Martin B. Fischer / Maria Wirf Naro (eds.)

Translating Fictional Dialogue
for Children and Young People

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Table of contents

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Introduction

This volume is launched in the context of the research project *Translating Fictional Dialogue. Literary Texts and Multimodal Texts* (TRADIF) funded from the Spanish Ministry of Science and Innovation (FFI2010-16783, 2010–2012). The articles published here were originally presented at the International Conference *Translating Fictional Dialogue for Children*, held at the Universitat Pompeu Fabra (UPF, Barcelona, Spain), 11–13 December 2011. The Conference gave priority to studies which deal with works in English, German or any of the Romance languages (particularly, Spanish, Catalan, French, Italian and Romanian), but other languages were also represented. We invited three keynote speakers, Zohar Shavit, Heike Elisabeth Jüngst and Martin B. Fischer. They were asked to present lectures of general interest but that fundamentally strove to deal with theoretical and methodological problems in the field of linguistic and translation studies. All the articles have been evaluated by the following scientific committee: Eduard Bartoll Teixidor (UPF), Jenny Brumme (UPF), Martin B. Fischer (UPF), Heike Elisabeth Jüngst (Hochschule für Angewandte Wissenscahften Würzburg-Schweinfurt, Germany), Riitta Oittinen (University of Tampere, Finland), Zohar Shavit (Tel Aviv University, Israel), Katharina Wieland (Humboldt Universität zu Berlin, Germany) and Maria Wirf Naro (UPF).

Why do we centre on the translation of children's literature and literature for young people? After finishing the prior research project on *Feigned Orality: Description and Translation* (OFDYT) running from 2007 to 2009 (HUM2007-62745), our research group wanted to diversify the field of observation. In our first project we studied mainly contemporary fiction of various genres and the translation of everyday language in these works.[1] Therefore, in the current project, other text types and genres have been considered in order to amplify the field of observation and verify our results, taking into account more and

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[1] See Alsina, Andújar and Tricàs 2009; Andújar and Brumme 2010; Brumme 2008; Brumme 2012; Brumme and Espunya 2012; Brumme and Resinger 2008; Cunillera and Resinger 2010.

Target languages:

B	=	Basque	GA	=	Galician
C	=	Catalan	H	=	Hebrew
CR	=	Croatian	P	=	Portuguese
D	=	Dutch	R	=	Romanian
E	=	English	S	=	Spanish
F	=	French	SW	=	Swedish
G	=	German			

Zohar Shavit
Tel Aviv University, Tel Aviv, Israel

From time to time: Fictional dialogue in Hebrew texts for children

Abstract

Modern Hebrew is now an everyday, spoken language, but it developed out of a literary and liturgical language in the framework of the Jewish national movement which regarded it as one of its most important national assets. The translation of books for children into modern Hebrew was seen by cultural entrepreneurs as an important tool in the language's development and in imparting it to children. This article examines the changes that took place in translation of fictional dialogue of *Tom Sawyer* by Mark Twain, *Alice's Adventures in Wonderland* by Lewis Carroll, and *Emil und die Detektive* by Erich Kästner. It focuses on the shift from higher to lower register; the introduction of biblical expressions; and the creation of implicit guidelines for interaction, concluding that such translations had a vital role in inventing and reviving the Hebrew language.

Key words: Revival of Language – History of Translation – Norms of Translation – Fictional Dialogue – Interaction

1. Introduction

An urban legend from around the beginning of the twentieth century when Hebrew was becoming a spoken language again after two thousand years of not being used goes like this:

An old teacher of Hebrew takes a dip in the Sea of Galilee. But he doesn't know how to swim and soon he starts calling for help. He calls: "Hoshiu, hoshiu" ('Abet! Abet!'). People gather around him and don't understand what he is saying. He drowns. (Ben Amotz and Gefer 1956: 33).

In its pragmatics, of course, this anecdote does not make much sense. Body language could certainly have played an important role here. Still, this story illustrates the vacillations as modern Hebrew developed into a spoken, more natural language. It seems that this anecdote manifests the state of fictional dialogue in Hebrew literary texts for children – both original and translated. The story reflects on the one hand the desire of the cultural elite, particularly the

teachers, to preserve the high linguistic register of the revived Hebrew language and on the other hand, the reality of modern Hebrew, a reality which advanced various registers of the spoken language. This clash characterized the Hebrew language for several decades; perhaps it still does. It is clearly manifested in the translation of fictional dialogue in literary texts for children, because of the great importance accorded to texts for children and to the children themselves in the revival of the Hebrew language as part of the Jewish national movement.

Translating children's books into Hebrew met a real need. In fact, filling the void of children's literature as quickly as possible was a vital component of the Zionist cultural program, which perceived children as having an important role in the building of a new culture in the old-new land. Most of the central writers who were active at the time also engaged in translation, including translation for children. The national poet Hayyim Nahman Bialik (1873–1934) urged his colleagues to keep translating, because he firmly believed that translations would play a major role in shaping the nation's cultural spirit for the next two or even three generations (Bialik 1935: 190).

2. The development of modern Hebrew

Hebrew became an official language of British-ruled Palestine in 1921, along with English and Arabic. In 1948, it became an official language of the newly declared State of Israel and today it is, along with Arabic, the official language of the State of Israel.

The revival of Hebrew in modern times was closely related to the revival of the Zionist movement, which fostered in Eretz Israel (the Land of Israel) full national life which included a common national language (Alpher 1986, Even-Zohar 1980, Harshav 2008, Jakobson [1968] 1970, Y. Shavit 1998). The revival of Hebrew was initiated by cultural entrepreneurs who set out to develop tools for making the literary and liturgical language into an everyday, spoken language as well (Baroukh 2010, Blanc 1957, Efrati 2004, Helman 2002, Izre'el 2006, Lang 2001, Morag 1990, Nir 1998a, Schmelz and Bachi 1972). According to their vision, Hebrew was to become the mother tongue of the next generation born in the Land of Israel and the adopted language of those who immigrated in

large numbers from diverse countries and who spoke a variety of languages (Bachi 1956). Highly organized enterprises were involved in the revival of the language (Eldar 2010, Efrati 2004, Halevi Atia 2008, Nir 1998b, Z. Shavit 2008). It required a massive educational enterprise, including the establishment of schools and the writing of textbooks and books for children (Z. Shavit 1998). As part of the development of modern Hebrew, a standard written-spoken language was gradually created.

