

APPLICATION OF THE COGNITIVE FOLKLORISTIC LINGUISTIC HUMOR TRANSLATION AND EDUCATION APPROACH ON THE CONCEPTS OF FOOD AND FAMILY IN SEPHARDIC DJOHA ANECDOTES

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Abstract: This paper investigates the translation of Judeo-Spanish Djoha anecdotes where family members as well as food names are mentioned. The Judeo-Spanish name Djoha is the equivalent of Hodja Nasrettin in Turkish. The Judeo-Spanish anecdotes represent women as clever mothers, wives, and daughters, and address men as fathers, husbands, and sons. A folkloristic cognitive translation and peace teaching method is developed for analyzing these characters' moral messages. Furthermore, this study deals with the concepts of food and family in Judeo-Spanish anecdotes according to the point of view of the semantic humor hypothesis created by Attardo and Raskin in 1991. As indicated by this hypothesis of verbal and phonetic humor, a joke is made by script oppositions, logical mechanisms, situations, targets, narrative strategies, and linguistic games. This study comprises of the investigations of these in the Judeo-Spanish anecdotes. Thus, this study targets showing that the youngsters living all around the world can be educated in a phenomenal way, theoretically, conceiving the semantic components, prompting humor in the Sephardic anecdotes. The translated texts must reflect the same cultural humor from a folkloristic point of view for this reason, considering that cultural commonalities in humor leads to laughter and happiness, as well as the acquisition of global moral values.

Key Words: Cognitive Linguistic Humor Acquisition and Translation Method, Sephardic Culture, Djoha, Nasrettin Hodja.

SEFARADLARA AİT NASRETTİN HOCA FIKRALARINDA GIDA VE AİLE KAVRAMLARINA BİLİŞSEL HALKBİLİMSEL DİLBİLİMCİ MİZAH ÇEVİRİSİ VE EĞİTİMİ YAKLAŞIMININ UYGULANMASI

Öz: Bu yazıda Yahudi-İspanyolcasındaki aile bireyleri ile gıda adları içeren Djoha fıkralarının çevrilmesi incelenmektedir. Yahudi-İspanyolcası Djoha adı, Türkçede Hoca Nasrettin'in karşılığıdır. Yahudi-İspanyolcasında yer alan fıkralarda kadınlar zeki anneler, eşler ve kızlar olarak temsil edilir ve erkeklerden baba, koca ve oğul olarak bahsedilir. Bu karakterlerin ahlaki mesajlarını analiz etmek için halk bilimsel bir bilişsel çeviri ve barış öğretim yöntemi geliştirilmektedir. Ayrıca, bu çalışma 1991 yılında Attardo ve Raskin tarafından geliştirilen semantik mizah hipotezinin bakış açısına göre Yahudi-İspanyol fıkralarında yiyecek ve aile kavramlarını incelemektedir. Bu sözel ve fonetik mizah hipotezine göre, bir şaka; senaryo karşıtlıkları, mantıksal mekanizmalar, durumlar, hedefler, anlatı stratejileri ve dilsel oyunlardan oluşur. Bu çalışma, yukarıda bahsedilen terimlerin Yahudi-İspanyolcası fıkralardaki kullanımlarını sorgula-

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DOI : 10.31126/akrajournal.1100863

Geliş tarihi : 09 Nisan 2022 / Kabul tarihi: 06 Ağustos 2022

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maktadır. Bu çalışma, dünyanın dört bir yanında yaşayan gençlerin Sefarad fıkralarında mizah yaratan anlam bilimsel bileşenleri kavrayarak titiz bir şekilde eğitilebileceğini kuramsal açıdan göstermeyi amaçlamaktadır. Çevrilen metinler, mizahdaki kültürel ortaklıkların kahkaha ve mutluluğa yol açtığını, küresel ahlaki değerler kazandırdığını göz önünde bulundurarak, halk bilimsel bir bakış açısıyla aynı kültürel mizahı yansıtmalıdır.

Anahtar Kelimeler: Bilişsel Dilbilimsel Mizah Edinme ve Çeviri Yöntemi, Sefarad Kültürü, Djoha, Nasrettin Hoca.

