

**Humor Mekuvvan: Research Journal in Humor Studies**  
**Issue No. 14 – June 2020**

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*Abstracts*

*Following are abstracts in English  
to the articles of  
Humor Mekuvvan – Issue No. 14 (June 2020)*

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of the Hebrew version.*

## Humor as Means to Psychological Autotherapy in Mozart's

### Life and Compositions

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Ruth Litai-Jacoby\*

#### Abstract

A child prodigy's and genius composer's life, like Mozart's, are prone to suffer under myriad pressures and tensions, and humor can often serve as a refuge. This paper strives to prove that Mozart's humor, be it 'low-' or 'highbrow', was a part of the regional general culture, as well as the family's humor. As such, it often served as a psychological support: The mother could overcome her homesickness using a scatological 'good night' blessing in her letter, which was later cited in the cannon *Bona nox*, K. 561. Mozart's 'Carnavalesque Worldview' and his 'trickster-like' character served as a form of autotherapy: In accordance with Bakhtin's notion of 'The Uncrowning of the King' through relating to the 'bodily lower stratum'. It played a role in the process of Mozart's mental severing of his father's domination and was expressed in his letters to his cousin. His unfortunate infatuation with Aloysia Weber he could overcome through the music for the ballet *Les Petits Riens*, and his reply to the gossip about his sentimental involvement with her after marrying her sister could be stopped through his *Musik zu einer Pantomime*, which he performed while wearing a Harlequin's costume. His deepest auto-psycho-therapeutic work is related to his acceptance of his 'anima', and his sublimative revolt both against a private insult from the aristocracy, and the injustices of its policy of torture and oppression, as expressed through the image of Osmin in *The Abduction from the Seraglio*. After his father's death he consoles himself through composing a musical joke (*Ein Musikalischer Spaß*), in which he recalls his childhood and expresses his gratitude to his father, in a topsy-turvy manner which acknowledges all the rules of composing and 'la bon gout' he had learned from him.

**Keywords:** Mozart, Humor, Psychological autotherapy, Bakhtin, Jung, Commedia dell'Arte.

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## **Between Source and Translation Psychoanalytic and Ethical Analysis for the Epilogue in the Flag Story by Shalom Aleichem**

**Noga Levine Keini\* and Yaniv Goldberg\*\***

### **Abstract**

Topelle Tootooritoo the poor boy who won a few coins, bought himself a flag for Simchat Torah, but his friend's burning of the flag was seen as a tragedy. The article examines the differences between the source and the translations done by Y.D. Berkowitz, Aryeh Aharoni, and Uriel Ofek's adaptation with an ethical and psychological viewpoint, with reference to the use of humor and its role within the work, according to Winnicott's Transitional Space Theory. Analyzing the story from a psychological perspective reveals that this is a war between contradictory inner voices, as a process, on the path to growth and emotional growth, and illness and pain as an opportunity for such growth. The author's use of humor makes it easy to lighten and refine the difficult text for the child reader, bypassing the growing pains and turning them into barable. The translators that choose to omit the epilogue or to change it, made, according to our point of view, an ethically wrong for translators as creative trustees. At the same time, it seems that the translator cannot cancel his own world and translate creation in a neutral way. The

translation work is a work of art in itself and it reflects, through the translated text, that the translation choices are unconsciously reflected in the translator's inner world.

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**"How funny is it?"**

**Differences in reference to humor between Jews and Arabs in Israel**

**The series "Arab Labor" by Syed Kashua as a case study**

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**Arie Sover\***

**Abstract**

This study is the first of its kind to examine the comic structure of the series "Arab Labor" On the one hand, and on the other, to examine the differences of the attitude of the Arab viewer versus the Jewish viewer to the series. The research was based on two main questions: One, is the series intended by its content and comic structure for all Hebrew-speaking viewers, including the Arabs, or is it intended to serve the Jewish audience specifically? The second question was, how does the Arab viewer get the series compared to the Jewish viewer? From the results of the study it turns out that the series, according to its content and comic structure, was initially intended for the Jewish viewer, and yet the results of the study appear to have no substantial difference between the two populations towards the series.

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## **Of Poalim "Our Lives" compared with The Blue Mountain**

**by Meir Shalev**

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**Ofra Matzov-Cohen\***

### **Abstract**

The purpose of this article is to compare the social-documentary text, the diaries of workers from the Third Aliyah "our lives" vs. The Blue Mountain by Meir Shalev, which describes the lives of pioneers and workers in Eretz Israel and relies on documentary materials such as those appearing in the workers' diaries. The common denominator in the two texts indicates a grave expression raises the question of whether there was room for humor in the workers' journals, and on the other hand, is there room for humorous expressions in the design of pioneering figures acting in the name of Zionist ideology and living conditions for the common good? The workers' diaries have humorous characteristics, most of them refined, aimed at criticizing the members of the group and / or its leaders. In the literary text, in The Blue Mountain, as opposed to the workers' diaries, the humoristic characteristics are abundant, hidden and explicit, and sometimes blatantly criticize social phenomena in Israeli society in the past and present.

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