Spoken Hebrew and written-spoken Hebrew had been, until then, almost terra incognita. The Hebrew language lacked not only denotations for modern words but perhaps much more importantly, it lacked formulas for ready-made situations of interaction. These deficiencies required the creation and invention of words, the adoption of foreign words, and the creation of linguistic registers that could characterize the speakers according to their age, gender, class, and land of origin. This development of the language and the creation of a written-spoken repertoire took place gradually and often involved clashes between the language users and the "guardians" of the language, who fought for its purity and for the use of higher linguistic levels, as can be seen from the opening anecdote of this article.

The representation of everyday spoken language, which began to develop in written texts, has been one of the most polemical issues. Translations rarely used lexical items from children's repertoire and they rarely used features of colloquial language. The use of sub-normative elements was rejected because of its ostensible introduction of "vulgar" elements into children's culture. Even after the language had developed and it was possible to find equivalents for source-text spoken language, the usual practice was to incorporate a handful of colloquialisms into an otherwise rather "literary" style. Translations for children would not diverge from norms of written language in vocabulary, grammar, syntax, and word order.

3. Changes in translations of the fictional dialogue in texts for children

To discuss the changes that took place in translations into Hebrew of the fictional dialogue in texts for children, I will analyze briefly two cases of texts that have been translated into Hebrew several times: The *Adventures of Tom*

Sawyer by Mark Twain and *Alice's Adventures in Wonderland* by Lewis Carroll, with a brief digression to translations of *Emil und die Detektive*.

Both *Tom Sawyer* and *Alice's Adventures in Wonderland* have been translated into Hebrew a number of times in various periods, which often correspond to the stages of development of modern Hebrew. *Tom Sawyer* has been translated into Hebrew more than a dozen times, as early as 1911 and then again, after a long pause, between 1940 and 2009 (1940, 1950, 1956, 1960, 1968, 1972, 1980, 1987, 1994, 1999, 2002, 2008, 2009).

Alice in Wonderland was first translated in 1924 and then more than fifteen times, including adaptations and abridgements, between 1940 and 2011 (1940, 1950, 1959, 1966, 1977, 1978, 1986, 1987, 1995, 1996, 1998, 2000, 2004, 2011). *Emil und die Detektive* was translated four times (1935, 1950, 1987, 1999).

The need for repeated translations probably corresponded to the rapid changes in modern Hebrew, both in terms of its vocabulary and its syntax. Of no less importance was the change in the role accorded to translations for children, which gradually managed to liberate itself from the burden of cultural-national aspirations. All this was in addition to changes in the literary and pedagogical norms, which explains why as late as the 1990s and 2000s new translations were still in demand.

Comparing translations from different periods creates a kind of laboratory that enables us to investigate changes in the language of fictional dialogue from several vantage points. I will focus especially on the following:

– Changes in the style of translations, at the levels of both syntax and vocabulary, which resulted from the development of fictional dialogue in a language that for so long had been almost exclusively a written language and not a spoken one;

– The use of certain phrases and words that were taken from the canonical texts, mainly the Hebrew Bible. This creates inter-textuality and brings foreign and alien meanings crashing into the translated text through the allusions and ready-made narratives inherent in the biblical expressions;

– And last but not least, the creation of implicit guidelines for interaction.

3.1. Changes in style

What happens to fictional dialogue in translations that are subject to the historical-linguistic conditions described above?

The most notable change in more recent translations is the tendency to shift from a higher linguistic register to a lower one. More recent translations endeavor to create an image of a written-spoken language and they lean toward a more "natural" dialogue in terms of syntax, vocabulary and intonation. For example: Aunt Polly is looking for Tom and exclaims, *What's gone with that boy, I wonder? You TOM!* (MT: 2). She uses, on the one hand, the non-standard *What's gone with that boy*, and on the other hand she uses a standard, more elegant expression: *I wonder*. This mixture of styles plays a role in her characterization as a poorly educated person whose use of language (and as we will see later, biblical sayings) is pompous.

In early translations where such stylistic differentiation was linguistically not possible and even in several of the more recent translations where the option of differentiation between the various strata of spoken-written language did exist, this mixture of styles is totally lost. In addition, a tendency to higher style is apparent:[1]

(1)
I wonder? (MT: 2)

משתאה אני לדעת?

['I marvel'] (MTH-Ya'akobovits: 3)

תמהה אני לדעת

['I am startled'] (MTH-BenPinhas: 7)

Later translations did not heighten the text, but did not render the stylistic mixture either (2008: 13).

Similarly: Aunt Polly tries to outsmart Tom when she suspects he is playing hooky. She pretends to talk to him casually, so she uses colloquial language. In fact, she is trying to conduct an investigation. The 1911 and even the 1976 translations turned the colloquial into a very high style:

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[1]   All citations of the Hebrew texts are given in the original and in my reverse translation.

(2)

"Didn't you want to go in a-swimming, Tom?" (MT: 4)

"וכי לא התאוית להתרחץ, תם?"

['Did you not crave to go bathing, Tom?'] (MTH-Tawiow: 6)

"האם לא היה לך חשק לצאת לשחיה קלה, תום"

['Did you not have an inclination to go for a little swim, Tom?'] (MTH-Ofek: 9)

Only the 2008 translation renders the source text in colloquial language (MTH-Preminger: 16).

Or: It is Monday. Tom is looking for an excuse to avoid school. He starts to groan and scares his half-brother, Sid: *"Tom! Say, Tom!" [No response.] "Here, Tom! TOM! What is the matter, Tom?"* (MT: 27). Sid's sense of panic and urgency is created by the repetitions and by the rendering of Tom's name in capital letters. Earlier translations offered a much higher text. Only in the 2008 translation did it become standard written-spoken Hebrew.

