

Abstracts

Elf, pupil, straw and gold – and don't forget the legal contract: A comparative stylistic-linguistic study of the conditions, the words of the condition and choice, and contracts In two adaptations of the play 'The Miller's Daughter'

Avi Gvura and Maya Fructman

The relationship between the poetics and the laws is not new. In this article we examine the relationship between the law and literature, and especially the relationship between the process of concluding the legal contract, including the wording of the terms and the use of their words, as they are reflected in the prose and the children's play. We have chosen as a model and as an example two works that were printed as children's books, the Hebrew play "Oz Li Gotz Li" by Avraham Shalonsky (1966) which is an original Hebrew play in rhyme and the book *The Silver Scythe* which originated, in English and translated into Hebrew, by Eleanor Farjeon (*The Silver Curlew*, 1953) which is a kind of novel for children. Both books are adaptations of the drama "The Miller's Daughter". Both are imbued with humor and even irony, with the humor aimed at children and the irony at the adult reader, mostly verbal humor, and also of a situation, which softens in advance the fears and threats of the strong parties in the story. The choice of the story "The Miller's Daughter" was done on purpose, because from the beginning the story is built on "contracts" and "agreements" "promise" and "negotiations" and other terms, and their wording, that sound binding. In reality, in the case of breach of contract, it is expected that a trial will take place where the legal systems will be applied and the truth will come to light, and if the result is disappointing, the injustice and harm to the truth will stand out. However, in a play – as in a play - the contract is poetic and literary and the ending must be good and enjoyable; And in the end, it turns out at the end that there was no breach of contract either.

Keywords: legal contract; poetic contract; agreement; conditional words; choice words; children's legend; verbal humor; irony; miller's daughter; elf; gold; straw; king; queen; linguistic style.

The lyrical and cultural significance of the Capricorn, the almonds and raisins and their reincarnation from a Yiddish lullaby to Hebrew poetry

Nitsa Dori

The article will examine the incarnations of a Yiddish folk lullaby that was very popular before World War II for Israeli poetry. This lullaby was used by Jewish mothers to sing to their children and it expresses the mother's wish for a child to grow up and become great in the Torah, while the small, fresh goat under his bed would go out to trade almonds and raisins.

Keywords: lullaby; capricorn; almonds; raisins; Yiddish.

Fictional meta-linguistic stories of creative children and adults – comparative stylistic-linguistic aspects: Mainly according to the creation of one child (case study)

Oshrit Zohar

This article deals with the case of a meta-linguistic story written by one boy, A.S., aged 9 and 3 months, who was a third grade pupil at the time of writing his stories. He represents fictional-imaginary meta-linguistic stories of child-creators compared to parallel stories on this topic written by adults.

The data of the texts were followed by stylistic-linguistic rules, in a comparative aspect.

The purpose of the discussion around the topic was to examine and test a child's fictional-imaginative free writing in comparison to the guided writing of the two children who wrote stories following the mentioned child and his story "Land of Vocabulary". Then the children's stories were compared as literary works to the stories of adults on the same topic (and even with the same name).

The child-author and his meta-linguistic story serve as a test case for the central question related to children's free fictional-imaginative writing and the treatment of it as a legitimate work of literature.

Keywords: child-author; free writing; guided writing; the style; a stylistic sign; metalanguage; a meta-linguistic story; a fictional-imaginary work; high language; slang.

Why is he writing in Hebrew? The stylistic characteristics of Naim Aridi in his Hebrew poetry and in his children's stories in Arabic

Hamsa sarsour

The writing phenomenon of Arab filmmakers in Israel and around the world in a foreign language that is not their mother-in-law is a universal phenomenon in the history of Arab literature. The poet Na'adi, the Arab-Israeli minority and Druze origin, who died in October 2015, wrote poetry mainly in Hebrew and only towards the end he wrote children's literature in Arabic.

In recognition and tribute to the poet, the present research focuses on his works in Arabic and several relevant songs in Hebrew to answer the question of why he wrote mainly in Hebrew, and how he shapes his dual identity, as an Arab who belongs to a minority and writes in the Jewish majority. In his poems, he avoids providing a clear answer.

Hebrew songs were selected from the "All Seasons" collection, and their content was compared to short songs and stories for children in Arabic. It turned out that Irdi developed a special style of poetry in the Hebrew and another style in the prose for children.

In addition, I had a meeting with the poet's family and an interview with the aim of finding out the issue of writing in Hebrew and Arabic and its causes.

The findings indicate a fundamental difference between the works and both languages – content, style, linguistic levels, of course some of the results also depend on the different target audience. Moreover, no conclusive answer was found on his preference for writing in Hebrew. I found in research that circumstantial evidence of his life, alongside personal, mental, and cultural factors and even others, shaped his personality and dual identity as a poet he wrote in the language of the ruling majority.

Keywords: writing in a non-native language; dual identity; poetic tribute; poetry and prose; language levels.

Criteria for understanding the text and deciphering it in preschool and elementary school

Gila Shilo

The purpose of this article is to present several criteria that can help the student interpret the text he reads. It seems that it is useful to give criteria for three categories: the structural, grammatical-linguistic and the stylistic-rhetorical categories. After understanding these criteria, the reading and writing proficiency of the students may improve. The criteria will be based and adapted to the level of understanding of the student, educational level and age. Also, the teacher should make sure that the questions asked is well understood.

Keywords: Interpretation the text; levels of understanding; Asking Questions; Structural category; grammatical-linguistic category; stylistic-rhetorical category.

On the Complicate and long genesis of Lea Goldberg's book "The Absent-Minded Guy from Kfar Azar"

Ziva Shamir

Lea Goldberg's popular children's book "The Absent-Minded Guy from Kfar Azar" (1968) is in fact an adaptation of a rimed children's tale – Вот какой рассеянный (What an absent-minded guy) – previously published by the Jewish-Russian poet Samuil Marshak in 1930.

It seems that Lea Goldberg looked upon this book not as a translation, but rather as an original piece of work. Her close relationships to this book can be understood if we take into account the many extended textual elements she inserted into the original text. Lea Goldberg has added to the Russian tale not only local color, but also many of her personal experiences. Moreover, original illustrations made by Lea Goldberg herself were added to this book which was published as late as 1968, four years after Marshak's death.

This paper unfolds the history of this adapted work, describes the cardinal deviations from the original Russian tale and traces the autobiographical elements and personal experiences of Lea Goldberg reflected in this book.

Keywords: Lea Goldberg; Samuil Marshak; the scatterbrained from the Azar village; children's literature; children's magazines; Russian literature in translation; humour.