buba Leah and Her Paper Children*, by Lillian Ross, is a stunning reverse immigration story (how few actually focus on those left behind), where an original mental vision provides the heroine with emotional support until she can be reunited with her children, now her source of life. In *One Way to Ansonia*, author Jude Angell reveals parental abuse practiced by the immigrant patriarch and stresses how a girl can learn from her circumstances, using marriage as well as work, education, and political action as a way out. The story's end repeats the immigration cycle, but this time the woman and baby precede the man. *Leaving for America* is an ordinary story with special pictures. In the borders of every page, feminine articles float with Jewish ceremonial symbols, uniting woman and Judaism in one eyeful.

Once in America, women often were sole heads of households (as a result of death, divorce, or desertion). Few tell it better than Robert Lehrman in his *The Store That Mama Built*, where the women succeed commercially in a location outside New York. The daughter rebels against being stuck with the traditional female house chores, while revealing her ability to manage the intricacies of math basic to the retail business: percents and averages. In Eileen Sherman's *Independence Avenue*, set in the midwest and featuring the Galveston movement, a girl wishes to learn the male trade of sewing, while in the same author's *Monday in Odessa*, a girl does not wish to emigrate from her small town. Stories instilling aspects of Jewish heritage or cultural identity can be found starring either girls or boys. The message is that Judaism is inclusive of both sexes. Jewish/Hebrew names disturb a boy, Justin, in *Justin's Hebrew Name*, by Elie Gellman, and a girl, Sophie, in *Sophie's Name*, by Phyllis Grode. Special foods symbolizing holidays may be created both by women (*Malka's Secret Recipe*, by David Adler), and boys (*Cakes and Miracles*, by Barbara Goldin). Friendship builds loyalty and forms feelings of self-worth. In *David and Jonathan*, by Cynthia Voigt, boyhood friends grow to men, with their lives scarred by the intrusion of a Holocaust survivor, while in *Telling Secrets*, by Wendy Lichtman, the friendship of two girls enables the female protagonist to realize the lack of female roles in her own family and understand that women need not always keep pace.

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In *Carol Hubner's series about Devorah Doresh*, a Jewish girl uses Talmudic lessons to solve crimes and becomes a veritable Jewish Nancy Drew. In terms of identity and approach to God, my favorite remains *Are You There God? It's Me, Margaret*. In the Bible, we know a God who talks to women, but with men. In this
modern young-adult novel by Judy Blume, a young girl, not sure of her Jewish identity or her womanly development, talks to God not just about religion, but about feelings and strictly female physical changes. This book is fun and a fabulous example of the distaff knocking the dominant Jewish gender in literature for children.

Conclusions: Growth and Fulfillment

In conclusion, let me note the funny generalizations about girls which came unexpectedly from the bibliography. Jewish girls are smart and nurturing. Nurturing has become the hottest new hobby for boys. Girls need a talent as well as brains; mostly they are musical. They play the piano or violin, no drums or horns! Girls are kind even if dominant. Girls are rarely evil characters. They learn from their experiences, whether the lesson is generated by a good act or a bad one. Girls are brave and can be good leaders as well as good cooks. They are encouraged by one or both parents.

Without doubt, women are jewels at home, instilling religious values and preserving customs. Beyond the doorstep, into the synagogue and secular milieu, women can do spectacular things for themselves, their Jewish communities, and their world at large. A Jewish girl’s experience from most books—if the historical frame and the Orthodox parameters are explained—is inclusive in her religion. She need not be handicapped by her sex. The stories promote growth as an individual and fulfillment as a Jew.

APPENDIX I: Ten Quick Ways to Analyze Children’s Books for Sexism*

1. Check the illustrations:
   (a) look for stereotypes;
   (b) look for tokenism.
2. Check the story line:
   (a) consider the standard for success;
   (b) consider the resolution of problems;
   (c) consider the role of women.
3. Look at lifestyles.
4. Weigh the relationships:
   Which family members dominate?
5. Note the heroes.
6. Watch effects on a child’s self-image:
   (a) is it male strength?
   (b) is it female looks?

7. Consider background of author and illustrator.
8. Check out the author’s perspective.
9. Watch for loaded words.
10. Note the copyright date.

APPENDIX II

How Gendered is My Jewish Children’s Book? A Classified Bibliography

Outline of the Classification

A1. Female Role Models/Secular
   a. Biographies
   b. Stories

A2. Role Models/Biblical
   a. Biographies
   b. Stories and Novels

B. Ceremonies
C. Best Boys/Bad Boys ... And Girls
D. The Way It Was
E. Immigration
F. Antisemitism/Holocaust
G. On the Cusp of Equality/Equality
H. Jewish Identity

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E. Immigration


0-929093-03-4, etc.

F. Antisemitism/Holocaust


Frank, Anne. The Diary of a Young Girl. New York: Random House, 1952. no ISBN.


D. The Way It Was


G. On the Cuff of Equality/Equality


H. Jewish Identity


9-910818-19-5, etc.


Ellen G. Cole is Librarian of the Levine Library, Temple Isaiah, Los Angeles. She is a well-known reviewer of children’s and adult Jewish books, and serves as a judge for the Shofar Magazine Annual Reading Competition. Ms. Cole received her M.A. from Johns Hopkins School of Advanced International Studies and her library training at HUC-JIR [Hebrew Union College—Jewish Institute of Religion] in Los Angeles.