(3)

"הגידה נא מה קרך?!"

['Prithee, what has happened to you?'] (MTH-Tawiow: 31)

"תום! מה לך תום?"

['Tom! What has come to pass?'] (MTH-BenPinhas: 35)

"שמע, תום. תום! מה קרה, תום?"

['Hear O Tom. Tom! What has happened, Tom?'] (MTH-Ofek: 46)

"תגיד, תום! תום! מה קרה, תום?"

['Tell me, Tom! Tom! What's happened, Tom?'] (MTH-Preminger: 65)

Even when translators had at their disposal a much richer and more diverse set of linguistic registers, they preferred the higher register. For instance, Aunt Polly's *I'm bound to say* (MT: 13) was translated into: לדאבוני הגדול ('to my great sorrow'; MTH-Ya'akobovits: 20).

Another example: Sid has broken the sugar bowl. Tom cannot wait to see him punished. Aunt Polly is sure that Tom is the culprit and starts spanking him. Tom, offended and filled with a sense of injustice, exclaims: *Hold on, now, what 'er you belting ME for?--Sid broke it!* (MT: 15).

Translations of 1911 and even of 1960 ignored Tom's colloquial linguistic usage, and turned it instead into a high-register written language.

(4)

"הרפי" "הרפי נא"

['Prithee, let loose'] (MTH-Tawiow: 19; MTH-BenPinhas: 29)

Another feature worth mentioning in this connection is the use of an elevated, quasi-biblical style (see later the discussion of the place given to biblical texts in the translations). This style, which was popular in modern Hebrew literature for adults, was abandoned toward the end of the 19th century. But it was still recommended for use in children's literature in an attempt to transmit the classical biblical heritage to children.

It was characterized by distinctive lexical, grammatical, and syntactic features, such as the consecutive *waw*. This is a grammatical construction in biblical Hebrew that changes the meaning of the tense by prefixing the verb form with the letter *waw* (which literally means "and"). This construction is one of the most characteristic elements of biblical grammar and serves as a mark of high style and high-brow literature:

(5)

וישב אל המטבח ויתחיל לשפשף פניו בשקידה עצומה, באלונטית התלויה שם על יתד.

['And he betook himself back to the kitchen and he set to rubbing his face with great diligence, with the cloth that was hanging there on a peg.'] (MTH-Tawiow: 23)

Another element of this style is a preference for repetitions and germinations. For instance, the simple *Yes I can* (MT: 6) in the dialogue between Tom and the newcomer is translated in the 1911 translation (MTH-Tawiow) as: אעיז ואעיז! ('I shall dare, I shall dare'). Later translations were satisfied with a simple "Yes".

Twain uses the style of his protagonists to portray them as rather ignorant and parochial Americans of the South. In addition to their incorrect quotation of sayings from the Bible, as we will see later, their speech is characterized by a specific southern accent and southern slang. The accent and the slang create a

problem for any translation of *Tom Sawyer*, and the solutions are always ad hoc. However, the Hebrew translations are characterized by an additional feature that results from the importance accorded to texts for children, including translations, in imparting to children the purity and the richness of the revived language. This is why translators were at first reluctant to render Twain's imitation of the slang register and almost always chose a higher linguistic level, with preference to words and phrases taken from ancient Hebrew sources. In recent translations, however, we can gradually see an attempt to distinguish between written language and written-spoken language that will be more adequate for the source text.

For example: Tom surprises Becky as she opens the teacher's drawer. Becky is terrified because she is afraid that Tom will inform on her and that she will be whipped. She blames Tom for "sneaking". The dialogue between them is very emotional, especially on her part.

(6)
> You ought to be ashamed of yourself, Tom Sawyer; you know you're going to tell on me, and oh, what shall I do, what shall I do! I'll be whipped, and I never was whipped in school. (MT: 92)

Becky is the daughter of Judge Thatcher and belongs to a higher social class. She speaks in the proper English of a child of a "good family" whereas Tom's speech is typical of the lower middle class of the South.

Becky is angry. Her dismay is expressed in the repetitions of the phrase, *what shall I do, what shall I do*, and her anger is expressed in the admonition, *You ought to be ashamed of yourself, Tom Sawyer*, which imitates the form of an adult scolding a child and addressing him by his full name.

The 1911 translation renders her part in high Hebrew, as is clear from the lexical choice of תכלם ('shame'), taken from Jeremiah 51:51. Later translations also preferred to stick to high Hebrew, although they had at their disposal more modern formulas for *You ought to be ashamed of yourself*; only the 2008 translation rendered it in modern Hebrew (MTH-Preminger: 193).

Furthermore, some translators felt it necessary to intensify Becky's dismay either by adding words that express her emotions or by adding actions to the scene. In one of the translations she sobs (MTH-BenPinhas: 89); in two others, exclamatory words like "alas" are added, probably with the intention of intensifying the sense of her feelings (MTH-Ya'akobovits: 125; MTH-BenPinhas: 89).

3.2. Localizations

What happens when the source texts include elements that are unfamiliar, alien, and even antagonistic to Jewish culture?

At first, translators tended to localize names and concepts, in order perhaps to make the foreign setting more familiar. Thus, foreign names were made into Hebrew names: Alice becomes Alisa in the 1924 translation; in the 1911 translation Tom becomes Tam ('innocent'), Becky becomes Bicky, and Mary becomes Miri. References to texts of non-Jewish culture were replaced by references to texts of Jewish culture. Thus a reference in the conversation between Alice and the Caterpillar to the well-known English children's poem "How doth the little busy bee" is replaced by a reference to a popular song for Jewish children, "Echad Mi Yodea" ('Who Knows One?'; LCH: 56–57), a playful cumulative song in Aramaic and Hebrew, which is sung at the end of the Seder (the Jewish ritual feast that marks the beginning of the Jewish holiday of Passover).

