

A COMPARATIVE COGNITIVE PRAGMATIC APPROACH TO THE JUDEO-
SPANISH AND TURKISH PROVERBS AND IDIOMS THAT EXPRESS
EMOTIONS

Fazıla Derya Ağış

Hacettepe University Graduate School of Social Sciences
English Linguistics

Master's Thesis

Ankara, 2007

ACKNOWLEDGEMENTS

First of all, I wish to thank my advisor Associate Professor Dr. Işıl Özyıldırım for her invaluable efforts and suggestions. I am also indebted to Professor Dr. Güray König, Professor Dr. Nalan Büyükkantarcıoğlu, and Associate Professor Dr. Mukadder Yaycıoğlu for their encouragement and support.

Furthermore, I would like to thank Karen Gerson Şarhon for helping me contact Dr. Beki Bardavid and Fani Ender, to whom I am very grateful for forwarding me their Judeo-Spanish dictionary of proverbs and idioms, *Trezoro Sefaradi*, which consists of two volumes: *De Punta Pie a Kavesa* and *Folklor de la Famiya Djudiya*.

Besides, I wish to express my gratitude to Ambassador Mordehay Arbell, the chairman of the World Jewish Congress Institute, for sending me his articles on Sephardim. I would like to thank him also for his comments on a personal telephone communication.

Additionally, I am grateful to Yusuf Altıntaş, Assistant Professor Dr. Sarah Bunin Benor, and Sibel Biçaçi for their suggestions. I am also thankful to Assistant Professor Dr. Mehtap Akçıl Temel for teaching me some statistical methods.

Moreover, I wish to forward my thanks to Professor Dr. Haim Vidal Sephiha and Professor Dr. Tamar Alexander for sending me their articles, and to Güler Orgun for sending me some notes on the Judeo-Spanish language.

I am indebted especially to Dr. Beki Bardavid also for her daily comments, suggestions, and help with the Judeo-Spanish language and to Albert Basan for sending me articles on the Judeo-Spanish and Spanish languages. I would like to forward my thanks to Avram Mizrahi, Eli and Rivka Yona, Rachel Bortnick, Vital Eliakim, and Yehuda Hatsvi for answering some questions on Judeo-Spanish proverbs and idioms which express emotions via diverse body parts. I am grateful to all of the members of the Judeo-Spanish online forum *Ladinokomunita*, who responded to my messages, regarding my thesis.

Finally, my special thanks go to my mother, Gülin Sungur for her support and care during the preparation of this thesis.

ÖZET

AGİŞ, Fazıla Derya. *DUYGU İFADE EDEN YAHUDİ İSPANYOLCASI VE TÜRKÇE ATASÖZLERİ VE DEYİMLERE KARŞILAŞTIRMALI BİLİŞSEL EDİMBİLİMSEL BİR YAKLAŞIM*, Yüksek Lisans Tezi, Ankara, 2007.

Bu tez belirli bir duyguyu anlatmak için Yahudi İspanyolcası ve Türkçe dillerindeki atasözleri ve deyimlerde yüz duyu organlarının kullanımındaki benzerlik ve farklılıkları bulmayı amaçlamaktadır. Çeşitli atasözleri ve deyimler sözlüklerinden seçilmiş olan atasözleri ve deyimler negatif ve pozitif duyguları aşağıda belirtilen yüz duyu organlarının kullanımı aracılığıyla anlatırlar: a) görsel algısal organ göz, b) işitsel organ kulak, c) koku algılama organı burun ve d) tat alma organı dil.

Negatif ve pozitif duyguların ayrılmasına ilişkin olarak, Lazarus'un (1991) duygu sınıflandırılmasına başvurulmuştur. Bu sınıflandırmaya göre, negatif duygular: 1) iğrenme / nefret, 2) korku / endişe, 3) utanç / suçluluk, 4) üzüntü, 5) kıskançlık / haset ve 6) kızgınlık, pozitif duygular ise 1) mutluluk / neşe, 2) rahatlama, 3) gurur ve 4) aşk / sevgidir.

Bu çalışmanın sonucunda istatistiksel olarak anlamlı şu sonuçlar ortaya çıkmaktadır: bazı sosyo-kültürel sebeplerden ötürü, daha fazla Yahudi İspanyolcası atasözü ve deyim iğrenme / nefret ifade ederken gözleri ve kulakları, kıskançlık / haset ve aşk / sevgi ifade ederken sadece gözleri, daha fazla Türkçe atasözü ve deyim ise üzüntü, kızgınlık ve gurur ifade ederken burnu ve iğrenme / nefret ve üzüntü ifade ederken ise dili kullanır. Bazı zihinsel kavramsallaştırmalar, yani saklı eğretiler ve ad aktarımları bu atasözleri ve deyimlerin temelini oluşturur ve / veya niteliksel örneksemelerden daha çok ilişkisel örneksemelere dayalı olan bazı açık eğretiler ve ad aktarımları da atasözleri ve deyimlerde bulunurlar.

Ayrıca istatistiksel olarak anlamlı farklara kıyasla sayıca daha fazla olan iki dildeki atasözleri ve deyimlerin yüzdelikleri arasındaki istatistiksel olarak anlamsız olan farklar bazı Yahudi İspanyolcası ve Türkçe atasözleri ve deyimlerin altında benzer

kavramsallařtırılmaların (saklı eęretilemelerin ve ad aktarımlarının) yattığını göstermektedir.

Anahtar Sözcükler

Bilişsel Edimbilim, Bilişsel Eęretileme Kuramı, Yüz Duyu Organlarıyla Duygu Eęretilemeleri ve Ad Aktarımları, Yahudi İspanyolcası Atasözleri ve Deyimler, Türkçe Atasözleri ve Deyimler

ABSTRACT

AGİŞ, Fazıla Derya. *A COMPARATIVE COGNITIVE PRAGMATIC APPROACH TO THE JUDEO-SPANISH AND TURKISH PROVERBS AND IDIOMS THAT EXPRESS EMOTIONS*, Master's Thesis, Ankara, 2007.

This thesis aims to discover whether the same or different facial sensory organs are used in Judeo-Spanish and Turkish proverbs and idioms in order to express a certain emotion from a cognitive pragmatic perspective. Several proverbs and idioms chosen from various proverb and idiom dictionaries indicate negative and positive emotions via the uses of the following facial sensory organs: a) the visual perceptual organs of eyes, b) the auditory organs of ears, c) the olfactory organ of nose, and d) the gustatory organ of tongue.

Regarding the distinction between the positive and negative emotions, the classification of Lazarus (1991) is used. The negative emotions include the following: 1) disgust / hate, 2) fright / anxiety, 3) shame / guilt, 4) sadness, 5) jealousy / envy, and 6) anger, whereas the positive emotions the following: 1) happiness / joy, 2) relief, 3) pride, and 4) love / affection.

Statistical analyses reveal the following statistically significant results: more Judeo-Spanish proverbs and idioms employ the eyes and ears in order to express disgust / hate, and only the eyes to express jealousy / envy and love / affection, whereas more Turkish proverbs and idioms employ the nose to express sadness, anger, and pride, and the tongue to express disgust / hate and sadness for some socio-cultural reasons. Some mental conceptualizations, i.e. implicit metaphors and metonymies underlie these proverbs and idioms and / or some explicit metaphors and metonymies, which are based on relational analogies rather than attributional analogies, are present in the proverbs and idioms.

Besides, the statistically insignificant differences between the percentages of the proverbs and idioms of the two languages whose number is higher than those

statistically significant ones show that similar conceptualizations (implicit metaphors and metonymies) underlie some Judeo-Spanish and Turkish proverbs and idioms.

Key Words

Cognitive Pragmatics, Cognitive Metaphor Theory, Emotion Metaphors and Metonymies with Facial Sensory Organs, Judeo-Spanish Proverbs and Idioms, Turkish Proverbs and Idioms

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	i
ÖZET	iii
ABSTRACT	v
TABLE OF CONTENTS	vii
LIST OF ABBREVIATIONS	xii
LIST OF TABLES	xiv
LIST OF FIGURES	xvi
CHAPTER 1: INTRODUCTION	1
1. 1. PROVERBS AND IDIOMS	2
1. 2. THE RELATIONSHIP BETWEEN METAPHORS, METONYMIES, PROVERBS AND IDIOMS IN PRAGMATIC STUDIES	4
1. 3. JUDEO-SPANISH	5
1. 4. RECENT LITERATURE ON PROVERBS AND IDIOMS	9
1. 4. 1. Cognitive Pragmatics and Recent Studies on Emotions, Body, and Linguistics	9
1. 4. 2. Recent Studies on Judeo-Spanish Proverbs and Idioms	13
1. 4. 3. Recent Studies on Turkish Proverbs and Idioms	14
1. 5. STATEMENT OF THE PROBLEM	15
1. 6. AIM AND SCOPE OF THIS STUDY	15
1. 7. RESEARCH QUESTIONS	15
1. 8. DATA COLLECTION	16
1. 9. METHODOLOGY	17
1. 9. 1. Richard Lazarus' (1991) Classification of Emotions	17
1. 9. 1. 1. Negative (Goal Incongruent) Emotions	18
1. 9. 1. 1. 1. Disgust / Hate	18

1. 9. 1. 1. 2. Fright / Anxiety	18
1. 9. 1. 1. 3. Shame / Guilt	19
1. 9. 1. 1. 4. Sadness	19
1. 9. 1. 1. 5. Jealousy / Envy	19
1. 9. 1. 1. 6. Anger	20
1. 9. 1. 2. Positive (Goal Congruent) Emotions	20
1. 9. 1. 2. 1. Happiness / Joy	20
1. 9. 1. 2. 2. Relief	20
1. 9. 1. 2. 3. Pride	21
1. 9. 1. 2. 4. Love / Affection	21
1. 9. 2. Statistical Technique	21
CHAPTER 2: BACKGROUND TO THE STUDY	23
2. 1. CONCEPTUAL METAPHOR THEORY	23
2. 1. 1. Origins of the Conceptual Metaphor Theory: Hippocratic Theory on Bodily Humors	23
2. 1. 2. Conceptual Metaphor Theory (CMT)	24
2. 1. 2. 1. Conceptual (Structural) Metaphors	24
2. 1. 2. 2. Linguistic Metaphors	25
2. 1. 2. 2. 1. Orientational Metaphors	25
2. 1. 2. 2. 2. Ontological Metaphors	25
2. 1. 2. 3. Metonymy	27
2. 2. RELEVANCE THEORY AND THE CONCEPTUAL / IMPLICIT METAPHORS AND METONYMIES AND EXPLICIT METAPHORS AND METONYMIES IN THE PROVERBS AND IDIOMS	27
2. 3. KÖVECSES AND EMOTIONS	29
2. 4. THE THEORIES OF GENTNER AND HER ASSOCIATES ON METAPHOR INTERPRETATION	33

CHAPTER 3: DISCUSSION AND FINDINGS	35
3. 1. THE ROLE OF THE EYES IN THE CLASSIFICATION OF EMOTIONS	38
3. 1. 1. Negative Emotions with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	39
3. 1. 1. 1. Disgust / Hate with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	39
3. 1. 1. 2. Fright / Anxiety with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	46
3. 1. 1. 3. Shame / Guilt with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	51
3. 1. 1. 4. Sadness with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	54
3. 1. 1. 5. Jealousy / Envy with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	57
3. 1. 1. 6. Anger with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	64
3. 1. 2. Positive Emotions with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	67
3. 1. 2. 1. Happiness / Joy with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	67
3. 1. 2. 2. Relief with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	69
3. 1. 2. 3. Pride with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	70
3. 1. 2. 4. Love / Affection with ‘ <i>Ojo</i> ’ and ‘ <i>Göz</i> ’	72
3. 1. 3. Summary and Discussion for the Use of the Organ of Eye in Judeo-Spanish and Turkish Proverbs and Idioms	75
3. 2. THE ROLE OF THE EARS IN THE CLASSIFICATION OF EMOTIONS	78
3. 2. 1. Negative Emotions with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	78
3. 2. 1. 1. Disgust / Hate with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	79
3. 2. 1. 2. Fright / Anxiety with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	80
3. 2. 1. 3. Shame / Guilt with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	82
3. 2. 1. 4. Sadness with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	82
3. 2. 1. 5. Anger with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	85
3. 2. 2. Positive Emotions with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	87
3. 2. 2. 1. Happiness / Joy with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	87
3. 2. 2. 2. Love / Affection with ‘ <i>Oreja</i> ,’ ‘ <i>Oyido</i> ,’ and ‘ <i>Kulak</i> ’	89

3. 2. 3. Summary and Discussion for the Use of the Organ of Ear in the Judeo-Spanish and Turkish Proverbs and Idioms	92
3. 3. THE ROLE OF THE NOSE IN THE CLASSIFICATION OF EMOTIONS	95
3. 3. 1. Negative Emotions with ' <i>Nariz</i> ' and ' <i>Burun</i> '	95
3. 3. 1. 1. Disgust / Hate with ' <i>Nariz</i> ' and ' <i>Burun</i> '	95
3. 3. 1. 2. Fright / Anxiety with ' <i>Nariz</i> ' and ' <i>Burun</i> '	97
3. 3. 1. 3. Sadness with ' <i>Nariz</i> ' and ' <i>Burun</i> '	98
3. 3. 1. 4. Anger with ' <i>Nariz</i> ' and ' <i>Burun</i> '	101
3. 3. 2. Positive Emotions with ' <i>Nariz</i> ' and ' <i>Burun</i> '	102
3. 3. 2. 1. Relief with ' <i>Nariz</i> ' and ' <i>Burun</i> '	102
3. 3. 2. 2. Pride with ' <i>Nariz</i> ' and ' <i>Burun</i> '	103
3. 3. 2. 3. Love / Affection with ' <i>Nariz</i> ' and ' <i>Burun</i> '	106
3. 3. 3. Summary and Discussion for the Use of the Organ of Nose in Judeo-Spanish and Turkish Proverbs and Idioms	108
3. 4. THE ROLE OF THE TONGUE IN THE CLASSIFICATION OF EMOTIONS	110
3. 4. 1. Negative Emotions with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	111
3. 4. 1. 1. Disgust / Hate with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	111
3. 4. 1. 2. Fright / Anxiety with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	114
3. 4. 1. 3. Sadness with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	115
3. 4. 2. Positive Emotions with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	117
3. 4. 2. 1. Happiness / Joy with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	117
3. 4. 2. 2. Love / Affection with ' <i>Aluenga</i> ' and ' <i>Dil</i> '	118
3. 4. 3. Summary and Discussion for the Use of the Organ of Tongue in the Judeo-Spanish and Turkish Proverbs and Idioms	120
CHAPTER 4: CONCLUSION	123
4. 1. STATISTICAL FINDINGS	123

4. 1. 1. Statistically Significant Differences and Their Explanations	123
4. 1. 2. Statistically Insignificant Differences: Universality of the Proverb – Idiom / Metaphor – Metonymy Formation	130
4. 1. 3. Conclusive Remarks	135
4. 1. 4. Limitations of This Study and Suggestions for Future Studies	136
REFERENCES	138
 APPENDIX 1: NUMBERS OF THE JUDEO-SPANISH PROVERBS AND IDIOMS THAT EXPRESS NEGATIVE EMOTIONS VIA THE USES OF DIVERSE FACIAL SENSORY ORGANS	 150
 APPENDIX 2: NUMBERS OF THE JUDEO-SPANISH PROVERBS AND IDIOMS THAT EXPRESS POSITIVE EMOTIONS VIA THE USES OF DIVERSE FACIAL SENSORY ORGANS	 151
 APPENDIX 3: NUMBERS OF THE TURKISH PROVERBS AND IDIOMS THAT EXPRESS NEGATIVE EMOTIONS VIA THE USES OF DIVERSE FACIAL SENSORY ORGANS	 152
 APPENDIX 4: NUMBERS OF THE TURKISH PROVERBS AND IDIOMS THAT EXPRESS POSITIVE EMOTIONS VIA THE USES OF DIVERSE FACIAL SENSORY ORGANS	 153

LIST OF ABBREVIATIONS

1SG first person singular

2SG second person singular

3SG third person singular

1PL first person plural

2PL second person plural

3PL third person plural

ABL ablative

ACC accusative

CI confidence interval

COM comitative

DAT dative

df degrees of freedom

F feminine

GEN genitive

IMP imperative

INF infinitive

JS Judeo-Spanish

LOC locative

M masculine

NEG negative

p p-value

PAST past / definite past (tense)

PERS personal

PERS.PRON personal pronoun

PL plural

POSS possessive

PRON pronoun

PRES present (tense)

REFL reflexive

SG singular

SIMP.PAST simple past tense

SIMP.PRES simple present tense

SUBJ subjunctive

TR Turkish

LIST OF TABLES

Table 1. Four humors and their roles in accordance with the Hippocratic corpus	23
Table 2. Mapping between an abstract object and a concrete object	24
Table 3. Universal hypothetical conceptual primitives for emotions proposed by Goddard and Wierzbicka (Eds.) (1994), Wierzbicka (1996), and Goddard (1998) (as cited in Wierzbicka and Harkins, 2001, p.12)	32
Table 4. The roles of the left and right hemispheres in the formation of emotions and their expression (adapted from Ehrman, 1996, p. 74)	35
Table 5. Scenarios for the NEGATIVE EMOTIONS (DISGUST / HATE, FRIGHT / ANXIETY, SHAME / GUILT, SADNESS, JEALOUSY / ENVY, and ANGER) (the scenarios for FRIGHT / ANXIETY and ANGER have been adapted from the figure 3.11 of Ungerer & Schmid (1997, p. 141), originally based on the emotion metaphors and metonymies of Lakoff (1987) and Kövecses (1988, 1990))	36
Table 6. Scenarios for the POSITIVE EMOTIONS (HAPPINESS / JOY, RELIEF, PRIDE, and LOVE / AFFECTION)	37
Table 7. Cultural scenario related to the prototype of disgust / hate in the Jewish culture, based on the legend of Cain and Abel and the Judaic intersected concepts of hate and envy depicted in accordance with the narration of the myth by Hooke (1991, pp. 121 - 123)	40
Table 8. Percentages of emotions indicated by the organ of eye in Judeo-Spanish and Turkish	75
Table 9. Percentages of emotions indicated by the organ of ear in Judeo-Spanish and Turkish	92

Table 10. Percentages of emotions indicated by the organ of nose in Judeo-Spanish and Turkish	108
---	-----

Table 11. Percentages of emotions indicated by the organ of tongue in Judeo-Spanish and Turkish	120
---	-----

LIST OF FIGURES

- Figure 1. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of eye 124
- Figure 2. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of ear 126
- Figure 3. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of nose 126
- Figure 4. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of tongue 127
- Figure 5. Statistically significant differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs 128
- Figure 6. Statistically insignificant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs 130
- Figure 7. Statistically insignificant differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs 134

CHAPTER 1: INTRODUCTION

According to Oatley and Jenkins (1996), emotions can be defined in three ways:

- 1) An emotion is usually caused by a person consciously or unconsciously evaluating an event as relevant to a concern (a goal) that is important; the emotion is felt as positive when a concern is advanced and negative when a concern is impeded.
- 2) The core of an emotion is readiness to act and the prompting of plans; an emotion gives priority for one or a few kinds of action to which it gives a sense of urgency – so it can interrupt, or compete with, alternative mental processes or actions. Different types of readiness create different outline relationships with others.
- 3) An emotion is usually experienced as a distinctive type of mental state, sometimes accompanied or followed by bodily changes, expressions, actions (p. 96).

