

תקצירים באנגלית של המאמרים || English Abstracts of Articles**'From a Foe to a Friend' – In the Style of Shay Charka: An Adaptation of Agnon's Tale into a Children's Comic****Galia Shenberg¹****Abstract**

Agnon's works are considered classics of Hebrew literature. However, as his literary language echoes that of the Midrash and the Bible, it is difficult for Israeli children to comprehend. Moreover, his literary themes, such as Agunot, "chained wives", or bitter and envious competition inside a Yeshiva, are not appropriate for children. Nevertheless, Schocken Publishing House has chosen to adapt several of Agnon's short stories in order to introduce children to his work. These adaptations aim to fascinate children with the stories in the hope that they will later read the original text as adults in a similar vein to Charles and Mary Lamb's Shakespearean adaptations for English speaking children.

Agnon's tale, 'From a Foe to a Friend', is the most commonly adapted story for Israeli children. It is considered as 'Agnon for children' since its plot is derived from that of "The Three Little Pigs" children's tale, and there is a happy ending, which is not typical of Agnon's works. This is probably the reason it is a part of the Israeli Middle School curriculum.

Shay Charka, a well-known Israeli comic artist, initiated the adaptation of Agnon's 'From a Foe to a Friend' into a comic book. He has already adapted Jewish classics into comics. For example, he adapted several Biblical and Talmudic stories from the weekly Torah portion and about enchanted animals in his popular Babba comic books.

In this paper, I intend to demonstrate the manner in which the visual-humorous adaptation of Agnon's tale fascinates children and encourages them to enjoy it. First, I will survey the main transformations the original-text (written) underwent when turning into the target-text, namely a comic book (a hybrid text composed of both visual images

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and written text). In the analysis of both texts (original and target), I will use terms from translation and adaptation theory (Shenberg, 2016, Weissbrod, 2007, Toury, 1995, Denec. 1979). Moreover, the Bakhtinian term of Chronotope will be discussed to enable a better understanding of the adaptation's interpretations (Bakhtin, 1992, Collington, 2010).

From Dimona to Mars: Israeli Comics, Pioneers of Science Fiction, and Space Race

Erga Heller²

Abstract

During the 1950' to the 1960', weekly comics strips were published in most of the Israeli magazines for children and young adults. Those comics were dedicated to the Zionist agenda of the new Jewish state, and often were focused on local issues, as innovative agriculture, establishment, and nationalism.

Yet some of those comics suggested a different perspective of the local affairs and involved themes of science fiction and alternate history within the stories. Hence those comics referred to Space Race and to the Cold War.

The speculative comics for the young was dominated by several authors of *HaAretz Shelanu*, who often signed their work by pseudonyms.

In the speculative comics, the local hero (the “Sabre”) was replaced by a celebrated scientist, or a secret agent, or a gifted soldier, with a look of James Bond, Tarzan, or Flash Gordon. Instead of local modest military victories, these heroes gained global achievements in Space Race, reaching targets such as the Moon or Mars, as well as in the scientific and technological field. Hence the prior comical and allegedly naïve rhymes were replaced with the new satirical and hyperbolic plots.

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Strategies of meaning making in the graphic novel *The Stranger* based on the novel by Albert Camus

Silvia Adler³

Abstract

Jacques Ferrandez's graphic novel adaptation of Albert Camus's *The Stranger* came out in 2013 – the centenary year of Camus's birth – in the same publishing house where Camus first released *The Stranger* in 1942. This paper investigates how, generating meaning through both visual and verbal signs, the multimodal adaptation deals with three central episodes whose common denominator is death: the death of Meursault's mother, at the beginning of the story; the killing of the Arab, as a turning point in the storyline; the death of Meursault, at the end of the second part of the novel. This paper aims at discussing not only the extent to which the comics adaptation is faithful to the original –monomodal– text, but also at revealing the strategies undertaken by the graphic version in an attempt to construct a multimodal narratology based on the original text. My comparison is based on the original French versions of both the novel and the graphic novel.

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Who Are You Calling Barbaric?! On Asterix and Parody

Avishay Gerczuk⁴

Abstract

Astérix, A French comic book series, tells the story of the last standing Gaulish village during Julius Caesar occupation during the Gallic Wars in the 1st century BC. Contrary to the information given in Caesar's historic work, *Commentarii de Bello Gallico* (BG), where the Romans are presented as cultured and the Gauls presented as barbarians, Astérix does not adopt this approach, au contraire. In the comic book series, there is narratological reversal and the usage of parody is the main device aiding this reversal. This paper reviews the characteristics of both groups, Gauls and Romans, in BG and in the comics. The comics apply the barbarian behavior to the Romans, who become the "other" in the Gaulish story, and debarbarize the Gauls. Focus will be given to book no. 17, "*Astérix: The Mansion of the Gods*" (1971), and its 2014 film adaption of the same name. *Mansion of the Gods* best demonstrates the differences between the groups and both the ancient and modern approaches to these groups and their characteristics. Firstly, this paper looks into the comics adaption of the historic essay and how parody is used in this regard. Secondly, it looks into the comic-to-cinema adaption, two medias who share many parallels, and the parodic changes caused by this adaption.