Allusions or references to religious matters, especially those concerning the dietary prohibitions, such as consumption of pork, were either omitted or replaced. Tom secretly meets Huckleberry Finn and they prepare a midnight feast. Tom's contribution to the feast is a boiled ham. None of the translators, even the most recent, would mention the pork. Most of them translated it as "cooked meat" (MTH-Ya'akobovits; MTH-BenPinhas; MTH-Ofek), "cooked sausage" (MTH-Tawiow), or "big sausage" (MTH-Preminger).

The baby who is transformed into a pig in *Alice's Adventures in Wonderland* becomes a fish in the translation into Hebrew:

(7)
> 'If you're going to turn into a pig, my dear,' said Alice, seriously, 'I'll have nothing more to do with you. Mind now!' (LC: 28)

> אם יש ברצונך, מחמדי, להעשות דג – אמרה לו עליסה – אין לי עסק בך, השמעת? –
> ['If you wish, my dear, to become a fish, I have no interest in you.'] (LCH: 75)

A reference to a Sunday school was either omitted (MTH-BenPinhas), or accompanied by a long footnote that explained its meaning, as did the 1911 translation:

(8)

באמריקה אין מקום ללימודי הדת בבתי הספר הכלליים. אבל יש שם לתכלית זו בתי ספר לשבתות (כלומר: ליום א'), אשר אליהם נשלחים התלמידים ללמוד בכל יום א' את תורת הדת הנוצרית.

['In America there is no place for religious studies in the public schools, but there are special schools where students are sent on the Sabbath (that is, on Sunday) to study the tenets of the Christian religion.'] (MTH-Tawiow: 22)

3.3. Neologism

The language revival often involved the invention of new words or the giving of new meanings to existing words. Early translations are hence filled with neologisms that are often accompanied by footnotes, explaining the meaning of the newly invented word. For instance:

The word *closet* (MT: 3) is translated as מזווה ('pantry') with a footnote: ארון מזונות ('a cupboard for foodstuffs'); *long-handled brush* (MT: 9) is translated as מצבוע קשור אל מוט ('a painting device bound to a stick') accompanied by a clarifying footnote (10 – פינזל) אגודת-שערות עשויה לסייד בה 'A bunch of bristles made for whitewashing') in addition to a translation of the word into *pinsel* (Yiddish).

In another scene, Aunt Polly checks to see whether Tom has gone swimming:

(9)

The old lady reached out her hand and felt Tom's shirt (MT: 4)

הזקנה פשטה את ידה ותמשמש בפי-חלוקו (MTH-Tawiow: 6)

This translation was accompanied by a footnote: כתונת תחתונה ('an undershirt'). By the way, a reverse translation of this phrase in contemporary Hebrew would be something like: "the old lady begged and touched the edge of his robe".

Hebrew did not have words for *a tin basin of water*, *a piece of soap*, *sleeves*, *kitchen*, *towel*, and so on. They all had to be invented and often required footnotes:

(10)

[...] Mary gave him a tin basin of water and a piece of soap, and he went outside the door and set the basin on a little bench there; then he dipped the soap in the water and laid it down; turned up his sleeves; poured out the water on the ground, gently, and then entered the kitchen and began to wipe his face diligently on the towel behind the door. (MT: 18)

תם יצא עם מכשירי הנקיות[2] הללו מאחורי הדלת, העמיד את הספל על ספסל קטן, הרטיב קצת את הבורית במים, הפשיל את שרוליו[3], ואחרי-כן שפך את כל המים על הארץ, וישב אל המטבח[4] ויתחיל לשפשף פניו בשקידה עצומה, באלונטית[5] התלויה שם על יתד.

['Tom went out with these cleaning utensils behind the door, put the cup on a little bench, wet the soap a little with water, pulled up his sleeves, and then poured all the water on the ground. And he returned to the kitchen and he started rubbing his face with great diligence with the large cloth that was hanging there on a peg.'] (MTH-Tawiow: 23)

4. The use of canonical texts, mainly biblical

As we have seen, early translations ascribed the utmost importance to the introduction of well-known biblical expressions whenever possible. Consequently, biblical words and phrases introduced into the texts loud and inescapable resonances of the narratives from which they were taken. In most cases translators did not wish to introduce into the translated text allusions to the entire biblical scene, rather, the choice of a certain biblical word or phrase derived simply from their preference for the biblical style. Nevertheless, the biblical scene was evoked in the translation, and the narrative from which it was taken resonated powerfully. As a result, translated texts were often loaded with "imported" narratives and hence additional meanings, which almost never had anything to do with the source texts.

For example: Aunt Polly is looking in vain for Tom. The sentence in the source text is neutral, as is the whole scene:

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[2] חפצים שמנקים בהם. Cleaning utensils.
[3] הרים למעלה את בתי=זרועותיו. Lifted up his arms.
[4] חדר-המבשלים. The room of the cooks.
[5] במטפחת גדולה. A large cloth.

(11)

"What's gone with that boy, I wonder? You TOM!" (MT: 2)

"איכה, תם?"

['Where art thou, Tom?'] (MTH: 3)

This translation alludes to Genesis (3:9): "Where art thou?" It is taken from a chapter that contains the seminal myth of the fall of Adam and Eve – one of the formative chapters of Judeo-Christian theology. The translation generates, probably unwittingly, a conflict between two narratives about a sin. Surely, Tom's "sin" is anything but original sin.

Or: A simple phrase by Aunt Polly, *Hang the boy* (MT: 3), becomes the heavily loaded phrase: !בן סורר ומורה ('Rebellious son!'; MTH-Ofek: 8) which alludes to Jeremiah 5:23: "But this people hath a revolting and a rebellious heart." Here again the translation creates an unwanted conflict between two narratives.

Or: The mouse is angry at Alice, who keeps talking to him about cats; Alice tries to appease him and says: אל נא יחר אפך בי which alludes to Judges 6:39: "And Gideon said unto God: '*Let not Thine anger be kindled against me.*'" (emphasis added). This is the chapter in which God lets the Midianites oppress the people of Israel for seven years as punishment for their worship of idols. The mouse's anger is thus compared to the Lord's anger at the people of Israel.