1. Introduction

This paper suggests that translations of Judeo-Spanish anecdotes can be included in the national school curricula for moral education: Nasrettin Hodja anecdotes in Judeo-Spanish can be translated into Turkish or English, depending on the nationality of the youngsters who will attend moral and peace education sessions, as well. Sephardim, Turkish-Spanish Jews, who came to the Ottoman Empire, for being expelled from Spain, and many of whose relatives are living in Israel today, narrate Hodja anecdotes in Judeo-Spanish by calling Hodja “Djoha.” The humor elements in these anecdotes consist of “script oppositions,” “logical mechanisms,” “situations,” “targets,” “narrative strategies,” and “language” uses as proposed by Attardo and Raskin (1991). In this paper, after a literature review, I will introduce the readers to the Sephardic language and culture together with Nasrettin Hodja, explain the Linguistic Humor Theory of Attardo and Raskin (1991), and describe the Cognitive Linguistic Humor Acquisition and Translation Method via Judeo-Spanish Djoha anecdotes, implying how it can be used in schools for language teaching, and peace and moral education.

1. 1. Literature review

One of the past investigations on the correlation of the Turkish Nasrettin Hoca (Hodja) and Djoha is the article by Bardavid (1997) where she shows that Sephardim called astute and entertaining youngsters Djoha, and this character is addressed some of the time as a youthful, and once in a while as an old individual in the Sephardic stories; this character can be savvy, idiotic, sharp, unadulterated, miserable, and cheerful in the two societies, and he has generally virtues; furthermore, in the Turkish tales, he is generally old and viewed as a cunning individual for answering rapidly. Furthermore, Sakaoğlu (1981) compared the Hodja tales described by eight European explorers who were going from Anatolia to Jerusalem. In addition, Sakaoğlu (1985) talks about the variations in the trickster Nasrettin Hodja character in Balkan countries, including Hungary, Romania, Bulgaria, Serbia, and Albania. Agiş (2010) examined how to teach children peace via animal metaphors in Judeo-Spanish and Turkish Nasrettin Hodja anecdotes. Besides, Ungan, Cevher, and Kurt (2017) made students associate the Nasrettin Hodja character with some qualities,

including being a source of fun, knowledge, heroism, and culture. Erdal and Erdal (2017) mention the use of Turkish Nasrettin Hodja anecdotes in children's books. Moreover, Emiroğlu and Karaca (2018) analyze the relations between family members in Turkish Nasrettin Hodja tales. Babayeva (2022) discusses the Azerbaijani folkloristic and satirical elements in the “*Molla Nəsrəddin*” *Journal* (published between 1906 and 1931).

This study differs from these previous studies by examining food concepts and family members within the framework of the Linguistic Humor Theory of Attardo and Raskin (1991). Besides, it recommends that youngsters can get familiar with their way of life and different societies and customs, assuming that they are instructed through a technique considering a similar mental theory, i.e., the “Cognitive Linguistic Humor Acquisition and Translation Method.” Schwarzwald (1996) argues that the translation of Judeo-Spanish texts involves time-period related cultural elements based on where and why they will be used both geographically and morally. According to her (1996), the translations may differ in Italy, Turkey, and the Balkans in accordance with the views of their translators. This study suggests educators to use the translated Judeo-Spanish anecdotes for teaching global morality, instead. Furthermore, previous research on the translation of Judeo-Spanish texts focused on the translation of religious texts rather than funny educational riddles, anecdotes, poems, or novels; for instance, Schwarzwald (1993) examines the translations of a few Biblical and Mishnaic action word structures into Judeo-Spanish in *Pirke Avot* from etymological perspectives. This study focuses on Judeo-Spanish anecdotes where Turkish cultural elements are encountered: these elements involve Djoha, food concepts, and respect to family members. Such common elements construct bridges between cultures. As well, in this study, the translation of cultural folkloristic elements will be discussed in terms of how they can lead to humor and peace building.

1. 2. Sephardic Jews in Turkey

Spanish Jews, known as Sephardim, started to relocate to the Ottoman Empire in 1492 since they would have rather not be submersed and become Christians (Attig, 2018, pp. 14 - 15). The Hebrew word of “*Sefaradi*” means Judeo-Spanish; *Sfarad* refers to a Western country in the Hebrew Bible (*Obadiah* 1: 20) as *Sfarad* may be interpreted as Spain in English since Spanish Jews called Spain “*Sfarad*” (Nişanyan, 2002-2022). Accordingly, Spanish Jews are called SEPHAR[A]DIM (Sepharads) in English as a plural third person noun. Judezmo, Ladino, and Judeo-Espanyol are the most common names associated with the Judeo-Spanish language in the Ottoman Empire (Schwarzwald, 2018: 145). Moreover, the foundation of *l'Alliance Israélite Universelle* [The Israeli