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Between Civilization and Barbarism: Literature and Comics in Argentine

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Abstract

The encounter between the illustrated elites and the popular classes is a central topic in Argentine literature, as already clear in the subtitle of the first Argentinean novel – Facundo: Civilization or Barbarity. The present paper discusses the translation to the comics format of three short stories central in the history of Argentinean literatura, that deal with that encounter. The first two – Esteban Echeverria's "The slaughterhouse" and Julio Cortazar's "Heaven's Doors" - express the fear of the illustrated classes when faced with the popular classes. The third story – German Rozenmacher's "Black Head" - criticizes the elites, uncovering their classism. The three stories were translated to the comics form by three of the best Argentinan illustrators: Enrique Breccia, Carlos Nine and Francisco Solano Lopez. The paper relates between the short stories and their translation to comics, in the political context of the conflict between the elites and the popular classes that marked the history of Argentina. In fact the translation from "high culture" (literature) to "low culture" (comics), is already a reflection of this conflict, by challenging the normative implications of this división.

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Words into Pictures, Pictures into Words: Paul Auster's *City of Glass* and Emily St. John Mandel's *Station Eleven*

Ilana Shiloh⁶

Abstract

Paul Auster's graphic novel is an adaptation of his pseudo-detective novella, *City of Glass*. Emily St. John Mandel's post-apocalyptic novel is intertwined with a (fictional) graphic novel titled *Station Eleven*. We may say that Auster, in collaboration with artists Paul Karasik and David Mazzucchelli, converts words into pictures, whereas Mandel converts pictures into words. In what way do these two processes differ? What happens in the transition from verbal to visual language, and what are the properties of each of these modes of artistic communication? An exploration of the two novels elicits these intriguing issues which their authors also address, whether explicitly or implicitly.

Auster's novella, which constitutes the first part of *The New York Trilogy*, is the story of a detective quest. The protagonist, Daniel Quinn, receives a mysterious call in the dead of night, in which he is asked to follow an old man called Peter Stillman, who has just been released from jail. Stillman was imprisoned for having performed a cruel experiment on his son, and the son – the mysterious caller on the other end of the line – now fears that his father is coming back to kill him.

Quinn is not a detective but a detective-story writer; the telephone call was a mistake, the result of dialing a wrong number. But he accepts the appointment and starts following Stillman. He learns that the old man is a deranged linguist, who locked his son in a dark room, in order to discover the language the baby would speak when deprived of all human contact. Stillman sought the ideal language of the Garden of Eden, in which the word and the thing perfectly coincide. Indeed we may wonder whether Stillman's aspiration does not reflect every writer's impossible dream, to transform the fictional world of his imagination into a palpable reality....

We thus see that the detective novel *City of Glass* is a metafictional work dealing with the inherent nature, constraints and possibilities of verbal language. Paul Karasik and

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David Mazzucchelli created a graphic adaptation which addresses similar linguistic concerns from the perspective of visual language. This interplay between verbal and visual language equally informs Emily St. John Mandel's *Station Eleven*.

The novel's narrative takes place twenty years after the outbreak of a lethal flu, which has wiped out most of the human population and all vestiges of past civilization. Yet unlike most dystopian fiction, *Station Eleven* does not dwell on the grim aftermath of the catastrophe but rather on the resilience of the survivors' spirit and of the human quest for meaning. The novel starts with a production of *King Lear*, in which the leading actor dies on stage, probably struck by the disease. Before his death he gives to Kirsten, an eight-year-old child playing one of his daughters, a precious gift – a comic book designed by one of his ex-wives. The book's title is *Station Eleven*. Twenty years later Kirsten is part of a troupe of actors and musicians known as the Travelling Symphony, who travel from settlement to settlement in Canada's region of the Great Lakes, and perform Shakespeare's plays before audiences of the surviving humanity. Kirsten cherishes the gift she received above all her meagre possessions, and this comics becomes the novel's main metaphor and kernel of meaning.

Both *City of Glass* and *Station Eleven* demonstrate the features of the linguistic medium in which they were created. Auster's graphic novel is a verbal story clad in visual language. Mandel's post-apocalyptic novel is a (fictional) work of visual language converted into words. The interplay between verbal and visual language is the concern of the present paper.

The Boxer: Deconstruction of a Holocaust Survivor's Memoir as a Confessional Graphic Novel

Pnina Rosenberg⁷

Abstract

Reinhardt Kleist's graphic novel, *The Boxer: The True Story of Hertzko Haft* (Kleist, 2019), and the biography on which it is based (Alan Scott Haft, *Harry Haft: Auschwitz survivor, challenger of Rocky Marciano*, 2006), unfolds the story of Hertzko (later called Harry) Haft during the Holocaust and afterward. It is characterized by the use of extreme violence as means as survival in the camps and later, as a struggling young immigrant in the United States.

Alan Scott Haft, following his father's testimony in a two-day marathon recording (in 2003), wrote Hertzko/Harry's biography. During the intense confessional session the son was exposed to his father's difficult and complex relationships with his family in Belchatow (Poland), with his fellow inmates, and the Nazi officers. The heroic Darwinist fight for survival places Hertzko/Harry as a morally ambiguous figure who challenges readers' empathy. The graphic artist's adaptation enables a visual presentation of the protagonist's complexity, which differs from the classic image of a Holocaust survivor. Harry/Hertzko is portrayed against the background of a world with no absolute and unequivocal distinction between the good victims and the evil perpetrators, but a moral realm composed of many shades of gray.

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