

Forty Years of Children's Literature in Israel: Genres, Trends and Heroes\*

Shlomo Harel

The Yemima Center for Study and Teaching of Children's Literature  
Beit Berl College, Israel

**Chairperson's introduction:**

No sooner had I decided that, as a tribute to our Israeli hosts, the program would begin with a survey of Israeli children's literature, than a copy of *Bookbird* arrived with an article entitled "A House Named 'Yemima,'" by Yardena Haddas of the Yemima Center for the Study and Teaching of Children's Literature, about the Center and its founder, Dr. Shlomo Harel. Yardena was invited to be the moderator of the session and Dr. Harel, the first presenter. His dynamic talk was presented in Hebrew, but owing to his painstaking translation, we are able to publish it in English. In order to save space, Dr. Harel's spirited "booktalks" have been omitted, but we hope that the annotated bibliographies for each genre and stage, which are provided at the end of this article, will be equally helpful.

—Marcia W. Posner

Adventure stories dominate Israeli children's literature. At various times over the past forty years, three types of adventure stories have been prominent: historical/biographical, Holocaust, and neighborhood life. Each deals with reality, challenging situations, and leadership in a different way. This paper examines: (1) the ways in which the cultural climate and sociological ethos participate in molding the hero's character; (2) whether the fictional world presented to Israeli children mirrors the Israeli reality of the time; (3) whether Israeli children's fiction satisfies the expectations and needs of readers, educators, parents, and critics; and (4) how the adventure story genre gained its prominence in Israel.

**I. Historical/Biographical Fiction**

Historical/biographical stories recall exciting and stimulating eras and introduce heroic personalities who can serve as role-models. These stories provide encounters with facts and events that took place before the reader's time, and communicate behavioral values that have withstood the hardships of the past and are still valid today, on both personal (imitable behavior) and national (political and military leadership, etc.) levels. Closer to the present, themes deal with the National Renaissance (*Ha-Tehiyah*) Era, the initial years of the Zionist movement and the New Resettlement in Eretz Israel (*Yishuv Hadash*); the pioneer *'Aliyot*; and the heavy burdens of realizing Zionist ideas.

**II. Holocaust Fiction**

Here we can identify the impact of the trauma on the writers who have experienced the Holocaust. Traces of that horrible experience also exist in stories written by writers of the second generation, who have felt driven to memorize and express what took place in the "other planet," and

to communicate the lesson learned to future generations.

**III. Realistic "Neighborhood" Fiction**

These stories are influenced by sociological changes in Israel during the last forty years. The whole structure of society—including habits, family, street, home, and neighborhood—has changed immensely. The villa, the penthouse, the air-conditioned car, the personal computer, the chase of personal convenience, and especially the closed door—all these have replaced the modest lifestyle, the wide-open door, the daily *Kumzitz* in the center of the neighborhood, the street-games (for example, "One, two, three, a herring . . ." and "Shalom, my lord, the king. Where have you been and what have you done?"), and the romantic encounters in the shade of the sycamore trees. That which happened in the past is gone forever. Memories and longings are all that are left. Returning is possible only in dreams and stories.

All of these stories share the drive to escape the presence of the last three decades by addressing other realities, those of the past—heroic, horrendous, and nostalgic. In this sense, "the past" could be understood as an antithesis to the present, a preference for another reality. The question remains as to which reality is presented to Israel's children, through the literature they read. Perhaps exploring the changing role of the hero in this literature will shed some light on this question.

**IV. The First Stage: The Constructive-Heroic Hero, 1950s and 1960s, or *Shemonah Be-ikvot Yemimah (Eight in the Footsteps of Yemima)***

Certain authors, born close to the beginning of this century, are prominent in this stage. Included are: Nahum Gutman, Yemima Tchernovitz-Avidar, Binyamin Galai, Moshe Ben-Shaul, Yig'al Mosinson, and

\*Paper presented at the First International Symposium on Jewish Children's Literature on July 4, 1990, as part of the First International Conference of Judaica and Israeli Librarians, July 3-6, 1990, in Jerusalem, Israel.

Sheraga Gafni (whose pseudonyms are: Avner Carmeli, On Sarig, and Eitan Dror). The basic materials, the themes, the characters' motives, the conditions, the dynamics, and the epic endings in their prose interrelate and create a distinctive literary "world." They were influenced by several factors, both literary and extraliterary.

**Literary Factors**—Traces of the fairy tale can be found in many of the stories. A pathetic or dangerous situation is revealed, and then, at the critical moment, in the right time, in the right place, the "Good Fairy" (a gang of children) descends from heaven, and is able to save the victim from his plight and solve the problem in the best way, resulting in a happy ending.

One early literary model is the Israeli historical adventure story, for example, *Ha-kana' im ha-tze'irim* (*The Young Zealots*, by Ya'akov Hurgin, 1935), about a rebellious gang of Jewish boys who dare to confront the Roman conquerors of their land. (This story was probably influenced by the extraliterary climate of its time, since 1935 was a year of extreme political tension in Eretz-Israel, on the verge of the great Arab Rebellion, which lasted for three years.)

Another literary model was imported from Germany: Erich Kastner's *Emil and the Detectives* (1928), translated by A. Shlonsky in 1935. This book and its sequel, *Emil and the Twins* (1934, translated by M. Z. Valpovsky in 1937), express universal humanistic values of friendship, loyalty, conscience, nostalgia, and happiness, liberally spiced with humor. Of course, the pattern could serve the Hebrew writer and child-reader only after making the gang strictly Jewish. The time, the place, the attire, the style—and mainly the nature of the challenges which had to fit the personal and social ethos of writers like those noted above—were changed. Into this melange were added elements of Arthur Conan Doyle's and Ian Fleming's style, but the Hebrew writers transformed the single detective following the felon(s) into a whole gang of children who are volunteer amateur detectives, endlessly ambitious, setting out on their own initiative for the sake of one Jewish refugee (*Ehad mishelanu = One of Us*, Yemima, 1947); one lost sister (*Shene re'im yats'u la-derekh = Two Friends Went Together*, Yemima and Mira Lobé, 1950); or one lonely child in trouble (*Be-ma'agal ha-setarim = In the Secret Circle*, 1955). This disproportionate measure of rescuers to the rescued

embodies the Jewish-Zionist ethos common to that whole generation: "The sons of Israel are responsible for each other."