Universal Alliance] in Paris in 1860 made the Jews feel secure and protected all around the world; in 1865, its first school accepted students in Istanbul; many privileged Sephardim started to speak French, accordingly (Séphiha, 1977: 43). The Judeo-Spanish language has Turkish, Hebrew, and French words, such as the Turkish word “*adjile*” that means “*acele*” in Turkish, and “haste” in English (Kohen and Kohen-Gordon, 2000: 10), the Turkish loan word “*su*” that means “water” in English (Kohen and Kohen-Gordon, 2000: 354), the Hebrew religious word “*tefila*” [tefilla in Jewish religious English] that means “prayer” in English (Kohen and Kohen-Gordon, 2000: 367), as well as the French word “*unyon*” (written as “union” in English and French; the French pronunciation is used to write this word in Judeo-Spanish) (Kohen and Kohen-Gordon, 2000: 388). Various efforts have been made to conserve the language. These efforts consist of contemporary concerts, language, and culture courses, et cetera, for instance, the Ladino online course organized by Oxford Centre for Hebrew and Jewish Studies (2021-2022).

1. 3. Djoha and Hoca (Hodja)

Nasrettin Hodja was brought into the world in 1208 in the town of Hortu, in a locale near the city of Sivrihisar; he passed away in 1284 or 1285 in Aksehir (Ashliman, 2009). Arabs recognize him as “Cuha,” he is regarded as a Middle Eastern hero famous also in Turkistan, Saudi Arabia, Egypt, Tunisia, Crimea, and Kazakhstan with different names (Albayrak, 2006: 419). Sephardim recognize him as “Djoha.” His name can be encountered as “Nasreddin, Nasrettin, Nasrudin, Nasr-id-deen, Nasr Eddin, Nasr-eddin, Nasirud-din, Nasrud-Din, Nasr-Eddin, and Nasr-Ed-Dine” (Ashliman, 2009).

2. Methodology

This section explains the Linguistic Humor Theory, and the Cognitive Linguistic Humor Acquisition and Translation Method.

2. 1. Linguistic Humor Theory

Attardo and Raskin (1991) suggest a theory related to verbal and linguistic humor. Attardo and Raskin’s (1991) six knowledge resources (KRs), thus, the six parameters of joke difference are listed as follows: 1) Language, 2) Narrative Strategies, 3) Target, 4) Situation, 5) Logical Mechanism, and 6) Script Opposition.

This theory argues that jokes are formulated via script oppositions, logical mechanisms, situations, targets, narrative strategies, and language uses (Attardo and Raskin, 1991). Accordingly, the word types and sentence structures lead to jokes. Concerning the first knowledge resource (KR), Attardo and Raskin (1991) posit that many jokes are similar, in this way, there is a joke likeness among jokes, and rephrases and varieties of jokes in printed messages,

as people retell jokes to others, changing a couple of parts of these jokes; for Attardo and Raskin (1991), truly, each joke relies upon the depiction of a speculation. Similar jokes can be retold around the globe with similar characters (Attardo and Raskin, 1991). Jokes pass strategies on to depict a thought symbolically for making humor according to the ensuing knowledge resource, thus the second KR; regarding the third knowledge resource (KR), a joke has a deriding viewpoint. Furthermore, on the fourth knowledge resource (KR), the situation of jokes, each joke has a couple of suggestions that may be disparaging, funny, or instructional (Attardo and Raskin, 1991). For the fifth knowledge resource (KR), the figure-ground downturn of the Gestalt brain science prompts humor for Attardo and Raskin (1991).

The last and the sixth knowledge resource (KR), thus the script opposition, is based on the reinterpretation of two unrelated “scripts” (Attardo and Raskin, 1991). Consequently, Bucaria (2004) assumes that three types of ambiguity may lead to laughter: 1) lexical, 2) syntactic, and 3) phonological ambiguities. Lexical ambiguity is related to noun and verb ambiguity; besides, syntactic ambiguity is based on unusual syntactic structures (Bucaria, 2004: 281). Sound similarities shall cause phonological ambiguity (see Bucaria, 2004). The knowledge resources can serve humor in translated texts for educational purposes in relation with a “Cognitive Linguistic Humor Acquisition and Translation Method” where common cultural values prevail. Thus, this method is based on multicultural value and cultural commonality education based on word plays, syntactic structure changes, and semantic differences.

