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Abstracts

*Following are abstracts in English
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for abstract
of the Hebrew version.*

"I Received Permission to Sing!" Feminism, Religion and Humor Online: a Case Study

Dr.Omri Herzog¹ Dr.Noa Shashar²

Abstract

The article focuses on a unique discourse-space — a Facebook group named *I Am A Religious Feminist, And I Too, Don't Have A Sense Of Humor*. The group serves as a discussion sphere for women and men who consciously grapple with concomitant feminist and religious identities. These identities are contradictory in the Israeli context in many ways, and the group's strategy is to address the issues, serious as they are, with humor. The article discusses the political and social role of humor in general and in the Jewish context in particular, and indicates ways in which group participants use humor as a mechanism for delineating their group's borders and space. Humor enables the Facebook group to be a discursive haven from the inherent conflicts and tensions of this double-faceted identity and, further, is a way of identifying, processing and challenging areas of social and political intransigence.

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Using Humor as a mean of Survival in the *haredi* world according to the Novel *Zippor Yeshena* / Yocheved Reisman

Dr. Ofra Matzov-Cohen *

Abstract

The present study seeks to expose the world of the heroine in the novel *Sleeping Bird*, (*Zippor Yeshena*) Zipporah, who is known also as Feige, a girl from the religious Orthodoxed society, and the ways she uses to survive in this society. All this, after her groom, Yohanan does not come to their wedding ceremony, and by this he disgraces her and her family members. From the passive position, lying in bed in her childhood room, as she pretends to be in a coma, Feige tells the story of her life and the lives of those around her humorously. Her mother, Miriam, takes care of her for twenty years until the surprising turn which takes place at the end of the plot.

The novel describes different characters that surround the heroine and demonstrate in different ways the orthodoxed *Haredi* society, which is ruled by strict and dictated norms. Within this distinctive society, a variety of humorous behaviors are conducted, a few of it are simply funny but few seem to be subversive.

Humorous researchers claim that humor is vital and necessary for the survival of mankind and that it also gives vitality and strength to the functioning of it.

In this study, I would like to examine the humor that is created by the heroine and the implications of her of lying in bed, and by the different tones of it as it is expressed in the world of other characters in the space of the orthodoxed society they belong to.

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Jewish Humor in Morocco

Asher Knafo*

Abstract

Is there a Moroccan humor? The author deals with Jewish humor in Morocco, following the publication of his book “Tea with Mint – The Book of Mirth and Zest of Moroccan Jews”. Through description of the cultural background and the use of exemplars of Moroccan Jewish humor, this paper deals with different aspects of this humor, and with the many forms it takes: from proverbs, nicknames and curse words, through mispronunciations and the use of biblical verses, to actual jokes. One reason the humor of Moroccan Jews flourished is the richness of their linguistic exposure to local Arabic, Berberic, and Hebrew, and later on French and even English and Spanish. The humor of Moroccan Jews reflected their reality. This reality was sometimes difficult. The somewhat bitter laughter was a means to forget this reality and overcome it. Studying the folk humor of Moroccan Jews opens a window into a now-changed rich cultural experience."

* **Asher Knafo**, is the founder and editor of the **Brit, the bilingual review of Moroccan Jews**, and the editor of **Tea with Mint – The Book of Mirth and Zest of Moroccan Jews**. His other books include **The Infant of Oufan** (novel), **A Jewish Wedding in Mogador**, and **Yakhin, The Teachings of Rabbi Joseph Knafo**.

Three pleasures joined together: Fun, Food, Fashion

Orna Ben-Meir¹ Arie Sover²

Abstract

In the last decade, food has become a subject of fashion, accompanied by humor. This finds expression in the works of significant avant-garde fashion designers. The culinary subject was especially current in notable collections for fall 2014, as Karl Lagerfeld the artistic director of Chanel magically transformed, for one day, the museum of *Grand Palais* in Paris into a real supermarket, completely equipped with food products, everything Chanel branded. This served as an absurd catwalk to a fashion show, with anorexic models; or the debut collection that Jeremy Scott has created for the Italian brand Moschino, using American fast food products – McDonald`s, Budweiser and others – surprisingly designed as clothes. Both fashion shows utilized humor techniques in their design, either in the garments or in the catwalk set and even in the *mis en scene* of the models.

Since food is involved in satisfying one's basic necessities, its artistic representation is often expressed in low physical context, and hence its natural connection to humor. Humor belongs to the aesthetic category of the carnivalesque, wherein the funny, grotesque, chaotic, rude, obscene, macabre and repulsive dwell together.

This article seeks to show that the connection between food and humor in contemporary fashion is not just a plain commercial-marketing strategy, but rather a sophisticated reflexive tool for a allegedly critical commentary on the consumption culture and the fashion conglomerates, which tend to brand each product, be it as basic as food. This is done through the perspective of three collections from the career of the American fashion designer Jeremy Scott.

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