

English Abstracts of the Hebrew Part of the Issue

Emotional Intelligence and Humor: A Kaleidoscope on the World

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When we zoom in the lens on life it might seem as a tragedy, when we zoom it out life might seem as a comedy, said Charlie Chaplin. One of the most effective and efficient tools and means for changing one's perception towards the finding of positive aspects in a given situation and for changing one's own and of others' patterns of emotional and behavioral responses is *Emotional Intelligence* (E.I.), and along with it, *the use of humor*. Emotional Intelligence is the ability of one to consciously convert thoughts and feelings into personal and interpersonal effective actions and behavior. A conscious combination of thoughts and feelings enables one to attain an optimal state in respect of relating toward oneself and one's surrounding (Salovey Mayer 1977). The use of both E.I. and humor is a bridge to a better communication between people; it provides a connection between people and between cultures, it allows one's better communication with the self and with one's surroundings. As a common adage has it: "A smile is the shortest crooked line that connects between people".

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The Language of Verbal Humor

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The purpose of this study is to examine the underlying mechanism of verbal humor. The research method is based on the study of patterns of various types of verbal humor, as well as examining the cognitive aspects generating those patterns. Verbal humor is an integral part of humor in general. Verbal humor is an outcome of natural language development. In an evolutionary perspective, it is a skill acquired much later than visual humor, which humans are conjectured to have developed prior to their ability to communicate verbally. This phenomenon can be seen in babies who manifest visual humor approximately between the ages of six to eight months, whereas verbal humor is apparently comprehended a few months later. Verbal humor requires sufficient lexical development and employs higher intellectual skills than visual humor. It is imperative to emphasize that verbal humor is composed of various layers that differ from each other. The difference is in the cognitive and intellectual effort needed to interpret the complexity of verbal humor. Understanding and appreciation of verbal humor, and humor per se, rely heavily upon the lexical knowledge, general knowledge, and the cognitive abilities of an individual, along with personality traits and environmental factors.

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Transgressed Conversational Maxims and Ambivalent Information in Hebrew Comedy Sketches

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This article probes into the violation of *Conversational Maxims* (Grice 1975) in Hebrew sketches which create humor. The present study analyzes information which alters its meaning in these sketches. Findings show that all *Conversational Maxims* are violated in comedy sketches, and these violations are often intertwined: in Grice's Maxims' violation and in information which changes its meaning, humor is conveyed mainly through an unfulfilled expectation for logical continuation of the information flow. The research clearly shows that when the *maxim of manner* is violated, it gives way to double meaning, gibberish, vague information, and inaccuracy. Consequently, these shatter the expectation for accurate information, and make the audience laugh. Furthermore, when *the maxim of quality* is violated, then ignorance and contradictions appear, and the expectation for logical and honest information, correlating with the audience's pre-existing knowledge, is not fulfilled. When subtraction and addition of information occur — tautology or use of run-on sentences — *the maxim of quantity* is violated. In these scenes the characters that employ exaggerated rhetoric, or ignorant characters who do not understand the words they use, provoke laughter. The same applies when the expectation for new information is not fulfilled. Laughter is also provoked when *the maxim of relation* is violated, and when information changes its meaning, since the expectation for information is broken, due to the contradictions.

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Humor: A Salvation from Salvations?

Lydia Amir*

Both religious and non-religious salvations provide a radical solution to a basic problem in the human condition. The price for these solutions is such that it is better to renounce solving the problem at hand. Humor is proposed as a means to avoid solving the problem that characterizes the human condition. This non-solution has also a positive import. Thus, humor reveals itself, first, as saving from salvations, then, as a salvation in its own right, which is exempt from the price required by other salvations.

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Imbided With Humor, Not Wine: An Examination of the Anthology of Poems *Bat Yayin (Daughter of the Wine)* by Bracha Serri

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The poetess Bracha Serri was born in Sanaa, Yemen, but has spent most of her life in Jerusalem. This paper presents a unique humor which is carefully woven into a one-of-a-kind feminine “voice”. Serri’s poems aspire to destroy the old, just to resurrect and create it anew. Her poems reflect the cultural world from which she hails and to which she belongs. Serri’s poems are inspired by Biblical passages, Talmudic sources, and Cabbalist themes. She illustrates the religious spirit in the most transparent manner. This colorful mixture of Jewish sources gives her poetry purity and clarity, and she leads the readers into the unique world that she has created. She unveils her very personal and painful experiences, and even though she has no solutions to offer she struggles to find her new identity.

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Illustrated Poems for Children in Yiddish and Hebrew, by Shmuel Tsesler Three Presentations

**About the Bilingual Book *Illustrated Poems for Children in Yiddish and Hebrew*
Yechiel Szeintuch**

A one-page foreword, explaining the context in which the project unfolded, and who the persons involved are.

**Humor for Children from Argentina
Adina Bar-El**

Shmuel Tsesler, (Poland, 1904 – Argentina, 1987) was a teacher, as well as a poet in Yiddish. Poems for or about children are collected in the anthology described. His humor is delicate, children could understand it, but is also winks to the adults.

**Humor in the Translation of Shmuel Tsesler’s Poems from Yiddish into Hebrew
Ruth Zakovitz**

Tsesler’s humor is exemplified and analyzed by Zakovitz, the translator. She explains her choices when translating.