**Extraliterary Factors**—It may be assumed that the story-plots, the characters in the stories, and the worlds they created were greatly influenced by the reality of such paramilitary pioneer groups as the Nili, Palmach, Gadna, *Shurat Ha-mitnadvim*; by youth movements; and also by Tsahal (The Israel Defense Force—all of which had acquired a positive image and shared qualities of self-realization, valuable perception, and revolutionary victory, and whose members were believed to possess "positive indigenous character," with forelocks, healthy tans, rootedness and an outspoken Sabra style.

A primary formulation concerning all the stories in this category is that they share a "constructive-heroic" hero who is motivated by the burden of values and, at the same time, is engaged in an adventurous plot. This type of story aims to inspire the reader with a courageous, selfless, and sacrificial spirit for the sake of social-Zionist ideals—echoing the values of the implicit narrator who represents the author's voice. Actually it is possible to identify the "birth" of this formula in a very early and famous story by Yemima (*Eight in the Track of One*, 1945). It is the first Israeli gang-story in which detective ingredients, courage in combat, and realization of national-educational values are integrated. It was followed by many others by the same and other authors. A later example may be found in the *Hasambah* series by Yig'al Mosinzon. The publication of this work, first as a weekly series in *Mishmar li-yeladim* from 1949–1950, and then as a book in 1950, practically paralleled Israel's independence. Its plots mirrored the struggle for statehood—the child-gang (with Sabra names) fights the British and the Arab Legion, rescues Jews emigrating illegally to Eretz-Israel, and so forth.

#### V. The Second Stage: Mythological Heroes Inspired by the Six-Day War

The literary model of child-gangs continued into the seventies, but the lightning victory of the Six-Day War resulted in increased national self-confidence and in a new type of one-dimensional Israeli literary super-hero, with mythological overtones—in contrast to the former literary heroic model, who correlated with social ideals.

Although the new stories imitated (and were often unintended parodies of earlier works, such as the *Hasambah* series, by Yig'al Mosinzon) and utilized patterns established by the Yemima stories, there is a marked difference in the character and personality of the hero. In the stories of the fifties and sixties, the hero embodied general human qualities, such as friendship, sensitivity, mutual understanding, and help for children in trouble wherever they are; while in the post-Six-Day War stories, the cluster of heroes' characteristics was reduced to focus upon the "fighters' fraternity": the coming of battle, combative appearance, bravery, and operational capability. In other words, the stories went from a multi-colored and open molding of Zionist-national-humanistic-constructive values, such as those in Yemima's stories, to communicating militant motives only. Popular music reflected this trend as well, and songs such as "Nasser is waiting for Rabin, Ay, Ay, Ay" prevailed.

This attitude exacted a heavy literary toll. The image of the hero went from one who enjoyed idealistic and romantic motivations for rebelling against Jewish passivity, the repressive enemy, and the alien conqueror, to the rudely limned model of an elated military hero, a sort of mythological hero who is destined in the end to win, to defeat an inferior enemy. The line between "good guys" and "bad guys," "winners" and "losers," becomes sharper, and the language of the prose becomes journalistic, using military jargon, rather than literary expressions. There is also a disturbing use of the term "black" (*Black Hassan*, Eliav, 1975) to describe the enemy forces, in contrast to the "white" Israeli, (and read *Panim Mekho'arot Bamar'ah* (*An Ugly Face in the Mirror* (Cohen, 1985)), about introducing a racial stereotype into Israeli children's literature as a result of the Jewish-Arab conflict).

#### Summing Up the First Two Stages

**Reasons for the Prevalence of Hero Tales in Israel**—The heroes of both the First- and Second-Stage stories were, to some extent, a reaction to Bialik's earlier work—against his use of a central character who is best described as a fervently spiritual Jewish boy, the diligent yeshiva student in Bialik's *Ha-matmid* at the beginning of the century—and toward his assertive *Aryeh ba'al guf* (*Arieh the Corpulent*), who is the exceptional Eastern European Jew. Aryeh has a strong physical presence

that broadcasts his potential for violence if threatened. This type of character was atypical of Jewish society in the Diaspora. It was against the norm, but with the passage of time it became the norm and perhaps a "sweet revenge" against the usual Jewish fate, because the Jew in real life, as in literature, was always persecuted and beaten, humiliated and defeated, arrested and subdued. Now, at last—a little in real life (through Israel's wars and army operations) and much more in literary creative "fantasy"—it became possible to reverse the situation from followed to pursuer, from persecuted to persecutor, from subdued to subduer, and so on.

**Character Development**—Characters in Israeli literature tend to be portrayed in extremes. This may be explained as an expression of paranoia. This basic paranoia was brought to Israel by immigrants who had suffered under the Bolshevik-Ukrainian experience. This fear of the foreign conqueror is mirrored in children's and adult literature, and has resulted in the stereotype of foreign conqueror. Not only were the Arabs stereotyped here, but so, too, were strangers as a whole—the German spy, the British policeman, the Roman soldier, the Jordanian Legionnaire, the P.L.O. terrorist, etc.

In response, the Hebrew narrative for children searched and refound a defender, David, the mythological king who succeeds—with his wisdom, cleverness, and resourcefulness—in conquering Goliath. This David is the symbolic representation of the new Israeli Sabra, the beautiful, the brave, the self-assured, and the successful. In order to exalt his praise, writers described his antipode, the enemy, as someone foreign, clumsy, failing, and ugly. One cannot ignore the fact that the authors under discussion had experienced the great national victories and had subsequently undergone a psychological flip-flop: from fearful children of a doomed, beaten nation (literally) into proud sons of a nation which can and does strike back. Such release of tension was joined by the unleashing of natural instincts, the expression of the "primitive" element that is imprinted in person and nation, and a natural desire for revenge (expressed mainly by Jewish heroism).

**Comparison of Themes in the Works of Yemima and the Post-Six-Day-War Authors**—Writers such as Avraham Ben-Shachar, Chaim Eliav, Chaim Gibory, On Sarig, and others reveal a quasi-romantic

facet, as if they are saying, spiritually, to Yemima, that while they admire the literary model she created and they, too, are for raising brave Jewish sons, fighters, and volunteers; freeing, saving, absorbing (*Aliyot*); winning, catching, helping, etc., they no longer have any use for the whole issue of value-burdens and humanistic motivations, the friendliness and social values of the community. These are anachronisms that they have discarded. To Yemima, the perception of values was at the heart of the story. To the post-Six-Day-War authors, winning and surviving is all.

Yemima's typical story is built on a row of crystallized opposites: many against one, ability as opposed to weakness, values versus survival, personal realization vis-à-vis passivity, spontaneous action as opposed to planning, lust versus ideals, patriotism against treachery; and also variations of good as the reverse of bad, austerity contrary to luxury, perplexity opposed to self-assurance, leadership against herd-instincts, parents opposed to children, and self-identity versus amorphousness. All of these pairs do not represent misty, indefinite aspects, but relevant, simple, immediate ones—so "local" (Israeli) and, at the same time, so universal.