Aunt Polly, marveling at Tom's having accomplished the job of painting the fence, uses a colloquial exclamation: *Well, I never!* This was translated into: אכן, כזאת לא פללתי! – קראה הדודה – (MTH-Tawiow: 16), which alludes to another defining myth, in Genesis 48:11: "And Israel said unto Joseph: '*I had not thought to see thy face.*'" (emphasis added).

The famous and oft-cited biblical saying, "Spare the rod and spoil the child" (Proverbs 13:24) is cited by Aunt Polly as: *Spare the rod and spile the child, as the Good Book says* (MT: 3). Twain often employs Aunt Polly's wrong citations of the Hebrew Bible and the New Testament to characterize her as an ignorant, parochial, and pretentious person. None of the translations into modern Hebrew dared to repeat Twain's play with this famous saying. The earliest one, of 1911, chose instead to use the second part of that biblical verse, and the translation reads: ואהבו שחרו מוסר ('but he that loveth him chasteneth him betimes'). The

two other translations did not translate this phrase at all, whereas the most recent one from 2008 did play a little with the original verse:

(12)

"מי שחושך את השבט מקלקל את הילד, כמו שכתוב בתנ"ך"

['He who spares his rod spoils the child, as the Bible says'] (MTH 2008: 15)

Becky's despair when Tom catches her looking in the teacher's drawer (see example 2) is rendered in a simple form:

(13)

what shall I do (MT: 92)

ואנא אני באה, אנא אני באה (MTH-Tawiow: 116)

The translation in (13) alludes to Genesis 37:30, the charged story of Joseph and his brothers: "And he returned unto his brethren, and said: 'The child is not; and as for me, *whither shall I go*?'" (emphasis added).

5. Creation of implicit guidelines for social interaction

As already mentioned, the revival of Hebrew meant turning Hebrew into a spoken language. This involved two different processes: The first was the construction of the whole stratum of a spoken language as well as the construction of written-spoken language. The second involved imparting this stratum to Hebrew-speakers. Because Hebrew was not spoken in many homes, quite a few children acquired formulas for interaction by other means, among which books for children – original and translated – played a significant role.

I contend that in the process of reviving the language, translations had a vital role not only in inventing and reviving the vocabulary of the language. Of no less importance, perhaps, was their role in the creation of a repertoire of formulas of interaction. In this respect, early translations not only gave expression to the written form of a spoken language but also took part in its making. Dialogues in the source text "forced" the translator to invent formulas of interaction. This included some formulas that were later rejected by the newly

created spoken language, such as the polite form of address that uses the third person. Let us examine the following three examples; the first one is taken from the 1924 translation of *Alice's Adventures in Wonderland* (LCH), where a third-person form, not mandatory in English, does not exist in the source text. The other two examples are taken from the German text *Emil und die Detektive*, where the third-person form is mandatory.

(14)

'Would it be of any use, now,' thought Alice, 'to speak to this mouse? Everything is so out-of-the-way down here, that I should think very likely it can talk: at any rate, there's no harm in trying.' So she began: 'O Mouse, do you know the way out of this pool? I am very tired of swimming about here, O Mouse!' (Alice thought this must be the right way of speaking to a mouse: she had never done such a thing before, but she remembered having seen in her brother's Latin Grammar, 'A mouse--of a mouse--to a mouse--a mouse--O mouse!') The Mouse looked at her rather inquisitively, and seemed to her to wink with one of its little eyes, but it said nothing. (LC: 8)

– העכבר! אדוני העכבר, היודע הוא את הדרך לצאת מברכה זו אל היבשה? עיפתי מאד לשחות, העכבר!

עליסה לא ידעה, איך יש לפנות בדברים אל עכבר, והנה זכרה כי בספר הדקדוק של אחיה כתוב
'ה' הקריאה' ואמרה: הנה שעת כשר לדבר ב'ה' הקריאה'.

['Mouse! Mr Mouse, does he know the way out of the pool? And lo, she recalled that the vocative particle 'O' was written in her brother's grammar book and she said: Lo, this is a propitious opportunity to speak using the vocative particle 'O'.'] (LCH: 22)

This passage is a classical "making strange" of a fictional dialogue. Alice is looking for the correct formula for addressing the mouse and ridiculously tries to find the answer in a Latin textbook. This scene is part of Carroll's criticism of the British education system. Evidently Carroll does not give much credit to schoolbooks. I doubt it that the translator into Hebrew shared Carroll's view, but at any rate he decided to render Alice's uneasiness and hesitation by using a third-person form, which is alien to Hebrew.[6]

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[6] This is probably a case of mediated translation, Semitski probably translated the text from Russian.

The case of *Emil und die Detektive* is of course different, because a third-person form is mandatory in German when a child addresses adults. Emil is what Erich Kästner calls *ein Musterknabe* (EK: 30), a model young man, which can be inferred from his good manners and his language usage, characterized by stylistic markers of youngsters from "good families".

When Emil enters the train coach he greets the people already seated by taking off his student cap and asking very politely if he may sit down: *noch ein Plätzchen frei?*; one lady even remarks: *Solche höflichen Kinder sind heutezutage selten* (EK: 36). From the translational point of view, this was not very problematic because Emil's good manners are evident in his actions. However, the second case did pose a problem for translators. When Emil takes the tram and can't pay for the ride, one of the passengers volunteers to pay for him. The dialogue which ensues is a standard dialogue between a grown-up and a youngster. In Hebrew this dialogue is translated in the following manner:

(15)

„Darf ich vielleicht um Ihre Adresse bitten?" fragte Emil den Herrn.
„Wozu denn?"
„Damit ich Ihnen das Geld zurückgeben kann." (EK: 57)

"היכול אני לבקש מאדוני את כתבתו? [...] כדי שאוכל להחזיר לו את הכסף מיד" /
"מתר לי לבקש את כתבתו של אדוני? [...] כדי שאוכל להחזיר לאדוני את הכסף"

['Could I ask the Sir for his address? (...) So that I can give the money back to the Sir']
(EKH-Ayali: 75 / EKH-Dak: 65)

As Hebrew does not have the third-person polite form, the translators were inclined to make the dialogue much higher than the standard dialogue of the source text. This tendency towards a higher register of the dialogue is also discerned in the form of the questions. Early translations preferred the lexically marked question whereas recent translations have adjusted to the spoken register by using intonationally marked questions such as, for example, in the translation of Aunt Polly's query:

(16)

"Didn't you want to go in a-swimming, Tom?" (MT: 4)

"האם לא היה לך אפוא צורך ללכת ולרחוץ בנהר?"

