

---

**תקציריהם באנגלית || English Abstracts of Articles**

---

**Social document vs. Literary text versus: Design of Humor in the diary of Poalim "Our Lives" compared with The Blue Mountain by Meir Shalev**

---

**Ofra Matzov-Cohen<sup>1</sup>****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.

---

<sup>1</sup> Dr. Ofra Matzov-Cohen, Hebrew Literature Researcher, Department of Hebrew Literature, Ariel University, Israel. ofmc45@gmail.com

## Kinds of Pleasure and Types of Laughter in the Analysis of Laughter Provocation

Mary Ann Cassar<sup>2</sup>

### Abstract

Most theorists of laughter provocation would agree that there is an essential link between laughter and pleasure. In introducing his provisional version of the Incongruity Theory in *Humour: A Very Short Introduction* (Carroll 2014: 49-50), Noël Carroll lists as requirements for comic amusement a ‘rise of enjoyment’ and ‘an experience of levity’, demonstrating the necessary occurrence of a kind of pleasure in any instance of successful laughter provocation. In a human context, an inclination to laugh may be part of what is meant when it is said that someone is pleased. Laughter may well be a constituent of pleasure. However, taking into account various genres of laughter provocation, should we consider comic amusement as the only kind of pleasure involved, as Carroll seems to hold, or are there other kinds? Another question would then follow: Is there any relation between different types of laughter and different kinds of pleasure? Answering these questions requires that we take a closer look at pleasure and at the way it manifests itself in laughter. This paper begins with a discussion of Plato’s and Aristotle’s accounts of pleasure. Taking ‘pleasure’ as an umbrella term for the cluster of words associated with it, such as amusement, delight, gladness, joy and hilarity, I use lexical patterning as a heuristic device to produce a taxonomy of these various terms and explore how the different emotions signified by these words may be related to characterizable nuances in the various modes of laughter.<sup>1</sup> Key words: Kinds of pleasure; Types of Laughter; Lexical Patterning

<sup>2</sup> Dr. Mary Ann Cassar, Department of Philosophy, University of Malta, [mary-ann.cassar@um.edu.mt](mailto:mary-ann.cassar@um.edu.mt)

## Stand-up and Literature – Can Two Walk Together? Combining Elements from the Art of Stand-up in the novel *A Horse Walks into a Bar* by David Grossman

Sara Sagi<sup>3</sup>

### Abstract

David Grossman's novel *A Horse Walks into a Bar* (2014) depicts – for the first time in Hebrew literature – a full stand-up show from beginning to end. It is the show of the stand-up artist Dovaleh Gee, a sort of a sad, lame, clown, who does not refrain from any tool at his disposal to make his dwindling audience laugh in a remote Netanya club. During the show, from one joke to the next, the stand-up artist's life is revealed, past and present, and the comedy show unravels more and more in front of the audience, gaining the characteristics of a tragic story.

The main characteristics of the stand-up genre exist in the story, that is, the centrality of the artist in the show as well as the illusion that he invents his words on the stage, allegedly 'feels' his audience and improvises his stories and jokes accordingly and even makes wide-scale, daring use of his body. Some of Dovaleh's jokes are vulgar and distasteful, and another part of them coincides with the contents familiar in the world of author and public figure David Grossman: political jokes, Holocaust jokes, and jokes about death.

In this study I will aim to clarify the nature of the humor which Grossman uses in the text to characterize the world of the stand-up artist Dovale, and to examine how, within a text of literature, the essences and characteristics of an entirely different genre of art realize and integrate – the genre of the stand-up comedy show.

**Keywords:** David Grossman, *A Horse Walks into a Bar*, Stand-up, jokes, black humor, political humor

<sup>3</sup> Dr. Sara Sagi, The Arab Academic College for Education in Israel - Haifa

## Attitudes of elementary school math teachers toward incorporating humor into teaching

Avikam Gazit<sup>4</sup>

### Abstract

The purpose of this study is to examine the attitudes of mathematics teachers in elementary school, towards different aspects of integrating humor in mathematics teaching and to compare to mathematics pre-service teachers attitudes from previous research (Gazit, 2013). Mathematics teaching is characterized by content based on definitions, rules and processes and the teaching method mainly in the senior high schools emphasize practice, memorization and recollection. Integrating humor in teaching math may add fun and diversify math lessons. Using humor reduces anxiety and improves cognitive abilities including creative thinking. (Herzog & Strevey, 2008). All the benefits mentioned are important both to the teacher and to the student in the math. A sample of 25 elementary school math teachers answered a 19-item attitudes questionnaire divided into five categories. Most of the participants agreed that there is a place for the integration of humor in mathematics teaching and also for the contribution of humor integration in various components of teaching. The attitudes of the students in mathematics teaching are similar to the attitudes of the math teachers, except for differences in some categories due to lack of experience in teaching and the training process. It is recommended to emphasize the integration of humor in teaching and to strengthen this component in the training process and in teacher training.

<sup>4</sup> Prof. Avikam Gazit, Mathematic department, Hemdat Hadarom, Academic College of Education.  
avikamgazit@gmail.com