Language is used to express certain emotions. In expressing emotions, we may need to describe the intensity of the negative or positive emotion, our actions, our attitudes towards others, and our bodily experiences, as our emotive impulses can be expressed “in some special mode of bodily adjustments facilitating and supporting that mode of bodily activity” (McDougall, 1968, p. 63). Besides, emotions are understood from the actions of people (Oatley & Jenkins, 1996, p. 114) and reflex patterns of the face, voice, etc. (Oatley & Jenkins, 1996, p. 66). Descartes proposed the mechanism of reflex: according to this mechanism, firstly, stimuli, or events stimulate sensory receptors; secondly, the sensory receptors send messages to the brain via the sensory nerves; and finally, the messages activate the muscles (as cited in Oatley & Jenkins, 1996, p. 134). Additionally, some mechanisms related to “the experience and expression” of negative emotions are located on the right side of the brain, whereas those to positive ones on the left side of the brain (Oatley & Jenkins, 1996, p. 148).

Consequently, the bodily activities, actions, behaviors, attitudes, and reflex patterns of people, who feel negative and positive emotions, lead to the formation of conceptualizations, i.e. some conceptual metaphors and metonymies in the human mind. People construct proverbs and idioms which are based on these conceptualizations present only in the human mind and include some other metaphorical expressions which are directly cited in these proverbs and idioms in order to depict certain emotions.

Besides, emotions can be expressed through different attitudes, different words, and different grammatical elements (Wierzbicka, 1994, p. 133). For this reason, some proverbs and idioms of diverse languages might employ different body parts in order to express the same emotions, or as a result of cultural interaction between diverse cultures, some proverbs and idioms of diverse languages might be similar. The existence of similar proverbs and idioms in various languages might allude to the universality of these proverbs and idioms.

This study examines the negative and positive emotions expressed in the Judeo-Spanish and Turkish proverbs and idioms via the uses of the facial sensory organs of eyes, ears, nose, and tongue within the framework of cognitive pragmatics. These organs were chosen, especially as they are the human facial and sensory organs. The emotions felt by a person are reflected onto her / his face, and consequently, her / his glances change, or some changes on her / his face's and her / his facial organs' colors occur due to the increase or decrease of the blood pressure.

Moreover, the eyes are the visual perceptual organs, the ears are the auditory organs, the nose is the olfactory organ, and the tongue is the gustatory organ. A person's perception of what is happening around leads to certain emotions. Her / his glances change, and her / his facial organs take different shapes in order to express these emotions; for instance, when one smiles happily, her / his mouth reaches her / his ears, as in the icon: ☺; or when this person is sad, her / his mouth goes downward, as in the other icon: ☹. These two icons known also as emoticons are used in text messages. However, some icons can be depicted in different ways through different metaphors and metonymies in different languages, which can be universal or culture specific.

1. 1. PROVERBS AND IDIOMS

The proverbs are brief and concise sayings built by the ancestors of a nation due to their own experiences, and consequently, used by a nation; besides, these sayings offer

advice (Hengirmen, 1999, p. 39). Furthermore, the idioms are formulated words, which are adopted by a certain nation, which are used metaphorically, and which render the description more beautiful and effective (Hengirmen, 1999, p. 116). The people of a certain nation create both proverbs and idioms.

Additionally, the differences between the proverbs and idioms include the following, as Sağlam (2004) explains:

1. The proverbs consist of a complete sentence, whereas the idioms consist of just one phrase;
2. Therefore, the proverbs are formulated sentences; however, the idioms must be used in a sentence, and their verbs must be conjugated;
3. As the proverbs are formulated sentences, the word order and the words of these sentences cannot be changed, but we can choose where to use an idiom in a sentence;
4. For this reason, we can formulate longer sentences with the idioms; however, the proverbs are usually short sentences;
5. The proverbs give lessons, as they are based on the experiences of older generations, while the idioms are used to depict an event, or a situation in which one finds herself / himself;
6. The proverbs intend to teach people, whereas the idioms describe social, natural, and experiential events (pp. 31 - 32).

These differences must be kept in mind in examining the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via facial sensory organs which can consist of metaphors and / or metonymies.

1. 2. THE RELATIONSHIP BETWEEN METAPHORS, METONYMIES, PROVERBS AND IDIOMS IN PRAGMATIC STUDIES

The structure-mapping theory posits that “the interpretation rules are characterized as implicit rules for mapping knowledge about a base domain into a target domain” (Gentner, 1983, p. 155). Therefore, a metaphor is the source concept representing the target concept, thus the depicted object through similarities between the two concepts.

In constructing metaphors, one should refer to two principles: “(a) Relations between objects, rather than attributes of objects, are mapped from base to target; and (b) The particular relations mapped are determined by *systematicity*, as defined by higher order relations” (Gentner, 1983, p. 155).

Besides, a metonymy is “a container – contents relation” (can - juice), “a whole – part relation” (house - roof), or “a representative – symbol relationship” (the President of the United States of America – the White House) (Yule, 1996, p. 122).

In Judeo-Spanish and Turkish proverbs and idioms, we may encounter explicit metaphors and metonymies. An explicit metaphor or metonymy is the one that is written in the proverbs and idioms.

However, also some implicit metaphors and metonymies or conceptualizations may underlie some Judeo-Spanish and Turkish proverbs. These implicit metaphors and metonymies are based on “bodily experience and neuronal activity in the brain;” as “human beings are alike at the level of functioning,” most of these metaphors and metonymies can be universal (Kövecses, 2005, p. 34). These metaphors are divided into three groups as 1) conceptual (structural) metaphors, which define a concept with another, 2) orientational metaphors, which organize concepts in accordance with spatial orientation, and 3) ontological metaphors, which define human experiences as entities and substances (Lakoff & Johnson, 1980). On the other hand, generally, conceptual metonymies that stand for the experienced or the experience underlie some expressions.

“The richness of metaphor” is “compatible with its use in making assertions” (Bergman, 1991, pp. 484 - 485). According to Bergman (1991), the richness of metaphors implies that they may allude to diverse objects through diverse readings (p. 485). Moreover, Searle (1991) says, “Metaphorical meaning is always speaker’s utterance meaning” (p. 520). In this respect, metaphorical meaning is related with pragmatics which studies the ‘intended speaker meaning’ (Yule, 1996, p. 127). Additionally, emotions can be regarded as “private and heavily culturally dependent experiences;” for this reason, the implicit conceptual metaphors and metonymies based on emotional experience can be culture specific (Kövecses, 2005, p. 35). People refer to certain proverbs and idioms full of explicit and implicit metaphors and metonymies, based on cognitive processes in order to express certain negative or positive emotions. For all of these reasons, this study is a cognitive pragmatic study of Judeo-Spanish and Turkish proverbs and idioms.

1. 3. JUDEO-SPANISH

The Judeo-Spanish language has various other names, including Ladino, Sefardi, Dzhudezmo, Judezmo, and Spanyol (“Ladino Language,” 2007, Name of Language, para. 1).

Regarding the origins of Judeo-Spanish that is a Romance language, Kahane (1973), Perles (1925), Révah (1964, 1970), Lazar (1972), Sephiha (1971, 1973), and Malinowski (1979) argue that the Spanish language spoken by the Jews before their expulsion from Spain in 1492 was the same as that spoken by the Christians of Spain; however, Wagner (1930), Blondheim (1925), Benardete (1982), and Marcus (1962) defend that “the language of the Jews in Spain was already different in certain aspects of its lexicon, morphology, and phonology from that of the Christians by the Middle Ages” (as cited in Harris, 2005, p. 99). Harris (2005) agrees with George Jochonowitz who maintains the idea that the differences between the Spanish language spoken by the Christians and the Spanish language spoken by the Jews in the Middle Ages were few

in number; however, these might have formed the “nucleus” of the Judeo-Spanish language (p. 110).

In this period, Medieval Castilian was spoken in Spain with dialectal variations; Judeo-Spanish was based on the grammar of Medieval Spanish; however, some Hebrew words were found in it. Hebrew influenced “Ladino or Judezmo (Judeo-Spanish)” (Berdichevsky, 2000, para. 26). Wexler (1977) posits that the speakers of Judeo-Spanish tended to use Arabic and Hebrew expressions rather than the Latin ones, and this fact shows that there was a ‘Jewish variant of Spanish’ before the expulsion of 1492 (as cited in Avcıkurt, 1993, p. 45).

In parallel with this, Clewlow (1990) mentions that the Sephardim living in Spain during the Middle Ages preferred to say, ‘*el Dio*’ (‘the God’) instead of ‘*Dios*’ (‘Gods’), as the plural noun ending with ‘-s’ refers to the Trinity, and ‘*alhad*’ in place of ‘*domingo*’ (‘Sunday’), as the word alludes to the Christianity (p. 86). The Spanish noun ‘*domingo*’ derives from the Latin noun ‘*domus*’ (‘house’); the word refers to the cathedral where the Christians go to pray on Sundays.

Spanish Jews began to immigrate into the Ottoman Empire, as in 1492, the Catholic monarchs of Spain, Queen Isabella of Castile, King Ferdinand of Aragon, and their Prime Minister Torquemada expelled from Spain the Jews, who had rejected to be converted into Christianity (Gerson - Şarhon, n. d., para. 1). These Jews settled in the following cities of the Ottoman Empire: Istanbul, Safed, Salonika, Jerusalem, and Cairo; the communities were divided into groups in accordance with their origins, as Cordova, Aragon, Leon, etc. (Gerson - Şarhon, n. d., para. 3). They assumed the name ‘SEPHARAD’, which means Spain in Hebrew, and they called themselves ‘SEPHARDIM’ (‘Sepharads’) (Gerson - Şarhon, n. d., para. 4); thus, they preferred to be known as ‘those from Spain.’

The Jews who were expelled from Portugal in 1497 and from Navarra in 1498 (Gilmer, 1986, p. 16) joined to Sephardim. In Turkey, the Jews, coming from Spain, were speaking Spanish, those from Portugal Portuguese, and some were speaking Greek, as it

was the language of the Byzantines (Shaul, 1994, p. 12). The Jews, who were living in the Eastern Byzantium, were called the Romaniot Jews; therefore, the Jews, living in Edirne, Tekirdag, and Izmit, were speaking Greek (Besasel, 1999, p. 151). Besides, there were Venetians and Genovans, living in Turkey: they could speak Italian (Shaul, 1994, p. 12). Some Portuguese, Greek, Italian, and Turkish words entered into Judeo-Spanish in the Ottoman Empire.

Moreover, the Jews who were expelled from the Apulia region of Italy in 1290 were living in Valona in Albania; the Ottomans took the city of Valona in 1417 where many Jews settled after the expulsions of the Jews from Spain and Portugal (Arbell, 2002, p. 13). Also, the Balkanic languages spoken in Ottoman lands where Sephardim settled influenced the Judeo-Spanish language.

Shaw (2002) states, “the Ottoman Empire had for centuries provided a safe haven for Jewish refugees from Europe” (p. 246). The Jews could settle wherever they wished and practice every profession freely in the Ottoman Empire (Levy, 1992, p. 19). Interacting with other Jews and Ottomans, Sephardim learnt other languages, whose words and structures influenced their native language, i.e. Judeo-Spanish.

During the period of *Tanzimat* (Administrative Reforms - between 1839 – 1876), in 1840, the chief Rabbi of Istanbul, Moshe Fresko suggested that Turkish should have been learnt by every Jew, living in the Ottoman Empire (Besasel, 1999, p. 151). In the same year, a Sephardic association was founded to promote Turkish among the Jews (De Vidas, 1996, p. 155).

Moreover, the schools of *l'Alliance Israélite Universelle* play a crucial role in the westernization of the Turkish Jewry and the expansion of French among this group (Haleva, 2005, p. 97). *L'Alliance Israélite Universelle* was founded in Paris in 1860 for protecting the Jews all around the world; in 1865, it established its first school in Istanbul; by 1912, there were 115 *Alliance* schools in Turkey (Sephiha, 1977, p. 43). Consequently, several French words entered into the language, as French became the language of education (Shaul, 1994, p. 13).

A. Benveniste writes in his letter, received on 28 July 1913, that French was included in the curriculum, as a foundational language for all the studies in addition to Turkish, Hebrew, and German (letter published in Rodrique, 1993, p. 133).

Besides, after the establishment of the Republic of Turkey on 29 October 1923, exactly in 1930s, Mustafa Kemal Atatürk and the minister of education of the period, Reşit Galip invited to Turkey some Jewish scholars and scientists, and saved them from Nazis in Europe; there were both Ashkenazim and Sephardim among the European Jews (Shaw, 2002, pp. 246 – 247); for instance, Gelles (2006) explains that his paternal ancestors, who lived in the eighteenth century Brody, were married to Sephardim (p. 323). Furthermore, during the Holocaust (1939-1940), Turkish diplomats continued to save the Jews from the Nazis (Shaw, 2002, p. 247).

After the declaration of the Republic of Turkey, Turkish became the compulsory language of education in all the primary schools (Altabev, 2003, p. 63).

By the 1950s, the slogan, “Citizen, speak Turkish!” had appeared; successive to this, the minority languages could be spoken only in “the private domain of home” (Altabev, 2003, p. 65). As a result, fewer families taught Judeo-Spanish to their children. Today in Turkey, the native speakers of the language are above forty-five years old.

However, there are several attempts to save the language all around the world. Some children whose grandparents are native Judeo-Spanish speakers learn the language from them, or they attend language courses. Furthermore, some Judeo-Spanish music concerts have been held all around the world, and Hülya Deniz’s short story ‘*Sabra*’, written in Judeo-Spanish won the Cervantes Institute’s Mediterranean Literature prize in 2006 (Bakır, 2006). Several journals have been published in this language, such as *El Amaneser* and *Aki Yerushalayim*.

In the past, *rashi* characters were widely used to write Judeo-Spanish texts. *Rashi* is a script developed from Hebrew characters, and its name derived from the acronym of Rabbi Selomo Itshaki (1040-1150), as explained by Saul (1983); *rashi* was used for

printing, and the handwritten cursive script was called *solitreo*, as told by Bunis (1982) (as cited in Altabev, 2003, p. 62; Varol, 2004, p. 20). Today Judeo-Spanish is written in Latin characters. This fact facilitates the learning of the language.

1. 4. RECENT LITERATURE ON PROVERBS AND IDIOMS

1. 4. 1. Cognitive Pragmatics and Recent Studies on Emotions, Body, and Linguistics

Several studies have been conducted on the linguistic expression of emotions via diverse body parts. Most of them examine the conceptual metaphors and metonymies underlying the proverbs and idioms in some world languages.

Kövecses and Szabó (1996) suggest that most idioms are based on conceptual metonymies and metaphors. They argue that first, ‘source domains’ determine the meanings of idioms, referring to a ‘target domain,’ second, ‘ontological meaning’ provides more specific aspects of the idiomatic meanings, and third, ‘epistemic correspondences’ can describe connotative aspects of idiomatic meanings. They also demonstrate that foreign language learners can learn idioms more easily via the help of cognitive semantics.

Concerning the proverbs, Lawal, Ajayi, and Raji (1997) identify the illocutionary acts performed through the use of twelve Yoruba proverbs, and analyze the pragmatic contexts in the proverbs.

Ibarretxe – Antuñano (1997) suggests that the metaphorical extensions of the sense of smell include ‘indication and detection of dislikable characteristics,’ ‘the act of guessing,’ ‘suspicion,’ and ‘investigation.’ According to the researcher, these extensions are cross-linguistic.

Yu (2000) examines the Chinese body - part terms with the fingers and the palms. The finger indicates intention, aim, guidance, and direction, while the palm power and control. The related metaphoric and metonymic expressions depend on the common acts of pointing with the index finger and holding in the palm.

In a book, entitled *Emotions in Cross-Linguistic Perspective*, published in 2001, we can find some articles, dealing with facial body parts from a cognitive pragmatic perspective: Amberber (2001) explains the uses of bodily symptoms as metaphors in Amharic, such as the bodily symptom of acquiring the color of ash. In the same book, Bugenhagen (2001) discusses external bodily symptoms and body image expressions in Mbula that express emotions, and Enfield (2001) talks about Lao facial expressions, whereas Goddard (2001) deals with expressions with '*hati*' ('heart') in Malay.

Ameka (2002) argues that different languages present a means of talking about emotional experience, and feelings are described via the uses of 'body image constructions.' The study examines the meanings of three 'body image constructions' used to depict feelings not only similar to, but also different from English 'jealousy,' 'envy,' and 'covetousness' in the West African language of Ewe. It is shown that a 'moving body,' 'a psychologized eye,' and 'red eyes' are used for describing these feelings.

Dimmendaal (2002) investigates the role of the body in figurative speech in African languages mainly belonging to Nilotic and Bantu.

Besides, Enfield (2002) criticizes some approaches in cognitive semantics towards understanding the meanings of polysemous words and the secondary meanings of words, i. e. non-active extensions.

Hasada (2002) talks about the uses and meanings of the Japanese body - part or quasi - body - part terms. These body parts include the chest, the belly, and the breath and the worm existing in the belly; the Natural Semantic Metalanguage method of Wierzbicka and her colleagues are used in this article.

Kidron and Kuzar (2002) deal with the English and Hebrew grammatical forms that can be associated with ‘cultural, social, and personal attitudes:’ the experiencer of an emotion makes a vocal or facial communicative act; syntactic scripts are linked to different emotion scenes.

Lindström (2002) tackles with the bodily expressions of emotions in Kuot, a language spoken in Papua New Guinea. She found that expressions with stomach describe psychological states, whereas expressions with skin physical states.

Michelson (2002) examines the emotion terms in Oneida. Speakers of the language think that emotions exist in the mind, as in this language, no construction expresses emotions, referring to body organs except for the mind.

Pavlenko (2002) tested 40 monolingual Russians and 40 monolingual Americans, and found that the expressions with the body are culturally, socially, and linguistically specific, as Wierzbicka suggests.

Priestly (2002) examines some emotion expressions in Koromu, a language spoken in Papua New Guinea, suggesting that the alternative grammatical constructions help speakers express different emotions.

Turpin (2002) examines how feelings are described in Kaytetye, a Central Australian language, via body part terms, associated with different feelings.

Ye (2002) observes how the body is codified in Chinese linguistic expressions of emotions. The study analyzes linguistic expressions within the frame of the theory of Wierzbicka (1999), and defends the role of cultural diversity in the bodily conceptualization and interpretation of emotional experiences.

Charteris – Black (2003) examines the oral body parts (‘mouth,’ ‘lip,’ and ‘tongue’) in English and Malay phraseology from a cognitive semantic point of view in order to discover if the languages tend to the use metaphors or metonymies. The author says

that both languages allow both metaphors and metonymies, and blends. Besides, English has a tendency to employ metonymies, whereas Malay to employ metaphors. This difference is based on cultural differences of facial expressions.

Yu (2003) talks about the conceptual metaphorical representations where the organ of gallbladder is used to express the emotion of courage. This organ is especially chosen, as it functions as a decision maker in the traditional Chinese Medicine.

Goddard (2004) posits that ‘active metaphors’ can be distinguished from other metaphorical phenomena, as they rely on ‘metalexical awareness,’ and that active metaphorizing is a culture specific speech practice. Therefore, Goddard (2004) proposes that an ethnopragmatic script for active metaphorizing is helpful in English, and tries to prove its culture specificity by ethnopragmatic case studies of Pitjantjatjara, a language spoken in central Australia, and Malay, referring to the analytical framework of the Natural Semantic Metalanguage Theory.

Maalej (2004) suggests that anger in Tunisian Arabic derives from physiological embodiment, culture specific embodiment, and culturally tainted embodiment that uses animal behaviors.

Besides, Yu (2004) discusses the metonymic and metaphoric expressions containing the eyes in Chinese and English; she says that similar expressions with similar meanings, similar expressions with different meanings, and diverse expressions with similar expressions are present in the two languages.

Dobrovol'skij and Piirainen (2005) examine the idioms of fear in Russian, English, German, and Dutch, and mention the importance of culture in the interpretation of idioms as most symbols are cultural, and propose the Conventional Figurative Language Theory in order to distinguish between conventional and novel figurative expressions. They based their study on conventional expressions.

