

English Abstracts of Articles || תקצירים באנגלית

Did Mickey and Minnie Mouse have Egyptian Twins?

Keren Zdafee*

Abstract

Comics are mostly discussed as an American cultural product translated within different cultural traditions. As a Western product, the republication of comics in an Arab and a Muslim context, lead these cultural products to be discussed in an East-West context. For the most part, the post-colonial discourse saw in these Western cultural products a vessel of Western imperialism; or their translation as a strategy of cultural naturalization aimed at the Arabization of the American product.

This article focuses on the 1930s' Egyptian weekly comics "*Zaqzūq wa Zāīfa*," which its heroes, the frog Zaqzuq and his wife Zārifa, were designed and dressed as Mickey Mouse and his Minnie. At first sight, this comic could have been discussed as an early case of adaptation of a Western comic into Arabic. As the likeness or resemblance of Zaqzuq and Zārifa to Mickey and Minnie could have been regarded as purely decorative, this article argues that the recognition of Zaqzuq and Zārifa as an Egyptianized Mickey and Minnie places their gendered performance in a modernized or pseudo-modernized target context and culture. Hence, their recognition by the readers of the journal is crucial to the construction of the meaning of this comic strip as a mechanism of humor of denigration and exclusion against two major social and cultural phenomenon in Interwar Egypt: the unique local circumstances of colonial modernity, and the intellectual discourse regarding the women's awakening.

keywords: *Zaqzūq wa Zāīfa*, Egyptian comics, colonial modernity, women's awakening, Egyptianization.

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Humor in/as Medicine: Creating Humor in the Medical Genre

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Abstract

Studies conducted in various specialties in medicine have shown the importance of humor in treating patients as well as in therapists.

This article deals with humor medicine that is expressed both by the attending staff (doctors, nurses, psychologists, medical clowns and more) and by the patients who wish to use humor in the medical circumstances in which they are located.

The purpose of this article is to explore ways of producing humor in the medical setting. These ways were expressed through linguistic (syntactic and semantic grammatical) and stylistic-pragmatic means.

The research shows that the humor in medicine dealt with taboo issues such as sex and death, a result of voluntarily retaining the unity of the group, differentiating it from others, as well as creating codes that could disguise true intention and transmit it. Both towards the patients and the staff. This is a way to hide the therapist's true intention towards the patient and to protect themselves while working with suffering and dying patients.

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The Jewish joke: Historical and cultural aspect

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Abstract

The article tries to answer the question, what is a Jewish joke? A question that quite a few researchers have been debating to answer. It can be said of the Jewish joke that it was written by a Jew, deals with Jewish characteristics, is intended for Jews, and was compiled out of an attitude of compassion and love for Jewish culture. What sets the Jewish joke apart is the self-humor. The Jew likes to laugh at himself. Many of the Jewish jokes are based on such humor. The Jewish joke is characterized not only by self-humor, but also by the depth and complexity that reflect wisdom and wit. The jokes created by the Jews over the years reflect the socioeconomic status and sometimes the survival of the Jewish people in the places where they lived. Through the joke one can learn about the spirit of the period, about the changing physical, mental and social condition of the Jews within the community and among the host peoples. This study focuses on the three largest centers in which the majority of the Jewish people lived and in which Jewish humor flourished exceptionally and influenced the Jewish cultural world as a whole as well as Western culture, and these are: Eastern Europe, the United States and Israel.

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Can Humor feel at home in architecture?

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Abstract

Humor is important for our wellbeing. Today, most of the humor we enjoy is coming to us deliberately. Since modern people spend most of their time in buildings and urban environments, humorous architecture can add unintentional humor to our lives. Unlike other humorous mediums, there are many ways to experience architecture. Hence, we can use architecture in different ways to transfer different kinds of humorous messages. In this article, several issues which are related to architectural humor are discussed: who initiate it, for what purposes, to whom is it directed to, and where in the building is it usually located. The issue that gets more attention is the different physical means that are used to convey the humorous messages in and on the façade of buildings. There are several scales that can be used to convey Architectural humor, each with its specifications.

Key words: humor; architecture; architectural façade; Visual Communication; creativity

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