Opposed to the variations played on the instrument of Yemima's literature, the narration of the post-Six-Day-War authors limits very much the arc of opposites, mainly to "good" and "bad." According to the stories of Chaim Eliav, the heroes of On Sarig (a later pseudonym of Shraga Gafni, whose earlier work was much more open and multifaceted), and the other authors of this period, they value revelations of physical heroism, even when it is inevitably combined with cruel violence. The inclination to represent the Israeli hero as a lofty-souled and courageous person in the midst of brutal conduct creates a subconscious linking of the justified with the twisted, the moral with animal-violence. Furthermore, the Israeli hero is always depicted as superior to his Arab enemy, who always hates him and conspires to kill him.

**The Comparison of "Reality" in the Works of Yemima and Those of the Second-Stage Authors**—In Yemima's stories, the episodes join to project a total portrait of Israeli reality: conquest of labor, the desert, striking roots in this land, the integration of newcomers from the Diaspora, saving refugees, mutual help, self-defense, settling on the land, and creating

a valuable society. If each of Yemima's stories can be viewed as a "sign," and the sum of her stories as the social-cultural-political "billboard" of a renewed Israel, then opposed to this constructive sign would be the "signpost" of the post-Six-Day-War authors, who point the way to a barren, narrow corner of reality that is defined by national security, nothing more.

## VI. The Third Stage: From The Late Eighties—The New Wave

Right from the beginning of the Seventies, a trend away from the restraints and taboos of previous literary convention became apparent. As a result, several new themes appeared in children's literature, sometimes singly, sometimes in combination. Among them are: bereavement and orphanhood from a personal point of view, and later, parent-child relations; alienation and unpopularity; and the "different" child such as *Sumkhi (Soumchi, Oz, 1978)*, a child at odds with his environment. Stories of this period derive from the darker side of life. The rationale for them is that children should be prepared and strengthened, through stories, to meet difficult situations—death, incurable disease, divorce, absence of a parent, disappointment, hardship, personal frustration, self-struggle, bad dreams, mad fantasies, and suicide. The result of all of these elements—the thematic layers, the recurring motives, the hero's image—is that current narratives for children have forsaken the child gang of single purpose and instead focus on abnormal phenomena and situations which have a bearing on the life and happiness of the single child in his private circle. These form the background for stories where happiness can be equated with sheer survival, both physical and emotional.

Israeli children's literature is gradually being freed from didacticism and from being a conduit for national-Zionist values. Writers are now looking into the soul to bring forth what is happening in the individual's inner consciousness, played upon a background of external circumstances. The inner, personal drama of the child, as an outcome of external factors that create it, is the major focus now. The writers of the last decade have twisted and turned the *Hasambah* model so much that, instead of the courageous, humanistic heroes of yesterday, we have the image of *Hoveshet keter ha-neyar (She Who Wears the Paper Crown, Nurit Zarchi)*.

The themes and the treatment of the "hero" in the works of Nurit Zarchi and the other authors of this period are the antithesis of those in the works of Yemima Tchernovitz-Avidar, Yig'al Mosinzon, and others of their generation. In the preceding generations, and mainly in the fifties and sixties (*Shene re'im yats'u la-derekh; Be-ma'agal ha-setarim; Hasambah, etc.*), the literary "hero" is generally elevated above others in his power and bravery. He represents the main norms of society in the non-literary reality, and the core of his activity is in the external reality—the realm of deeds. Zarchi's pattern of heroine has been shaped as the opposite.

Her stories border on fantasy, on the wonderful lawfulness of the realm of legend and fairy tale—as those that deal with metamorphoses and transformations. Zarchi's "wonderful worlds" are anti-didactic and non-national, becoming personal voyages into the depths of the soul. Her "hero" is most often the underdog, downcast, beneath others. He intentionally represents the abnormal, the weird, the eccentric, the exceptional, the invalid, the ridiculous, the dreamer, the melancholic. As a rule, this is a marginal child whose main activity is in the realm of feelings and imagination. The new literary hero is the anti-hero. Whether sentimental, one who lives mainly through literature, exceptional, melancholic, weird, etc., he is fed from the reservoir of romantic elements. Yet, even the earlier heroes, the heroic and the super-heroic, who were drawn toward extreme adventures, to Byronic rebellion and the breaking of conventions, or to daring voyages (naive as they may be)—they too embody certain romantic aspects. This means that, then and now, romanticism, with all its many multicolored and contradictory elements, continues to serve as a central pool that influences the literary profile, inclusive of images and heroes in Israeli children's literature through its generations.

### Classified Bibliography

*The Roman numerals preceding the category headings correspond to those in the text of the paper. Hebrew bibliographic data follows in the same sequence.*

#### I. Historical/Biographical Fiction

Arikha, Yosef. *Sanheriv bi-Yehudah (Sennacherib in Judea)*. Tel-Aviv, 1958.

Haviv, Yifrah. *Ha-Zaken she-hidlik medurot (The Old Man Who Lit Bonfires: The Life-Story of Yitzhak Sadeh)*. Sifriat Poalim, 1973.

Ofek, Uriel. *Gibor hidah (Riddle-Hero [about Yosef Trumpeldor])*. Josef Sreberk, 1970.

Omer, Devorah. *Ha-Bekhor le-vet Avi (The First-born of Avi's Family)*. Tel-Aviv: 'Am 'Oved, 1967.

———. *Sarah giborat Nili (Sarah, the Heroine of Nili)*. Josef Sreberk, 1967.

Ron-Feder, Galila. *Ba-or u-vaseter (At Daylight and in the Underground: The Life-Story of Jabotinsky)*. Elisar, 1981.

———. *Moshe Dayan—ha-na'ar mi-Nahalal (Moshe Dayan—the Boy from Nahalal)*. Jerusalem: Keter, 1984.

Smoli, Eliezer. *Shomer be-Yisrael (A Guardian in Israel: Alexander Zeid's Legend)*. Ramat-Gan: Massada, 1970.

#### II. Holocaust Fiction

Gur, Mendi. *Nish'arti ba-hayim (I Have Survived)*. Tel-Aviv: Moreshet, 1980.

Ka-Zetnik. *Bet ha-bubot (The Dolls' House)*. Levin-Epshtein-Modan, 1975.

Korczak, Janusz. *Min ha-geto (From the Ghetto, translated by Tzvi Arad)*. Tel-Aviv: Ha'kibbutz Ha'meuchad, 1972.