Goschler (2005) talks about the relationship between metaphors, which employ the body or body parts as domains in metaphoric mappings, and the notion of embodiment, using empirical studies, including research on everyday language, media, and scientific discourse.

1. 4. 2. Recent Studies on Judeo-Spanish Proverbs and Idioms

Golberg (1993) talks about Judeo-Spanish tale-based proverbs, such as those depicting the simpleton character of Djoha.

Harris (1996) supposes that some Judeo-Spanish idioms and expressions “reflect Balkan ways of thinking and are either common to all areas of the Balkans or are translations of Balkan expressions” (p. 82). Besides, she adds that some proverbs consist of translations from the Turkish language and other Balkan languages (Harris, 1996, p. 83). However, the article of Harris is not only about Judeo-Spanish proverbs and idioms, but also on all the other Turkish elements in the Judeo-Spanish language. She examines these elements from phonological, morphological, and semantic perspectives.

A linguistic study based on the belief in ‘the evil eye’ and the emotion of ‘fright’ which belongs to Marie Christine Varol combines folklore and traditional medicine with linguistics: Varol (2002) depicts the Sephardic ways of alienating the evil eye and fright. The researcher examines the related Judeo-Spanish, Turkish, and French terms used for healing diseases. The last two languages - Turkish and French - contribute to the comprehension of the intercultural origins of some techniques and methods, as languages of science, as she implies.

1. 4. 3. Recent Studies on Turkish Proverbs and Idioms

Regarding Turkish, Uzun (1988) makes the linguistic analyses of Turkish proverbs and idioms in his thesis. He discusses the phonological, morphological, and syntactic properties of these proverbs and idioms.

Akar (1990) compares Turkish and German idioms from a comparative linguistic perspective. He deals with the linguistic properties of the idioms, analyzes some similes in both languages, and observes the elliptical constructions, modifications of the word order, and reduplications in these idioms. Moreover, he compares the syntax and the meanings of the Turkish idioms to those German idioms.

Kurt (1991) analyzes Turkish proverbs and idioms from a psychological perspective. He is mainly interested in the relationship between attention and perception that play a crucial role in idioms. He shows that projection and displacement mechanisms are active in Turkish idioms, and that several proverbs indicate certain emotions.

Ceyhan (2000) discusses the emotional intensity that the university students assign to Turkish words and idioms that express emotions. The genders and the social levels of the participants, and the socio-economic levels of the quarters where these participants live are taken into account in this study. Besides, the students' answers to questions on their sociability are analyzed: they were asked to identify themselves as introverts or extroverts.

Sağlam (2004) observes the literary texts in which some Turkish proverbs and idioms are used, and he calculated their frequencies. Besides, Duymaz (2005) analyzes Turkish proverbs from an aesthetic perspective.

1. 5. STATEMENT OF THE PROBLEM

There has been no previous research which exclusively concentrates on the comparison of Judeo-Spanish and Turkish proverbs and idioms. This thesis differs from the previous studies on Judeo-Spanish and Turkish proverbs and idioms in examining and comparing the proverbs and idioms of both Judeo-Spanish and Turkish from a cognitive pragmatic perspective.

1. 6. AIM AND SCOPE OF THIS STUDY

The aim of this study is to find out whether the Judeo-Spanish and Turkish languages use the same facial expressions, or different ones in depicting positive and negative emotions in Judeo-Spanish and Turkish proverbs and idioms within the framework of cognitive pragmatics and linguistics.

The organs of eyes, ears, nose, and tongue are chosen in this study, as they are the human facial sensory and perceptual organs.

Besides, this study also aims at analyzing the conceptual metaphors and metonymies that underlie Judeo-Spanish and Turkish proverbs and idioms expressing negative and positive emotions. Thus, the cognitive patterns employed by the Judeo-Spanish and Turkish proverbs and idioms in expressing positive and negative emotions will also be analyzed throughout the study.

1. 7. RESEARCH QUESTIONS

- 1) Do the Judeo-Spanish and Turkish proverbs and idioms express different negative and positive emotions via facial sensory organs?

- a. Do the Judeo-Spanish and Turkish proverbs and idioms, in which the visual perceptual organ of eye is used, express different negative and positive emotions?
 - b. Do the Judeo-Spanish and Turkish proverbs and idioms, in which the auditory organ of ear is used, express different negative and positive emotions?
 - c. Do the Judeo-Spanish and Turkish proverbs and idioms, in which the olfactory organ of nose is used, express different negative and positive emotions?
 - d. Do the Judeo-Spanish and Turkish proverbs and idioms, in which the gustatory organ of tongue is used, express different negative and positive emotions?
- 2) Are there any similar conceptual metaphors and metonymies underlying both Judeo-Spanish and Turkish proverbs and idioms?

1. 8. DATA COLLECTION

The Judeo-Spanish data were gathered from the following books: 1) *Folklor de los Judios de Turkiya [Folklore of the Jews of Turkey]* (1994), written by Eli Shaul, 2) the Judeo-Spanish dictionary of proverbs and idioms, *Erensya Sefaradi (Proverbos i Diças) [Legacy of the Sephardim (Proverbs and Idioms)]* (1994), compiled by Klara Perahya, Suzi de Toledo, Suzi Danon, and Fani Ender, and 3) *Trezoro Sefaradi [Sephardic Treasure]: De Punta Pie a Kavesa [From the Tip of Foot to the Head]* and *Folklor de la Famiya Djudiya [Folklore of the Jewish Family]* (2006) of Beki Bardavid and Fani Ender.

The Turkish data of proverbs and idioms were gathered from the following Turkish dictionaries of proverbs and idioms: 1) *Atasözleri ve Deyimler Sözlüğü – 1, 2 [Dictionary of Proverbs and Idioms - 1, 2]* (1988), compiled by Ömer Asım Aksoy, 2) *Türkçe Deyimler Sözlüğü [Dictionary of Turkish Idioms]* (1998), compiled by Ali

Püsküllüoğlu, and 3) *Atalar Sözü [Word of Ancestors]* of Recep Duymaz (2005) which is an elaboration of the work entitled similarly *Atalar Sözü [Word of Ancestors]* of Ahmet Vefik Pasha.

1. 9. METHODOLOGY

In this study, the Judeo-Spanish and Turkish proverbs and idioms that involve the negative and positive emotions will be analyzed in terms of Richard Lazarus' (1991) classification. The analyses are intended to show the influence of culture in the proverbs and idioms that describe certain emotions psychophysiologically, as there can be ethnic differences in psychophysiological responses to emotions (Lazarus, 1991, p. 361).

The metaphor theories of Lakoff and Johnson (1980), Radden and Kövecses (1999), Lakoff and Kövecses (1987), Kövecses (1986, 1988, 1990, 1991, 1995, 2000, 2005), Gentner (1983), Collins and Gentner (1987), Gentner and Clement (1988), Bowdle and Gentner (1999), and Gentner and Kurtz (2006) are also used to examine these proverbs and idioms from a cognitive pragmatic perspective. These theories will be explained in detail in CHAPTER 2: BACKGROUND TO THE STUDY.

1. 9. 1. Richard Lazarus' (1991) Classification of Emotions

Lazarus (1991) suggests that goal congruence, or incongruence and goal relevance are present in the formation of both negative and positive emotions, and the type of ego-involvement may play a crucial role in the formation of certain emotions. These are primary appraisal patterns. Besides, he proposes also that the secondary appraisal components can be important in the formation of some emotions.

The classification of the negative and positive emotions used in this study is explained in the following sections.

1. 9. 1. 1. Negative (Goal Incongruent) Emotions

1. 9. 1. 1. 1. Disgust / Hate

Lazarus (1991) claims that distaste consists of “the innate impulse to avoid or get rid of something offensive” (p. 259). Moreover, Lazarus (1991) adds, “the biological utility of distaste as a reflex, from which disgust is said to have arisen, is that it probably protected mammals from ingesting poisonous substances” (p. 259). According to Rozin and Fallon (1987), distaste refers to the reflex, whereas disgust to the emotion, based on “learned, ideological or metaphorical causative factors” (as cited in Lazarus, 1991, p. 259). This distinction contributes to the distinction between emotions and sensorimotor reflexes (Lazarus, 1991, p. 259). Rozin and Fallon (1987) propose that the emotion of disgust leads to “a characteristic facial expression, an appropriate action tendency (distancing oneself from or expelling the offending object), a distinctive physiological response (nausea), and a characteristic feeling state (revulsion)” (as cited in Lazarus, 1991, p. 260).

Hate is regarded as analogical to disgust in this study. Both Judeo-Spanish and Turkish proverbs and idioms involve expressions where hate and disgust coincide.

1. 9. 1. 1. 2. Fright / Anxiety

According to Lazarus (1991), fright is based on “concrete and sudden” threats, whereas anxiety on “*uncertain, existential threat*” (p. 235). However, the two emotions of fright and anxiety are “variants within the same emotion family” (Lazarus, 1991, p. 235).

The terms “dread, alarm, and panic” may allude to both fright and anxiety (Lazarus, 1991, p. 238).

1. 9. 1. 1. 3. Shame / Guilt

Shame and guilt are generally regarded as overlapping emotions; however, guilt is a result of “internalized values about right and wrong,” whereas shame of one’s “ego-identity,” as suggested by Lewis (1971) (as cited in Lazarus, 1991, p. 240).

1. 9. 1. 1. 4. Sadness

According to Lazarus (1991), sadness occurs as a result of a loss, or a “failure of a central life value or role, or the loss of the positive regard of another” (p. 247).

1. 9. 1. 1. 5. Jealousy / Envy

According to Smith, Kim, and Parrott (1988), in English, jealousy may mean both jealousy and envy; however, envy is the term used to refer to a certain ‘negative social comparison’ (as cited in Lazarus, 1991, p. 254). Lazarus (1991) says, “When the rival is both envied and resented, envy and jealousy occur together” (p. 254).

In addition, as in Judeo-Spanish ‘*selo*’ (‘jealousy’) and ‘*embidia*’ (‘envy’), and in Turkish ‘*kıskançlık*’ (‘jealousy’) and ‘*haset*’ (‘envy’), people do not usually distinguish between the two words of ‘jealousy’ and ‘envy’ in order to refer to two different emotions, no distinction was made between the two emotions in this thesis, calculating their percentages.

1. 9. 1. 1. 6. Anger

Lazarus (1991) argues that anger occurs, when “the type of ego-involvement engaged is to preserve or enhance the self – or social – esteem aspect of one’s ego-identity” (p. 226).

1. 9. 1. 2. Positive (Goal Congruent) Emotions

1. 9. 1. 2. 1. Happiness / Joy

Happiness and joy are almost similar; the word joy appears to address “a more acutely intense reaction to a more specific event,” however, the two words overlap; besides, happiness is an ambiguous emotion (Lazarus, 1991, p. 265).

I calculated the proverbs and idioms that indicate happiness and joy under the same title of HAPPINESS / JOY.

1. 9. 1. 2. 2. Relief

Lazarus (1991) explains the positive emotion of relief in the following manner:

For relief to occur, there must have been first a goal incongruent encounter, which is then *changed* for the better, producing subsidence or elimination of emotional distress. In short, in relief, *a distressing goal incongruent condition has changed for the better or gone away*. Therefore, one could say that relief is a goal congruent or positive emotion, but it always begins with a goal incongruent or negative emotion (p. 280).

Relief occurs, when the negative emotions disappear (Lazarus, 1991, p. 281).

1. 9. 1. 2. 3. Pride

According to Lazarus (1991), “*pride* has its own special meaning, and it has been traditional among philosophers since Hume (1957) to distinguish *pride* from *happiness*. The crucial difference is that the causal event associated with pride is not only positive, an uplift, it also confirms or enhances personal worth” (p. 271).

1. 9. 1. 2. 4. Love / Affection

Love and affection are the two words used for defining the same emotion (Lazarus, 1991, p. 274). Lazarus (1991) mentions that there are several types of love, according to Sternberg (1986, 1987) (p. 275). These are the following: 1) Nonlove: “casual interactions” between people, 2) liking: intimacy without “passion and decision - commitment,” 3) infatuated love: “love at first sight,” 3) empty love: “one loves another but without intimacy and passion,” 4) romantic love: “intimacy and passion without commitment,” 5) fatuous love: “passion and decision-commitment without intimacy,” and 6) consummate love: this kind of love “adds decision-commitment to passion and intimacy” (Lazarus, 1991, p. 275).

1. 9. 2. Statistical Technique

For testing the hypotheses, the percentages of the proverbs and idioms that include the same facial sensory body parts in both languages were calculated and confronted with a test of comparison of proportions with the statistical tool “MedCalc” available at the following web site: <http://www.medcalc.be>.

This tool performs a Chi-Square test for the comparison of proportions, expressed as percentages from independent samples with Yates' correction for continuity and a p-value. When the p-value is less than 0.05, the two proportions differ significantly.

When one uses the tool, a box appears on the computer screen. In the box, one must write the proportion (expressed as a percentage) and the total number of cases of the first sample on the part reserved for the first set of data, and the proportion (expressed as a percentage) and the total number of cases of the second sample on the part reserved for the second set of data. Later the TEST button is selected. The test results show the difference between the two proportions, a 95% confidence interval for this difference, the Chi-Square test, and the p-value.

Before using this tool, the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via the facial sensory organs of eyes, ears, nose, and tongue had been chosen from the proverb and idiom dictionaries.

The sum of the Judeo-Spanish proverbs and idioms that express negative emotions with these facial sensory organs was 166, and the sum of the Turkish proverbs and idioms that express negative emotions with these facial sensory organs was 123.

Besides, the sum of the Judeo-Spanish proverbs and idioms that express positive emotions with these facial sensory organs was 60, whereas the sum of the Turkish proverbs and idioms that express positive emotions with these facial sensory organs was 42.

These totals and the percentages calculated in accordance with these were entered - as the data - in the box, calculating the Chi-Square tests and the p-values that show the statistical significance or the statistical insignificance of the differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express a certain emotion via the use of a specific facial sensory body part.

CHAPTER 2: BACKGROUND TO THE STUDY

2. 1. CONCEPTUAL METAPHOR THEORY

2. 1. 1. Origins of the Conceptual Metaphor Theory: Hippocratic Theory on Bodily Humors

According to the Hippocratic corpus, isonomia – “the preponderance of one of the four bodily humors” - can cause various diseases; these humors are the following: 1) yellow bile, 2) black bile, 3) phlegm, and 4) blood (Gill, 1999, para. 1).

Gill (1999) explains the roles of the four humors in the following manner:

<i>The four humors match the four seasons:</i>
1) Autumn: Black Bile
2) Spring: Blood
3) Winter: Phlegm
4) Summer: Yellow Bile
<i>Besides, these humors are associated with the four universal elements:</i>
1) Earth: Black Bile
2) Air: Blood
3) Fire: Yellow Bile
4) Water: Phlegm
<i>Excess of the elements lead to certain moods:</i>
1) Too much Earth: Melancholic
2) Too much Air: Sanguine
3) Too much Fire: Choleric
4) Too much Water: Phlegmatic
<i>Each of these humors have certain qualities:</i>
1) Black Bile: Cold and Dry
2) Blood: Hot and Moist
3) Phlegm: Cold and Moist
4) Yellow Bile: Hot and Dry

Table 1. Four humors and their roles in accordance with the Hippocratic corpus

However, today various theories show that certain emotions are related with the increase or decrease in the blood pressure, and the changes of the colors of the human face or other reflexive behaviors are linked to certain emotions.

2. 1. 2. Conceptual Metaphor Theory (CMT)

According to the contemporary metaphor theory that George Lakoff and Mark Johnson suggest in their book *Metaphors We Live By*, published in 1980, metaphors are principally divided into two major groups: 1) conceptual metaphors and 2) linguistic metaphors (p. 6).

The conceptual metaphors are those structural metaphors, and the metaphors formed by linguistic expressions are those orientational and ontological metaphors.

2. 1. 2. 1. Conceptual (Structural) Metaphors

Conceptual (structural) metaphors are known as cognitive metaphors; they have two parts: a target domain and a source domain. The target domain's meaning is understood via the source domain, as in "TIME IS MONEY" (Lakoff & Johnson, 1980, p. 7). Money, the source is a concrete object, and the target is the abstract concept of time.



Table 2. Mapping between an abstract object and a concrete object

The conceptual, or structural metaphors define a concept with another one via the comparison of the qualities of both concepts through the process of mapping: "A **mapping** is the systematic set of correspondences that exist between constituent elements of the source and the target *domain[s]*. Many elements of target concepts

come from source domains and are not preexisting. To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing” (“Conceptual Metaphor,” 2007, Mappings, para. 2, my emphasis and my correction). As Lakoff and Johnson (1980) propose, these metaphors are cases in which “one concept is metaphorically structured in terms of another” (p. 14).

2. 1. 2. 2. Linguistic Metaphors

2. 1. 2. 2. 1. Orientational Metaphors

Orientational metaphors organize concepts in accordance with spatial orientation (Lakoff & Johnson, 1980, p. 14). They have physical and cultural bases (Lakoff & Johnson, 1980, p. 14). The orientations of “up - down,” “in - out,” “front - back,” “on - off,” “deep - shallow,” and “central – peripheral” form these metaphors (Lakoff & Johnson, 1980, p. 14); for example, Lakoff and Johnson (1980) suggest the following:

HAPPY IS UP; SAD IS DOWN

I’m feeling *up*. That *boosted* my spirits. My spirits *rose*. You are in *high* spirits. Thinking about her always gives me a *lift*. I am feeling *down*. I’m *depressed*. He’s really *low* these days. I *fell* into a depression. My spirits *sank*.

Physical basis: Drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state (p. 15).

2. 1. 2. 2. 2. Ontological Metaphors

Lakoff and Johnson (1980) argue that one can define her / his experiences as entities and substances: “just as the basic experiences of human spatial orientations give rise to orientational metaphors, so our experiences with physical objects (especially our own bodies) provide the basis for an extraordinary wide variety of ontological metaphors,

that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances” (p. 25).

Ontological metaphors serve many purposes (Lakoff & Johnson, 1980, p. 25). The list and the examples provided by Lakoff and Johnson (1980) give some ideas of the kinds of purposes:

1. Referring

“The *middle class* is a *powerful silent force* in *American politics*” (Lakoff & Johnson, 1980, p. 26).

2. Quantifying

“There is *so much hatred* in the world” (Lakoff & Johnson, 1980, p. 26).

3. Identifying Aspects

“The *brutality of war* dehumanizes us all” (Lakoff & Johnson, 1980, p. 27).

4. Identifying Causes

“The *pressure of his responsibilities* caused his breakdown” (Lakoff & Johnson, 1980, p. 27).

5. Setting Goals and Motivating Actions

“I’m changing my way of life so that I can *find true happiness*” (Lakoff & Johnson, 1980, p. 27).

2. 1. 2. 3. Metonymy

Lakoff and Johnson (1980) and Langacker (1993) emphasize the conceptual nature of metonymy.

Besides, Radden and Kövecses (1999) suggest the following definition for metonymy: “Metonymy is a cognitive process in which one conceptual entity, the vehicle [also often called the ‘source’, ...], provides mental access to another conceptual entity, the target, within the same cognitive model” (p. 21).

Ungerer and Schmid (1997) mention that not only metaphors, but also metonymies are conceptual in nature: they can be regarded as “automatic,” “unconscious,” and “effortless” (p. 128). However, as Ungerer and Schmid (1997) say, metaphors consist of mappings “across different cognitive models,” whereas metonymies of mappings “within a model” (p. 128). The name of an office may stand for all of its workers, a part of an object may stand for it, or a body part of a living thing may stand for it as metonymies.

