English Abstracts of the Articles || תקצירים באנגלית של המאמרים

"POV: Everyone keeps calling you 'ex-hosties' ": Humor, identity, and Post-Traumatic Growth. Key features of TikTok videos by returned Israeli teenage captives

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Abstract

The brutal events of October 7, 2023, during which Hamas attacked Israel and perpetrated the mass murder and abduction of civilians—including children and adolescents—inflicted an unprecedented collective trauma on Israeli society. Dozens of minors were taken captive to Gaza, some of whom were released only after weeks in captivity. Upon their return, several of these youths began posting videos on social media—primarily TikTok—to express their experiences and coping mechanisms. These posts ranged from direct, candid accounts to the use of humor, sarcasm, and popular trends. This study examines the characteristics of TikTok videos uploaded by returned Israeli teenage captives, specifically exploring how and to what extent humor, sarcasm, and digital trends, including expired trends, were utilized.

Keywords: TikTok; Trauma; Post-Traumatic Growth; Humor; Identity

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The Neurocognitive Basis of Humor Perception: An Integrative Review

Arie Sover, Shulamith Kreitler[2]

Abstract

Humor is a complex psychological phenomenon that integrates cognitive, emotional, and social processing. Over recent decades, significant advances have been made in understanding the neurocognitive basis of humor perception, owing to the integration of research methods from cognitive psychology, neuroimaging, electrophysiology, and clinical neuropsychology. The aim of this review article is to provide an integrative overview of current knowledge in the field by examining major theoretical models, the neural networks involved, the temporal dynamics of humor processing, the contribution of the reward system, the role of social cognition, and the influence of individual differences. The review indicates that humor does not rely on a single specialized neural mechanism but rather emerges from dynamic interactions among networks involved in semantic processing, cognitive control, mental state attribution, and emotional reward. Alongside this emerging consensus, theoretical and methodological controversies are discussed, and directions for future research are proposed, emphasizing multimodal approaches and dynamic network analysis.

Keywords: Humor; Neurocognition; fMRI; EEG; ERP; Social Cognition; Reward System

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A Deliberate Humour: The Masks of the Oppressed Truth

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Abstract

The mask has been recognized as an essential accessory for both ritualistic and artist purposes. Its qualities, which highlight the fictional over the real, contributed to its artistic use, which has been common, since the beginning of theatre. The mask had established types for tragedy, satirical plays, and comedy, where the caricatured-grotesque character was emphasized. The era of the "corona mask", social distancing, and restrictions of freedom of speech, bring forth various connotations. One of them is the mask of "madness" in Arab culture. This is not a material mask that covers the nose and mouth to protect against a mysterious virus, but a mask-like figure through which one can express the forbidden, and protest against "political" and institutional "viruses" in a familiar, humoristic, carnivalesque atmosphere that brings people together. The figure of the "fool-wise" in ancient Arab culture is a clear representation of the dialectic of "truth and falsehood". In the face of the silence of common sense and its obedience, this figure is forced to wear the mask of a fool in order to express her truth. Through the voice of madness that emerges as an authentic protest from the throat of an inconsequential, marginal, funny and ridiculous actor, the "fool-wise" ensures protection against any harm, while finding a way to convey his message in a play titled "reality of Tyranny". This article discusses this figure and the nature of the mask it wears, its various reflections in ancient Arab culture, and its development in the Arab popular comedy and satirical theatre in the twentieth century.

Keywords: Carnival, Clown, Comedy, Humour, karakoz, Laughter, Mask, The Tragic Fool, Zanni.

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The Parody as a Unique Genre in the Beginning of the Yiddish Daily Newspapers in East Eerope 1903 – 1919

Moshe Rosenberg[4]

Abstract

A study of the humour sections of the three most popular Yiddish daily newspapers in Eastern Europe at the time: *Der Freynd* ("The Friend"), *Heint* ("Today"), and *Der Moment* ("The Moment"), reveals extensive use of the parody genre. Through this genre humour writers could easily criticize and mock social and political phenomena within the Jewish community, national and global events, and the restrictive and discriminatory conduct of the authorities towards Jews in Russia and Poland during the years covered by this study (1903–1919). These sections included, for example, parodies that mocked and criticized the poor level of Yiddish theatre in the United States; parodies that described the economic hardship in Poland at the end of World War I; mockery of political, military, and antisemitic leaders; harsh criticism of the nationalist and antisemitic extremists who carried out pogroms against Jews; scathing criticism of the scourge of Jewish speculation during and after World War I as a result of the severe shortage of food and basic necessities, which were confiscated by the German army; criticism of the wild incitement of antisemitic newspapers against Jews; criticism of novice poets, who were not yet sufficiently professional; criticism and mockery of shund literature (pulp fiction) and detective fiction, which were very popular at the time.

Keywords: Parody, Yiddish Newspapers, Incongruity, Jewish Humor, Poetry, Jewish Tradition.

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