2. 2. Data

The Judeo-Spanish anecdotes were chosen from the following book: Matilda Koen-Sarano, entitled *Djoha Ke Dize?: Kuentos Populares Djudeo Espanyoles (What did Djoha say?: Popular Judeo-Spanish Stories)*, published in 1991.

2. 3. Aim and scope of this study

This study aims to show that the Cognitive Linguistic Humor Acquisition and Translation Method will lead to the formation of individuals tolerant of various cultural groups, receptive to different ideas, and respectful of cultural and linguistic diversity through translated texts.

2. 4. A Teaching Method

Based on the Linguistic Humor Theory:

Cognitive Linguistic Humor Acquisition and Translation Method

Regarding the “Cognitive Linguistic Humor Acquisition Method,” youngsters “are required to hear two anecdotes belonging to two distinct cultures, and they are requested to categorize each word they hear into a different class

(for example, under the main category of feasts, they categorize Ramadan as a Muslim feast, and Pesah, as a Jewish feast)” (Agiş, 2010). As our topic consists of the concepts of food and family in Djoha anecdotes, the children shall categorize events as “LOGICAL” or “ILLOGICAL.” Objects can be categorized as “ANIMATE, INANIMATE, FEMALE, MALE, ADULT, CHILD, PLANT, EDIBLE, UNEDIBLE, etc.” (Agiş, 2010). They can also depict the ungrammatical elements or word meanings that cause humor. Regarding the novelty of the “Cognitive Linguistic Humor Acquisition and Translation Method,” the translation of Judeo-Spanish action words acquired from Turkish, for example, “*dayanear*,” “to oppose/to resist” that derives from the Turkish action word “*dayanmak*” can be hazardous, as the Turkish action word has different implications, as “to oppose,” “to depend on,” and “to incline toward.” For picking what might be compared to the Judeo-Spanish action word, one ought to envision the occasion portrayed in the story. Likewise, s/he might focus on the occasions, items, and activities of individuals, picking the best definitions for the words in this inventive edge. This requires the knowledge of the cultures of the source languages (the languages of the original text) and the target languages (the languages in which the text will be translated); accordingly, the same emotions shall be felt by the readers or listeners. Besides, word definitions should be checked with dictionaries and native speakers of both languages.

Youngsters can activate specific parts of their brains for learning perfectly. Youngsters may acquire the language and culture of the target group since the “Cognitive Linguistic Humor Acquisition and Translation Method” makes them classify linguistic elements in texts by imagining the narrated events. They may learn about the traditions of other groups by classifying nouns as celebrations, edible objects, and so on, comparing the original texts with the translated texts. They may try to translate texts into their own mother languages by constructing logical relations with words, accordingly. Ardila, Bernal, and Rosselli (2016: 112) argue that “two different language networks in the brain” are activated in linguistic communication: the first one is the “language reception/understanding system” that gets a “Wernicke’s area” activated for recognizing words together with an “extended Wernicke’s area” for processing “language associations (associating words with other information),” and a second one is used for producing languages in the “Broca’s complex.” Activating these brain parts feeling joy and happiness for linguistic humor elements eases learning, and the familiar words and emotions expressed correctly in the source language texts and the translated target language texts increase empathy and understanding between different cultural groups. Thus, Attardo and Raskin’s theory (1991) should be expanded on language teaching,

translation studies, and diversity education. The translation of a humorous text should involve words that exist in both languages, choosing the most appropriate meaning of that word in the target language, paying attention to word choices and correct grammar structures, the narration of the correct message, the goal of the message, the conditions leading to humor, logical and illogical meaning choices, and script oppositions as suggested by Attardo and Raskin (1991), being careful about the culture of the target language's speakers.

3. Discussion

This section involves the analyzes of the translations of Judeo-Spanish anecdotes into English from the perspective of Attardo and Raskin's (1991) linguistic humor theory for suggesting a "Cognitive Linguistic Humor Acquisition and Translation Method."

3.1. Anecdotes on Food and Their Analyses within the Framework of the Linguistic Humor Theory and the Cognitive Linguistic Humor Acquisition and Translation Method

In the anecdote translated from Judeo-Spanish into English in (1), Djoha, thus Nasretin Hodja, appears with a tray of baklavas. There is a script opposition: he disregards what he has bought to eat.