Liebmann, Irena. *Ha-Yaldah be-lavan (The Girl in White)*. Tel-Aviv: Ha'kibbutz Ha'meuchad, 1980.

Nishmit, Sara. *Ha-Yeladim me-Rehov Mapu (The Children of Mapu Street)*. Tel-Aviv: Ha'kibbutz Ha'meuchad, 1958.

Omer, Devorah. *Dema'ot shel esh (Tears of Fire)*. Josef Sreberk, 1983.

Orlev, Uri. *Ha-I bi-Rehov ha-Tsiporim (The Island on Bird's Street)*. Jerusalem: Keter, 1981.

Shtreit-Wurtzel, Esther. *Min ha-metsar (From My Distress)*. Amichai, 1963.

#### III. Neighborhood Stories

Ben-Shaul, Moshe. *Ha-ez ha-levanah (The White Goat)*. Ramat-Gan: Massada, 1973. About the children of a very special neighborhood in Jerusalem who became friendly with an Arab boy living nearby.

Guttman, Nahum. *'Ir ketanah va-anashim bah me'at (A Small City and the Few People Within It)*. Dvir, 1959.

———. *Sipurim metsuyarim (Drawn Stories)*. Tel-Aviv: Sifriat Poalim, 1950.

Sketches about life, folklore, and atmosphere in Little Tel-Aviv, before the establishment of the Israeli state.

Lerman, Israel. *Dorbanot le-Yig'al (Spurs for Yigal)*. Tel-Aviv: 'Am 'Oved, 1968.

———. *Kol ha-shevet ha-zeh (All This Tribe)*. Tel-Aviv: 'Am 'Oved, 1966.

———. *Yorim 'al ha-shekhunah (They Are Shooting at the Neighborhood)*. Tel-Aviv: Am 'Oved, 1969.

Ofek, Uriel. *En sodot ba-shekhunah (No Secrets in the Neighborhood)*. Tel-Aviv: Sifriat Po'alim, 1976.

About the famous *Shekhunat Borochov* (the Borochov neighborhood of Tel-Aviv, which has already turned into a myth in the history of neighborhood folklore of Israel).

Ohanah, Yossi. *Ha-Shekhunah sheli (My Neighborhood)*. Tel-Aviv: Ma'ariv, 1982.

Reconstructs memories of childhood in the Shabazi neighborhood of Tel-Aviv.

#### IV. "The First Stage: The Constructive Hero"—1940s—1960s: A Partially Annotated Bibliography

Ben-Shaul, Moshe. *Yalde ha-bayit ha-muzar (The Children of the Odd House), o (or), Mihu Refa'elo Albanez? (Who Is Raphael Albanez?)*. Ramat-Gan: Massada, 1966.

———. *Rodfim aharekha, Yonatan (They Are Chasing You, Jonathan)*. Tel-Aviv: Ha'kibbutz Ha'meuchad, 1975.

The first two stories focus on the adventures of a gang of boys in Jerusalem during the British Mandate Period. The third, an adventurous sleuth-like story written later, still centers on constructive happenings: a gang of boys from Jerusalem frees an imprisoned girl underground-fighter.

#### Gafni, Shraga

Shraga Gafni is a prolific author who also uses the pseudonyms Avner Carmeli and Eitan Dror. His stories demonstrate the "constructive hero," the volunteer who confronts and overcomes the challenges of the times: settling, absorbing *Aliyah*, protecting the homeland, and fighting crime. Everything in these works is based on the personal positive example and Israeli reality.

#### As Avner Carmeli

*'Alilot Rafi vaha-milhamah ba-shekhunah (The Deeds of Rafi and the War in the Neighborhood)*. Tel-Aviv: Mizrachi, 1952.

*Etan be-erets ha-ta'alumot (Eitan in the Land of Secrets)*. Tel-Aviv: Mizrachi, 1962.

*Gingi ha-sayar (Red Head, the Patrol)*. Tel-Aviv: Mizrachi, 1954.

# FIRST INTERNATIONAL SYMPOSIUM ON JEWISH CHILDREN'S LITERATURE

*Megilat Daniyel ve-'Abd'allah (The Scroll of Daniel and Abdullah)*. Tel-Aviv: Mizrachi, 1953.

*Ta'alumat magide ha-'atidot (The Secret of the Soothsayers)*. Zelvovitz, 1956.

*Ha-Giborim ha-ketanim (The Little Heroes)*. Tel-Aviv: Mizrachi, 1962.

*Ha-Balashim ha-tse'irim (The Young Sleuths)*. Zelvovitz, 1953–1958. An eleven-book series which includes:

*Be-mivtsa' Sinai (In the Sinai Operation)*.  
*Be-mifrats Shelomoh (In the Solomon Gulf)*.

*Havurat ha-amitsim (The Company of the Brave)*. Tel-Aviv: Mizrachi, 1961–1963. A five-book series about an adventurous gang of children in Tel Aviv and an adult professor.

*Ha-Yama'im (The Seamen)*. Tel-Aviv: Mizrachi, 1962–1974. A fourteen-book series that describes the heroic actions and events of the Jewish underground movement and its fight to liberate Israel from the British occupiers and the Arabs, through quasi-military operations and "illegal" Aliyah.

As Eitan Dror

*Yedidut u-ma'avak (Friendship and Struggle)*. Tel-Aviv: Mizrachi, 1976–1977. A five-book series about the adventures of two boys and two girls, and their struggles against kidnapers of airplanes and other terrorists.

Galai, Binyamin. *Atalefe 'Ako (The Bats of Acre)*. Tel-Aviv: Mahbarot Le-sifrut, 1961. A gang of children, out of adventurous curiosity, roam and search throughout Acre's streets and underground alleys in order to find a treasure that is presumably hidden there. The gang's search results in their fighting and overpowering enemies of Israel.

Yig'al Mosinzon's "Hasambah" Series

Mosinzon, Yig'al. *Hasambah, o Havurat sod muhlat be-hehlet (Chasambah, or the Group of the Top Secret)*. Tel-Aviv: Tverski, 1950. About Yaron Zehavi and his deputies—Tamar, Danny, Ehud the Fat, etc.—who fight British Intelligence, save a treasure of hidden weapons, and rescue a ship of Jewish refugees who had arrived "illegally" in Eretz-Israel. Missions of this kind are usually conducted by adults. While captured by the Arab Legion, the group shows solidarity and brotherhood, bravery, readiness for suffering and sacrificing, patriotism, leadership, etc. The sequels follow:

*Hasambah be-ma'arav-ha-gevul (Chasambah in Ambush at the Border)*. Gadish, 1958.