['Did you not, therefore, have a need to go and bathe in the river?'] (MTH-Ya'akobovits: 5)

As already mentioned, fictional dialogue presented implicit instructions that could serve as guidelines for various kinds of interactions: children with adults, children with other children, etc. For example, Emil introduces himself to adults formally (17), whereas the introduction of the two youngsters is handled differently (18):

(17)

„Emil Tischbein ist mein Name.“ (EK: 37)

שמי אמיל טישביין'

['My name is Emil Tischbein.'] (EKH-Dak: 43)

(18)

„Ich heisse Gustav.“
„Und ich Emil.“ (EK: 64)

"שמי גוסטב" "ושמי – אמיל".

['I am Gustav. – And I am Emil.'] (EKH-Ayali: 85)

Tom Sawyer, who unlike Emil does not come from a "good family", has to address Judge Thatcher (19). Note that Tom is given very explicit instructions by Mr Walters on how to speak: He should say his full first name and his surname and end with "sir". This dialogue follows Twain's satirical description of the community's "best behavior" – in an attempt to impress the judge.

(19)

"Tell the gentleman your other name, Thomas," said Walters, "and say sir. You mustn't forget your manners."

"Thomas Sawyer--sir." (MT: 22)

"– הגד להאדון הזה את שם משפחתך, תומאס – התערב כאן מר וואלטירס – רק אל תשכח להוסיף 'סיר' (אדון). צריך להיות תמיד מנומס.[7]"

['(...) Just don't forget to say "Sir"' (the English word is transliterated and then translated in parentheses as "sir"). 'You must always behave decently.[8]'] (MTH-Tawiow: 29)

"– הגד לאדון הנכבד את שם משפחתך, תומס, – אמר ולטרס, – והוסף את המילה 'אדוני'. חלילה לך משכוח את הנימוס היפה."

['(...) And add the word "Sir." You mustn't dare to forget proper manners.'] (MTH-Ya'akobovits: 32)

'אמור לאדון את שם משפחתך, תומס', אמר ולטרס, 'ואמור גם 'אדוני'. אל תשכח את נימוסיך.'

['(...) And also say "Sir." Don't forget your manners.'] (MTH-Ofek: 37)

'תגיד לאדון את שם המשפחה שלך, תומס,' אמר וולטרס, 'ותגיד 'אדוני'. אל תשכח לדבר בנימוס.'

['(...) And say "Sir." Don't forget to speak politely.'] (MTH-Preminger: 54)

In addition to implicit instructions concerning a dialogue between children and adults, translated texts offer implicit instructions for a dialogue between the children themselves, as can be seen from the analysis of the dialogue between Tom and the newcomer or between a similar scene of the first encounter between Emil and Gustav, where the text attempts to create a style for two street-smart youngsters. The dialogue (EK: 64; EKH-Ayali: 86–85) portrays a power game between them, in a way similar to that of the dialogue between Tom and the newcomer.

6. Conclusions

To what extent did the changes that have transpired "from time to time" in translations of texts for children give expression to the spoken language, and to what extent did they take part in shaping it?

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[7] בעל דרך-ארץ.
[8] Of good manners (footnote in the translation).

In the absence of almost any recordings of actual situations of interaction, this question can hardly be answered. What we do have is an abundance of texts, both original and translated, that testify to the development of the language. We can see how specific registers for concrete situations came into being for all sorts of interactions. Here translations had two concurrent functions: they were used not only as means of enriching the children's bookshelf; they also participated actively in the creation of linguistic strata and were also used as means of imparting to children the various strata of classical and modern Hebrew at both the lexical and syntactical levels. Moreover, because the repertoire of the Hebrew language, as a language that had not been spoken for a long time, lacked the forms for spoken and hence of written-spoken interactions, translations were used as a means for creating implicit instructions for interaction. Translated texts thus provided both the need and the prospect for drawing on foreign texts and borrowing forms of interactions from them.

**

The Sages said: **דיברה תורה כלשון בני אדם** ('The Torah speaks in the language of men'). In a paraphrase on this saying, I contend that the translated literature for children also desired to speak in the language of men. But fulfilling that desire entailed overcoming the many obstacles that resulted from the contradictory expectations of translations: On the one hand, translations were expected to give expression to the ideology of the return to the biblical language, which meant the use of the highest possible register; on the other hand, they needed to invent a register of spoken language and a register of written-spoken language, where dialogues are paramount. Even when these registers were developed, the process of adopting a stratum of written-spoken language took a very long time, because of the educational task ascribed to children's literature and because of the desire that it fulfil a significant role in the cultural education of the child. As we have seen, Hebrew translators eventually liberated themselves from this educational burden and aspired, instead, to render the source text adequately. It took almost a century, but they finally did manage to achieve that goal and speak, as the Sages say, in "the language of men".

7. Corpus

EK = Kästner, Erich. [1929] 1999. *Emil und die Detektive. Emil und die Drei Zwillinge.* Hamburg: Cecilie Dressler; Zurich: Atrium.