(1) Djoha's baklavas

Djoha was in a castle with a friend. He passed by with a tray of baklavas and the friend told him, "Look, Djoha, look at the tray full of baklavas!"

Djoha said, "Ah!" Besides, he added, "Does it interest me?!"

His friend said, "But he entered your house!"

Djoha asked, "Eh, does it interest you?!" (Narrator: Rashel Perera, 1984, in Koen-Sarano, 1991: 237)

The anecdote represents a man called Djoha who does not wish to show his richness to others; additionally, he does not wish to invite his friend to eat any pieces of baklavas, Turkish desserts full of nuts or pistachios. It has several layers, and it is crunchy. The translated text must give the same meaning and taste to the readers or listeners in the same way as the logical mechanisms allow. Accordingly, the correct nouns should be used, such as a large tray of baklavas, showing the richness of Djoha. The dessert is served to guests on special occasions. The verb "to interest" is used to depict that nobody else shall be interested in Djoha's guests if s/he is uninvited as in the negative sentence narrative strategy applied by Djoha. The target is to teach humans not to go anywhere, being uninvited. In this case, connectives, such as "but" and "and" are crucial; Djoha questions why gifts brought to his family shall interest his friend. His unexpected questions underline that curiosity is evil. These

cognitive linguistic structure games must be translated with the corresponding words in the target language to teach the same moral lesson that curiosity is neither good nor kind globally.

Besides, in (2), Djoha wants to feel free to eat wheat; he imagines wheat and grains in a windy field; the wind's qualities must be emphasized in the translation; besides, wheat is sacred since bread is made with it. Djoha associates the wind with the disturbing person as a script opposition technique: he enjoys eating uninterruptedly. As the wind disturbs the wheat, the person disturbs him metaphorically. Besides, the fact that the working people should not be disturbed is the message of the anecdote since all work to make money: this message is the target of the joke. Accordingly, the air and the wind are lexical ambiguities in the anecdote. The message is not to disturb anybody. Ambiguities should be translated similarly into the target language to lead to fun. Wheat is sacred both for Sephardim and Turks. It symbolizes arduous work for both the Sephardim and the Turks. Therefore, the anecdotes teach the readers to ask for permission before chatting with somebody cross-culturally. The wind as the disturbing person metaphor must be underlined in the translated text with verbs that mean to disturb, such as "to drift away": the air drifts away the wheat, whereas the person drifts away Djoha's attention, according to the Cognitive Linguistic Humor Acquisition and Translation Method. Besides, the person, trying to chat with Djoha, is not precious and is a type of temporary disturbance, just like the temporary wind. Both the wind and the person make Djoha angry: 'if' clauses are crucial in indicating the consequences of this anger: Djoha could start to act violently to expel this disturbing person. For this reason, such clauses may be translated in a verbatim manner.

(2) To eat or not to eat

One day Djoha went out and he was eating toasted wheat. There was air ("*aviya ayre*" = lexical ambiguity), and the air was drifting the wheat away.

Somebody was passing by and asked, "Tell me, Djoha, which one are you eating?"

Djoha replied, "If the air lets me free, I am going to eat toasted wheat. If not, it is the air that I am going to eat." (Narrator: Rashel Perera, 1987, in Koen-Sarano, 1991: 239)

Some nutrients may carry similar metaphorical meanings among different ethnicities; similarly, family members may play similar roles in people's formation and education in distinct cultural groups. Both nutrients and family members can appear as culture transmitters.

3. 2. Anecdotes on Family Members and Their Analyses within the Framework of the Linguistic Humor Theory and the Cognitive Linguistic Humor Acquisition and Translation Method

In (3), the lexical ambiguity is the name of the wife of Djoha, thus Grasia, or Grace. Due to the ungrammaticality of the frequent use of commas without “and” in the original Judeo-Spanish text, the conjunction “and” and the word “et cetera” are added to the English translation. The script opposition occurs when he says, “Thanks,” thus the name of Djoha’s wife who escapes with him, being bored of Djoha. The logical mechanism of a word play is the target of the anecdote used here to teach humans to use words carefully. In translation, the word games shall be translated in such a way to give the same meaning established by script oppositions. Here the importance of fidelity is underlined.

