

## English Abstracts of Articles || תקצירים באנגלית של המאמרים

"Kay Murvam, Xalos Šalvam":

**The Use of Humor among the Jewish Bukharan Community**

**Sigal Shlomo<sup>1</sup>**

**Abstract**

The purpose of this article is to characterize the ways of using humor among the Jewish Bukharan community, especially in traditions that passed from one generation to the next. The uses of humor presented in this article are sorted by the different stages of a person's life, from childhood to adulthood. An example of this is a mathematical puzzle that uses humor to attract children to learn arithmetic.

The article presents a game, riddles, jokes, songs, proverbs and entertaining sentences in Judeo-Tajik, the language of Bukharan Jews. For example, the sentence "Кай мурғам, халос шалғам?" [Kay murvam, xalos šalvam] is a nonsense sentence with no coherent meaning, and it can be translated as: 'When my rooster turnip freedom'. This sentence was created as an amusing imitation of the sentence "Кай мурам, халос шавам?" [Kay muram, xalos šavam], which expresses a cry of desperation: 'When will I die, when will I be free?!'.

Finally, this article also describes a speechless show called "зоҷа" [zoča] 'puppet', designed to entertain guests at family gatherings.

**Keywords:** Linguistic Humor, Musical Humor, Visual Humor, Jewish languages, Judeo-Tajik.

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## **A social value manifesto in folk humorous works For Romanian Jewry in Israel**

**Miri Yousov-Shalom<sup>2</sup>**

### **Abstract**

In folk literature, including folk humor for generations, emphasis is placed on the contents of the literary work, the messages, the themes and the ideas and values therein as mirrors of space and time, culture and society.

The stories suck from a structural constellation of disclosure and concealment in the design of the plot, and the stupidity versus the sophistication as a central contrasting axis create the complexity and evoke the pleasure inherent in understanding. A synthesis of sophisticated humor on accepted norms while breaking them are an expression of the ability of the Jewish-Romanian community to look straight and laugh as a way of life and as a possibility to face difficulties and obstacles.

In this article we will delve into a number of humorous folk works in which the Romanian community living in Israel is represented, and they serve as a platform for conveying ideas, messages, values and norms of behavior. All this alongside the fulfillment of the poetic function for which literature was created, we were enjoyment and pleasure from the very act of reading.

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## Strange and Humorous Customs on Seder Night in Jewish Communities in the West and East

Esther Shkalim<sup>3</sup>

### Abstract

Observance of the mitzvah of "Vehigadta Lebinha" on the Seder night carried a lot of customs which are strange and unacceptable during the rest of the year, the purpose of which was to ensure the vigilance of the little children on this holy night, so that they would not oversleep and ask about the differences. The Rambam summarizes the three changes, mentioned in the Psahim treatise in the Babylonian Talmud: they are given sweets? and nuts, and the table is moved in front of them before they eat, and they steal matzah from each other's hands, "and so on in these words" (Hilchot Hametz and Matzah, 7: 3)

In this article, we will see how the various Jewish communities throughout the generations have humorously implemented the commandment "to steal unleavened bread on the nights of Passover, for babies who will not sleep", as well as introduce other customs that also aroused children and adults alike, and turned the Seder night event into a kind of celebration of "and vice versa" that promises that no one will take a nap on the important evening.

Among other things, we will see how the abduction of the matzah in Kurdistan would have led to the hanging of the honorable guest, with his feet up and his head down; How in Ashkenaz they would snatch the matzah from the mouths of the babies and rejoice in their cries and how the children beat their parents while saying the "Dayenu" poetry in Iran, to the joy of all the participants.

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## Youth Humor in a Number of Israeli Songs

Shmuel Bolozky<sup>4</sup>

### Abstract

In the period in which the State of Israel was formed, as well in the immediate pre-state era, children and adolescents were exposed to a fairly large number of popular songs. A common denominator of most was reinforcing the Zionist and national motivation, including the extolling the pioneering spirit, physical labor, making the desert bloom, the centrality of the state and the army at the center of our lives, placing the public good ahead of that of the individual, etc. The youth did not object to any of these values, since they saw them as an integral part of our national existence, but they found in these songs an exaggerated and redundant indoctrination, sometimes actually silly. It seems to me that this was the reason for a significant number of spontaneous distortions of songs, some of which caught on. As is often the case with Israeli humor, such distortions were supported by the use of parody and satire. Independently, distortion by the youth was also manifest by redirecting the song so that it is was converted so as to supply sexual connotations – a phenomenon common among the young. We will also discuss some songs that were not distorted, but were written to start with to express some social and political criticism, of the government and of the Israeli society, and of certain other phenomena in Israel. We will also introduce a few songs in English and in Arabic, which originated with the Palmach generation: its members used the certain proficiency they acquitted in English and in spoken Arabic, making fun of two or even all three of the cultures involved.

**Key words:** Israeli humor, social criticism, parody/satire, distortion of songs, multi-cultural humor

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