EKH-Ayali = 1935   1935

Emil and the Detectives: A Story for Children   אמיל והבלשים: סיפור לילדים

[Trans.] Alter Ayali (Indman)   תרגום: אלתר אילי (אינדמן)

Tel Aviv: Yizre'el   תל-אביב: יזרעאל

EKH-Dak = 1999   1999

Emil and the Detectives: A Novel for Children   אמיל והבלשים: רומן לילדים

[Trans.] Mikha'el Dak   תרגום: מיכאל דק

Netanyah: Ahi'asaf   אחיאסף: נתניה

LC = Carroll, Lewis [Charles Lutwidge Dodgson]. [1865] 2008. *Alice's Adventures in Wonderland.* Accessed January 30, 2012. Project Gutenberg. http://www.gutenberg.org /ebooks/11. Online reader.

LCH = 1924   תרפ"ד 1924

Alisah in the Land of Marvels   עליסה בארץ הנפלאות

[Trans.] L. Saman (Arye-Leib, Semitski)   תרגום: ל. סמן (אריה-ליב סמיטיצקי)

Frankfurt: Omanut   פרנקפורט: אמנות

MT = Twain, Mark [Samuel Langhorne Clemens]. [1876] 2006. *The Adventures of Tom Sawyer.* Accessed January 30, 2012. Project Gutenberg. http://www.gutenberg.org /ebooks/74. Online reader.

MTH-Tawiow = 1911   תרע"א 1911

The Events of Tam [innocent]: (Scenes   מארעות תם: (תמונות מחיי בני הנעורים באמריקה)

From the Life of Adolescents in America)   תרגום: י. ח. טביוב

[Trans.] Israel Hayyim Tawiow   אודיסא: תרגמן

Odessa: Turgeman

MTH-Ya'akobovits = [1940] 1975   1975 [1940]

Tom Sawyer   תום סאויר

[Trans.] A. L. Ya'akobovits (Avraham   תרגום: א.ל. יעקובוביץ (אברהם אריה ליב/עקביא)

Arye Leib / Akavya)   תל-אביב: יזרעאל

Tel Aviv: Yizre'el

MTH-BenPinhas = [1960] 1975   1975 [1960]

The Events of Tom Sawyer   מארעות תום סויר

[Trans.] Y. Ben-Pinhas   תרגום: י' בן פינחס

Tel Aviv: Niv   תל-אביב: ניב

MTH-Ofek = [1960] 1976

> The Adventures of Tom Sawyer
>
> [Trans.] Uri'el Ofek
>
> Tel Aviv: M. Mizrahi

MTH-Preminger = 2008

> The Adventures of Tom Sawyer
>
> [Trans.] Sharon Preminger
>
> Tel Aviv: Yedi'ot Aharonot

1976 [1960]	הרפתקאות תום סויר
	תרגום: אוריאל אופק
	תל-אביב: מ. מזרחי
2008	הרפתקאות תום סויר
	תרגום: שרון פרמינגר
	תל-אביב: ידיעות אחרונות

8. Other translations into Hebrew of the three novels

8.1. *The Adventures of Tom Sawyer*

1950

> The Adventures of Tom Sawyer
>
> [Trans.] Dan Levin
>
> Tel Aviv: S. Friedman

1950	הרפתקאותיו של תום סוייר
	תרגום: דן לוין
	תל-אביב: ש' פרידמן

1956

> Tom Sawyer
>
> [Trans.] Baruch Moran
>
> Tel Aviv: Yehosh'a Ts'ets'ik

1956 תשט"ז	תום סוייר
	תרגום: ברוך מורן
	תל-אביב: י' צ'צ'יק

1968

> The Adventures of Tom Sawyer
>
> [Trans.] Shelomoh Labah
>
> Tel Aviv: M. Mizrahi

1968	הרפתקאות תום סויר
	תרגום: שלמה לבה
תל-אביב : מ' מזרחי (סדרה: ספרי מופת צבעוניים לילדים)	

1968

> The Adventures of Tom Sawyer
>
> [Trans.] Hemda Alon
>
> Tel Aviv: M. Mizrahi

1968	הרפתקאות תום סויר
	תרגום: חמדה אלון
תל-אביב: מ' מזרחי (סדרה: ספרי מופת צבעוניים לבני הנעורים)	

1972

> The Events of Tom Sawyer
>
> [Trans.] Y. Ben-Pinhas
>
> Tel Aviv: Yesod

1956 תשט"ז	מאורעות תום סויר
	תרגום: י' בן פינחס
	תל-אביב: יסוד

1980

> The Adventures of Tom Sawyer

1980	הרפתקאות תום סויאר

> [Trans.] Shraga Gafni
>
> Tel Aviv: Hotsa'at Shalgi

	תרגום: שרגא גפני
	תל-אביב: ספרי שלגי

1980

> Adventures of Tom Sawyer
>
> [Trans.] Eli'ezer Karmi
>
> Tel Aviv: Revivim

1980 תש"ם	הרפתקאות תום סויר
	תרגום: אליעזר כרמי
	תל-אביב: רביבים

1987

> The Adventures of Tom Sawyer
>
> [Trans.] Aharon Amir
>
> Tel Aviv: Mo'adon Kor'e Ma'ariv

1987	הרפתקאותיו של תום סויר
	תרגום: אהרון אמיר
	תל-אביב: מועדון קוראי מעריב

1994

> The Adventures of Tom Sawyer
>
> [Trans.] Colette Butner
>
> Tel Aviv: Alumut

1994	הרפתקאותיו של תום סוייר
	תרגום: קולט בוטנר
	תל-אביב: אלומות

1999

> Tom Sawyer
>
> [Trans.] Ayah Tomer
>
> Tel Aviv: Ofarim

1999	תום סוייר
	תרגום: איה תומר
	תל-אביב: עופרים

2002

> The Adventures of Tom Sawyer
>
> [Trans.] Shelomoh Labah
>
> Kiryat Gat: Dani Sefarim

2002	הרפתקות תום סויר
	תרגום: לבה שלמה
	קרית גת: דני ספרים

2002

> The Adventures of Tom Sawyer
>
> [Trans.] Amihai Hadari
>
> Kiryat: Gat Kore'im

2002	הרפתקאותיו של תום סויר
	תרגום: עמיחי הדרי
	קרית גת: קוראים

2009

> The Adventures of Tom Sawyer: The Annotated Book
>
> [Trans.] Yaniv Farkash
>
> Tel Aviv: Arye Nir

