

## English Abstracts of Articles || תקצירים באנגלית של המאמרים

**A Post of One's Own: Mothers produce and consume identity shows on the Facebook page Mamatchik****Itzhak, Inbal<sup>1</sup> | Aharoni, Matan<sup>2</sup>****Abstract**

Becoming a mother in Israeli society in an age of late modernity is a challenging task due to the tensions and demands that accompany this social identity, which draw in opposite directions - both traditional and modern. In this social climate, the Mamazhik community was founded in March 2017 as a closed group on Facebook, available for women only. As of December 2023, the group has about 762,000 members of Hebrew-speaking women from Israel and around the world. That is, it is the largest online community in Israel whose main preoccupation is with the issue and identity of young motherhood and its dealing with children, home and work management, spouses, body image, etc., in the current era.

This study conducted a thematic analysis of in-depth interviews and posts posted on the page to answer the following research questions: (1) what the characteristics of the content uploaded on the Facebook page are? and (2) how do mothers in this online community use, interpret, and experience its online activities and identity?

The findings show that this online community presents an alternative image of the young modern mother, which is subversive to the accepted norms regarding the identity of the modern mother. This page also offers tools for shaping a liberal feminist maternal identity. It provides its members with an online space that allows temporal ventilation from social pressures using online carnival entertainment shows. It also enables empowering the female community. The alternative to the conventional is expressed in the creation of subversive feminist humor that challenges the ideal of Intensive Motherhood. The mothers participating in the page present a subjective discourse about their maternal identity, body, and experiences and thus present a striving against the feminine and maternal ideal in a patriarchal culture.

**Keywords:** Feminist humor, intensive mothering, cross-border online mothering, online communities, media representation

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## The Balkan Wars from a Unique Perspective: Addressing the the Issue in the humor sections of the major Yiddish newspapers in Warsaw

Moshe Rosenberg<sup>3</sup> | Dov Ber Kotlerman<sup>4</sup>

### Abstract

This article deals with the topic of the Balkan Wars (1911-1913) from a unique perspective: addressing the issue in the humor sections of the major Yiddish newspapers in Warsaw, **Haynt** and **Der moment**, which were the most popular Yiddish newspapers of the period in the Russian Empire. This unconventional perspective was chosen not at random: although Yiddish newspapers often relied on general media coverage, their handling of humorous tools made it possible to analyze the unique vision of Polish and Russian Jewry that lies behind the dry reports from the fronts. The humorous references examined can be seen in the following patterns: emphasizing the Jewish aspect of events, a clear humanist stance, lack of automatic support for the interests of the mother country (Russian Empire), lack of confidence in the conduct of European countries and their ability to achieve peace, empathy with the suffering of the Jews in the territories in which the fighting took place in particular and with the sorrow that accompanies the war in general.

**Keywords:** Yiddish journalism, Jewish humor, the Balkan wars, Tsarist Russia, the Ottoman Empire

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## Not by Might: Religious Representation in Israeli Cinema

### War Comedies

Yehuda Witelson<sup>5</sup>

#### Abstract

Two Israeli comedies – **Fishke Goes to War** (George Obadiah, 1971) and **Operation Shtreimel** (Benni Shvily, 1983) were centered around religious characters called to join a military force as part of a war effort. For the purpose of comedy and drama, both films used stereotypical differences between religious society and general society in Israel, a novelty that captured the hearts of the audience.

An in-depth examination of the films reveals a disturbing truth in relation to their representation of religious society, one that is based on sinister stereotypes and prejudice that have been echoed throughout history about the problematic nature of the "diaspora" Jew. This representation is not however the final word with regard to the religious characters, and the films portray a gradual transformation of the religious soldiers into an almost non-religious or completely non-religious identity. The character that successfully traverses this transformation is symbolically rewarded with a more positive portrayal, one adapting to the Israeli military arena and gaining the appreciation of his commanders for the change he undergoes.

**Key Words:** Israeli cinema, military comedies, the soldier character, religion in cinema, antisemitism. [ywitelson@gmail.com](mailto:ywitelson@gmail.com)

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## Four clusters of satirical devices in Aharon Magged's book

### *The Flying Camel and the Golden Hump*

Na'ama Reshef<sup>6</sup>

#### Abstract

Many of the books of Aharon Magged (1920-2016), winner of the Israel Prize for Literature, deal with the world of literature, particularly the relationship between writers and critics. Magged uses different doses of humorous and satirical means to reveal the struggle of passions, wars, and injustices that inhabit the world of literature.

In the book 'The Flying Camel and the Golden Hump' (1982), Magged reaches a satirical peak in the description of the increasingly deteriorating relationship between the writer Kalman Keren, author of the book "The Flying Camel and the Golden Hump", and the literary critic Professor Naftali Schatz who moved into the apartment above the writer's head.

This article elaborates on four clusters of complex satirical devices present in the text:

1. **The unnecessary book:** mechanics, absurdity, and devaluation.
2. **Between reality and fiction:** meta-fiction and the exposure of *literary* devices vs. blurring of boundaries.
3. **Up-down, face-back:** vertical and horizontal space in the field.
4. **Destruction and violence:** the world of literature as a scene of battle and crime.

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**”What’s going on, is this here - Tel Hai?! Retreat immediately”!  
Elements of humor in Assaf Inbari’s novel *The Tank* as a means of  
deconstructing a mythological narrative from the new Israeli history**

**Ofra Matzov Cohen<sup>7</sup>**

**Abstract**

The novel *The Tank* by Assaf Anbari tells of a historical event in the War of Liberation that takes place at the entrance of Kibbutz Degania A, a battle between Israeli fighters and Syrian tanks manned by Syrian soldiers. One of the Israeli fighters succeeds in subduing the Syrian tank and its crew, thus bringing about a military decision in the battle. This event that takes place in the space that represents in Israeli culture the beginnings of pioneering and kibbutz ideology, Degania A, becomes a symbol of fighting and heroism. However, from a historical point of view there seems to be no consensus on the identity of the soldier who stopped the Syrian tank. The narrator examines this issue by focusing on five characters who each of them claims is the one who stopped the Syrian tank and brought the battle to a conclusion, as the battle was fixed in her mind.

Throughout the length of the text, the narrator relies on humor of its various types as a means of allowing the examination of the different versions that exist about the course of the battle and the different versions that exist about the identity of the soldier who stopped the Syrian tank.

The paper seeks to examine the design of the place where the battle took place as well as the design of the presentation of one of the members of the economy known as one of those who stopped the Syrian tank in the battle. It seems that the narrator glorifies Kibbutz Degania and one of the tank guards who is a member of the Kibbutz. However, it presents details and thoughts of the characters and landmarks from the course of their lives since the battle, but it can be said that it does not come to a ruling and a clear decision regarding the choice of the real version and the decision on the identity of the heroic fighter who stopped the tank.

**Keywords:** the tank, satire, humor, historical narrative, kibbutz, character

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