2. 2. RELEVANCE THEORY AND THE CONCEPTUAL / IMPLICIT METAPHORS AND METONYMIES AND EXPLICIT METAPHORS AND METONYMIES IN THE PROVERBS AND IDIOMS

De Mendoza Ibanez and Pérez Hernandez (2003) explain that Sperber and Wilson and some other relevance theorists, such as Carlston (1988) and Blakemore (1992) argue that three processes are “involved in getting from an assumption schema to a full proposition: disambiguation, fixation of reference, and enrichment” (p. 37):

The pragmatic notion of explicature as used by relevance theorists can be improved from a cognitive linguistic perspective, if we regard explicature derivation as the result of cognitive operations. Moreover, a classification of these operations may elucidate the nature of the explicatures that are obtained through metaphoric mappings. In principle, in the case of many correspondence mappings, we expect a larger number of potential explicatures than in the case of one-correspondence metaphors (p. 37).

The authors suggest that from the sentence “John is a lion,” the following explicature derives: “John is courageous in the same way as a lion is thought to be courageous (i. e. in a fierce instinctual way)” (p. 37).

People show their emotions through some bodily gestures and physiological reactions. Of course, these have reflected to the human languages spoken around the globe. Emotions are depicted in several proverbs and idioms. However, in these proverbs and idioms, each culture has various ways to describe them via bodily changes.

Additionally, Ungerer and Schmid (1997) say, “the whole internal structure of a context seems to depend on the context and, in a wider sense, on our social and cultural knowledge, which is thought to be organized in cognitive and cultural models” (p. 43). A context consists of ‘a set of background assumptions’ which renders an utterance interpretable (Searle, 1979, p. 125). The term cognitive model is used for knowledge bases (Ungerer & Schmid, 1997, p. 47). Cultural models are those models specific to a culture (Ungerer & Schmid, 1997, p. 50). Naïve cultural models are called ‘folk-models’ (Ungerer & Schmid, 1997, p. 52); for instance, believing that it will bring bad luck to you, if you see a black cat, as many people do.

Ungerer and Schmid (1997) explain that “emotion categories are structured by metonymic links with physiological effects,” whereas “metaphorical links” consist of “concrete basic level categories and basic image schemas,” contributing to the “conceptual structure of emotions;” the contribution of metaphors is necessary for depicting positive emotions, such as LOVE and JOY, but categories of negative emotions can be perceived as scenarios with the “stages of cause, actual emotion, control, loss of control and resulting action” (p. 142).

2. 3. KÖVECSES AND EMOTIONS

Ungerer and Schmid (1997) mention these conceptualizations as major metaphors found in the works of Kövecses: “THE EMOTION COMES SUDDENLY FROM THE OUTSIDE,” “THE EMOTION IS A NATURAL FORCE,” “THE EMOTION IS A LIVING ORGANISM,” “PRESENCE IS THE EXISTENCE OF EMOTION,” “EMOTION IS A FLUID IN A CONTAINER,” “THE BODY / THE HEART IS A CONTAINER FOR THE EMOTION,” and “THE EYES / OTHER ORGANS ARE CONTAINERS FOR THE EMOTION” (p. 140).

We must go into the details of the works of Kövecses for understanding why these conceptualizations are preferred and whether there are other conceptualizations, or not. Kövecses (2000) suggests the following, regarding emotion terms in different languages:

There is another kind of emotion-related term, the group of figurative terms and expressions. Since figurative terms also describe (and do not primarily express) emotions. This is a subgroup within descriptive terms. This subgroup may be larger than the other two groups combined. Here, unlike the previous group, the words and expressions do not literally “name” particular kinds of emotions, and the issue is not how basic or prototypical the word or expression is. The figurative words and expressions that belong in this group denote various *aspects* of emotion concepts, such as intensity, cause, control, and so forth. They can be metaphorical and metonymical. The metaphorical expressions are manifestations of conceptual metaphors in the sense of Lakoff and Johnson (1980). Conceptual metaphors bring two distant domains (or concepts) into correspondence with each other. One of the domains is typically more physical or concrete than the other (which is thus more abstract). The correspondence is established for the purpose of understanding the more abstract in terms of the more concrete. For example, *boiling with anger* is a linguistic example of the very productive conceptual metaphor ANGER IS A HOT FLUID (cf. Lakoff & Kövecses, 1987; Lakoff, 1987; Kövecses, 1986, 1990, 1995a), *burning with love* is an example of LOVE IS FIRE (cf. Kövecses, 1988), and *to be on cloud nine* is an example of HAPPINESS IS UP (cf. Kövecses, 1991b). All three examples indicate the intensity aspect of the emotions concerned.

Linguistic expressions that belong in this group can also be metonymical. Conceptual metonymies, unlike conceptual metaphors, involve a single domain, or concept (p. 4).

The expression ‘to have cold feet’ is based on the conceptual metonymy “DROP IN BODY TEMPERATURE STANDS FOR FEAR,” according to Kövecses (1990) (as cited in Kövecses, 2000, p. 5). According to Lakoff and Kövecses (1987), the metaphors, constituting anger are based on physiological functioning (as cited in

Kövecses, 2000, p. 14). The major metonymy that we encounter in the works of Kövecses is “THE PHYSICAL AGITATION STANDS FOR EMOTION” (Ungerer & Schmid, 1997, p. 140).

Kövecses (2000) argues that just “certain basic image schemas” are universal, regarding emotion expressions, since they are motivated by “certain fundamental bodily experiences” (p. 16).

Kövecses (2000) lists the source domains that apply to emotions in the following way:

1) Source Domains That Apply to All Emotion Concepts

Some examples to these source domains are the following: “EXISTENCE OF EMOTION IS PRESENCE HERE,” “EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE,” “EXISTENCE OF EMOTION IS POSSESSION OF AN OBJECT,” and “EMOTION IS A LIVING ORGANISM” (p. 36);

2) Source Domains That Apply to Most Emotion Concepts

The metaphor of “THE BODY IS A CONTAINER” and the representations of emotions as natural and physical forces, social superiors, opponents, captive animals, insanity, divided selves, burdens, and illnesses fall into this category (pp. 36 - 38);

3) Source Domains That Apply to Some Emotions

The representation of emotions as heat / fire, economic values, nutrient / food, wars, games, machines, animal aggression, hunger, rapture / high and hidden objects, magic, unities, journeys, and physical damages are included in this category (pp. 38 - 40);

4) Source Domains That Apply to One Emotion

The following source domains appear with only one emotion concept:

TRESPASSING, PHYSICAL ANNOYANCE – ANGER
 HIDDEN ENEMY, SUPERNATURAL BEING – FEAR
 BEING OFF THE GROUND, BEING IN HEAVEN, AN ANIMAL THAT LIVES WELL,
 PLEASURABLE PHYSICAL SENSATION – HAPPINESS
 HAVING NO CLOTHES ON, DECREASE IN SIZE, BLOCKING OUT THE WORLD –
 SHAME (p. 40).

Besides, Kövecses (2000) lists the following aspects of emotion concepts:

1. Existence (e.g. “THE EXISTENCE OF EMOTION IS THE FUNCTIONING OF A MACHINE”); these metaphors belong to the “Event Structure”¹ metaphor, which applies to emotional states,
2. Intensity (e.g. “INTENSITY OF EMOTION IS HEAT” and “INCREASE IN THE INTENSITY OF EMOTION IS GROWTH”),
3. Passivity (e.g. “THE PASSIVITY OF EMOTIONAL EXPERIENCE IS THE PHYSICAL EFFECT OF NATURAL / PHYSICAL FORCES”),
4. Control (e.g. “ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO OVERCOME AN OPPONENT”),
5. “*Positive – Negative*” evaluation (e.g. “NEGATIVE EMOTIONS ARE ILLNESSES”),
6. Difficulty (e.g. “EMOTIONAL DIFFICULTIES ARE BURDENS”),
7. Desire / Need (e.g. “EMOTIONAL DESIRE IS HUNGER”),
8. Nonphysical unity (e.g. “NONPHYSICAL UNITY IS PHYSICAL UNITY”),

¹ The EVENT STRUCTURE metaphor presents states as “conceptualized as physical locations” or “bounded regions in space” (Kövecses, 2000, p. 52). The EVENT STRUCTURE METAPHOR, identified by Lakoff (1990), consists of these other metaphors: “STATES ARE LOCATIONS,” “CHANGES ARE MOVEMENTS,” “CAUSES ARE FORCES,” “ACTION IS SELF-PROPELLED MOTION,” “PURPOSES ARE DESTINATIONS,” “MEANS (OF CHANGE OF STATE / ACTION) ARE PATHS (TO DESTINATIONS),” “DIFFICULTIES ARE IMPEDIMENTS TO MOTION,” “EXPECTED PROGRESS IS A TRAVEL SCHEDULE,” “EXTERNAL EVENTS ARE LARGE, MOVING OBJECTS,” and “LONG-TERM, PURPOSEFUL ACTIVITIES ARE JOURNEYS” (as cited in Kövecses, 2000, p. 52 and Kövecses, 2005, p. 43).

9. Progress (e.g. “PROGRESS IS MOVEMENT TO A DESTINATION IN A JOURNEY”), and

10. Harm (e.g. “EMOTIONAL HARM IS PHYSICAL DAMAGE”) (pp. 41 - 46).

Kövecses (2000) compares his theory to that of Wierzbicka:

Wierzbicka’s mental predicates include “want” and “feel.” “Want” can be seen corresponding to my “desire,” while “feel” corresponds to the category of “emotion.” Wierzbicka’s action, event, movement includes the three primitives “do,” “happen,” and “move.” We can take “happen” to correspond to my “passivity” aspect. The primitives “there is, live” for existence, life may be regarded as the counterpart of my “existence” dimension. The evaluators “good” and “bad” have the obvious function of my “positive–negative evaluation.” Finally, Wierzbicka’s intensifier category has “very, more,” which can be seen as corresponding to the aspect of “intensity” (p. 47).

The classification of Wierzbicka and her associates is the following:

Substantives:	I, YOU, SOMEONE (PERSON), SOMETHING, (THING), PEOPLE, BODY
Determiners:	THIS, THE SAME, OTHER
Quantifiers:	ONE, TWO, SOME, MANY / MUCH, ALL
Attributes:	GOOD, BAD, BIG, SMALL
Mental predicates:	THINK, KNOW, WANT, FEEL, SEE, HEAR
Speech:	SAY, WORD, TRUE
Actions, events, movements:	DO, HAPPEN, MOVE
Existence and possession:	THERE IS, HAVE
Life and death:	LIVE, DIE
Logical concepts:	NOT, MAYBE, CAN, BECAUSE, IF
Time:	WHEN (TIME), NOW, AFTER, BEFORE, A LONG TIME, A SHORT TIME, FOR SOME TIME
Space:	WHERE (PLACE), HERE, UNDER, ABOVE, TOUCH (CONTACT), BELOW, FAR, NEAR, SIDE, INSIDE
Intensifier, Augmentator:	VERY, MORE
Taxonomy, partonymy:	KIND OF, PART OF
Similarity:	LIKE

Table 3. Universal hypothetical conceptual primitives for emotions proposed by Goddard and Wierzbicka (Eds.) (1994), Wierzbicka (1996), and Goddard (1998) (as cited in Wierzbicka and Harkins, 2001, p.12)

Additionally, Kövecses (2000) argues that conceptual metaphors are near-universals, as they are based on some universal aspects of bodily functioning in emotional states (p. 139).

This study also aims to test “all potential sources for cross-cultural variation,” listed by Kövecses (2000):

- 1) the content of prototypical cultural models of emotions,
- 2) the general content and specific key concepts of the broader cultural context,
- 3) the range of conceptual metaphors and conceptual metonymies,
- 4) the special elaborations of conceptual metaphors and metonymies, and
- 5) emphasis on metaphor versus metonymy, or the other way around (p. 165).

Besides, Kövecses (1995) argues that “the four emotion concepts, *anger* in English, *düh* in Hungarian, *ikari* in Japanese, and *nu* in Chinese, are in part explained in the respective cultures by the culture specific concepts of the *four humors*, *hara*, and *qi*” (p. 141).

Most importantly, Kövecses (2005) claims that there may be numerous universal conceptual metaphors, and metaphors vary “cross-culturally and within cultures” (p. 34).

This study will focus on such differences in Judeo-Spanish and Turkish proverbs and idioms, which express negative and positive emotions via the uses of the facial sensory organs, and prove that some conceptualizations are not universal.

2. 4. THE THEORIES OF GENTNER AND HER ASSOCIATES ON METAPHOR INTERPRETATION

For describing the processes, which may occur during metaphor comprehension, Gentner (1983) proposes the structure – mapping theory. According to this theory, metaphor interpretation is based on two interrelated mechanisms: 1) alignment and 2) projection. Bowdle and Gentner (1999) explain that during the first mechanism, or stage, called alignment, each object of a metaphorical representation can be associated with “at most one object of the other representation, and arguments of the aligned relations are themselves aligned” (p. 90). Bowdle and Gentner (1999) add that after “a structurally consistent match between the target and base domains” has been

discovered, predicates “from the base” linked to “the common system can be projected to the target as *candidate inferences*” (p. 90). Besides, Bowdle and Gentner (1999) say that the concept of metaphor “can be regarded as a species of analogy” (p. 90):

According to structure-mapping theory, metaphors often convey that a system of relations holding among the target objects, regardless of whether the objects themselves are intrinsically similar. Thus, the metaphor *Socrates was a midwife* highlights certain relational similarities between the individuals – both help others produce something – despite the fact that the arguments of these relations are quite different in the target and base domains: Socrates helped his *students* produce *ideas*, whereas a midwife helps a *mother* produce a *baby*. The centrality of relations during metaphor comprehension has been confirmed by a number of studies. For example, people’s interpretations of metaphors tend to include more relations than simple attributes, even for statements that suggest both types of commonalities (e.g., Gentner & Clement, 1988; Shen, 1992; Tourangeau & Rips, 1991) (Bowdle & Gentner, 1999, p. 90).

Besides, Collins and Gentner (1987) argue that the theory of Lakoff and Johnson (1980) is correct: “our language is full of metaphor and analogy” (p. 243). According to Collins and Gentner (1987) and Gentner (1983), people refer to analogies in constructing metaphors.

Gentner and Clement (1988) have demonstrated that people’s object descriptions include not only object attributes, but also relations, whereas the metaphor interpretations consist of mostly relational information.

Besides, Gentner and Kurtz (2006) test again the proposal that “relational matches are dominant in analogy.” They prove that people are inclined to call a pair analogous, if and only if they encounter a sufficient relational match.

CHAPTER 3: DISCUSSION AND FINDINGS

Turkish and Judeo-Spanish proverbs and idioms employ some body parts in order to express negative and positive emotions. The facial sensory organs of eye, ear, nose, and tongue are used to indicate certain negative and positive emotions both in Judeo-Spanish and Turkish. In this study, these body parts are chosen, as they are the human facial sensory and perceptual organs.

This research focuses on the Judeo-Spanish and Turkish proverbs and idioms, which express negative and positive emotions, as classified by Lazarus, from a cognitive linguistic and pragmatic point of view. According to Lazarus (1991), the negative (goal incongruent) emotions include disgust / hate, fright / anxiety, shame / guilt, sadness, jealousy / envy, and anger, whereas the positive (goal congruent) emotions involve happiness / joy, relief, pride, and love / affection.

The expression of emotions via diverse uses of facial sensory and perceptual organs is a cerebral process. Both the left and the right hemispheres are involved in the formation and in the expression of these emotions. The characteristics associated with the left and right hemispheres are given below:

Left	Right
Verbal	Pictorial, images, gestures
Sequential	Simultaneous
Analytic	Synthetic, global
Names	Faces
Control feelings	Express feelings
Parts	Wholes
Classification	Generalization
Deduction	Induction
Literal	Metaphoric
Spotlight	Floodlight

Table 4. The roles of the left and right hemispheres in the formation of emotions and their expression (adapted from Ehrman, 1996, p. 74)

Furthermore, the linguistic expression of emotions is based on emotion scenarios.

...the principle underlying the scenarios is to embed the emotion category in a larger sequence including the cause of the emotion (stage 1) as well as its consequences (stage 5). Though these extensions are supported by psychological emotion theories, the majority of metonymies and metaphors refer to what Kövecses (1991: 40) has called ‘the essentials’ of the emotion, i.e. stage 2. Control and loss of control (stages 3 and 4) are more closely connected with the central stage 2 and can claim a number of conceptual metaphors, at least in the case of ANGER (Ungerer & Schmid, 1997, pp. 140 - 141).

The proverbs and idioms that express emotions via facial sensory organs represent prototypes, image schemata, and scripts related to these emotion scenarios. Universal scenarios for the negative emotions of disgust / hate, fright / anxiety, shame / guilt, sadness, jealousy / envy, and anger, and the positive emotions of happiness / joy, relief, pride, and love / affection are given below in Tables 5 and 6 respectively.

NEGATIVE EMOTIONS						
	DISGUST / HATE	FRIGHT / ANXIETY	SHAME / GUILT	SADNESS	JEALOUSY / ENVY	ANGER
Stage 1 Cause	somebody/ something is disliked	danger occurs	Self commits a socially unacceptable act	a sad event occurs	somebody is successful	Wrongdoer offends Self
Stage 2 Emotion	disgust / hate	fright / anxiety	shame / guilt	sadness	jealousy / envy	anger
			EXISTS Self experiences physiological and behavioral effects			
Stage 3 Attempt at control			Self tries to control the rising emotion			
Stage 4 Loss of control			the intensity of the emotion goes beyond the limit the emotion takes control of Self			
Stage 5 Action	Self performs act to disturb the disliked one	Self escapes from danger	Self gets ashamed	Self suffers	Self tries to damage the successful one	Self acts against the wrongdoer

Table 5. Scenarios for the NEGATIVE EMOTIONS (DISGUST / HATE, FRIGHT / ANXIETY, SHAME / GUILT, SADNESS, JEALOUSY / ENVY, and ANGER) (the scenarios for FRIGHT / ANXIETY and ANGER have been adapted from the figure

3.11 of Ungerer & Schmid (1997, p. 141), originally based on the emotion metaphors and metonymies of Lakoff (1987) and Kövecses (1988, 1990))

POSITIVE EMOTIONS				
	HAPPINESS / JOY	RELIEF	PRIDE	LOVE / AFFECTION
Stage 1				
Cause	a happy event takes place	a good event happens after a bad and worrying one	Self is successful	something / somebody attracts the Self
Stage 2				
Emotion	happiness / joy	relief EXISTS Self experiences physiological and behavioral effects	pride	love / affection
Stage 3				
Attempt at control		Self may try to control the rising emotion		
Stage 4				
Loss of control in a positive way		the intensity of the emotion goes beyond the limit the emotion takes control of Self		
Stage 5				
Action	Self celebrates	Self smiles hearing good news after bad ones	One praises herself / himself	One kisses & hugs another person or enjoys the presence of an object

Table 6. Scenarios for the POSITIVE EMOTIONS (HAPPINESS / JOY, RELIEF, PRIDE, and LOVE / AFFECTION)

In the Judeo-Spanish and Turkish proverbs and idioms, based on emotion scenarios, the eye (the visual organ), the ear (the auditory organ), the nose (the olfactory organ), and the tongue (the gustatory organ) are used generally as metonymies and / or metaphors. Also, several conceptualizations lead to the creation and the use of proverbs and idioms in the appropriate context. These conceptualizations integrate some body parts with the concepts of container, path, building, etc. The emotions depicted by these proverbs and

idioms appear conceptually as a liquid, a gaseous, or a solid substance. Several grammatical constructions contribute to the creation of these three uses, and the resulting proverbs and idioms are used pragmatically to indicate certain negative and positive emotions in certain occasions. This chapter analyzes the uses of these proverbs and idioms via some examples.

3. 1. THE ROLE OF THE EYES IN THE CLASSIFICATION OF EMOTIONS

The eye is the organ of visual perception (see “Visual System,” 2007 for more details). Our knowledge of concrete concepts derives from the information received through the eyes, and interpreted in the visual system (Lamb, 1999, p. 200). Linguistic categories are constructed on the bases of conceptual categories, which have been formulated “in the perceptual systems, most importantly in the visual system, during the process of learning how to perceive” (Lamb, 1999, p. 244).