*Hasambah bi-kravot rehov be-'Azah (Chasambah Fighting in the Streets of Gaza)*. Gadish, 1957.

*Hasambah be-sherut ha-rigul ha-negdi (Chasambah in the Counter-Espionage Service)*. Gadish, 1967.

*Hasambah ba-peshitah bi-te'alat Suets (Chasambah in a Raid at the Suez Canal)*. Gadish, 1970.

In 1970, the "commanders" in the book *Hasambah ba-peshitah bi-te'alat Suez* were replaced by Yoav Zur and his deputy Rachel. In other words, such obviously Israeli names as Yoav Zur and Yaron Zehavi have replaced traditional Diaspora names, such as the Son of Peysi the Cantor, or Y'ankele and Shmerale.

Shtreit-Wurzel, Esther. *Na'are ha-mahteret (The Boys of the Underground)*. Massada, 1976.

Tchernovitz-Avidar, Yemima. *Ehad mi-shelanu (One of Us)*. Lichtenfeld, 1947. Hagai and his friends join together in order to help a boy, a Holocaust survivor, who tries to be absorbed in his new homeland.

\_\_\_\_\_. *Shemonah be-'ikvot ehad (Eight in the Track of One)*. Lichtenfeld & Bronfman, 1945. The story of Hagai, a city boy, who recalls his adventurous stay in a kibbutz to which he was sent by his parents, who wanted to remove him from the bombed city. This story concludes with the pursuit of, and search for, an eccentric man, really a German spy, who dwelt in a forsaken building in the kibbutz. (The story is based on a real experience that Yemima herself underwent, while visiting in Kibbutz Ginosar.)

\_\_\_\_\_. *Be-ma'agal ha-setarim (In the Secret Circle)*. Tel-Aviv: Davar Li-yeladim, 1955. A kibbutz boy gets involved in a city (Tel-Aviv) secret group named "The Circle," formed to help poor children in trouble. Its motto is: "Children Help Children."

\_\_\_\_\_. *Ba-shevil ha-mitpatel (In the Winding Path)*. Tversky, 1956. About the children of a mountain village and their adult guide, who persuade the parents not to leave the place, despite the hardships—lack of crops, etc. In the end, the idealistic guide and the children take part in cultivating the soil, removing physical obstacles, and clearing up the parents' misconceptions.

\_\_\_\_\_. *Mivtsa' 52 (Operation 52)*. Ramat-Gan: Massada, 1971. A Zionist detective story told in the first person. Its heroes include the children of Safed, the writer who composes detective stories, and an old, clandestine lady. The children try to decipher the meaning of the notes sent to

them, which are written in a secret language. They learn that interesting events are occurring nearby, events that demand their attention.

\_\_\_\_\_. and Lobé, Mira. *Shene re'im yats'u la-derekh (Two Friends Went Together)*. B. Lichtenfeld, 1950. About Ilan, the Sabra, and Ya'akov, the Holocaust survivor, who set out to Italy in search of Ya'akov's sister, who disappeared during World War II. After many adventures and obstacles, and with the help of other friends, the lost sister is found in a monastery and brought to Israel.

Visler, Israel (Puts'u [Poochoo], pseudonym). *Havurah she-kazot (Such a Gang)*. Ramat-Gan: Massada, 1967.

## V. "The Second Stage: Mythological Heroes Inspired by the Six-Day War"—1968–1970s: A Partially Annotated Bibliography

### Children's Books

Ben-Shahar, Avraham. *Shu'alim be-horavot (Foxes Among the Ruins)*. Tel-Aviv: Am Oved, 1968. This story describes the super-heroic actions of young boys during the war in the Old City of Jerusalem, 1948.

Eliav, Haim. *Yalde ha-ir ha-'atikah (Children of the Old City)*. Tel-Aviv: Yesod, 1971. A series that is a poor imitation of Yig'al Mosinzon's *Chasambah* series. It includes:

*'Alijot yalde ha-ir ha-'atikah (Adventures of the Children of the Old City)*.

*Yalde ha-ir ha-'atikah ba-matsor (The Children of the Old City Under Siege)*.

*Yalde ha-ir ha-'atikah be-'ikvot ha-meraglim (The Children of the Old City in the Track of Spies)*.

*Yalde ha-ir ha-'atikah bi-shvi ha-ligyon (The Children of the Old City in the Captivity of the Arab Legion)*.

*Yalde ha-ir ha-'atikah u-milhamtam ba-mistananim (The Children of the Old City and Their Fight Against the Arab Infiltrators)*.

Gafni, Shraga, as On Sarig:

*Danidin lokhed mehablim (Danidin Takes Terrorists)*. Tel-Aviv: Mizrachi, 1973.

*Danidin ba-shevi (Danidin in Captivity)*. Tel-Aviv: Mizrachi, 1974.

*Danidin be-milhemet sheshet ha-yamim (Danidin in the Six-Day War)*. Tel-Aviv: Mizrachi, 1972.

# FIRST INTERNATIONAL SYMPOSIUM ON JEWISH CHILDREN'S LITERATURE

Gibori, Haim. *Havu'oz ba-milhamah (The Courageous Gang at War)*. Netivim, 1968.

This book, published just after the Six-Day War, is an early example of the super-hero.

Haviv, Maoz. *Ha-Kasharim ha-tse'irim (The Young Messengers)*. Tel-Aviv: Mizrahi, 1974.

Naor, Mordechai. *Le-ma'alah 'al ha-migdal (On the Top of the Tower)*. Tel-Aviv: Misrad-Habitahon, 1977.

Ofek, Uriel. *'Ashan kisah et ha-Golan (Smoke Over the Golan Heights)*. Tel-Aviv: Mizrahi, 1974.

\_\_\_\_\_. *Ha-Peshitah ha-gedolah sheli (My Great Raid)*. Tel-Aviv: Zmora-Bitan-Modan, 1978.

\_\_\_\_\_. *Hai, habitu le-ma'alah (Hi, Look Up!)*. Tel-Aviv: Ministry of Security, 1968.

Ron-Feder, Galilah. *Ha-Sheloshah she-lo natshu (The Three Who Did Not Defect)*. Milo, 1974.

\*Each one of the books in this group is a variation of the same basic model and the similar pattern of hero: the super-hero fights very cleverly for the sake of his country, and he is very happy to share the victory with his national group.

## Professional Reading

Cohen, Adir. *Panim Mekho'arot ba-mar'ah (An Ugly Face in the Mirror: National Stereotypes in Hebrew Children's Literature)*. Tel-Aviv: Reshafim, 1985.

