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Abstracts

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Between the horrors of the Holocaust and writing humoresques:

The Humorist Ephraim Kishon from another point of view

Batia Riechman¹

Abstract

The Humorist Ephraim Kishon was writing in various genres: Satire, sketches, plays and scripts. He is a Holocaust refugee who chose to write in the way of humor. Kishon did not highlight the trauma of the Holocaust in his writings and was not identified with the Holocaust in Israeli culture, but his work cannot ignore the biography of the creator. This had a significant impact on his attitude to the world and the perspective from which he wrote his works. It also serves as a basis for understanding his artistic outlook and style of writing.

This essay will attempt to connect different components of Kishon's identity and biography to its reflection in the first humorous book he wrote.

It will observe the way in which writing meets different aspects of Kishon as a person, illuminating his image as a creator in Israeli culture. Along with a study of the cultural discourse in Israeli society in various decades, a place will be given to Kishon's voice.

Key words: Efraim Kishon; humor; satire; Israeli culture; Holocaust

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The tragic-comic humor in Israeli comics regarding the Holocaust: intergenerational communication, between Shoah and *Tekumah*

Ilaria Stiller-Timor²

Abstract

Translating the Holocaust into a visual language is not a simple task. All the more so when it comes to the comics medium which is still considered marginal in the cultural landscape, especially when the story is told with humor. In the mainstream Israeli perspective, the Holocaust can only be measured in terms of Zionism, which adds a layer of complexity. Through two examples of Israeli comic novels dealing with the Holocaust, we address the difficulties in intergenerational communication and the reference to the national dimension. The claim that the comic genre and the Holocaust narrative are incongruent turns out to be unfounded. The two graphic novels we present are: *The second generation* by Michel Kichka and *The property* by Rutu Modan. We show that they are both bold in their message, because they dare to touch "sacred cows". While Kichka claims the right of the second generation to express their feelings, Modan undermines the moral-national value of the "Journey to Poland." Both artists present sensitive and highly loaded subjects in a tragic-comic tone.

Key words: Holocaust; Comics; Humor; Tragicomic; Intergenerational relationship.

hegemony? What is the role of humor in shaping classical and new gendered perceptions?

Keywords: Humor, Gender, Children literature, Stereotypes, Socialization.

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“And What Is the Point of Turning the Hiding Place into a Depressing Place?” - On the Place of Humor in Anne Frank’s Diary

Shai Rudin³

Abstract

Anne Frank wrote her diary between June 12th 1942 and August 1st 1944. After WW2, her father, Otto Frank, published the diary in 1947 - a turning point after which Anne Frank became the symbol most identified with the Holocaust of Europe’s Jews. The diary’s commercial success, as well as its many adaptations into literature, television and theater, led to academic interest in researching both the diary and its writer.

The present study wishes to expound on the place of humor in Anne Frank’s diary as well as her personality. The proposed analysis divides the diary into three parts reflecting her state of mind (pre-incarceration; the onset of life in hiding; the second year of incarceration), accordingly examining the place of humor. This is a twofold examination: firstly, regarding Frank’s poetics of humor, namely - how she describes comedic situations in her writing; and secondly, the place of humor in her life, as an inherent personality trait; further on as a means helping her survive, as well as a trait she often denies. Although this combined study describes the central place of humor in Frank’s life and writing, it also shows how she distinctly separated between the use of humor in her writing about people in her hiding place, and its use - even condemning it - with regard to the Jewish Holocaust taking place outside the hiding place. This distinction occurs not only in Frank’s mind, but is also experienced by the reader, who comes to learn of the polarity of humorous descriptions of situations or people inside the hiding place, as opposed to the harsh descriptions of the outside - an oxymoron largely defining the entire diary.

Key words: Anne Frank, diary, Poetics of humor, Holocaust representations, Women in Holocaust.

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Comics as Agents of the Holocaust legacy: Anne Frank's Graphic Biography

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Abstract

From the 1980s on, while comic/graphic novels were undergoing a radical transformation, they were no longer considered merely 'childish' – neither by their themes nor by the age of their readers. Thus, it may not be surprising that a growing number of this genre's texts focus on the Second World War, treating the historical period and its consequences from various polyvalent vantage points such as survivors' testimonies, intergenerational transmissions, historical accounts, as well as fictive narratives.

Against this background, the article will present the Holocaust's comics as educational tools. This new approach started at the beginning of the 21st century, initiated by museums and institutions whose credo is to preserve and transmit the memory and the legacy of the Shoah, such as the Anne Frank House in Amsterdam. The latter that initiated the adaptation of the *Diary of a Young Girl* into a graphic novel, presents the *Diary* to the young students through comics, a medium that they are its ardent consumers.

Keywords: Anne Frank, Graphic novel, diary, the Annex, educational tool, Holocaust humor

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Visual Humor in *Anna Frank: The Graphic Diary*

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Abstract

Anne Frank: The Graphic Diary (2017) is a graphic novel, adapted by Ari Folman and illustrated by David Polonsky. The story is narrated from the point of view of its protagonist, Anne Frank, a Jewish teenager who was hiding in a secret annex in Amsterdam during World War II. The “Graphic Diary” is based on Frank’s authentic diary.

The graphic novel adopts Frank’s humoristic perception and translates it into a verbal-visual form. The story is told by Anne and depicts her daily life in the annex while the illustrations add to her story grotesque and macabre aspects. The gaps between the verbal and the visual narratives build a humoristic reading. This article describes and analyzes the uses of visual humor in *Anne Frank: The Graphic Diary* and suggests ways of reading and understanding the narrative.

Keywords: Anne Frank, graphic novel, visual humor, grotesque, macabre.

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