

*תקצירים באנגלית של המאמרים // English Abstracts of Articles***Pink Revolution: Ilana Zeffren's Subversive Corpus****Shai Rudin<sup>1</sup>****Abstract**

Ilana Zeffren (born 1972) is a comic artist, caricaturist, and writer, one of the most prominent in Israel. She has formed a unique language of expression, which fluctuates between personal and biographical statements and social, queer and political protest. The corpus of her work has received little research examination so far. This article will trace the three parts of her protest, as expressed in different genres: her caricature column in the Haaretz newspaper, "Pinat Lituf", which interweaves between LGBT+ protest and social and political criticism (with an emphasis on damage to democracy and racism) and changes some of the poetic conventions of the caricature genre; the graphic novel *A Pink Story* (2005) that juxtaposes the story of the gay community in Israel and the story of shaping the author's queer identity; and the graphic children's book *Shorty* (2022), which outwardly adopts the structure of an "innocent" 'problem story' of a short girl, while in practice, encouraging children to protest against oppression and exclusion. This story also introduces a model of a family with two mothers into Israeli children's literature, which is plagued by conservatism. In the above three creative forms, which include comics, caricatures, and graphic novel, Zeffren uses humorous and allegorical functions in order to hide her poignant and subversive messages. She thereby obscures the meaning of her works and portrays herself as "a cat comic artist", when in fact, she is a subversive comic artist who perceives the genres in which she creates as an anti-hegemonic tool for portraying critical minority discourse.

**Keywords:** caricature, comic, graphic novel, political protest, queer, gender, biography, children's literature

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## The Superhero of Learning Disabilities? Literacy and Ideology in Captain Underpants

Einav Bar<sup>2</sup>

### Abstract

This article examines the reception and acceptance of the Captain Underpants book series in Israel, focusing on reviews by its publisher and daily newspapers. Both have praised the series as a promoter of literacy and a subversive work. Drawing on research from Israel and abroad, this article explores how the series motivates children to read and write, fosters advanced language skills, develops literacy, and encourages critical thinking. It also investigates the creator's biography and ideology regarding educational institutions, framing Captain Underpants as an educational initiative by an individual with a learning disability aimed at addressing similar challenges in others. The series employs subversive elements such as anarchism and carnivalesque themes to engage reluctant readers, particularly boys, through its use of scatological and crude humor—a controversial yet integral aspect of its appeal.

**Keywords:** humor, education, reading, writing, learning disabilities, Captain Underpants, graphic novel, comics, children's literature.

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## Feminism for children? On Women and Femininity in the Egyptian Comics al-Awlād (1923–1932)

Keren Zdafee<sup>3</sup>

### Abstract

This paper seeks to examine the conceptual connections between childhood, humor and resistance in 1920s–1930s Cairo, through focusing on emotions as an interpretive framework. Within the socio-cultural construction processes of the new modern Egyptian child in the colonial context (or semi-colonial), processes in which periodicals designated for children participated, this paper traces the ways in which al-Awlād's comic strips ("The Children," 1923-1932) described, discussed and utilised emotions as an ideological tool. The paper suggests that the humoristic gendered representations in al-Awlād's comic strips, focusing on women's and girl's emotional performances, was a means for al-Awlād's artists to articulate perspectives and emotions which they might otherwise have hesitated to lay claim to or be identified with in any other socio-cultural space in Egypt, and a means to subvert Egyptian power structures.

**Keywords:** al-Awlād, comics, emotional discourse, children's press, emotional literacy.

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## Protest in Drag: "Camp" Between Margins and Mainstream

Shlomit Lazare<sup>4</sup>

### Abstract

This paper explores the concept of Camp and its contemporary use in popular culture. The main question is how the use of Camp enables the transmission of subversive and protest messages as queer culture moves from the margins to the mainstream.

In her 1964 essay "Notes on Camp," Susan Sontag delves into the elusive nature of camp, a concept previously unexplored. Sontag describes camp as an aesthetic stance, defining it as a "sensitivity" that is difficult to articulate. The essence of this sensitivity lies in the love for the unnatural, the artificial, and the exaggerated, for form over content, for the absurd and the grotesque. She argues that camp is an esoteric style, a private code, and a symbol of identity among urban marginal groups, explicitly linking it to the queer community. The camp style has always functioned within the queer resistance movement as a playful element that allows for the ridicule and mockery of social phenomena, particularly gender constructions.

In recent years, queer counterculture, spearheaded by drag and camp, has penetrated the cultural mainstream. This article presents two case studies demonstrating this reception: RuPaul's Drag Race and the Met Gala that has been held at 2019 for the opening of the exhibition CAMP: Notes on Fashion at the Metropolitan Museum of Art. I will analyze these case studies considering theories on camp, using theories of protest and resistance by marginalized populations and queer theories. Furthermore, I will analyze the artistic aspect of camp drag and argue that it is the use of camp that enables subversion within popular culture.

**Keywords:** Drag, Camp, Protest, Humor, Counterculture

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