About the reflection of the Jewish-Arab conflict in Israeli children's literature. In Hebrew.

Har'el, Shlomo. "Ben ha-mahapekhot (Between Revolutions: From Bialik to Atlas by a Diachronic Perspective: Classical Norms and Changing Norms in our 'young poetry' for Children)," in: *Be'eri*, no. 2 (Beit-Berl College, 1990), pp. 117-160. In Hebrew.

## VI. "The Third Stage": From the End of the 1970s to the 1980s: A Partially Annotated Bibliography

### Realistic-Psychological Literature

Adar, Tamar. *Hatul, sapan, letsan (A Cat, A Seaman, A Clown)*. Tel-Aviv: Ma'ariv, 1984.

This book marks a change from previous social conventions, in that it is inner-directed (the "me"-generation?). A multi-aged book that begins with the proverb "If you do not go after your heart, your heart will go from you," it deals with such basic problems as personal fidelity, love, the meaning of life, loneliness, and double allegiance.

Almagor, Gila. *Ha-Kayits shel Aviyah (Avia's Summer)*. Tel-Aviv: Am Oved, 1985.

About a girl named Avia, whose father has died and whose mother is mentally ill. The story tells about a decisive summer in her life. She has to cope with tragic events and situations: loneliness, poverty, pain, and shock. The book deals with therapeutic aspects of these problems.

Bergman, Ze'ev. *Lamrot kol ha-akhzavot (In Spite of All Disappointments)*. Adam, 1989.

About a boy's suicide and the way his family and friends cope with the shock and the suffering following his death.

Gedalia, Ami. *Titi mehapseset bayit (Titi Searches for a Home)*. Dvir, 1982.

Titi, an orphan, cannot adjust to the orphanage, and searches for a family that will adopt her. During the search, she hallucinates literary characters and is unable to distinguish between her imagination and reality.

Har'el, Nira. *Kova' hadash (A New Hat)*. Tel-Aviv: Am Oved, 1984.

This book depicts one whole summer in Noam's life, when he experiences first love, the death of a beloved grandfather, and suspicion from an older brother who is connected with the drug trade.

Hupert, Shmuel. *Oti lo sha'alu (They Have Not Asked Me)*. Tel-Aviv: Sifriat Poalim, 1985.

An adolescent boy insists upon his right to hold his own opinions, resulting in tension between him and his parents and peers.

Magen, Rivka. *Shalom le-aba (Goodbye to Father)*. Tel-Aviv: Am Oved, 1983.

Gur's father did not come back from the war, but Gur must learn how to live without him, and with continual pain.

Maron, Nogah. *Ishah hadashah le-aba (A New Wife for Daddy)*. Tel-Aviv: Modan, 1989.

Naomi, a daughter of divorced parents who lives with her father, objects to his impending marriage to Ditta and runs away to her grandmother's home, intensifying the conflict between her and her father.

Naveh, Avraham. *Gili va-ani (Gili and I)*. Shocken, 1982.

A transitional book between the previous two stages and this, the third stage. It is sort of a detective-adventure story, but its whole direction is totally different. The boy, Danny, was separated from his mother and forced to join his father, who had emigrated to Germany after their divorce. Returning to Israel on a tour, the boy seizes the opportunity to remain there, albeit illegally. He is hidden by his girlfriend, who understands his feelings. At the end, the father acquiesces.

Noy, Yitzhak. *Arba'ah yamim 'al ha-nahar (Four Days on the River)*. Jerusalem: Keter, 1989.

Zalman is dissatisfied with his name and his father—both old and outdated. He can never figure out either, until he gets an opportunity to sail with his father for four days, during which his father confides that he had fought with the Jewish Brigade during World War II, and he reveals the source of Zalman's name. This knowledge matures Zalman, bringing him peace and harmony within his environment.

Oz, Amos. *Sumkhi (Soumchi)*. Tel-Aviv: Am Oved, 1978.

About a sentimental, romantic type of boy nicknamed Soumchi after the Hulah lake, when it was still untamed. Soumchi, whose frame of reference is characters from romantic literature (of Oz himself), such as Hanah Gonen, in *Mikhael sheli (My Michael)*, and the boy in *Har ha-etzah ha-ra'ah (The Mountain of Bad Advice)*, is at odds with the practical, realistic society in which he lives that sees his deeds as lunatic. He becomes the object of derision among friends, family and acquaintances—repulsed even by the dying girl, Esti, whom he loves—because none of them understands him, the depth of his knowledge, or the influence of literature over his thought processes.

Raz, Orit. *Ani lo mah she-atem hoshvim (I Am Not What You Think)*. Jerusalem: Keter, 1989.

About Yoni, a dyslexic child who suffers from problems of communication with his parents, neighbors, and especially with other pupils in his class, and who has to build a life for himself within a very short time.

Rosenperl, Shaul. *Aba shel Gidi kibel 'onesh (Giddi's Father Got Punished)*. Shocken, 1983.

Deals with Giddi's psychological suffering as a result of his father's incarceration in jail as a thief.

Shachrur, Zippi. *Ima hi gam Aba (Mother Is Father, Too)*. Tel-Aviv: Ma'ariv, 1989.

About a single-parent family.

Shtreit-Wurzel, Esther. *Mikhtavim le-Tsofiyah (Letters to Tsofia)*. Amichai, 1984.

A story told in the form of letters written by a twelve-year-old girl to her adult cousin, in which are examined the problems of appeal and rejection, the looks of boys and girls, misunderstanding, sense of self, inner struggle, and growing up. The author shows great sensitivity toward the characteristics of age and sex.

Teper, Yonah. *Bakbuk ha-bosem shel ima (Mother's Perfume-Bottle)*. Tel-Aviv: Ha-kibbutz Ha-meuchad, 1986.

After her mother's death, Shiri, an only child, strives to produce a play which mirrors her own life.

\_\_\_\_\_. *Hatsavim 'al neyar (Squill-plants on Paper)*. Tel-Aviv: Ha-kibbutz Ha-meuchad, 1986.

**Fantasy-World and Psychological Literature**

Zarchi, Nurit. *Avigayil me-har ha-melakhim (Avigayil from the Kings' Mountain)*. Ramat-Gan: Massada, 1989.

Avigayil, who has lost her parents and is now living in Kefar Giv'on, has trouble adjusting to life there and decides to run away from reality. She passes through a time tunnel and meets a witch who knows everything, including the kings who fight there. Avigayil becomes a "little priest" who encourages the good kings to fight the bad ones, and experiences wars that blur between Biblical and contemporary ones.