Human beings perceive objects around them visually through their eyes; they categorize them, and use them in phrases and sentences. For this reason, the concept of eye is used frequently in metaphors and metonymies. In the human mind, the eye is generally present within the conceptual metaphor “THE EYES ARE CONTAINERS FOR EMOTIONS” and the conceptual metonymies “THE EYE STANDS FOR PERSON” and “THE PHYSICAL AGITATION OF THE EYES STANDS FOR THE EMOTION.” However, also some other conceptualizations are activated, interpreting some proverbs and idioms.

As the images we see have a greater impact on us, there are more proverbs and idioms both in Judeo-Spanish and Turkish that depict various emotions via the use of this organ through diverse conceptualizations and metaphorical expressions than the proverbs and idioms that employ the other facial sensory and perceptual organs of ears, nose, and tongue. These conceptualizations, concerning the organ of eye, are based on the observation of the changes in the eyes of people: tears cover the eyes, when one cries,

or another's pupils become larger, when s/he is frightened. These prototypical proverbs and idioms may have derived also from cultural beliefs, attitudes, and knowledge. These express some negative and positive emotions via the employment of facial sensory body parts in Judeo-Spanish and Turkish.

3. 1. 1. Negative Emotions with '*Ojo*' and '*Göz*'

This section deals with the following negative emotions, categorized by Lazarus (1991) and expressed through the Judeo-Spanish and Turkish proverbs and idioms, by comparing these proverbs and idioms in terms of metaphorical and metonymical aspects that lead to their pragmatic uses in depicting how one feels herself / himself: 1) disgust / hate, 2) fright / anxiety, 3) shame / guilt, 4) sadness, 5) jealousy / envy, and 6) anger.

3. 1. 1. 1. Disgust / Hate with '*Ojo*' and '*Göz*'

16% of the Judeo-Spanish proverbs and idioms that include the facial body part of eye indicate disgust / hate, whereas the percentage of the Turkish proverbs and idioms that use this body part for indicating the same emotion is only 5%. The 11% difference is statistically significant with a p-value equal to 0.0063. The data show that there are more Judeo-Spanish proverbs and idioms where the organ of eye indicates disgust / hate than the Turkish proverbs and idioms used for expressing disgust / hate with the same organ. This fact may be linked up with the myth of Cain and Abel, who are the children of Adam and Eve.

This myth forms a cultural scenario for explaining the prototype of the emotion of disgust / hate in the Jewish culture. This cultural scenario involves the following stages:

STAGE 1) CAUSE: Cain was an agriculturalist, whereas Abel was a pastoralist. Both brothers were bringing offerings to Yahweh. But Cain saw through his eyes that his offerings were rejected, whereas those of his brother were accepted (Hooke, 1991, p. 122).
STAGE 2) EMOTION: Disgust and hate prevail among the brothers, as Cain hated to see that his brother was appreciated instead of him.
STAGE 3) ATTEMPT AT CONTROL: Cain cannot control his feelings.
STAGE 4) LOSS OF CONTROL: The intensity of disgust / hate goes beyond the limit, and dominates the self of Cain.
STAGE 5) ACTION: Consequently, Cain killed his brother in order not to see his success, then settled in Nod, and became the ancestor of the founders of various civilizations (Hooke, 1991, p. 122). Being afraid of “human vengeance,” Cain says, “Every one that findeth me shall slay me” (Hooke, 1991, p. 123).

Table 7. Cultural scenario related to the prototype of disgust / hate in the Jewish culture, based on the legend of Cain and Abel and the Judaic intersected concepts of hate and envy depicted in accordance with the narration of the myth by Hooke (1991, pp. 121 - 123)

The prototype of the emotion of disgust / hate includes one's bad behavior towards the successful one. The prototypical Judaic concept of disgust / hate, evoked by a scene observed through one's eyes in accordance with the Wierzbickian universal prototypical concepts is the following:

JUDAIC (BIBLICAL) CONCEPT OF DISGUST / HATE

- (a) A person sees that another person and her / his things are liked,
- (b) This person feels bad,
- (c) This person wants to do something bad to that person.

The products of Cain are not appreciated, whereas those of his brother are adored. In this case, Cain feels an uncanny emotion that guides him to kill his own brother. The rivalry between the two brothers leads to the negative emotion of disgust / hate; thus, hostility and aversion make a person harm another. If one sees a scene where her / his rival is appreciated instead of her / him, s/he feels this way. This ancient Biblical story of the two brothers, Cain and Abel explains why there are more Judeo-Spanish proverbs and idioms that indicate the negative emotion of disgust / hate via the use of the facial sensory organ of eye than those Turkish ones, and leads to the following Judeo-Spanish conceptualizations: “DISGUST / HATE IS WAR,” “THE BODY IS A CONTAINER

FOR DISGUST / HATE,” and “PHYSICAL ATTACK STANDS FOR DISGUST / HATE.” A concrete example to the Judeo-Spanish proverbs and idioms based on the myth of Cain and Abel is the following proverb in (1):

(1) Ken	te	kito	el
Who	you:2SG:DAT	scoop_out:SIMP.PAST:3SG	the.M:ACC:SG
ojo?		Mi	ermano.
eye.M:ACC:SG?	My:NOM:SG:M		brother.M:NOM:SG
(literal) ‘Who scooped out your eye? My brother.’			
(metaphorical) ‘Your closest relative can harm you enormously.’			

Additionally, the metaphorical verb, ‘*kitar*’ (‘to scoop out’) maps onto the verb ‘to hurt.’ ‘*El ojo*’ (‘the eye’) stands for the hurt person metonymically. Consequently, the metaphorical expression ‘*kitar el ojo*’ (‘to scoop out one’s eye’) means ‘to hurt somebody.’ The analogy between the source, or the ‘vehicle,’ or the metaphorical expression and the target, or the ‘topic’ expression is realized by the verb ‘*kitar*’ (‘to scoop out’): the desire of damaging a person is present in both expressions. The proverb in (1) demonstrates that one must not have faith in anybody, including even her / his brother. A similar expression is present in the Turkish idiom in (2).

(2) birinin	gözünü	çıkartmak
someone:GEN	eye:SG:POSS.3SG:ACC	scoop_out:INF
(literal) ‘to scoop out one’s eye’		
(metaphorical) ‘to harm somebody’		

In Turkish, the metaphorical verb ‘*çıkartmak*’ (‘to scoop out’) in (2) means ‘to hurt somebody,’ and the noun ‘*göz*’ (‘the eye’) is a metonymy standing for the person to be hurt, but the Turkish idiom may not be based on the Biblical story. However, the existence of the similar metaphorical expression ‘to scoop out one’s eyes’ in several languages demonstrates that the conceptual metaphors of “DISGUST / HATE IS WAR” and “DISGUST / HATE IS A GUN” might be universal.

Also, the Turkish idiom, which is a metaphorical expression, means ‘to hurt somebody.’ This idiom exists almost in all of the world languages, for example, the English ‘to scoop out one’s eyes,’ means in Italian ‘*tirare gli occhi a qualcuno*,’ in Spanish ‘*quitarse los ojos a alguien*,’ in Portuguese ‘*tirar os olhos de alguém*,’ and in French ‘*enlever les yeux à quelqu’un*.’

Additionally, some other Judeo-Spanish and Turkish proverbs and idioms are also similar. The following examples to these similar proverbs in the two languages are given in (3) and (4):

(3) Ojo por ojo, diente por diente
 eye.M:NOM:SG for eye.M:SG tooth.M:NOM:SG for tooth.M:SG

(literal) ‘An eye for an eye, a tooth for a tooth’

(metaphorical) ‘Each harm has to be compensated’

(4) Göze göz, dişe diş
 Eye:SG:DAT eye:SG:ACC tooth:SG:DAT tooth:SG:ACC

(literal) ‘An eye for an eye, a tooth for a tooth’

(metaphorical) ‘Each harm has to be compensated’

In (3) and (4), two facial body parts are found. The first one, the ‘eye,’ and the second one, the ‘dent’ are used as the direct and indirect objects of the sentences they should form. The complete sentence should be “one should pay an eye for an eye, a dent for a dent.” In both proverbs, the direct objects ‘an eye’ and ‘a tooth’ mean damage, whereas the indirect objects ‘an eye’ and ‘a tooth’ mean punishment. The proverbs are based on the conceptual metaphor of “DISGUST / HATE IS A CRIME.” One can punch onto and hurt another’s eye or dent. The wounded eye and the damaged dent refer to the moral or physical injury. The proverbs mean that a harm caused should be punished, or compensated. The subcategories of the concept of crime include injuring, murder, theft, injustice, etc. A person who commits one of these crimes should be punished. The subcategories of the concept of punishment are payment, imprisonment, etc. The proverb is based on the principle of retributive justice, recognized as “*lex talionis*” (Latin; “law of retaliation”); this form of law is based on the principle of proportionate punishment, which proposes that “punishment must be exactly equal to the crime” (“An eye for an eye,” 2007, para. 1). Besides, “in reference to torts, the Old Testament prescription “an eye for an eye, etc.” has often been interpreted, notably in Judaism, to mean equivalent monetary compensation, even to the exclusion of mirror punishment” (“An eye for an eye,” 2007, para. 2). The proverb expresses that disgust / hate is a sin, and every crime resulting from this emotion should be punished. From this saying, also the following conceptual metaphor derives and underlies relevant proverbs and idioms in various languages: “EMOTIONAL HARM IS PHYSICAL DAMAGE.”

This universal proverb comes from a unique source: the Hebrew Bible. The Judeo-Spanish proverb is based on a verse of the Hebrew Bible, the Turkish one both on the Qur'an and the same verse of the Hebrew Bible.

On the one hand, it is said in the Hebrew Bible (in Judeo-Spanish) in Leviticus 24: 20: “*Quebradura por quevradura, ojo por ojo, diente por diente; como diere macula en el omre, ansi sera dado en él*” (“A breach for a breach, an eye for an eye, a tooth for a tooth; as he had caused a blemish in a man, so shall it be done to him again”) (Lazar, 2000, p. 330).

On the other hand, in the Qur'an, in the *surah* of *Al-Ma'idah* (The Dinner Table): 45, it is written, “And We prescribed to them in it [in the Hebrew Bible] that life is for life, and eye for eye, and nose for nose, and ear for ear, and tooth for tooth, and (that there is) reprisal in wounds; but he who foregoes it, it shall be an expiation for him; and whoever did not judge by what Allah [God] revealed, those are they that are the unjust” (Shakir, 1983).

Furthermore, the Spanish counterpart of the proverb, ‘*Ojo por ojo, diente por diente*,’ its Italian counterpart, ‘*Occhio per occhio, dente per dente*,’ and its Portuguese counterpart, ‘*Olho por olho, dente por dente*’ are also based on the same text of the Hebrew Bible, recognized as the Old Testament by the Christians. All of these three religions imply that the emotion of disgust / hate is unjust, and people must be tolerant. Another Judeo-Spanish idiom, expressing disgust / hate is presented in (5).

(5) no pueder ver ojos en kara de...
 not be_able:INF see:INF eye.M:ACC:PL in face.F:SG of
 (literal) ‘not to be able to see eyes in the face of ...’
 (metaphorical) ‘to detest somebody, who cannot distinguish between the good and the bad’

In (5), a face is depicted as an uncanny one without eyes. We do not encounter the same expression among the Turkish idioms. However, we find the same idiom in

Spanish, or Castilian, as ‘*no tener ojos en la cara*’ and in Portuguese, as ‘*não ver o que está na cara*.’ The literal translation of both idioms into English is ‘not to be able to see eyes in the face of somebody.’ In the Spanish, Portuguese, and Sephardic cultures, the eyes are regarded as the most beautiful parts of the human face and as the sources of love / affection. Additionally, a person who has not any eyes is unable to see and distinguish between good and bad people or things. This person can be unjust. The conceptual keys “THE EYES ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS A SUBSTANCE IN THE CONTAINERS” underlie this idiom. The metaphorical expression of ‘being without any eyes on her / his face’ means ‘being a cruel and an egoist person.’ Therefore, the metaphor of ‘being without eyes’ maps onto ‘detesting people,’ and ‘ignoring people’s feelings and needs whether these people are good or bad.’ The idiom is used to depict an unfair and cruel person.

Besides, a face is ugly without eyes. Another conceptual key “SEEING IS UNDERSTANDING” is also present in this idiom, since the eyes are used as the human visual perceptual organs. The relational analogy between being eyeless and being unable to see is that the person loses her / his ability to distinguish between the qualities of objects by observing them visually in both cases. In reality, a face without eyes is extremely hideous. In Judeo-Spanish, the negative emotion of disgust / hate may be presented in the absence of the eyes. However, in Turkish, the eyes can be presented as the sources of disgust / hate, as in (6).

(6) gözü	nefret	bürümek
eye:SG:POSS.3SG:ACC	hate:SG:NOM	cover:INF
(literal) ‘disgust / hate covers one’s eye (eyes)’		
(metaphorical) ‘to detest someone excessively’		

The conceptual keys “THE EYES ARE CONTAINERS FOR DISGUST / HATE” and “DISGUST / HATE IS A FLUID IN THE CONTAINERS” are employed in the idiom in (6). In this idiom, the eye stands for the person, who hates. Therefore, it is used as a metonymy. In (6), the resulting metaphorical expression, ‘disgust / hate covers one’s eyes’ means ‘to hate somebody intensely.’ The emotion of disgust / hate is analogically

presented as a flood, expanding in one's eye. The negative emotion of disgust / hate covers one's eyes metaphorically like the way the flood covers every area with water. The metaphorical expression of disgust / hate assigns it the quality of being outspread. In addition, another analogy exists between the concept of curtain and the emotion of disgust / hate: when the curtains of a window are closed, and when our eyes are closed or covered, we cannot see what is happening around. At this point, we may need to employ the conceptual metaphor "SEEING IS UNDERSTANDING." The negative emotion of disgust / hate obstacles a person to understand the positive qualities of the hated person.

3. 1. 1. 2. Fright / Anxiety with 'Ojo' and 'Göz'

Concerning the facial perceptual body parts indicating fright / anxiety, the percentage of proverbs and idioms employing the organ of eye is higher in Turkish (7%) than in Judeo-Spanish (3%). However, the difference between the percentages of these proverbs and idioms in the two languages is not statistically significant with a p-value of 0.1911.

In the Judeo-Spanish and Turkish proverbs and idioms, indicating fright / anxiety, the metonymy "THE EYES STAND FOR THE PERSON" is encountered. The percentage of the Turkish proverbs and idioms that indicate fright / anxiety is higher than that of the Judeo-Spanish ones. The Turkish concept of fright / anxiety may be linked up with a Turkish tale of a character, called 'Tepegöz' (this Turkish private noun means 'the one who has an eye on the top of his head'), who is the son of a pastor and a fairy, and a bad giant with one eye, who eats people. At the end of the tale, a hero called Basat kills him. This legendary tale was narrated by Dede Korkut (Grandfather Korkut), who lived in the period of Oghuz Turks (see Ergin, 2001, story 8). The horrible appearance of this giant may underlie cultural reasons why Turkish speakers employ the conceptual keys "THE PHYSICAL AGITATION OF THE EYES STANDS FOR FRIGHT / ANXIETY," "THE EYES ARE CONTAINERS FOR FRIGHT / ANXIETY,"

friends’ and ‘enemies.’ In this proverb, the eye is used just as the human visual perceptual organ. The conceptual metaphor of “SEEING IS UNDERSTANDING” elicits this proverb. The analogy between a person whose eyes are closed and who sleeps and another person who has not perceived the negative quality of her / his friend is depicted in this proverb. The metaphor of ‘opening her / his own eyes’ is ‘realizing.’ The open eyes mean consciousness. When a person opens her / his eyes metaphorically, or when s/he recognizes that the cat is not a good friend, s/he gets scared, noticing that s/he did not make a good choice about the person with whom s/he could live.

Briefly, the proverb consists of a frame: 1) One feels lonely, 2) s/he finds a cat and takes it with her / him as a friend, 3) the cat ruins something, and 4) the person gets scared. In this proverb, the cat appears as an enemy, close to a person, and the cat damages by scratching: the person sees damages like these that the cat caused, and s/he gets scared.

In the following Turkish idiom in (8), it is depicted that one can frighten another by making her / him believe that s/he will damage her / his life.

(8) <i>gözdağı</i>	<i>vermek</i>
mountain_of_eye:SG:ACC	give:INF
(literal) ‘to give the mountain of eye to somebody’	
(metaphorical) ‘to frighten’	

The Turkish idiom in (8) implies the strength of the emotion of fright / anxiety. The conceptual keys that are employed in the idiom are the following: “THE EYES ARE CONTAINERS FOR FRIGHT / ANXIETY,” “FRIGHT / ANXIETY IS A SOLID IN THE CONTAINERS,” and “SEEING IS UNDERSTANDING.”

In (8), the eye is used with its general meaning as the human visual perceptual organ, and as a metonymy that stands for the person to be frightened. The solid concept of mountain means extreme fright / anxiety due to its attributional quality of enormity. The nominal compound ‘*gözdağı*’ (‘mountain of eye’) is a metaphor that means

something frightening due to its hugeness or greatness. A person should be frightened, if a great force threatens her / him. The mountain metaphor maps onto the strength, or the enormity of the frightening event. The verb ‘*vermek*’ (‘to give’) is ‘to frighten,’ or ‘to threaten.’ Besides, when one understands, or sees that an event may have a great negative impact, and can be caused by people at a higher status, or more powerful than this person, s/he gets frightened.

In the Judeo-Spanish idiom in (9), the eye stands for the person metonymically, and at the same time, it is used again as the human visual perceptual organ. Consequently, in (9), the noun phrase ‘*ojo espantato*’ (‘scared eye’) depicts a frightened person who has seen a frightening thing, or who looks around in a frightened manner, after having seen, heard, or felt something frightening.

(9) ojo	espantato
eye:M:NOM:SG	scared:NOM:SG:M
(literal) ‘scared eye’	
(metaphorical) ‘a frightened person’	

In this case, the conceptual keys “THE EYES ARE CONTAINERS FOR FRIGHT / ANXIETY,” “FRIGHT / ANXIETY IS A SUBSTANCE IN THE CONTAINERS,” and “THE PHYSICAL AGITATION OF THE EYES STANDS FOR FRIGHT / ANXIETY” may underlie the idiom in (9). Fright / anxiety appears as an emotion that can be understood from one’s eyes: this idiom is an iconic representation of the fearful glances of a frightened person.

It is suggested that one’s fright / anxiety can be understood from her / his eyes also in the Turkish language, as in (10).

(10) gözleri	evinden	(yerinden,
eye:PL:POSS.3SG:NOM	house:SG:POSS.3PL:n:ABL	(post:SG:POSS.3PL:n:ABL,
yuvalarından)	fırlamak	
nest:PL:POSS.3PL:n:ABL)	pop_out:INF	

(literal) ‘one’s eyes pop out from their house (post, nests)’

(metaphorical) ‘to be extremely frightened / anxious’

The eyes’ pupils of a frightened person become larger than ever; this is the icon depicted in the idiom in (10). At this point, the concept of eye involves both metonymy and metaphor: the first for the eyes stand for the person, as the person gets frightened, or becomes anxious, and the second for they are represented as homeowners and personified. The verb ‘*firlamak*’ (‘to pop out’) leads to the personification of the inanimate objects of the eyes that leave their home, their place, or their nests, just like the birds that fly, as they are frightened. The conceptual keys activated in the idiom are “THE EYES ARE LIVING ORGANISMS” and “FRIGHT / ANXIETY IS A NATURAL FORCE.”