(3) Word play

The name of the wife of Djoha was Gratitude / Grasia / Grace (Thanks).

One day Djoha took a friend to his house.

The friend sat down, ate, drank, talked, gave recommendations, et cetera.

When he stood up to go, he said, “I express my gratitude” / “Thanks!” /

“Thanks for your grace!”

Gratitude / Gracia / Grace (???) stood up and escaped with him. (Narrator: Lea Koen, 1987, in Koen-Sarano, 1991: 167)

In (4), the script opposition occurs as the son of Djoha had not broken anything, but he was beaten by him. He associates wrongly a punch with training. Thus, the logical mechanism consists of the fact that the punch is a useless warning for the son who can break the glass bottle. The target message is the fact that both the punch and a broken glass bottle are useless in education. The uselessness of beating must be emphasized in the translation of the anecdote as a universal value.

(4) Preventive punch / beating

While Djoha was sending his son with a bottle (weight measurer) to take some water from the pit, he was offering him a good hit / he was hitting him well, he was beating him, offering him a nice punch.

The curious people would ask, “Hey man, Djoha, what did your son do so badly that you can beat him?”

Djoha would reply, “I beat him in order that he cannot break the bottle / the weight measurer.”

The astonished people would ask, “Oh man! Are you crazy? Thus, he did not break the bottle / weight measurer.”

And Djoha would say, “Does the punch have a sense / does it serve anything, when he has already broken it?” (Narrator: Sara Yohay,

1988, in Koen-Sarano, 1991: 177)

Moreover, in (5), the script opposition occurs when the wife of Djoha admits that his son is not from Djoha, and he can marry even one of the secret daughters of Djoha from other women. The logical mechanism works as a warning that one cannot marry her or his sibling. The target message is that women are equal to men and are aware of what their husbands do. The connectors “when” and “if” are added to the translated text to render the text’s moral message much clearer.

(5) Solution of the problem

One day the son of Djoha came home and told to his father, “Daddy, to day I met a nice girl, she is beautiful, and intelligent, and I want to get married. She is the daughter of the carpenter!”

Djoha understood it and said, “Son, you cannot get married with her, because she is regarded as your sister!”

After a week the son came and said, “You are right, daddy, now I found a better one. She is the daughter of the butcher.”

Djoha replied, “You cannot do it, son, she is regarded as your sister!”

After two or three weeks, the son had come for the third time to say, “Daddy, today I found the better one. I would like to marry her. She is the daughter of the seller!”

Once again Djoha said, “Son, you cannot marry her! She is regarded as your sister!”

The son, who is sad and unhappy, began to cry.

His mother came, and asked him, “What is the problem with you, son? What is the problem?”

The son replied, “Mother, if I want to get married with the daughter of a person, she is regarded as my sister. When I want to marry another one, she is regarded as my sister again!... This is what my father says!”

His mother came, hugged him, and said, “Don’t cry, dear son, there is nothing. You can marry the one you want to marry! Djoha is not your father!” (Narrator: Isaac Jack Levy, 1990, in Koen-Sarano, 1991: 183)

Furthermore, in (6), the idiomatic expression of not forgetting one’s head appears in the end: it means not to forget, be alert, and think carefully. As one who recommends another not to forget her or his head is not a family member, a script opposition becomes more prominent: everybody is responsible for their actions. The neighbor’s husband was at home, he does not wish to see Djoha, but he does not hide himself so well that Djoha sees his head passing by in front of his house’s window. The universal message of the story is to be honest, and as transparent as the window or the glass of the window from a metaphorical perspective. All family members must be honest, as well. Lies can be revealed. In this anecdote, the orders’ translation was important: Djoha and his

friend are trying to communicate via the wife of that friend, unaware of what the problem between them is. The idiom “not to forget one’s mind/brain/head” must be translated in the target language with the exact counterparts of the source language’s words to create humor.