\_\_\_\_\_. *Hoveshet keter ha-neyar (She Who Wears the Paper-Crown)*. Jerusalem: Keter, 1981.

A fantasy about a highly imaginative girl in a kibbutz, who escapes from everyday life into the wondrous worlds of the stories she reads.

\_\_\_\_\_. *Ha-Yaldah Robin Hud (The Girl Robin Hood)*. Tel-Aviv: Sifriat Poalim, 1982.

Robin Hood is dissatisfied with her school's curriculum and its unspoken agenda, demonstrated by its lack of integration between suburban children and rich, city children. She is filled with utopian dreams of a "fraternity of freedom"—a series of youth-villages modeled after a kibbutz that will not, however, erase the individuality of its members for the sake of society (as in real kibbutzim). The point of the story is to emphasize the importance of idealistic dreams and to stress that it is better to create a dream-searching literature than to raise a "legend-killing" generation.

\_\_\_\_\_. *Karon u-shemo Makaron (A Wagon Named Macaroni)*. Tel-Aviv: Ha-kibbutz Ha-meuchad, 1972.

The wonderful voyages of a refrigerator turned wagon, and its chubby driver.

\_\_\_\_\_. *Meshoshim (Feelers)*. Ramat-Gan: Massada, 1980.

A girl receives a pair of invisible feelers and is able to feel things that others do not know about.

\_\_\_\_\_. *Taninah*. Keter, 1978.

The weird adventures of a witch who lives in an elevator.

\_\_\_\_\_. *Vered, 'al tenashek li ba-moah (Vered, Don't Kiss My Brain)*. Tel-Aviv: Sifriat Poalim, 1974.

A role-reversal story between mother and child.

\_\_\_\_\_. *Zikhronot min ha-sharvul (Memories Out of the Sleeve)*. Tel-Aviv: Am Oved, 1979.

A story about the Templars' voyage to Eretz Israel in the 19th century, told by a she-mouse who joined the travelers.

**Hebrew Bibliographic Data**

I. סיפורת היסטורית - ביוגרפית

אריכא, יוסף. סנחריב ביהודה. ת"א: הקיבוץ המאוחד, 1958.

חביב, יפרת. הזקן שהדליק מדורות. ת"א: ספריית פועלים, 1973.

אופק, אוריאל. גיבור חידה. יוסף שרברק, 1970.

עומר, דבורה. הבכור לבית אב"י. ת"א: עם עובד, 1967.

\_\_\_\_\_. שרה גיבות ניל"י. יוסף שרברק, 1967.

רון-פדר, גלילה. באור ובסתר. אלישר, 1981.

\_\_\_\_\_. משה דיין - הנער מנהלל. ירושלים: כתר, 1984.

שמאלי, אליעזר. שומר בישראל (אגדת אלכסנדר זייד). רמת-גן: מסדה, 1970.

II. סיפורת השואה

גור, מנדי. נשארתי בחיים. ת"א: מורשת, 1980.

קורצ'אק, יאנוש. מן הגטו. ת"א: הקיבוץ המאוחד, 1972.

ליבמן, אירנה. הילדה בלבן. הקיבוץ המאוחד, 1980.

נשמית, שרה. הילדים מרחוב מאפו. ת"א: הקיבוץ המאוחד, 1958.

עומר, דבורה. דמעות של אש. יוסף שרברק, 1983.

אורלב, אורי. האי ברחוב הצפורים. ירושלים: כתר, 1981.

שטרייט-וורצל, אסתר. מן המיצר. ת"א: מורח, 1963.

ק' צטניק (יחיאל די-נור). בית הבובות. לוי אפשטיין, מודן, 1975.

III. סיפורת הווי שכונתי

בן-שאול, משה. העוז הלבנה. רמת-גן: מסדה, 1973.

גוטמן, נחום. עיר קטנה ואנשים בה מעט. דביר, 1959.

\_\_\_\_\_. סיפורים מצוירים. ת"א: ספריית פועלים, 1950.

לרמן, ישראל. דרבנות ליגאל. ת"א: עם-עובד, 1968.

\_\_\_\_\_. כל השבט הזה. ת"א: עם-עובד, 1966.

\_\_\_\_\_. יודים על השכונה. ת"א: עם-עובד, 1969.

אוחנה, יוסי. השכונה שלי. ת"א: מעריב, 1982.

אופק, אוריאל. אין סודות בשכונה. ת"א: ספריית פועלים, 1976.

IV. הגיבור הקונסטרוקטיבי

בן-שאול, משה. ילדי הבית המוזר, או: מיהו רפאלו אלבנוז? רמת-גן: מסדה, 1966.

\_\_\_\_\_. רודפים אחריו, יונתן. ת"א: הקיבוץ המאוחד, 1975.

כרמלי, אבנר (שרגא גפני). עלילות רפי והמלחמה בשכונה. ת"א: מורח, 1952.

\_\_\_\_\_. איתן בארץ התעלומות. ת"א: מורח, 1962.

\_\_\_\_\_. ג'ינג'י הסייר. ת"א: מורח, 1954.

\_\_\_\_\_. מגילת דניאל ועבדאללה. ת"א: מורח, 1953.

\_\_\_\_\_. תעלומת מגידי העתידות. זלקוביץ, 1956.

\_\_\_\_\_. הגיבורים הקטנים. ת"א: מורח, 1962.