Consequently, there is a relational analogy between the metaphorical representation of the eyes and the escape of living organisms from their nests, encountering a danger. The eyes resemble living organisms, such as birds that fly away from their nests, or human beings that go out of their home, when they are scared and escape from danger. Additionally, the metaphors of ‘*yuvalar*’ (‘nests’) indicate the skeletal holes where the human eyes are placed. The idiom is the iconic description of the enlargement of one’s pupils as a symptom of fright / anxiety.

Although some expressions, belonging to the two different languages and cultures, seem to be similar, for linguistic and cultural reasons, they are not. They form different icons, and the emotion of fright / anxiety is not only expressed with the eye, but also with other body parts in Judeo-Spanish. We will see that this emotion is not expressed with the other facial sensory body parts of ears and nose in Turkish. It may be reasonable to consider that the facial visual perceptual organ of eye expresses this emotion in Turkish.

3. 1. 1. 3. Shame / Guilt with ‘*Ojo*’ and ‘*Göz*’

There is no difference between the percentages of the Turkish and Judeo-Spanish proverbs and idioms indicating shame / guilt. 2% of the Judeo-Spanish and of the Turkish proverbs and idioms express shame / guilt via the employment of the organ of eye. This equality leads to a p-value of 0.6709, which is not statistically significant. The eyes appear metaphorically as containers for shame / guilt in both cultures.

The following examples should be given to these proverbs and idioms. In (11), a Judeo-Spanish example is given.

- (11) *tapar los ojos kon la mano*
 close:INF the.M:ACC:PL eye.M:ACC:PL with the.F:SG hand.F:SG
 (literal) ‘to close her / his eyes with her / his (own) hands’
 (metaphorical) ‘to be ashamed’

The shame / guilt of somebody can be observed through her / his eyes, s/he needs to hide them, and covers them with her / his hands. The following conceptual metaphors lead to this iconic idiom, which depicts a person covering her / his face: “THE EYES ARE CONTAINERS FOR SHAME / GUILT” and “SHAME / GUILT IS A SUBSTANCE IN THE CONTAINERS.” The reason for the behavior depicted in the previous Judeo-Spanish idiom in (11) is explained in the following Turkish idiom in (12).

- (12) *gözlerinin içine kadar*
 eye:PL:POSS.3SG:n:GEN inside:SG:POSS.3PL:n:e until ([-e] kadar =
 POSTPOSITION)
kızarmak
 become_red:INF
 (literal) ‘to become red until the inner part of her / his eyes’
 (metaphorical) ‘to become very ashamed’

The one who is ashamed or guilty becomes red in face, and this redness is reflected in her / his eyes in Turkish. The conceptual metaphors “THE EYES ARE CONTAINERS FOR SHAME / GUILT,” “SHAME / GUILT IS A HOT FLUID IN THE CONTAINERS,” and “THE PHYSIOLOGICAL EFFECT OF REDNESS STANDS FOR SHAME / GUILT” underlie the idiom in (12).

The phrase ‘*gözlerinin içine kadar*’ (‘until the inner part of her / his eyes’), which derives from the conceptual metaphor “THE EYES ARE CONTAINERS FOR SHAME / GUILT” alludes to the intensity of shame / guilt. The metaphorical verb ‘*kızarmak*’ (‘to become red’) maps onto the Turkish verb ‘*utanmak*’ (‘to get ashamed,’ or ‘to feel guilty’). In Turkish, this verb is used for frying food; for instance, the fried fries (fried potatoes) are called ‘*kızarmış patates*’ in Turkish. The conceptual metaphor of “SHAME / GUILT IS A HOT FLUID IN THE CONTAINERS” underlies the idiom, as one’s face becomes red due to blood pressure, when s/he gets ashamed.

Besides, both in Judeo-Spanish and Turkish, people say that a person becomes red for shame / guilt. The Judeo-Spanish metaphorical expression is ‘*azerse kolorado / korolado / korelado*’ (‘to become red’), and the Turkish one ‘*kıpkırmızı olmak*’ (‘to become extremely red’).

Also, another Judeo-Spanish idiom explains the reason why one hides her / his eyes, when s/he is ashamed.

(13) tener	verguensa	en	los	ojos
have:INF	shame.F:ACC:SG	in	the.M:PL	eye.M:PL

(literal) ‘to have shame / guilt in her / his (own) eyes’
 (metaphorical) ‘to be ashamed’

The Judeo-Spanish idiom in (13) is based on the conceptual keys “THE EYES ARE CONTAINERS FOR SHAME / GUILT” and “SHAME / GUILT IS A SUBSTANCE IN THE CONTAINERS.” The metaphorical expression ‘*tener verguensa en los ojos*’ (‘to have shame / guilt in the eyes’) means ‘to be ashamed’ and ‘to look around in an

ashamed or guilty manner.' Somebody's shame / guilt can be understood from her / his glances. However, sometimes an event seen through one's eyes can provoke shame / guilt in this person, as in the Turkish proverb in (14).

(14) Göz	görmez	yüz
eye:SG:NOM	see:NEG:SIMP.PRES:3SG	face:SG:NOM
utanmaz.		

get ashamed:NEG:SIMP.PRES:3SG

(literal) ‘The eye does not see, and the face does not get ashamed.’

(metaphorical) ‘One does not get ashamed, since s/he does not witness a shameful event.’

In (14), the two nouns ‘*göz*’ (‘eye’) and ‘*yüz*’ (‘face’) stand for the person, who sees a shameful event, and gets ashamed because of this, since they are used as metonymies. The conceptual key “SEEING IS UNDERSTANDING” underlies this proverb. The proverb presents us a shameless person, who behaves as if s/he never saw the bad and shameful acts, which s/he had committed, and understood that these acts would lead to terrible and unjust events, because s/he does not care about them. The proverb indicates that the symptoms of shame / guilt appear on the face of a person.

Therefore, the following conceptual metaphors can be activated for understanding the symptom of shame / guilt, which appears on the human face, and which is the redness of the face due to the increase in the blood pressure, as it has been explained previously: “THE PHYSIOLOGICAL EFFECT OF REDNESS STANDS FOR SHAME / GUILT,” “THE FACE IS A CONTAINER FOR SHAME / GUILT,” and “SHAME / GUILT IS A HOT FLUID IN THE CONTAINER.”

3. 1. 1. 4. Sadness with ‘*Ojo*’ and ‘*Göz*’

It is found that 19% of the Judeo-Spanish and 12% of the Turkish proverbs and idioms employ the organ of eye as an indicator of sadness. However, the 7% difference is not statistically significant with a p-value of 0.1493. In both cultures, the negative emotion of sadness can be expressed via the prototypical use of the facial sensory organ of eye, as the tears fall down from this organ.

Observing (15), we conceive that in the Judeo-Spanish language, the tears indicate sadness; also, Sephardim think that they will bring misfortune. The organ of ‘eye’ is used both as a metaphor and a metonymy in (15).

(15) Ojos ke yoran no eskupen
 eye.M:NOM:PL that / which cry:SIMP.PRES.3PL not spit:SIMP.PRES:3PL
 dulce.

sweet

(literal) ‘Eyes that cry do not spit sweetness.’

(metaphorical) ‘Pessimism and sadness do not bring happiness.’

The conceptual keys “THE EYES ARE CONTAINERS FOR TEARS,” “TEARS STAND FOR SADNESS,” and “SADNESS IS A FLUID IN THE CONTAINERS” motivate Judeo-Spanish speakers to construct the proverb in (15). The eyes are personified by using the verbs ‘*yorar*’ (‘to cry’) and ‘*eskuper*’ (‘to spit’). Consequently, ‘the eyes’ are metonymies standing for the crying person, or people.

Also, the conceptual keys “THE MOUTH IS A CONTAINER FOR HAPPINESS / JOY” and “SADNESS / HAPPINESS IS A FLUID IN THE MOUTH” activate the proverb. The mouth contains saliva, associated with news to be reported orally in the proverb. The metaphorical verb ‘to spit’ means ‘to report sad news.’ The other metaphor of sweetness, ‘*dulce*’ (‘sweet’) indicates happiness. Therefore, a sad person, who is crying, does not report any good news.

Additionally, in (16), the iconic image of a sad person is depicted in Turkish.

- | | |
|--|---------------|
| (16) gözleri | dolmak |
| eye:PL:POSS.3SG:NOM | be_filled:INF |
| (literal) ‘to have her / his eyes filled’ | |
| (metaphorical) ‘one is so sad that s/he can cry’ | |

“THE EYES ARE CONTAINERS FOR SADNESS,” “TEARS STAND FOR SADNESS,” and “SADNESS IS A FLUID IN THE CONTAINERS” are the conceptual keys that inspire the idiom in (16).

Besides, tears appear as the hidden nouns of the phrase, which imply the means that fill the eyes. If these were included in the idiom, it would be ‘*gözleri gözyaşlarıyla dolmak*’ (‘one’s eyes are filled with tears’). The verb ‘*dolmak*’ (‘to be filled’) alludes to the huge number of the tears in the sad person’s eyes. Consequently, the figure of a person who is sad and going to cry appears.

Moreover, among the Judeo-Spanish proverbs and idioms, we encounter other metaphors, as in (17).

- | | | |
|--|--------------|---------------------|
| (17) Penseros | negros | siegan |
| thought.M:NOM:PL | bad:NOM:PL:M | blind:SIMP.PRES:3PL |
| los | ojos. | |
| the.M:ACC:PL | eye.M:ACC:PL | |
| (literal) ‘Bad thoughts blind the eyes.’ | | |
| (metaphorical) ‘Pessimism hinders people to see the future opportunities.’ | | |

In (17), the eyes are used as the human visual perceptual organs. However, the conceptual metaphors of “SEEING IS UNDERSTANDING” and “FORESEEING IS PERCEIVING THE FUTURE OPPORTUNITIES” underlie the proverb. The phrase of ‘*penseros negros*’ (‘bad thoughts’) map onto knives or other guns that can blind one’s eyes; pessimism is represented as a gun metaphorically. The analogy between bad

emotion of jealousy / envy with the organ of eye, as these expressions have originated from Biblical stories, and Sephardim have lived in diverse countries where the people believe in the evil eye, based on other sources, such as legends and myths.

The belief in the evil eye is seen in the Hebrew Bible, in I Samuel 18: 9: “*Y fue Ša’ul ojeàn a Dāwīd desde el día el ese y adelante*” (“And Saul eyed David from that day and forward”) (Lazar, 2000, pp. 759 - 760). Saul was envious of the victory of the huge army of David, and the verb ‘*ojear*’ (‘to eye’) is used to depict this emotion in the Bible. The verb is derived from the noun ‘*ojo*’ (‘eye’). Additionally, in some Mesopotamian cuneiforms, created about 5000 years ago, the evil eye is mentioned (“The evil eye,” 2000, The Evil Eye in History, para. 1).

Similar metaphorical uses are present in both culture’s proverbs and idioms. Besides, the belief in the evil eye may be universal. The Sephardic belief in the evil eye can also be based on an Ancient Greek mythical creature, called Medusa, who could transmit its intentions through its strange gaze, known as the evil eye (Fontana, 1994, p. 58), and the presence of the concept in all the countries where Sephardim have lived.² Tobin Siebers cites the counterparts of the term of the evil eye in various languages:

In Greek, the evil eye is called *baskania*, from which the Latin words for the evil eye, *fascinum* and *fascinatio*, are said to derive. The Latin form recurs in the English word, “fascination,” which directly referred to the evil eye until the seventeenth century. In the Spanish-speaking countries of South America, the evil eye is called *mal de ojo*, *mal ojo*, or simply *ojo*. In France, the term is *mauvais oeil*; in Haiti, *mauvais jé*, in Holland, *booz blick*; in Germany, *böse Blick*; in Poland, *zte oko*, in Corsica, *innocchiatura*; in Norway, *skørtunge*; in Ireland, *droch-shuil*; in Scotland, *bad Ee*, in Persian [...] *aghashi*; in Arabic, ‘*ayn*’; in Hebrew, *ayin hara*, in Tunisia, ‘*ayn harsha*’; in Armenian, *pasternak*; in China, *ok ngan*; and in Turkey, *nazar*. In Italy, the evil eye ... is generally called *malocchio*, but in Tuscany and southern Italy it may be referred to as *affascinamento* or *jettatura* (as cited in “The evil eye,” 2000, The evil eye, para. 3).

The Greek myth and the universality of the belief in ‘the evil eye’ and its presence in the Hebrew Bible led to the employment of the conceptual metaphors “THE EYES ARE CONTAINERS FOR JEALOUSY / ENVY” and “JEALOUSY / ENVY IS A

² For the history of the Jews in Ancient Greece, refer to De Lange (1987, pp. 22 - 24).

- (22) göze gelmek
 eye:SG:DAT come:INF
 (literal) ‘to come to the eye’
 (metaphorical) ‘to be damaged by a person’s jealousy / envy’

Moreover, Sephardim believe in the strength of the evil eye, but they criticize the excessive belief in the evil eye, as in (23).

- (23) A Djoha le kayo el
 to Djoha PERS.PRON:3SG:DAT fall:SIMP.PAST:3SG the.M:NOM:SG
 bokado, disho ke es del
 morsel.M:NOM:SG say:SIMP.PAST:3SG that be:SIMP.PRES:3SG of+the.M:SG
 ojo malo.
 eye.M:SG bad:SG:M
 (literal) ‘Djoha dropped a morsel of his food, he blamed it on the evil eye.’
 (metaphorical) ‘People put the blame of their unsuccessfulness on the jealousy / envy of others.’

Nasreddin Hodja, called Coha or Djoha by Sephardim, appears as a stupid character in the Judeo-Spanish anecdotes (see Bardavid, 1997 and Agiş, forthcoming). Djoha is a stereotype for clever people who try to accuse others, when they fail in doing something. In (23), the noun ‘*el bokado*’ (‘the morsel’) means ‘a small harm,’ and the evil eye a jealous / an envious gaze.

In Turkish, the evil eye, or the emotion of jealousy / envy appears as a harming energy. This is explained in (24).

- (24) birine göz değmek
 someone:DAT eye:SG:NOM touch:INF
 (literal) ‘one’s eye touches a person’
 (metaphorical) ‘to be damaged by a person’s jealousy / envy’

resulting proverb, we find a wish against the evil eye and bad luck.

Another Turkish idiom depicts the evil eye by referring to the organ of eye that stands metonymically for the jealous / envious person. Additionally, the success or the beauty of the victim of the evil eye maps onto the concept of thorn.

- (26) göze diken olmak
 eye:SG:DAT thorn:SG:NOM be:INF
 (literal) ‘to be a thorn for the eye’
 (metaphorical) ‘to disturb a person for her / his beauty / success’

The agitation in somebody caused by another’s success underlies the relational analogy between a successful person and a thorn that disturbs and hurts people. Successively, the resulting metaphorical expression, ‘*göze diken olmak*’ (‘to be a thorn for the eye’) means ‘to disturb a person, being beautiful or successful,’ as explained by Ali Püsküllüoğlu in his *Dictionary of Turkish Idioms and Proverbs*, published in 1998. The conceptual keys that are active here are the following: “THE PHYSICAL AGITATION OF THE EYES STANDS FOR JEALOUSY / ENVY,” “THE EYES ARE CONTAINERS FOR JEALOUSY / ENVY,” and “JEALOUSY / ENVY IS A SOLID IN THE CONTAINERS,” as they cause a disturbing feeling that can be created only on a solid and animate being.

- (27) Mil mueren de ojo malo i uno de
 A_thousand die:SIMP.PRES:3PL of eye.M:SG bad:SG:M and one of
 su muerte.
 her / his:SG:F death.F:SG
 (literal) ‘A thousand die because of the evil eye, and only one dies naturally [of her / his own death].’
 (metaphorical) ‘The evil eye may lead to many people’s death.’

Moreover, the Judeo-Spanish proverb in (27) explains that the evil eye of a person is a negative energy, as expressed through these conceptual keys: “THE EYES ARE

CONTAINERS FOR JEALOUSY / ENVY” and “JEALOUSY / ENVY IS A NATURAL FORCE IN THE CONTAINERS” that causes people’s death. Besides, according to Sephardim, the evil eye causes the dryness of the humors in the body of a human being, an animal, or a plant (Alexander & Papo, 2005, p. 28). It is inevitable that a living organism cannot continue to live without blood, water, and the yellow and the black biles, according to Hippocrates (Gill, 1999, para. 1). For this reason, the proverb also refers to the following conceptualization: “JEALOUSY / ENVY IS THE HEAT THAT DESICCATES ALL THE FLUIDS IN THE BODY.”

Furthermore, in Turkey, a bead is used against the evil eye. It has the shape of an eye with a black point in the middle of it, symbolizing the pupil of the eye. It is believed that a person who carries it will not be captured by the evil eye. Additionally, an ugly side of a body part of a very beautiful person, such as a wound, or the failure of a very successful person is described as a bead against the evil eye that protects her / him from the bad effects of the evil eye, as in (28). As the conceptual keys “THE EYES ARE CONTAINERS FOR JEALOUSY / ENVY” and “JEALOUSY / ENVY IS A NATURAL FORCE IN THE CONTAINERS” can be activated, a metaphorical figure representing an eye is used as a protector against the evil eye, as in the Turkish idiom in (28).

(28) göz	boncuğu	(olmak)
eye:SG:GEN	bead:SG:POSS.3SG:NOM	(be:INF)
(literal) ‘(to be a) bead of eye’		
(metaphorical) ‘something that protects a person from the evil eye’		

Today also the Sephardim use the same beads, but they mostly use *hamsas* against the evil eye. A *hamsa* is a hand figure with five fingers, each of which is a symbol of a book of the Pentateuch [*Ḥamišāh ḥumšey tōrāh*]: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. It may or may not have an eye figure. A similar Judeo-Spanish idiom is not found in the books from which our data were gathered.

We have seen that Judeo-Spanish proverbs and idioms include more colorful descriptions, such as Djoha and the mermaid, for the colorful and lively descriptions of the negative emotion of jealousy / envy via the eye; Sephardim do not employ any other facial sensory organs to express the same emotion. There are more Judeo-Spanish proverbs and idioms that express jealousy / envy via the eyes than those Turkish ones; the difference between their percentages is statistically significant. The Judeo-Spanish proverbs and idioms, expressing jealousy / envy via the organs of eyes also provide cause and effect relationships, but the Turkish ones are simpler. Besides, the evil eye's force is too strong, according to both Judeo-Spanish and Turkish proverbs and idioms.

3. 1. 1. 6. Anger with '*Ojo*' and '*Göz*'

Anger is another negative emotion that is depicted via the eyes. 3% of the Turkish proverbs and idioms indicate anger through the use of the eyes, whereas this number is 2% in Judeo-Spanish. However, the 1% difference between these proverbs and idioms in the two languages is not statistically significant with a p-value equal to 0.8731.

In Judeo-Spanish, the emotion of anger is depicted via the visual perceptual organ of eye and the auditory organ of ear. However, there are not many expressions. Though, in Turkish, as our data demonstrate, people prefer to employ proverbs and idioms with the organ of eye more than with the nose and the ear in order to express their anger.

Anger can be represented as fire in Judeo-Spanish. In other words, our conceptual metaphorical key is "ANGER IS FIRE." The eyes in (29) stand for the angry person, forming a metonymy, and at the same time, its meaning can be understood from the following conceptual keys: "THE EYES ARE CONTAINERS FOR ANGER" and "ANGER IS THE FIRE IN THE CONTAINERS."

(29) saltar	senteyas	de	los	ojos
throw:INF	spark.F:ACC:PL	from	the.M:PL	eye.M:PL

(literal) ‘to splash sparks out of her / his eyes’ / ‘to throw sparks from her / his eyes’
 (metaphorical) ‘to be very angry’

In (29), the sparks map onto the emotion of anger, the eyes map onto the concept of container, and the verb ‘*saltar*’ (‘to throw’) maps onto the verb ‘to demonstrate.’ ‘*Los ojos*’ (‘the eyes’) are the sources for the emotion of anger when employed together with the preposition ‘*de*’ (‘from’), and an angry person’s eyes can indicate her / his angry gazes.

