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Abstracts

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I don't think it's funny! – Humor in Israeli women's writing

Dina haruvi¹ Talila kosh Zoar²

The capacity to "laugh at" is a position of power. Since western culture has been patriarchal, the position of the "laughing person" is essentially masculine. More than that, very often women are subjects of laughter, and are considered as lacking any sense of humor.

Thus, the appropriation of the "laughing position" by women could be perceived as subversive. Humor in female writing could voice resistance and refusal to the traditional (passive and subordinate) feminine position in patriarchal culture. In such perspective, feminine humor reveals injustices and hypocrisy of the dominant culture. It undermines female stereotypes and masculine power positions and illuminates cultural and social alternative.

In this article, we will discuss humor in three works by Israeli female writers: "The Mina Lisa" by Orly Castel Bloom, "Horsey" (Susit) by Lea Aini and "Bitter and Hasty (Mar Venimhar) by Dikla Keidar.

Keywords: Humor – women literature – feminist criticism

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Humor and gendered issues in children's literature

Miri Yosov - Shalom³

Abstract

Literary works sometimes present a worldview with gender bias evident in the content through metaphors and stereotypes embodied in the protagonists. Literature serves as the instrument to transmit cultural messages, and sometimes in an attempt to create a reality. The function of the presentation of the voice of the “other” is to nurture a critical perception of the existing lack of gender equality while developing a principled, value-based stance. The alternative reading is an influential tool in the socialization process.

The current research emphasizes the ways in which woman's voice is shaped, while placing the emphasis on humoristic and feminist viewpoints. The goal is to reveal what statement the author is attempting to make through the text, figures, and era, based on the assumption that the worldview expressed is one adopting or subverting the hegemonic or subversive viewpoint reflected in children's literature through the ages . The current reading will examine literary works for children in an attempt to research the way in which the authors' voices are shaped and heard. Delving into poems and stories for children, the study seeks to reveal and describe gendered issues that the text raises, the tension between ambitions and gender. Questions will be addressed centering on whether the text remained anchored in the patriarchal infrastructure and defined, classic norms, or whether it is a transformative text with a revolutionary character striking out at the consensus, demanding to have a different voice heard. This “voice of the other” may use humor as a means of creating interest and dialogue, change and development, and sociocultural value-based transformation. Through a reading of the works, we shall address such issues as how the characters are presented, and especially the

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female characters. Are they supported and assisted, or are the female characters in the works sending out a subversive voice against the male hegemony? What is the role of humor in shaping classical and new gendered perceptions?

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

An infantile or a feminist? Chaplin from a gender and psychoanalysis point of view

Einav Bar⁴

Abstract

Chaplin's Tramp persona represents the other, the banished and the outcast. His otherness also has elements of gender variance woven in his persona throughout his films.

The focus of *Modern Times* (1936) is what may be interpreted as refusal to be initiated to language. For Lacan, initiation to language signifies the acceptance of Law – choosing the Father and forgoing the close relationship with the Mother, who at that phase is perceived as phallic and omnipotent. Acknowledging the Mother's castration is the basis for organizing the initiation to the symbolic order of the Father's Law. It seems

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that Chaplin's Tramp persona rejects both: language and law. One may say Chaplin is an infantile persona, never growing up. But maybe, because he refuses to acknowledge any form of feminine inferiority, he may be called a feminist?

Keywords: Cinema, Chaplin, Feminism, Gender

"He does not give us from his throat - I will not give him of the chicken's throat" Women humor vs. men humor in the novel *Alien Love* by Asher Barash

Ofra Matzov-Cohen⁵

Abstract

The novella *Alien Love* by Asher Barash tells the story of Peretz Segal, a Jewish Galician young man from the respected Segal family, who returns from military service. At the center of the plot, the description of Peretz's relationship with the non-Jewish neighbor's young daughter, Frania Konski. Prima facie, the plot is characterized by a pastoral atmosphere, but in fact there is a tension, such as social tension between Jews and gentiles. The tension that bursts out openly in the story sometimes lends elements of humor, which are uttered by the characters, by the Jewish space as well as by foreign space, both by women and by men.

In the Jewish Hassidic community, where joy and humor are an integral part of the basic set of beliefs, the prominent characters in Peretz's family are the mother Miriam – called the 'aunt', Dobrish – Peretz's sister, Peretz Segal, as well as the cantor's wife – Eta Fruma, and Jewish Hassidic

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society in general. In the gentile community, the prominent characters are from the Konsky family – Frania and her grandmother, Grandma Shachanovska. The humor generated by these characters arouses laughter and ridicule. Hence, I would like to examine these unique characteristics in women humor and in men humor, examining if there is an affinity to gender.

Keywords: Asher Barash, Character, Humor, feminine Humor, masculine Humor

What makes elderly laugh in Shfaram

Janan Faraj Falah⁶

This article is based on an article I have published online in the subject of humor among the elderly Arab women in the journal, on December, 2017 "It makes me laugh": What does make elderly Arab women at the Elderly Home of Acre laugh"? Students in the course of their practice, volunteer for one hour a week at the Arab elderly home in Acre, teaching the elder population the Hebrew language, classical Arabic Literature, and issues related to women and gender, and in this context the first article was written. Based on this, a similar study was carried out at the elderly home in Shefaram, examining the encounter between students and elderly people and what make elders laugh. The study also examines the difference between male humor and feminine one over the age of 65 years.

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