

Humor in contemporary fashion

Orna Ben- Meir*

Abstract

Humour is a powerful cognitive tool for drawing enhanced and prolonged attention. Humour had been introduced to the history of modern art through Dada and Marcel Duchamp who smashed all aesthetic and artistic values. It was through their offspring, the Surrealists, that humour had been infiltrated to the work of Elsa Schiaparelli in the forties, the first fashion designer who challenged the ideal of the beautiful. Her natural follower was Vivienne Westwood and Punk sub-culture in the seventies, who violated most of the sartorial and aesthetic codes that had been developed in the history of fashion. Rei Kawakubo followed Punk footsteps in her work for *Comme des Garçons* in the eighties, and then humour has become a common token in the language of contemporary fashion. This paper explores the nature of humour in contemporary Fashion, by analyzing it to its basic characteristics prescribed in the earlier theories of Sigmund Freud and Henry Bergson. It will show that humour in contemporary fashion has become more than a strategy for gaining commercial visibility, but as a reflexive tool for commentary on the topic of fashion.

Key Words: Jean-Paul Gaultier, Dada, Marcel Duchamp, Humor, Surrealism, Elsa Schiaparelli, Punk, Vivienne Westwood.

***Dr Orna Ben Meir**, Senior Lecturer - Wizo Academic Center for Design and Education, Haifa;
Department of Fashion Design Hakibutzim College for Education in Arts and Technology, Tel-Aviv.

From Sublime to Ironic: Quotations from the Jewish Sources in the oral discourse of first-generation Yemenite immigrants to Israel.

Bat-Zion Yemini*

Abstract

The article presents examples from the book by Gavra titled *For With My Staff* (2012) of passages from the Jewish sources which Yemenite immigrants to Israel used to recite in their homeland, and are still quoting for rhetorical purposes. Born in a primitive Muslim country, Yemenite Jews received a rigorous and exacting Jewish education from age 3 onwards, where the supreme authority was wielded by the teacher ("the Mory"), and the parents occupied only the second place in this regard. Accordingly, their knowledge of the Jewish sources was prodigious, and their everyday oral discourse was interspersed with Biblical verses, proverbs, and quotations from the medieval Jewish sages. These interpolations served three main purposes: (a) given appropriate circumstances, to convey the original message of the passage quoted; (b) by way of humor; and (c) to express irony. The article focuses on quotations whose original meaning is reversed from sublime to ironic, primarily for the purposes of criticism.

Keywords: Irony, Linguistic humor, Quotations, Yemenite immigrants

***Dr. Bat Zion Yemini** is a lecturer at the Ashkelon Academic College and at the Talpiot College of Education. She teaches Hebrew language, writing and rhetoric.

yeminib@gmail.com

Black humor in folk songs of Israeli soldiers

Haya Milo*

Abstract

Folk songs of Israeli soldiers dealing with death in war are parodic songs aim to reject the heroic messages assimilated in Hebrew popular songs. The main strategy for dealing with death in folk songs of Israeli soldiers is hummer: the heroic death and the national victim lowered and moghc as a reversal of the original meaning of the popular song.

The songs of "dismantling and shattering" were intended to serve the soldiers as a strategy of protest and provocation against the act of elevating and silencing death in war in popular culture, and as a psychological device to contend with the fear of death and to subdue it.

Key Words: folklore, parody, heroism, protest, Hebrew Songs

***Haya Milo, Ph.D.**The University of Haifa, Achva Academic College, Tthe Yezreel Valley College.

Humor literature in Yiddish and Hebrew among Eastern European Jews: An overview and research plan.

Prof. Yechiel Szeintuch*

Abstract

In modern Yiddish Literature a new literary genre developed at the turn of the 19th century, in Eastern Europe. Writers-humorists created at that time a unique literary mode, in poetry, prose and theatre. This humoristic mode of literary expression germinated in the flourishing Yiddish press of the 19th and 20th centuries, crystallizing frequently in published Yiddish books of humor, in the interwar period. Writing about the humorous literature in Yiddish, its writers and genres between the two world wars, is an integral part of the history of Yiddish literature and the cultural history of the Jewish people. In this article we include a review of the state of research on this topic. The article also summerizes the preliminary results based on a wide range of humorous Yiddish texts, while dwelling on the literary theory concerning humor in general and Jewish humor in particular.

Key words: humor, Yiddish, monologue, Jews, Der Tunkeler

Prof. Yechiel Szeintuch, The Joseph and Ida Berman Chair in Yiddish Literature, Director of the Dov Sadan Publishing Project, Hebrew University, Jerusalem.

Book Reviews:

Eli Rozik, *Comedy: A Critical Introduction*, Brighton: Sussex Academic Press, 2011

Leah Gilula, PhD, Associate Editor, Humor Mekuwan Journal, Editor of the Theatre Section.

Haim Nagid, *The Melancholic Joker: The seriousness of the Israeli Comedy – Serio-comedies of Hanoch Levin, Nissim Aloni and Michael Gurevitch.*

Ruthi Ben Dor, M.A. Theatre department, Tel Aviv University.