(6) The neighbor’s head

One day Djoha visited a friend. When the friend saw him, he told his wife, “Tell him that I am not at home!” Djoha arrived, and the wife of the neighbor told Djoha, “My husband is not at home!” Djoha asked, “Isn’t he at home?” The wife of the neighbor replied, “No!” In the meantime, Djoha saw his friend’s head through glass of the window. Djoha started to walk away, but he turned a bit, and told her, “Tell your husband not to forget his head at home, when he will not be at home the very next time!” (Narrator: Rashel Perera, 1987, in Koen-Sarano, 1991: 207)

Lastly, in (7), we see that Djoha’s mother sends him to buy eggplants as a good son by depicting eggplants as plants with green leaflets with the metaphor of green hats. The script opposition consists of the fact that Djoha brings two black men with green hats instead of two eggplants. This metaphorical expression should not be altered in the translation. There is no racism against black people here. However, Djoha appears as a gullible child in (7). In the original text, the verb “to say” is employed before quotes. However, this must be altered in accordance with the sentence types in the translated texts, as people not only say, tell, order, but also ask. When the quotes were in the beginning of paragraphs, I added “told and added” as another quote was following those initial ones in the Judeo-Spanish anecdote. People cannot be put into the refrigerator, and a person who beheads others becomes a murderer: this was prevented by the mother of Djoha in the anecdote. The exclamations’ target language versions replace those in the source language, just like “Ah!” Besides, some punctuation marks may also be changed in accordance with the rules of the target language. Additionally, I used “she questioned him” before a sentence and a question uttered by the mother since in the Judeo-Spanish story, the mother only “tells.” The main message of the anecdote is to educate children well, they must know how to cook regardless of their gender, and they must not discriminate against others, but they must believe in the power of gender and racial equality. Therefore, also boys must learn to cook and do the housework. Otherwise, they may not understand metaphorical words correctly. Besides, a mother is the one who must raise awareness on gender equality, diversity, and peace, first.

(7) Special eggplants

Once upon a time the mother of Djoha told Djoha, “Djoha, go to the

bazaar, and buy me two eggplants.”

Djoha asked her, “What is an eggplant?”

The mother told him, “It is black, and its head has a green cap.”

Djoha became happy. While walking, he saw two black men with green hats, and told them, “Oh! Oh! Come! Come! My mother wants you!”

“Why?,” they asked.

“I do not know anything,” Djoha replied, and added, “My mother told me: get them here!”

The black went with him. He came home, and told the mother, “I brought them to you! I brought them to you!”

“Good,” the mother replied, and added, “Put them in the refrigerator!”

Djoha came to put them in the refrigerator, and the black started to scream, “What?”

Djoha told the mother, “They do not enter!”

The mother told him, “What? Don’t they enter? Cut their heads off!”

Djoha got the knife and came to cut their heads. The black started to scream more loudly.

The mother arrived, and asked him, “What are you doing?!”

“Look!,” Djoha told her, and added, “They do not want to enter the refrigerator!”

“Ah, Djoha!,” the mother told him, and she questioned him, “I sent you to buy eggplants... And what are you doing?” (Narrator: Moshe (Chiko) Elazar, 1989, in Koen-Sarano, 1991: 61)

4. Conclusion

This study shows that Djoha anecdotes are very useful for the cognitive and moral development of youngsters between thirteen and eighteen years old. However, a brain stimulating technique is needed for the activation of the right brain parts for interpreting humorous anecdotes full of metaphors or script oppositions. As a translation method “Cognitive Linguistic Humor Acquisition and Translation Method” makes the translators, learners, and educators compare the grammar and culture of the source and the target languages. Connectors and exclamations play a crucial role in translation as they help youngsters conceive the situations in the anecdotes and their moral teachings easily. The youngsters shall be taught with some pictures, drawings, songs, idioms, proverbs, and poems for interpreting the anecdotes without any mistakes that may help the activation of certain brain parts. The original anecdotes may be presented to the readers with their translations that must include cultural values as explained in the original texts: folkloristic elements, such as foods, feasts, and

moral values can construct peace between diverse cultural groups, when their commonality is emphasized in translations. Djoha anecdotes tell us much about the cultures, languages, and stereotypes of people of the lands of the Ottoman Empire. Besides, they teach moral values through script oppositions and logical mechanisms. These script oppositions and logical mechanisms can be understood by being translated word by word, but with connectors and correct verbal phrases as cognitive stimuli. This study is a theoretical study, accordingly. In the future, tests may be conducted on youngsters' joke perception within the framework of the linguistic humor theory developed by Raskin and Attardo (1991) and their reception of the texts translated into their languages according to the Cognitive Linguistic Humor Acquisition and Translation Method, according to which connectors, punctuation marks, verbs, and exclamations are the main grammatical parts of the anecdotes that lead to the formation of emotions in the human mind and the moral education of the humans, by evoking the correct messages.

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