

*תקצירים באנגלית של המאמרים // English Abstracts of Articles*

**The Secrets of Shlonsky's Humorous and Ironic Work: Unique Linguistic Features in His Word Play and Anecdotes**

**Zipora Cochavi-Rainey<sup>1</sup>**

**Abstract**

This article examines how the grammar of the Hebrew language is used in the poet Avraham Shlonsky's word play and anecdotes written down later. Most of the humorous comments presented in this work were uttered spontaneously by Shlonsky. They are characterized above all by a mixture of high and medium language registers, as well as light and casual language, which creates a surprising and amusing expression. The study is based on 47 examples, most of which were collected from Shlonsky's website. A minority of them were found in Tsila Shamir's book, in letters to a young poet, and on the Salont website. The article discusses the grammatical complexity of the linguistic forms created by Shlonsky and the rhetorical devices he uses to emphasize his message in a friendly and humorous way, sometimes in a mocking tone. Implicit in each of the expressions he creates is the interweaving of several areas of language: phonology, morphology, syntax, semantics, pragmatism, rhetoric and lexicography.

**Keywords:** Shlonsky, phonology, morphology, semantics, pragmatism, rhetoric

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## Drawing Fire: The Case Study of Pavel Fantl's Anti-Hitler Caricatures

Hadas Gabay<sup>2</sup>

### Abstract

This article will examine the caricatures drawn by Pavel Fantl (1903-1945), a Jewish artist who created his works in the Theresienstadt (Terezín) ghetto between 1943 and 1945. Fantl, a doctor by profession who was active in the medical underground in the ghetto, also became famous as a caricature artist who engaged in political criticism of the Nazi regime and expressed hope for the end of its reign. In the article, the caricatures will be examined as a platform for political criticism, humor, and irony, with an in-depth analysis of four of Fantel's main works: **Mene Tekel, Our Führer Fell into the Latrine, Sixth Day: Man**, and **The Song is Over**.

**Keywords:** Pavel Fantl, Holocaust Humor, Caricatures, Irony

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## The Contribution of Irony and Humor in Shaping Discourse and the Linguistic Landscape: A Study of the Signs of Social Protest (2011), the Protest Against the Legal Reform/Regime Revolution, and the 'Iron Swords' War (2023-2024)

Avi Gvura<sup>3</sup>

### Abstract

The article discusses the role of irony and humor as central tools in shaping discourse and the linguistic landscape on protest signs during social, political, and security events in Israel – the social justice protests (2011), the protests of the judicial reform/governmental revolution, and the 'Iron Swords' war (2023-2024). The article analyzes how humor and irony serve the protesters' rhetoric in conveying sharp criticism and mobilizing the masses. Additionally, the article examines the contribution of the slogans from that time and everything that has been added to them to the transformation of Israeli discourse and the broader changes in Israeli society. Through irony as a form of humor, the signs reveal the target of the irony, towards which the criticism is directed – the Prime Minister and his ministers – exposing the flaws of the government and portraying the leaders as untrustworthy figures in the eyes of the public. With all its slogans, the protest changed the discourse then and laid the groundwork for a more blunt and critical discourse, where the slogans strike emotional chords and expose an exaggerated, cynical, and offensive linguistic landscape, sometimes involving actual personal attacks.

**Keywords:** Humor, irony, intertextuality, protest, linguistic landscape

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## Laughing with the Corpses: Humor in Detective Fiction

