

תוכן העניינים

מאמרים

דיאגו רוטמן	1
הסוכה וכפילתה: על העתקים, וריאנטים והדימוי הסטריאוטיפי	
שני תמרי מתן	45
כינוס המחולות העברי הראשון בקיבוץ דליה, 1944: פיענוח של אירוע ארכיוני וכוריאוגרפי	
הגר סלמון וכרמלה אבדר	91
תפארת ה'סטים': פרקסיס ופרשנות בהלבשת ילדים במשפחות חרדיות בישראל	
רוית ראופמן	127
המעשייה על הזאב והגדיים ואירועי ה-7 באוקטובר: פנטזיה ומציאות	

תיעוד ומקורות לחקר הפולקלור

רוני שקד	155
טקסטים לאומיים פלסטיניים בצל הסכסוך	
רשימת המשתתפים בכרך	199
תקצירים באנגלית	v

CONTENTS

Articles

- 1 *Diego Rotman*
The Sukkah and Its Double: Copies, Variants, and the
Stereoscopic Image
- 45 *Shani Tamari Matan*
The First Hebrew Dance-Gathering at Kibbutz Dalia (1944):
Decoding of an Archival and Choreographic Event
- 91 *Hagar Salamon and Carmela Abdar*
Glory of the “Sets”: Praxis and Meaning of Dressing Children
in Haredi Families in Israel
- 127 *Ravit Raufman*
The October 7 Massacre in Light of the folktale “The Wolf and
Kid”s: A Realization of Primal Fantasy

Documents and Sources for Folklore Research

- 155 *Ronni Shaked*
Commemoration and Conflict: How the Palestinian Calendar
Shapes Identity and Resistance
- 199 List of Contributors
- V English Abstracts

ENGLISH ABSTRACTS

THE SUKKAH AND ITS DOUBLE: COPIES, VARIANTS, AND THE STEREOSCOPIC IMAGE

Diego Rotman

The painted wooden *sukkah* of the Deller family from Fischach, Bavaria, was constructed in the nineteenth century and is currently exhibited as part of the Jewish Art and Life collection at the Israel Museum in Jerusalem. On view is the replica created in 2017 by the Sala-Manca group (of which the author is a member) in collaboration with painter Ktura Manor and carpenter Nir Yahalom in the framework of a research-creation project. This contemporary *sukkah* was displayed as part of the collection of the Museum of the Contemporary at the Mamuta Art and Research Center in Jerusalem.

Examination of the Fischach *sukkah* alongside its Jerusalem counterpart in the present article leads to a theoretical discussion about the transformative power of the copy. Describing the process of the copy's creation, its various iterations, transportation, and exhibitions, explores how replicas contribute to our understanding of both the original and its copies. The act of creating something that is simultaneously new and derivative (whether as a copy, reproduction, variant, or performance of an existing structure) serves as a tool for scientific inquiry and critical interpretation. The simultaneous presence of two similar yet different *sukkot* invites not only a comparative methodological approach but also an exploration of their parallel existence as a unified research object. The modifications introduced into the "replica" as part of this project reveal a new layer of depth stemming from their coexistence. This perspective sheds light on a deeper dimension by highlighting the differences between the two objects, which are compared to the principles of stereoscopic vision.

THE FIRST HEBREW DANCE GATHERING AT KIBBUTZ DALIA (1944): DECODING OF AN ARCHIVAL AND CHOREOGRAPHIC EVENT

Shani Tamari Matan

The 1944 Hebrew dance conference gathering '(Kinus)' held at Kibbutz Dalia, was a watershed moment in Israeli physical culture. Often considered the genesis of Israeli dance, this two-day gathering during the British-Mandate period occurred

against the backdrop of the atrocities of the Holocaust in Europe. The first of six such gatherings, it emerged primarily through the efforts of European women immigrants within the Kibbutz movement, reflecting Bialik's *Kinus* project—his vision of creating a literary-cultural gathering and preservation of those cultural materials.

This research analyzes the Dalia gathering as a performative-historical event, examining the interplay of archival and repertory sources through the lens of folklore theory. The methodology combines archival research, in-depth interviews, and choreographic reconstructions, employing a phenomenological approach that emphasizes embodied experience. Rather than imposing a singular narrative, the study adopts a Rashomon-like approach, acknowledging multiple perspectives and interpretations of this performative event.

GLORY OF THE “SETS”:
PRAXIS AND MEANING OF DRESSING CHILDREN
IN HAREDI FAMILIES IN ISRAEL

Hagar Salamon and Carmella Abdar

This article explores the increasingly common practice within Haredi communities in Israel of dressing family children in coordinated outfits, commonly referred to as “sets”. Drawing on ethnographic observations, interviews, and an analysis of vibrant discussions in Haredi women’s online forums, the study examines the specific practices associated with this phenomenon, its underlying cultural meanings, and the interpretive frameworks through which it is understood. In addition, the article considers the range of inter-and intra-group references that inform and shape its conceptualization.

OCTOBER 7 MASSACRE IN LIGHT OF THE TALE THE WOLF AND
KIDS- A REALIZATION OF PRIMAL FANTASY

Ravit Raufman

Examining the horror of the October 7th massacre in light of the tale of the wolf and the kids (ATU 123) exposes a deeper layer of horror which goes beyond the concrete trauma: It awakens a primal anxiety of hostile forces violating our domestic and psychic realm, in its earliest developmental stage. The great rift is related both to the reality that was shaken, and to the realization of contents that were supposed to remain in the fantastic realm. The article contributes another

brick to the polemic related to the relationship between fantasy and reality in the fairy tale genre.

COMMEMORATION AND CONFLICT: HOW THE PALESTINIAN CALENDAR SHAPES IDENTITY AND RESISTANCE

Ronni Shaked

The Israeli-Palestinian conflict, often described as intractable, is not merely a territorial dispute but also a confrontation and struggle between opposing national narratives. The Palestinian national narrative that has shaped, emerged as a mirror image of the Zionist narrative, structurally similar but fundamentally contrasting in content. Thus, was created the dichotomy of good versus evil, victim versus victimizer, sadness versus joy, ‘us’ versus ‘the others’.

The evolving Palestinian narrative is reflected in the Palestinian calendar, particularly through ritual ceremonies and commemoration days that encapsulate collective memory and historical consciousness. The calendar serves as a central instrument in shaping the national identity of the Palestinian people, and as a vehicle in the ideological and narrative struggle against the Zionist movement and the State of Israel. Therefore, the calendar centers on the ‘culture of *muqāwama*’ (resistance) expressed through various means including armed struggle—all of which are perceived by Palestinians as justified and legitimate. Accordingly, the calendar is not solely retrospective, commemorating past events, but also prospective: it aims to inspire present-day action and motivate and mobilize support for the realization of a future Palestinian national vision.

The article focuses on key commemorative dates in the Palestinian calendar, such as Balfour Declaration Day, Nakba Day, Deir Yassin Day, Prisoners Day, and National Heroes Day – formative milestones in the collective memory of the conflict. Through public rituals, educational institutions, media, and popular culture, these commemoration activities reinforce collective identity y, strengthening and amplifying the ethos of the *muqāwama*.

As long as the calendar reflects the narrative and ethos of the conflict, and the consensual commemoration, it will constitute one of the barriers that hinder the chances of reconciliation and resolution of the conflict.