A similar expression is also present in Turkish, but in this expression, the plural noun ‘*gözler*’ (‘eyes’) are used with the verb ‘*olmak*’ (‘to be’), and the adverb ‘*çakmak çakmak*’ (‘like a flint stone’).

(30) Gözleri	çakmak	çakmak	olmak
eye:PL:POSS.3SG:NOM	flint	flint	become:INF

(literal) ‘one’s eyes flash like a flint stone’
 (metaphorical) ‘to become very angry’

In (30), the eyes stand for the angry person metonymically. Again here, “THE EYES ARE CONTAINERS FOR ANGER” and “ANGER IS THE FIRE IN THE CONTAINERS” are the two clues that one must keep in mind in order to construct this idiom. The idiom is based on these conceptualizations. In addition, for forming the icon, which represents the eyes of an angry person, the metaphors of flints map onto angry gazes. The iconic idiom in (30) depicts somebody’s eyes that gaze strangely, and it means ‘to be very angry.’

However, in Judeo-Spanish, the eyes can also be depicted as of a cold material for expressing anger, as in (31).

(31) El	un	ojo	de yelo,	el	otro	de
the.M:NOM:SG	an eye.F:NOM:SG	of ice.M:SG	the.M:SG	other.M:NOM:SG	of	

inyeve, el sol ke salga i ke
 snow.M:SG the.M:NOM:SG sun.M:NOM:SG that rise:SUBJ.PRES:3SG and that
 se deriten.

REFL:3PL melt:SUBJ.PRES:3PL

(literal) ‘One eye of ice, the other of snow, may the sun rise and melt them both.’

(metaphorical) ‘If only one made peace with another!’

In (31), the two eyes stand for the two angry people as metonymies. The preposition ‘*de*’ (‘of’) indicates the material of which an eye is formed metaphorically. The conceptual keys “THE EYES ARE CONTAINERS FOR ANGER AND LOVE / AFFECTION,” “ANGER IS A FROZEN FLUID IN THE CONTAINERS,” and “LOVE / AFFECTION IS A HOT FLUID IN THE CONTAINERS” are employed here. The metaphors of ice and snow map onto anger, whereas the sun maps onto the concept of peace. The metaphor of sunrise maps onto the concept of reconciliation, and the melting of ice and snow onto the termination of anger. Two people who are angry with each other glance at one another angrily. Moreover, the cold makes people feel irritated just like anger. However, the sunny weather makes people feel much more optimistic and tolerant; this is the relational analogy between the metaphorical expression and the real world facts. The proverb is a wish for peace, for the termination of this anger, as we understand also from the verbs in the present tense subjunctive mood, “*salga*” (‘may it rise’) and “*se deriten*” (‘may them melt’) respectively.

In the Turkish idiom in (32), the eye stands for the person, as a metonymy. The verb ‘*dönmek*’ (‘to turn’ / ‘to get reversed’) means ‘to be angry,’ when used together with the organ of eye. The idiom is based on the following conceptual keys: “THE PHYSICAL AGITATION OF THE EYES STANDS FOR ANGER,” as “THE EYES ARE CONTAINERS FOR ANGER,” and “ANGER IS A NATURAL FORCE IN THE CONTAINERS” that can turn the eyes metaphorically.

(32) Gözü

dönmek

eye:SG:POSS.3SG:NOM

turn:INF / get_reversed:INF

(literal) ‘one’s eyes turn / get reversed’

(metaphorical) ‘to get extremely angry’

Although similar expressions exist in both languages, in Turkish, we encounter more proverbs and idioms with the metaphorical and metonymical expressions of anger including the visual perceptual organ of eye, as this organ indicates every type of negative emotions in Turkish.

3. 1. 2. Positive Emotions with ‘*Ojo*’ and ‘*Göz*’

This part examines the Judeo-Spanish and Turkish proverbs and idioms where the body part of eye is associated with these positive emotions: 1) happiness / joy, 2) relief, 3) pride, and 4) love / affection.

3. 1. 2. 1. Happiness / Joy with ‘*Ojo*’ and ‘*Göz*’

12% of the Judeo-Spanish and 17% of the Turkish proverbs and idioms indicate happiness / joy via the body part of eye. The 5% difference between these percentages is not statistically significant with a p-value of 0.6704. Some of these proverbs and idioms are similar, as in (33) and (34).

(33) riyirle	ariento	los	ojos
smile:INF+PERS.PRON:DAT:3SG	inside	the.M:NOM:PL	eye.M:NOM:PL
(literal) ‘the inner part of one’s eyes smiles’			
(metaphorical) ‘to smile, being very happy’			

(34) gözlerinin	içi	gülmek
eye:PL:POSS.3SG:n:GEN	inside:SG:POSS.3SG	smile:INF
(literal) ‘the inner part of one’s eyes smiles’		
(metaphorical) ‘to smile, being very happy’		

Both in (33) and (34), ‘the interior part of the eyes’ is a metonymy, standing for the happy / joyful person. The conceptual key “THE EYES ARE CONTAINERS FOR HAPPINESS / JOY” is employed in both idioms. The interior parts of the eyes are described as the interior parts of containers that can keep solid materials, which are the pupils of the eyes. Consequently, “HAPPINESS / JOY IS A SOLID IN THE CONTAINERS” and “THE PUPILS OF THE EYES STAND FOR HAPPINESS / JOY” are other conceptual keys that stimulate the idioms. The Judeo-Spanish and Turkish idioms depict a person, who smiles happily.

On the other hand, when a person is happy, or joyful, her / his eyes shine metaphorically, as in (35) and (36). This metaphor appears in the idioms of both languages.

(35) <i>briyarle</i>	<i>los</i>	<i>ojos</i>
light_up:INF+PERS.PRON:DAT:3SG	the.M:NOM:PL	eye.M:NOM:PL
(literal) ‘one’s eyes shine’		
(metaphorical) ‘to be very happy’		

(36) <i>gözleri</i>	<i>ışıldamak</i>
eye:PL:POSS.3SG:NOM	shine:INF
(literal) ‘one’s eyes shine’	
(metaphorical) ‘to be very happy’	

The nouns ‘*los ojos*’ (‘one’s eyes’) and ‘*gözleri*’ (‘one’s eyes’) map onto the conceptual metaphor “CONTAINERS FOR HAPPINESS / JOY.” Besides, they stand for the happy person metonymically. The metaphorical verbs ‘*briyar*’ and ‘*ışıldamak*’ (‘to shine’) mean ‘to be happy.’ Thus, the conceptualization of light as happiness in the conceptual keys “THE EYES ARE CONTAINERS FOR LIGHT” and “HAPPINESS / JOY IS A LIGHT IN THE CONTAINERS” plays a crucial role in the construction of this idiom. Sunshine or an illuminated environment makes a person feel happy psychologically; therefore, the relational analogy between the metaphor of light and happiness is based on the human psychology.

3. 1. 2. 2. Relief with ‘*Ojo*’ and ‘*Göz*’

The feeling of relief is different from that of happiness / joy. If a good event takes place after a bad event, people feel relieved. 2% of the Judeo-Spanish and 2% of the Turkish proverbs and idioms indicate this emotion via the use of the organ of eye. Therefore, the inexistent difference between the percentages of these proverbs and idioms is not statistically significant with a p-value of 0.4724.

In Judeo-Spanish, the proverb in (37) explains the relief one feels, after having seen something beautiful and good. The eye standing for the person consists of a metonymy, and it represents the human visual perceptual organ here.

(37) El ojo kere ver bueno.
 the.M:NOM:SG eye.M:NOM:SG want:SIMP.PRES:3SG see:INF good
 (literal) ‘The eye wants to see the good (the beauty).’
 (metaphorical) ‘The good, or the beautiful makes one happy.’

The Judeo-Spanish proverb implies that a person feels relieved, in case s/he sees a good and beautiful thing.

In Turkish, the emotion of relief is represented as in (38). This expression’s meaning is similar to that previous Judeo-Spanish proverb in (37).

(38) gözü gönlü açılmak
 eye:SG:POSS.3SG:NOM heart:SG:POSS.3SG:NOM open:INF
 (literal) ‘one’s eye and heart open’
 (metaphorical) ‘to feel relieved’

In (38), it is expressed that one’s eyes and heart are closed metaphorically; but if a good event happens, they will be opened. The conceptual keys that guide us are “THE EYES ARE CONTAINERS FOR SADNESS / BOREDOM,” “THE HEART IS A CONTAINER FOR SADNESS / BOREDOM,” “SADNESS / BOREDOM IS A

LIVING ORGANISM IN THE CONTAINERS” that can go out, and “RELIEF IS A NATURAL FORCE” that can open everything. When the containers are open, the emotion gets out of them. In this idiom, ‘göz’ (‘eye’) and ‘gönül’ (‘heart’) are used as metonymies standing for the relieved person. In fact, the metaphorical verb ‘to open’ maps onto the verb ‘to feel relieved.’

For interpreting the Turkish idiom in (38), we can also refer to a person in a room whose door is closed. The person gets bored and wishes to open the door and go out for being relieved. This image schema depicting a bored person underlies the relational analogy between the eyes, the heart, and the doors.

3. 1. 2. 3. Pride with ‘Ojo’ and ‘Göz’

5% of the Turkish proverbs and idioms with the body part of eye indicate the positive emotion of pride, but in Judeo-Spanish, there is no proverb or idiom involving this body part for indicating the positive emotion of pride. However, the 5% difference is not statistically significant ($p=0.2975$).

The idiom in (39) may depict a person, who is in need of money, but does not accept any kind of help from others, as s/he is proud of her / his own efforts and their results.

(39) Gözü	gönlü	tok
eye:SG:POSS.3SG:NOM	heart:SG:POSS.3SG:NOM	satisfied / full
(literal) ‘one’s eyes and heart are satisfied / full’		
(metaphorical) ‘one is happy about what s/he possesses’		

In (39), the person’s eyes and heart are personified, as they are metonymies, standing for a proud person. The person depicted in (39) does not wish to have more than what s/he earns. The metaphorical noun ‘göz’ (‘eye’) maps onto avidity, the desire to possess everything seen around, and the metaphorical noun ‘gönül’ (‘heart’) maps onto an excessive desire. The metaphorical adjective ‘tok’ (‘full’ / ‘satisfied’) maps onto the

adjective ‘proud.’ The following conceptualizations are also remarkable in the construction of the idiom: “THE EYES AND THE HEART ARE LIVING ORGANISMS” and “PRIDE IS A NUTRIENT FOR THE EYES AND THE HEART.”

A satisfied person is proud of herself / himself, and s/he does not wish to have what the others possess. A person who has eaten sufficiently is full, and a person who has obtained success is proud of herself / himself, and does not wish to obtain other things possessed by the others: this is the relational analogy between a full person and a proud person.

Moreover, when a person is proud of another, s/he may utter the idiom in (40).

- (40) Gözünde bir şafak / bir çapak olmak
 eye:SG:POSS.3SG:LOC a dawn:SG:NOM / a rheum:SG:NOM be:INF
 (literal) ‘There is a dawn / rheum in one’s eye(s).’
 (metaphorical) ‘One is very successful in the field. I am proud of her / him.’

In (40), the eye stands for the successful person as a metonymy. The metaphor of dawn and the metaphor of rheum mean talent. The conceptual keys that motivate the formation of the idiom are these: “THE EYES ARE CONTAINERS FOR TALENT,” “TALENT IS A SUBSTANCE IN THE CONTAINERS,” and consequently, “TALENT IS THE LIGHT IN THE EYE,” which makes us understand that the metaphor of dawn maps onto the concept of pride analogically. As the sunlight illuminates everything, and makes a person think positive psychologically, the dawn indicates the brightness in the eyes of a talented person. A person proud of the talent of another person may utter (40).

Besides, if we employ the word ‘rheum’ instead of ‘dawn,’ these conceptualizations underlie the idiom: “THE EYES ARE CONTAINERS FOR TALENT,” “TALENT IS A SOLID IN THE CONTAINERS,” and consequently, “TALENT IS THE RHEUM IN THE CONTAINERS.” The rheum appears in the eyes after a deep sleep. A hard work maps onto this deep sleep, and the rheum onto the talent and success of the one who

worked hard: this is the relational analogy, underlying the idiom to be uttered by those, who are proud of the talent of a person.

In the Turkish culture, pride is important. One must not need anybody to survive, as narrated in some stories and Turkish films of 1960s and 1970s. Although one is in need of money, s/he never expresses this due to her / his pride. This cultural attitude leads to several idioms in Turkish.

3. 1. 2. 4. Love / Affection with ‘*Ojo*’ and ‘*Göz*’

67% of the Judeo-Spanish and 24% of the Turkish proverbs and idioms indicate love / affection via the body part of eye. The 43% difference is statistically significant ($p < 0.0001$). The organ of eye is widely used as an indicator of love / affection in the Jewish culture. Jews pray closing their eyes; traditionally, they recite the prayer of *Shema*, closing their eyes with the fingers of their right hands (Alalu, Ardit, Asayas, Basmacı, Ender, Haleva, Maya, Pardo & Yanarocak, 2001, p. 132). Moreover, the Sephardim have lived in various Mediterranean countries where the depiction of love / affection is mostly encountered among the works of art and in literary works as an emotion that starts with the observation of the beauty of the person to be loved through gazes. This might explain us the frequent use of the organ of eye in expressing the concept of love / affection in Judeo-Spanish. As an example to these proverbs and idioms, the proverb in (41) is used to express one’s love / affection towards another.

(41) A! Mis ojos!
 Oh! My:VOC:PL:M eye.M:VOC:PL
 (literal) ‘Oh! My eyes!’
 (metaphorical) ‘Oh! Dear!’

The eyes in (41) stand for the person, who loves another metonymically, and indicate the loved person metaphorically. The possessive pronoun ‘*mis*’ (‘my:VOC:PL:M’)

shows that the conceptual keys “THE EYES ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS A SUBSTANCE IN THE CONTAINERS” should be employed here. The metaphor of the loved one maps onto the lover’s eyes. The eyes are the human visual perceptual organs. Therefore, they are precious. The lover considers that the loved one is as precious as her / his eyes. The preciousness is the common attribute between the eyes and the loved one.

Besides, this proverb refers to the conceptual metaphor of “SEEING IS UNDERSTANDING.” The eyes help us distinguish between different objects around us and understand their real values. Furthermore, the loved one helps the lover to see and understand the beauties of the world. This common particularity of the organ of eye and the loved one depicted as this organ leads to a relational analogy.

In Turkish, the idiomatic metaphorical expression ‘the pupil of the eye’ is used, addressing or referring to a loved one. The pupil of the eye is the most precious part of the human eye, playing a crucial role in the human visual system. The metaphorical idiom maps directly onto the loved one. The same conceptual keys “THE EYES ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS A SOLID IN THE CONTAINERS” lead to the idiom in (42). This solid material is the pupil of the eye, which is the most important part of the human eye that is responsible also for the detection of light and the perception of the colors and shapes of objects. The pupil of the eye is a precious organ; and so is the loved one, as s/he makes the lover feel happy and understand the real meaning of life, which is love / affection, as “SEEING IS UNDERSTANDING” conceptually.

- | | |
|--|-------------------|
| (42) göz | bebeği |
| eye:SG:GEN | pupil:SG:POSS.3SG |
| (literal) ‘one’s pupil of her / his eye’ | |
| (metaphorical) ‘one’s preferred one’ | |

Besides, in the Judeo-Spanish proverb in (43), we encounter a universal expression, which is present not only in Turkish (see the idiom in (44)), but also in some Mediterranean languages.

- (43) Buen ojo ke mos mire.
 good:NOM:SG:M eye:M:NOM:SG that us look:SUBJ.PRES:3SG
 (literal) ‘May good eyes watch over us.’
 (metaphorical) ‘If only people had a good opinion about us!’

In (43), the eye is a metonymy, standing for the person, who is wanted to think well about another person. The metaphorical phrase of ‘*buen ojo*’ (‘good eye’) alludes to ‘a positive thought about somebody.’ The verb ‘*mirar*’ (‘to look’) is used as a metaphor that means ‘to consider,’ or ‘to regard.’ The proverb demonstrates that one regards another with good eyes; thus, s/he wishes her / his goodness, if s/he loves this person. The utterer of the proverb expresses her / his desire to meet good people who will love her / him and her / his friends. There is a similar idiom in Turkish presented in (44).

- (44) iyi gözle bakmak
 good eye:SG:COM look:INF
 (literal) ‘to look at somebody with good eyes’
 (metaphorical) ‘to have a positive opinion about somebody’

Also, in (44), the metaphorical noun phrase ‘*iyi göz*’ (‘good eye’) means ‘a positive thought about somebody.’ The metaphorical expression that the idiom forms, ‘*iyi gözle bakmak*’ means ‘to have a positive opinion about somebody.’ The Spanish counterpart (‘*mirar con buenos ojos*’) and the Portuguese counterpart (‘*ver com bons olhos*’) of the idiom in (44) is the same as the Turkish one. The Spanish ‘*mirar*,’ the Portuguese ‘*ver*,’ and the Turkish ‘*bakmak*’ are used as metaphors that mean ‘to consider,’ or ‘to regard.’ The whole Spanish, Portuguese, and Turkish phrases are metaphorical expressions that mean ‘to have a positive opinion about somebody.’ In all of these idioms, these conceptual keys are employed: “THE EYES ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS AN ENERGY IN THE CONTAINERS.”

Besides, the positive emotion of love / affection is indicated most via the facial sensory organ of eye both in Judeo-Spanish and Turkish.

3. 1. 3. Summary and Discussion for the Use of the Organ of Eye in Judeo-Spanish and Turkish Proverbs and Idioms

The percentages of the negative and positive emotions indicated by the visual perceptual organ of eye in the Judeo-Spanish and Turkish proverbs and idioms are given in Table 8.

<i>Emotions</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / Hate	16%	5%	11%	4.2 to 17.8	7.456	1	0.0063
Fright / Anxiety	3%	7%	4%	-1.2 to 9.2	1.709	1	0.1911
Shame / Guilt	2%	2%	0%	-3.3 to 3.3	0.181	1	0.6709
Sadness	19%	12%	7%	-1.3 to 15.3	2.079	1	0.1493
Jealousy / Envy	20%	9%	11%	3.1 to 18.9	5.770	1	0.0163
Anger	2%	3%	1%	-2.7 to 4.7	0.026	1	0.8731
<i>Positive Emotions</i>							
Happiness / Joy	12%	17%	5%	-9.0 to 19.0	0.181	1	0.6704
Relief	2%	2%	0%	-5.5 to 5.5	0.516	1	0.4724
Pride	0%	5%	5%	-1.6 to 11.6	1.085	1	0.2975
Love / Affection	67%	24%	43%	25.4 to 60.6	16.596	1	P<0.0001
			If $p \leq 0.05$, the hypotheses are accepted.				

Table 8. Percentages of emotions indicated by the organ of eye in Judeo-Spanish and Turkish

In this study, it has been found out that the differences between the percentages of the Judeo-Spanish proverbs and idioms that express the negative emotions of disgust / hate ($p=0.0063$) and jealousy ($p=0.0163$) via the use of the visual perceptual organ of eye are statistically significant, as divergent traditions led to the use of different proverbs and idioms in Judeo-Spanish and Turkish. Religious texts, myths, and legends play a crucial role in the creation of proverbs and idioms, as they lead to diverse conceptualizations.