Ilana Shiloh<sup>4</sup>

### Abstract

Humor and crime seem incompatible. Criminal acts evoke fear and horror; humor induces emotional relief. Detective fiction describes a crime mystery, so we would not expect it to be funny. The idea of combining the comic with the criminal may seem tasteless and immoral. But a closer look at the features of humor and of detective fiction reveals meaningful points of resemblance. For one thing, a comedy and a detective story share the same narrative structure. Comedy traces the restoration of order to society; so does detective fiction. In a classic comedy, the central character is initially faced with obstacles and adversities, but at the end he is happily integrated into society. In a classic detective story, the central character – the sleuth – is initially faced with a crime mystery, which he eventually solves and thereby restores social order and harmony. Additionally, both humor and detective fiction expose incongruities. We find something funny when it is absurd, bizarre, when it violates our expectations or mental representations. Laughter often results from the sudden advent of the unexpected. Our expectations are also violated in detective fiction. We expect the police inspector to be effective but he is dumb when compared to the brilliant wit of the detective; we expect the most suspicious character to be the criminal, but the perpetrator invariably turns out to be the least likely suspect. The recognition of incongruity requires intellectual faculties, and humor, as well as detective fiction, appeal to the intellect. “The comic,” writes Henry Bergson in his iconic essay on laughter, “demands something like a momentary anesthesia of the heart. Its appeal is to intelligence, pure and simple.” The same observation applies to the detective genre, which celebrates the victory of reason and conveys the belief that the mind, given enough time, can solve everything. In the actual world crime is not a subject for laughter, but in fictional worlds the comic and the criminal often converge. The present paper explores additional points of similarity between humor and detective fiction and discusses the various ways they appear in Yonatan Sagiv’s hilarious detective novel *No Secrets* (Ein Sodot Ba’Hevra).

**Keywords:** Narrative structure, comedy, absurd, incongruity, intellectual faculties

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## Social and political criticism alternates between Hebrew and Yiddish and back to Hebrew

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### Abstract

This article will analyze the double metamorphosis of Ephraim Kishon's skit "As much as You Like". The first version is the original as it was written by Kishon for the "Two Shmuliks" Segal and Rodensky. The second is the Yiddish version performed by "Dzigan and Schumacher." The third is an adaptation of Yossi Banai for the "HaGashash HaHiver Trio." The purpose of this article is to analyze the textual metamorphosis of the skit, shedding light on various social and cultural structures in the transition across languages and cultures. This will enable us to draw conclusions about the society, politic criticism, the audience, and the specific cultural world of those who created and adapted the skit.

**Key words:** Ephraim Kishon; Dzigan and Schumacher; HaGashash HaHiver trio; humor; social criticism

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## Humor, Irony and Playfulness in Teenagers' WhatsApp Language

Tami Yair<sup>6</sup>

### Abstract

This study examines how Israeli teenagers use humor, irony, and linguistic playfulness in their WhatsApp conversations. Through a netnographic analysis of 1,150 digital messages and informal interviews with 12 adolescents, the research reveals the creative linguistic strategies employed by teenagers to manage social relationships, construct their identities, and express emotions. Findings highlight unique phenomena such as intentional and conscious use of spelling errors, graphic manipulations of text, repetitive and graded use of laughter indicators (e.g., the Hebrew letter "h"), and paralinguistic elements for conveying emotional and social meaning. The study illustrates that teenagers' digital language constitutes a dynamic social space where new linguistic norms constantly emerge and evolve, underscoring the central role of humor and irony as key communicative tools within youth digital discourse.

**Keywords:** digital language, humor and irony, linguistic features, social networks, WhatsApp, teenagers

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## Metaphor realization, idiom realization and deviant collocation: Strategies for creating verbal humor and irony in modern Hebrew poetry

Goni Ben-Israel Kasuto,<sup>7</sup> Barak Avirbach<sup>8</sup>

### Abstract

In this article we present different manifestations of verbal humor and irony in modern Hebrew poetry. Different manipulations can generate humor and irony, but they all commonly share the element of discrepancy. Consequently, poetry, with its inherent qualities of conciseness, concentrated expression, and meticulous phrasing, facilitates focused research of different poetic elements. Therefore, it is an ideal literary genre for examining and illustrating verbal humor and irony through the application of three linguistic manipulations: metaphor realization, idiom realization, and deviant collocation. Modern Hebrew poetry constitutes a rich corpus of texts in which verbal humor and irony are generated through these three linguistic manipulations. This discussion will focus on six poems that use these manipulations to convey social criticism. The selected poems are by Agi Mishol, Giora Fisher, and Kama Shir – three contemporary Modern Hebrew poets who began publishing at different times.

**Keywords:** Metaphor Realization, Idiom Realization, Deviant Collocation, Verbal Humor, Irony, Modern Hebrew Poetry

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