2009	הרפתקאותיו של תום סוייר: הספר המוער
	תרגום: יניב פרקש
	תל-אביב:אריה ניר

8.2. *Alice's Adventures in Wonderland*

1940	ת"ש 1940
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] A. L. Ya'akubovits (A. A. Akavya)	תרגום: א.ל. יעקובוביץ (אברהם אריה ליב עקביא)
Tel Aviv: Yizre'el (S. Srebrek)	תל-אביב: יזרעאל (ש. שרברק)
1950	תש"י 1950
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] A. Ben-Nun	תרגום: א. בן-נון
Tel Aviv: El Ha'ma'ayan	תל-אביב: אל המעין
1950	תש"י 1950
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] Pesah Ginzburg	תרגום: פסח גינזבורג
Tel Aviv: Y. Srebrek	תל אביב: י' שרברק
1950	תש"יא 1950
Alizah in Wonderland	עליזה בארץ הפלאות
[Trans.] Aharon Amir	תרגום: אהרן אמיר
Tel Aviv: Mahbarot Le-Sifrut	תל-אביב: מחברות לספרות
1959	תש"ך 1959
Alizah in Wonderland	עליזה בארץ הפלאות
[Trans.] Belah Bar'am	תרגום: בלה ברעם
Givatayim: Masadah	גבעתיים: מסדה
1966	1966
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] Vera Israelit	תרגום: ורה ישראלית
Tel Aviv: M. Mizrahi	תל-אביב: מ' מזרחי
1977	1977
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] Shulamit Lapid	תרגום: שולמית לפיד
Tel Aviv: Yavneh	תל-אביב: יבנה
1978	תשל"ט 1978
Alisah in Wonderland	עליסה בארץ הפלאות

[Trans.] Aharon Amir	תרגום: אהרן אמיר
Tel Aviv: Zemorah, Bitan, Modan	תל-אביב: זמורה, ביתן, מודן
1986	1986
Alizah in Wonderland: Aliza Meets the Rabbit Rabbi	עליזה בארץ הפלאות: עליזה פוגשת את נבי ארנבי
[Trans.] Yehudit Shir	תרגום: יהודית שיר
Tel Aviv: Inbal Hotsa'ah Le-Or	תל-אביב: ענבל הוצאה לאור
1986	1986
Alizah in Wonderland: The Lake of Tears	עליזה בארץ הפלאות: אגם הדמעות
No name of translator	תרגום: לא מצוין
Tel Aviv: Inbal Hotsa'ah Le-Or	תל-אביב: ענבל הוצאה לאור
1986	1986
Alizah in Wonderland: A Mad Party	עליזה בארץ הפלאות: מסבה מטורפת
No name of translator	תרגום: לא מצוין
Tel Aviv: Inbal	תל-אביב: ענבל הוצאה לאור
1986	1986
Alizah in Wonderland: The Forest of Oblivion	עליזה בארץ הפלאות: יער השכחה
No name of translator	תרגום: לא מצוין
Tel Aviv: Inbal	תל-אביב: ענבל הוצאה לאור
1986	1986
Alizah in Wonderland: Humpty Dumpty	עליזה בארץ הפלאות: המפטי דמפטי
No name of translator	תרגום: לא מצוין
Tel Aviv: Inbal	תל-אביב: ענבל הוצאה לאור
1986	1986
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] Edna Peleg	תרגום: עדנה פלג
Tel Aviv: Kinneret	תל-אביב: כנרת
1987	1987
Alisah in Wonderland	עליסה בארץ הפלאות
[Trans.] Uri'el Ofek	תרגום: אוריאל אופק
Tel Aviv: Mahbarot Le-Sifrut	תל-אביב: מחברות לספרות

1995

Alizah in Wonderland

[Trans.] Ornah Sa'idi'an

Tel Aviv: Ofarim

1995

עליזה בארץ הפלאות

תרגום: אורנה סעידיאן

תל-אביב: עופרים

1996

Alizah in Wonderland

[Trans.] Arnonah Gadot

Tel Aviv: Inbal

1996

עליזה בארץ הפלאות

תרגום: ארנונה גדות

תל-אביב: ענבל הוצאה לאור

1998

Alice's Adventures in Wonderland (with an introduction and annotations)

[Trans.] Rinah Litvin

Tel Aviv: Ha-Kibuts Ha-Me'uhad

1998

הרפתקאות אליס בארץ הפלאות (עם הערות ומבואות)

תרגום: רנה ליטוין

תל-אביב: הקיבוץ המאוחד

1998

Alisah in Wonderland

[Trans.] Talmah Alyagon-Roz

Tel Aviv: Kineret

1998

עליסה בארץ הפלאות

תרגום: תלמה אליגון-רוז

תל-אביב: כנרת

2000

Alisah in Wonderland

[Trans.] Sigal Gefen

Tel Aviv: Yedi'ot Aharonot

2000

עליסה בארץ הפלאות

תרגום: סיגל גפן

תל-אביב: ידיעות אחרונות

2004

Alice in Wonderland

[Trans.] Rinah Litvin

Ben-Shemen: Modan

2004

אליס בארץ הפלאות

תרגום: רנה ליטוין

מושב בן שמן: מודן

2011

Alisah's Adventures in Wonderland (Three-dimensional)

[Trans.] Yo'av Katz

Tel Aviv: Schocken

2011

הרפתקאות עליסה בארץ הפלאות (עיבוד תלת ממד)

תרגום: יואב כ"ץ

תל-אביב: שוקן

8.3. *Emil und die Detektive*

1950

Emil and the Detectives

[Trans.] Yitshak Nun

Tel Aviv: Amihai

1950

אמיל והבלשים

תרגום: יצחק נון

תל-אביב: עמיחי

1987

Emil and the Detectives

[trans.] Uri'el Ofek

Tel Aviv: Ahi'asaf

1987

אמיל והבלשים

תרגום: אוריאל אופק

תל-אביב: אחיאסף

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