טקסטים עיוניים-מחקריים	V. דמות הסופר-גיבור	IV. (Continued)
כהן, אדיר. פנים מכוערות במראה. ת"א: רשפים, 1985.	בן-שחר, אברהם. שועלים בחרבות. ת"א: עם עובד, 1968.	הבלשים הצעירים. זלקוביץ, 1958-1953.
הראל, שלמה. "בין המהפכות: מביאליק עד אטלס בהיבט דיאכרוני (נורמות קלאסיות וחילופי-נורמות בשירתנו הצעירה לילדים)". בארי מס' 2 (מכללת בית ברל, 1990) ע' 117-160.	אליאב, חיים. ילדי העיר העתיקה. ת"א: יסוד, 1971.	חבורת האמיצים. ת"א: מזרחי, 1963-1961.
VI. דמות האנטי-גיבור	עלילות ילדי העיר העתיקה. ת"א: יסוד, 1971.	הימאים. ת"א: מזרחי, 1974-1962.
טיפורת ריאליסטית-פסיכולוגית	ילדי העיר העתיקה במצור. ת"א: יסוד, 1971.	דרור, איתן (שרגא גפני). ידידות ומאבק. ת"א: מזרחי, 1977-1976.
אדר, תמר. חתול, 197, ליצן. ת"א: מעריב, 1984.	ילדי העיר העתיקה בעקבות המרגלים. ת"א: יסוד, 1971.	גלאי, בנימין. עטלפי עכו. ת"א: מחברות לספרות, 1961.
אלמגור, גילה. הקיץ של אביה. ת"א: עם עובד, 1985.	ילדי העיר העתיקה בשבי הלגיון. ת"א: יסוד, 1971.	מוסינזון, יגאל. חסמבה, או חבורת טוד מוחלט בהחלט. ת"א: טברסקי, 1950.
ברגמן, זאב. למרות כל האכזבות. אדם, 1989.	ילדי העיר העתיקה ומלחמתם במסתננים. ת"א: יסוד, 1971.	חסמבה במארב הגבול. גדיש, 1958.
גדליה, עמי. טיטי מחפשת בית. דביר, 1982.	שריג, און. דני דין לוכד מחבלים. ת"א: מזרחי, 1973.	חסמבה בקרבות רחוב בעזה. גדיש, 1957.
הראל, נירה. כובע חדש. ת"א: עם עובד, 1984.	דני דין בשבי. ת"א: מזרחי, 1974.	חסמבה בשירות הריגול הנגדי. גדיש, 1967.
הופרט, שמואל. אותי לא שאלו. ת"א: ספריית פועלים, 1985.	דני דין במלחמת ששת הימים. ת"א: מזרחי, 1972.	חסמבה בפשיטה בתעלת סואץ. גדיש, 1970.
מגן, רבקה. שלום לאבא. ת"א: עם עובד, 1983.	גיבורי, חיים. חבועוז במלחמה. נתיבים, 1968.	שטרייט-וורצל, אסתר. נערי המחותרת. רמת-גן: מסדה, 1976.
מרון, נוגה. אשה חדשה לאבא. ת"א: מודן, 1989.	חביב, מעוז. הקשרים הצעירים. ת"א: מזרחי, 1974.	שטרנוביץ-אביר, ימימה. אחד משלנו. ליכטנפלד, 1947.
נוה, אברהם. גילי ואני. שוקן, 1982.	נאור, מרדכי. למעלה על המגדל. ת"א: משרד הבטחון, 1977.	שטרנוביץ-אביר, ימימה. אחד משלנו. ליכטנפלד, 1947.
נוי, יצחק. ארבעה ימים על הנהר. ירושלים: כתר, 1989.	אופק, אוריאל. עשן כיסה את הגולן. ת"א: מזרחי, 1974.	שמונה בעקבות אחד. ליכטנפלד וברונפמן, 1945.
עוז, עמוס. סומכי. ת"א: עם עובד, 1978.	הפשיטה הגדולה שלי. ת"א: מזרחי, 1974.	במעגל הסתרים. ת"א: דבר לילדים, 1955.
רן, אורית. אני לא מה שאתם חושבים. ירושלים: כתר, 1989.	הי, הביטו למעלה. ת"א: נשהבייט, 1968.	בשביל המתפתל. טברסקי, 1956.
	רון-פדר, גלילה. השלושה שלא נטשו. מילוא, 1974.	מבצע 52. רמת-גן: מסדה, 1971.
		ולובה, מירה. שני רעים יצאו לדרך. ליכטנפלד, 1950.
		ויסלר, ישראל (פוצ'ו). חבורה שכזאת. רמת-גן: מסדה, 1967.

(Continued on next p.)



# FIRST INTERNATIONAL SYMPOSIUM ON JEWISH CHILDREN'S LITERATURE

רוזנפרל, שאול. אבא של גידי קיבל  
עונש. שוקן, 1983.

שחרור, ציפי. אמא היא גם אבא. ת"א:  
מעריב, 1989.

שטרייט-וורצל, אסתר. מכתבים לצופיה.  
עמיה, 1984.

טפר, יונה. בקבוק הבושם של אמא.  
ת"א: הקיבוץ המאוחד, 1986.

\_\_\_\_\_. חצבים על נייר. ת"א: הקיבוץ  
המאוחד, 1986.

סיפורת פאנאסטית-פסיכולוגית

זרחי, נורית. אביגיל מהר המלכים.  
רמת-גן: מסדה, 1989.

\_\_\_\_\_. חובשת כתר הנייר. ירושלים:  
כתר, 1981.

\_\_\_\_\_. הילדה רובין הוד. ת"א: ספריית  
פועלים, 1982.

\_\_\_\_\_. קרון ושמו מקרון. ת"א: הקיבוץ  
המאוחד, 1972.

\_\_\_\_\_. משושים. רמת-גן: מסדה, 1980.

\_\_\_\_\_. תנינה. ירושלים: כתר, 1978.

\_\_\_\_\_. ורד, אל תנשק לי במוח. ת"א:  
ספריית פועלים, 1974.

\_\_\_\_\_. זכרונות מן השרוול. ת"א: עם  
עובד, 1979.

*Dr. Shlomo Harel received his Ph.D. from the Department of Hebrew Literature of Tel-Aviv University. His dissertation dealt with research on Hebrew poetry during the 19th century. He is the head of the regional school for teachers-in-service at Beit-Berl, where he also heads the Department of Literature at Beit-Berl College and the Yemima Center for the Study and Teaching of Children's Literature, which he founded in 1985. He is the editor of Be'emet?!, a miscellany of children's and adolescents' literature, and Be'eri, the interdisciplinary yearbook of Beit-Berl. Dr. Harel has recently published a novel: The Puffins of Itzi Geva: A Life-Story of a Boy in Love, intended for adolescent readers, and a new book of his theoretical research about children's literature: Children's Literature as Literature. Dr. Harel has also received many awards, including the Shlomo Shpan Prize for Literature (1972), a stipend from the International Library for Children's Literature in Germany, the Partisan's Prize (1988), and the Dov Sadan Prize (1990).*

*Yardena Haddas, after being an elementary-school teacher for twenty-five years, now teaches Children's Literature in the Tel-Aviv branch of the University of Jerusalem's faculty of Education, and in Beit-Berl College, where she also serves as deputy of the Yemima Center. She is a member of the board of Be'emet?!, a children's book critic, author of many children's books, among them I Like to be Small and Everything will be O.K., Matan, and she has edited and/or translated into Hebrew about fifty children's books, including Robinson Crusoe, Andersen's Fairytales and three of Judy Blume's books.*

## HOLOCAUST JUDAICA CATALOGUE AVAILABLE

\*Most titles are out-of-print\*

Call or write to:

Evelyn Pearl

219 West 81st St. #5A

New York, NY 10024

(212) 877-1704