

תקצירים באנגלית || English Abstracts of Articles

“Bialik Tapping on my shoulder”-Humor, irony and parody between H.N Bialik and Nahum Gutman

Dr. Yael Doron

Abstract

In the following article I will examine the humorous aspect in the creative work of artist Nahum Gutman. I will refer to his personal and creative relationships with H. N. Bialik, with whom he was already acquainted from the home of his father, S. Ben Zion, in Odessa. Furthermore, I will demonstrate the importance of humor throughout Guttmann's creative career, as a bridge between generations, continents and ideologies. To this end, I will utilize terminology coined by Mikhail Bakhtin, a philosopher, literary critic and scholar, who viewed irony, parody, and “refractive writing” as expressions of writing containing meaningful dialogue and controversy. Furthermore, I will present the evolution and change of humor in Gutman's work, beginning with his childhood until his later development as an artist in Europe. This development continued with the artistic cooperation between Gutman and Bialik in the 1830s in Palestine, and later while becoming a writer after the death of “the father's generation”, and during his later adulthood. This I will demonstrate and explain using texts, paintings and illustrations.

Keywords: Bialik, Gutman, Dialogue, Irony, Parody

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Humor among Elderly Arab Women

Dr. Janan Farah Faleh

Abstract

This article examines the importance of humor in the lives of the elderly Arab women, who have lived all their lives in Acre, had maintained the responsibility for the household or had a temporary unstable work, and they all share a membership in Acre Elderly Day Care Center.

The Arab sector has undergone many changes since the establishment of the state of Israel. Modern life has entered the Arab society and affected the structure of both the nuclear and the extended family. The improvement of education among this sector has led both Arabic men and women entering and integrating in the labor- market.

In comparison to Western society, which emphasizes self-fulfillment, personal development and happiness, the Arab society, on the other hand, emphasizes the collective and harmony of the individual in relation to one's cultural and historical origin and surrounding (society).

Israeli welfare authorities provide varied services for elder people; one of the most prominent services is the elderly day-care centers, which have developed immensely over the past decade. These centers provide social and therapeutic alternative for the elderly, fulfill a wide range of their needs, maintaining their functioning and independence. Similarly, these kinds of centers have also greatly developed recently in the Arab sector.

In the light of these data, the research question is "how does humor affect the lives of the elderly Arab women?"

The research method is qualitative; the data are collected through out interviews of 15 elderly women in the day care center of Acre, and throughout an observation during their trip to the Golan Heights.

The research findings reveal that the elderly women are able to find humor and laugh at any occasion. In their age, humor is seized as a kind of getaway that sweetens their time, making it fun and pleasant.

In addition, the use of humor meets different needs, such as the braking of relationships, avoiding aggression, creating an aesthetic, a sense of satisfaction, joy, security and good

mind. Furthermore, a humor combined with various activities is a means to relief, despite all their emotional and social difficulties experienced from family and society.

Key words: Elderly-women, Arab society, Elderly Day Care Center, humor, Israeli Arabs.

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Humor, violence and horror in nonsense and in one poem by Yona Wallach

Alior Porat

Abstract

This article offers an analysis of the humor mechanisms in the cartoon violence of nonsense literature, which are represented mainly by Lewis Carroll's classic nonsense novels, compared to 'Yonatan' by Israeli poet Yona Wallach. The first part of the article analyses parts of the classic Victorian children's novels. Through my analysis of the certain places where violet nonsense occurs, most prominently circling the threat of death by the beheading queen of hearts, I show how the texts alienate us, make the violence look trivial and not harmful, and so we are able to laugh and turn the threatening 'monster' into a funny cartoonlike 'clown'. The second part of my analysis compares the novels with the poem. Opposite of Carroll's humoristic texts and the cartoon violence, the poem creates the emotional involvement lacking in nonsense texts and so remains tragic.

Key words: nonsense, Lewis Carroll, Yona Wallach, Cartoons, alienation.

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The Jewish Joke as a Breach of the Principle of Cooperation in Discourse

Rachel Rosner

Abstract

The purpose of this essay is to examine the characteristics of the "Jewish Joke" and the context and circumstances under which it thrived in the Jewish Shtetl of the late 19th and early 20th century in Eastern Europe; to demonstrate these characteristics through Droyanov's monumental collection; and to examine what extent the "Principle of Cooperation" in discourse (Grice, 1975), applies to the Jewish Joke. For that purpose, this article will discuss relevant aspects of humor in general, and Jewish humor in particular, and Droyanov's collection will be briefly reviewed.

Since the joke may be seen as part of the oral discourse that can be transformed into writing, this article will focus on whether the four rules of the Pragmatic Theory of Discourse Cooperation apply to it. The main argument deals with the second rule – "Maxim of Quality". Not fulfilling this rule ("non-truth" instead of "truth") is one of the basic principles of the joke. In addition to the four rules of cooperation, the breaking of the "Rule of Politeness" (Leech 1963), based on the concept "Face" (Goffman, 1967), and the relation between the "Politically Correct" and "Politeness", is clarified.

Key Words: Folk Literature, Jewish joke, Droyanov, Pragmatics, Politically Correct.

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The visual rhetoric in Sara Netanyahu`s Caricatures

Dr. Orna Ben-Meir

Abstract

Sara Netanyahu is an ambivalent character in the Israeli political sphere, and therefore in political caricatures. On one hand, she has not officially been elected, but arrived at her position through marriage to the elected prime minister; on the other hand, her political weight is more meaningful than her traditional position as "married to the job" (Finch: 2012). She is omnipresent by his side in most public appearances and in all his international visits. Moreover, the vehemence of media reports concerning her conduct in the official residence, which have gone as far as police investigations, along with testimonies about her involvement in the political decisions of her husband, and in these days – their life of extravagance hedonism – all enhance her public presence and feed her ambivalence.

By means of visual-iconographic analysis, the article discusses the caricatures that formulate a critical narrative of Sara Netanyahu`s public image. The article presents the rhetorical means used by the caricaturists - visual paraphrase, literal paraphrase, analogy, inference, repetition and the animal metaphor – all contribute to unfold seven themes that construct this narrative: The Black Dress, the Cleaning, the Royalty, the Ice cream, the control behind the scenes, the "madness" and the pig behavior. This this seven-manifold narrative depicts a monstrous-mythical persona, who expresses the feelings of aggression, hostility and misogyny in the Israeli public sphere, which are actually directed towards her husband, prime minister Benjamin Netanyahu.

Keywords: Humor in caricature, Israeli politics, visual rhetoric, Iconography, Sara Netanyahu

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The Art of Writing as a Scene of Combat and Comic Elation

Dr. Ayelet Liti

Abstract

This article presents an analogy between the writings of two single writers, Maurice Blanchot and Franz Kafka. Blanchot was a critic and a writer, mainly active in the second half of the twentieth century. He dedicated articles to Kafka more than to any other author. The two writers saw in the art of writing a scene of both dramatic and comic happenings. Kafka saw in it a combat and a diversion that distracting death as well as the reader. Blanchot as a critic, identified in Kafka's language a critical nature that is embedded in his fictitious one. In his own way, each one of the them wished to see in the appearance of the imaginary a sign of an ecstatic encounter with a companion, whether he be the protagonist, the narrator or the reader himself.

Keywords: Blanchot, Kafka, combat, diversion, imaginary.

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