There are more Judeo-Spanish proverbs and idioms that indicate disgust / hate (16%) and jealousy / envy (20%) via the use of the organ of eye than Turkish proverbs and idioms that indicate disgust / hate (5%) and jealousy / envy (9%) via the use of the same organ. The myth of Cain and Abel, which involves a rivalry between two brothers, underlies these differences. Both Cain and Abel are progenies of Adam and Eve, but Cain, who is an agriculturalist, sees through his eyes that his pastoralist brother's products, i.e. firstlings of his flock are much more appreciated than his vegetables. For this reason, the eyes, being the human visual perceptual organs, appear in the Judeo-Spanish idioms as storages of disgust / hate and jealousy or envy. As these Biblical myths are narrated several times by the Jews, the organs of eyes entered into the Judeo-Spanish proverbs and idioms metaphorically as sources or containers for disgust / hate, and they may also stand for bad people as metonymies. A brother becomes jealous / envious of his brother, and consequently, he begins to hate him so much to kill him. The Turkish language does not possess as many proverbs and idioms that indicate disgust / hate using the organs of eyes as Judeo-Spanish.

The belief in the evil eye is not only present in the Hebrew Bible and the Qur'an, but also in the Ancient Greek mythology through the representation of the figure of Medusa. As the Hebrew Bible is older than the Qur'an, and as Sephardim have lived in Greece for many years, and they absorbed also the rich culture of the Ancient Greece, and a Hebrew myth talks about a dangerous female figure, referred to as Lilith, who is associated with Medusa, this belief has been present in the Jewish culture for centuries. Moreover, several traditions led to the employment of these proverbs and idioms, such as carrying blue beads and *hamsas*.

However, the difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that indicate the negative emotions of fright / anxiety ($p=0.1911$), shame / guilt ($p=0.6709$), sadness ($p=0.1493$), and anger ($p=0.8731$) are not statistically significant, as some proverbs and idioms are universally present in various languages of the world. The Judeo-Spanish proverbs and idioms indicate jealousy / envy most (20%) via the use of the eye, and the Turkish ones indicate sadness most (12%) via this organ. As we have explained previously, the interaction of various cultures plays a crucial role in this high percentage of the Judeo-Spanish proverbs and idioms.

The percentages of both Judeo-Spanish and Turkish proverbs and idioms that indicate the negative emotion of shame / guilt are 2%. This is the lowest percentage of a negative emotion indicated in both languages via the use of the eye, as in both cultures, shame / guilt appears as an emotion to be hidden and as the physical symptom of becoming red in Judeo-Spanish and Turkish.

Considering positive emotions, some differences are also observed. As the eyes have a spiritual significance in Judaism, since Jews recite the prayer of *Shema*, closing their eyes with the fingers of their right hands, it is inevitable that more proverbs and idioms in Judeo-Spanish (67%) indicate love / affection than in Turkish (24%) with the organ of eye: the act of closing the eyes, while praying may be crucial in the formation of the conceptualization of the eyes as containers for love / affection. The difference between the percentages of the proverbs and idioms of the two languages that fall under this category is statistically significant ($p<0.0001$).

The differences between the percentages of the proverbs and idioms that indicate the other positive emotions of happiness / joy (12% in Judeo-Spanish and 17% in Turkish), and relief (2% in Judeo-Spanish and 2% in Turkish) are not statistically significant. Few proverbs and idioms in both languages indicate this emotion by the organ of eye, as we take into account also the universality of some proverbs and idioms in the Mediterranean.

Furthermore, although there are not any proverbs or idioms in Judeo-Spanish that indicate pride via the use of the eye, 5% of the Turkish proverbs and idioms indicate this emotion with the organ of eye; this might mean that pride is conceptualized as an important cultural substance in the eyes in the Turkish language. However, this rate is not statistically significant ($p=0.2975$).

3. 2. THE ROLE OF THE EARS IN THE CLASSIFICATION OF EMOTIONS

The auditory organ of ear plays a crucial role in the formation of emotions. Several emotions are activated in accordance with the information one receives through her / his ears. The Judeo-Spanish and Turkish proverbs and idioms demonstrate this fact. In some of these proverbs and idioms, ears appear as metaphors, or metonymies, or the meanings of these proverbs and idioms are based on some conceptualizations, such as “THE EARS ARE CONTAINERS FOR EMOTIONS” and “THE EARS ARE PATHS FOR EMOTIONS.”

Besides, both ‘*oreja*’ and ‘*oyido*’ mean ‘ear’ in Judeo-Spanish, whereas in Turkish, there is only one word, which means ear, and it is ‘*kulak*.’

3. 2. 1. Negative Emotions with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

The auditory organ of ear plays a crucial role in indicating several negative emotions both in Judeo-Spanish and Turkish. These emotions include the following: 1) disgust / hate, 2) fright / anxiety, 3) shame / guilt, 4) sadness, and 5) anger.

3. 2. 1. 1. Disgust / Hate with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

10% of the Judeo-Spanish proverbs and idioms, but just 3% of the Turkish proverbs and idioms that include the body part of ear indicate disgust / hate. The 7% difference between these two percentages is statistically significant with a p-value of 0.0384. This difference is based on the diverse conceptualizations of the ears in Judeo-Spanish. In Judeo-Spanish, the ears can be presented as containers and paths, whereas in Turkish they are conceptualized only as containers.

In (45), it is explained that a bad or a pessimist person, indicated by the metaphor of deaf, has ears, but s/he does not hear good things.

(45) El	sodro	tiene	orejas	para
the.M:NOM:SG	deaf.M:NOM:SG	have:SIMP.PRES:3SG	ear.F:ACC.PL	for
mal.				

bad.

(literal) ‘The deaf has ears to hear bad things.’

(metaphorical) ‘Bad / pessimist people pay attention to the bad news, not to the good news.’

In (45), the ears are depicted as human auditory organs. The conceptual metaphors that lead to the proverb are the following: “THE EARS ARE PATHS FOR DISGUST / HATE,” as the words pass through them to be processed in the brain, and “DISGUST / HATE IS A PUFF OF AIR,” as the words are pronounced via respiration. These conceptualizations lead to the other automatic conceptualization of “THE BODY IS A CONTAINER FOR DISGUST / HATE.” Moreover, the ears can be regarded also “AS CONTAINERS FOR DISGUST / HATE” in (45), as the bad words are stored first in the auditory organ before being processed.

Besides, the metaphorical expression of a deaf person means an evil person. The relational analogy between a real deaf person and a metaphorical deaf person is that both cannot hear. The metaphorical deaf person is unwilling to pay attention to good

words; the bad maps onto gossips that express disgust / hate. Consequently, the deaf person maps onto the passage through which the words pass, the ears onto paths, and the bad words onto vehicles that pass through this pathway, and then onto gossips indicating disgust / hate.

In (46), a person, who is disturbed, is described.

(46) kulağını	burmak
ear:SG:POSS.3SG:ACC	twist:INF
(literal) ‘to twist one’s ears’	
(metaphorical) ‘to disturb one’s ears, having a terrible voice’	

In (46), the ears are depicted as human auditory organs. Also, the conceptual key “THE EARS ARE CONTAINERS FOR DISGUST / HATE” underlies the idiom. The ears are compared to a piece of metal that loses its original shape, when it is twisted. The metaphor of disturbing and disgusting sound maps onto the twister, the metaphors of ears map onto pieces of metal, and the act of twisting maps onto the act of provoking disgust. For interpreting this idiom, we refer to the frame of a metal work that involves the act of twisting metals with certain tools. Similarly to a metal that loses its shape, when it is twisted, the metaphor of “DISGUST / HATE IS A NATURAL FORCE IN THE CONTAINERS” shows that the terrible voice of a person disturbs another, evoking the emotion of disgust / hate in her / him. The ears also stand for the disturbed person metonymically.

3. 2. 1. 2. Fright / Anxiety with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

There is no proverb or idiom that includes the facial sensory organ of ear in order to indicate the negative emotion of fright / anxiety in Turkish, but in Judeo-Spanish, 1% of the proverbs and idioms indicates fright / anxiety among the other negative emotions.

3. 2. 1. 3. Shame / Guilt with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

Although there is no Judeo-Spanish proverb or idiom, indicating shame / guilt by employing the facial sensory organ of ear, 1% of the Turkish proverbs and idioms indicates this emotion via the use of this body part. The 1% difference between these percentages is not statistically significant, as the p-value is equal to 0.7059. The existing Turkish idiom is given in (48).

(48) kulaklarına	kadar	kızarmak
ear:PL:POSS.3SG:DAT	until	become_red:INF
(literal) ‘to become red until her / his ears’		
(metaphorical) ‘to get very ashamed’		

The face of a person, who is ashamed, becomes red due to blood pressure; this icon entered into the Turkish language. Consequently, the conceptual metaphors of “THE PHYSIOLOGICAL EFFECT OF BECOMING RED STANDS FOR SHAME / GUILT,” “THE EARS ARE CONTAINERS FOR SHAME / GUILT,” and “SHAME / GUILT IS A HOT FLUID IN THE CONTAINERS” are activated in order to construct this idiom. The verb ‘*kızarmak*’ (‘to become red’) is used with the postposition ‘*kadar*’ (‘until’). Actually, one’s face also becomes red due to the hot weather. However, in (48), this metaphorical verb means ‘to be ashamed.’ The idiom is based on the icon of an ashamed person, whose face becomes red due to the increase in the blood pressure in the body of this person.

3. 2. 1. 4. Sadness with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

4% of the Judeo-Spanish and of the Turkish proverbs and idioms indicate sadness. There is no difference between the percentages of these proverbs and idioms, and the p-value is equal to 0.7615, as few Judeo-Spanish and Turkish proverbs and idioms that express this negative emotion referring to the ears exist.

In (49) and (50), the ears stand for the sad person metonymically.

(49) orejas kayidas
 ear.F:NOM:PL droopy:NOM:PL:F
 (literal) ‘droopy ears’ / ‘down in the mouth’
 (metaphorical) ‘very sad’

(50) kulağı düşük
 ear:SG:POSS.3SG:NOM droopy
 (literal) ‘droopy ears’ / ‘down in the mouth’
 (metaphorical) ‘very sad’

The orientational metaphor “SAD IS DOWN” and the metonymy “DROOPING POSTURE OF THE EARS STANDS FOR SADNESS” are the conceptual keys underlying the idioms in (49) and (50). The metaphorical adjective of ‘droopy’ means ‘sad.’ As the idiom refers to the icon of a sorrowful dog, the person is compared to a dog.

Besides, there are idioms that employ the same icon in various languages, since this icon of a sad dog can be universal. The same idiom exists in Spanish, as a prepositional phrase ‘*con las orejas gachas*’ (‘with droopy ears’), and in French, in a verb phrase ‘*avoir l’oreille basse*’ (‘to have the ear down’ – this literal meaning is equal to the English idioms ‘to hang one’s ears’ and ‘to be down in the mouth’).

However, some other proverbs and idioms are language specific. Concerning proverbs and idioms that fall into this category, we can analyze (51) and (52).

(51) Ande Ham Shaul, no ay de ver karas
 Where Mr. Shaul, not exist:SIMP.PRES:3SG of see:INF face.F:ACC:PL
 amariyas i orejas de papel.
 yellow:ACC:PL:F and ear.F:ACC:PL of paper.M:SG
 (literal) ‘In Mr. Shaul’s house, the only things to see are yellow faces and paper ears.’

(metaphorical) ‘In a sad person’s house, you can see just pale sad faces and hear only sad speeches.’

The conceptual keys “THE FACE IS A CONTAINER FOR SADNESS,” “THE PHYSIOLOGICAL EFFECT OF BECOMING YELLOW STANDS FOR SADNESS,” “THE BLOOD’S ABANDONMENT OF THE FACE AND EARS STANDS FOR SADNESS,” “DECREASE IN BLOOD PRESSURE STANDS FOR SADNESS,” “THE EARS ARE CONTAINERS FOR SADNESS,” “SADNESS IS A NATURAL FORCE IN THE CONTAINERS OF THE FACE AND THE EARS,” “PHYSIOLOGICAL TRANSFORMATION STANDS FOR SADNESS, and “DROP IN BODY TEMPERATURE STANDS FOR SADNESS” underlie the proverb in (51). Here, Mr. Shaul is a stereotype of a sad person, who is also rendering the others sad. The metaphorical color of yellow indicates sadness, and the concept of paper indicates weakness. The weakness of the paper maps onto the concept of irrisistance. The proverb tells us that in a pessimist person’s house, one can see sad people who have always a yellow or pale face and ears of paper. The yellowness and the transformation of the body parts of ears into paper are linked up with the decrease of the temperature and blood pressure in one’s body, when s/he feels sad. As bad news is narrated in this house, the ears of those in this house that stand for them metonymically become weaker: thus, they transform into pieces of paper. This weakness symbolizes the demoralization of people, since they talk to a pessimist and sad person, called Mr. Shaul. The ears are represented as pieces of paper, forming prototypical metonymies. The weakness is the paper’s prototypical quality, assigned to the ears, standing for the person with a lackluster look and tired of hearing sad news.

Additionally, in the Sephardic culture, the color of yellow symbolizes sadness and pain as an icon, as ill people have pale and yellow faces. Furthermore, an ill, or an extremely sad person is called idiomatically ‘*kara de ashufre*’ (‘face of saffron’) in Judeo-Spanish, as the plant of saffron is yellow. In the Sephardic culture, the color of yellow is regarded as a color that does not fit anybody easily; it is believed that “*Ken amariyo se vistyó, a su ermozura se atrivyo*” (“The one who wore yellow clothes, believes in her / his own beauty”) (Bardavid, personal communication, December, 12, 2006). This color

does not render anybody beautiful easily; it can lead to an ugly appearance, instead. If a person is ill and has a yellow face, s/he never seems beautiful. These are the analogies between a pale human face of an ill person and the metaphorical yellow face of a sad person. The same prototype of the pale and yellow face of an ill person exists also in Turkish, as in the idiomatic expression of ‘*sapsarı yüz*’ (‘extremely yellow face’), which means that a person does not feel good because of the decrease in the blood pressure due to some sad news.

Besides, the conceptual keys “THE EARS ARE CONTAINERS FOR SADNESS” and “SADNESS IS A COLD FLUID IN THE CONTAINERS” underlie the idiom in (52).

(52) kulağına	kar	suyu	kaçmak
ear:SG:POSS.3SG:DAT	snow:SG:GEN	water:SG:POSS.3SG	escape:INF
(literal) ‘snow water escapes to one’s ear(s)’			
(metaphorical) ‘one feels sad and sorry about what s/he heard’			

The metaphor of water maps onto news, the metaphor of snow onto the extremity of sadness, and the ear is used as the human auditory organ. The water of snow, a metaphor, alludes to the sad news a person hears. The feeling of some cold water in the ears is really disturbing and painful, and the metaphorical verb ‘*kaçmak*’ (‘to escape’) that personifies the snow water means ‘to disturb.’ The idiom depicts that a person is sad, as s/he heard bad news.

3. 2. 1. 5. Anger with ‘*Oreja*,’ ‘*Oyido*,’ and ‘*Kulak*’

1% of the Judeo-Spanish and of the Turkish proverbs and idioms indicates anger via the use of the facial sensory organ of ear. This leads to a p-value of 0.5499. This percentage is achieved via similar idioms in both languages.

In general, older people punish children for their nastiness by pulling their ears. This action is represented in the iconic idiom, presented in (53).

- (53) *travar* *las* *orejas*
 pull:INF the.F:ACC:PL ear.F:ACC:PL
 (literal) ‘to pull one’s ears’
 (metaphorical) ‘to punish someone’

In Turkish, the emotion of anger is expressed also with the same iconic idiom in (54).

- (54) *kulaklarını* *çekmek*
 ear:PL:POSS.3SG:ACC pull:INF
 (literal) ‘to pull one’s ears’
 (metaphorical) ‘to punish someone’

In (53) and (54), the ears are to be punished, as they hear the warnings, and these warnings pass to the long-term memory, after they have been adequately processed in the ears. If children do not obey the rules repeated to them several times as warnings, the ears of these nasty children that stand for them metonymically are responsible for their nasty behavior. The idiom refers to the icon of a parent, or a teacher, punishing a child by pulling her / his ears.

The same idiom is present also in Spanish as ‘*travar las orejas*,’ or ‘*tirar de la oreja a alguien*,’ in Portuguese as ‘*puxar a orelha de alguém*,’ in Italian as ‘*tirare gli orecchi a qualcuno*,’ and in French as ‘*tirer les oreilles à quelqu’un*.’ The idioms with body parts in Romance languages employ the preposition ‘to’ (‘*a*’ in Spanish, Portuguese, and Italian, and ‘*à*’ in French) before mentioning to whom the body parts belong.

In many Mediterranean countries, a person, or a child can be punished by pulling her / his ears. In all of these idioms, the ears stand for the people to be punished, forming metonymies. The metaphorical expression ‘to pull one’s ears’ means ‘to punish a person by making her / him suffer a bit’.

Also, in Turkish, the plural noun '*kulaklar*' ('ears') just refers to the auditory organs. Both in (55) and (56), the following conceptual metonymy is employed: "SMILING STANDS FOR HAPPINESS / JOY."

Moreover, in the Judeo-Spanish proverb in (57), we encounter a wish that can be made by somebody, who wants that something good happens to a nice person. S/he wishes that one's prayers will be accepted, and God will give this person whatever s/he wants.

(57) De la boka suya, se
 from the.F:SG mouth.F:SG her / his:SG:F REFL:3SG
 le vaya a los oyidos
 PERS.PRON:3SG:DAT go:SUBJ.PRES:3SG to the.M:PL ear.M:PL
 del Dio.
 of+the.M:SG God.M:SG
 (literal) ‘May it reach God’s ears from her / his mouth.’
 (metaphorical) ‘May one’s prayers for happiness / joy be accepted.’

In (57), the ears indicate the auditory organs of God. The mouth is the human speech organ here. The prayer, which is the hidden subject of the proverbial wish, is personified, when it is used with the verb '*irse*' ('to go away').

Furthermore, in (58), we see that Turkish people use iconic hand movements for describing the level of their happiness, and employ these actions as metaphorical expressions, when they talk. In the Turkish culture, one puts her / his hands to pull her / his own ears, when s/he hears something good so that s/he cannot be affected by several negative energies, such as the evil eye.

(58) Kulağın	elinde!
ear:SG:POSS.2SG:NOM	hand:SG:POSS.2SG:LOC
(literal) ‘Your ear is in your hand!’	
(metaphorical) ‘Good news!’	

The wish consists of an icon. Additionally, the Turkish verb ‘*olmak*’ (‘to be’) conjugated in the imperative mood should be added at the end of (58). This verb should be conjugated in the imperative mood with a third person singular subject as ‘*olsun.*’ A person, who brings good news, utters this proverb instead of just saying, “*Müjde!*” (“Good news!” / “Joyful tidings!”), as Ömer Asım Aksoy (1988) explains.

3. 2. 2. 2. Love / Affection with ‘*Oreja,*’ ‘*Oyido,*’ and ‘*Kulak*’

8% of the Judeo-Spanish and 10% of the Turkish proverbs and idioms that involve the facial sensory organ of ear indicate love / affection. The 2% difference is not statistically significant ($p=0.9967$). In the Judeo-Spanish language, the ears are depicted as auditory perceptual organs, as in Turkish. However, in Turkish, they usually stand for the loved person.

In Judeo-Spanish, the ear is used as a metaphor indicating the receiver of the nice voice belonging to another person. This lovely voice makes one fall in love with its owner in (59).

(59) ennamorar	por	el	oyido
fall_in_love:INF	through	the.M:SG	ear.M:SG

(literal) ‘to fall in love through the ear’
 (metaphorical) ‘to fall in love with somebody, hearing her / his voice’

For the idiom in (59), the following conceptual keys are activated: “THE EARS ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS A LIVING ORGANISM IN THE CONTAINERS.” The preposition ‘*por*’ (‘by,’ ‘for,’ or ‘through’) in (59) is limitative and causative, as it implies that just one’s voice is sufficient to make another fall in love.

In (59), the ears are the channels where the voice passes to the brain and makes the person fall in love. Also, the conceptual keys of “THE BRAIN IS A CONTAINER FOR EMOTIONS” and “THE EARS ARE PATHS FOR LOVE / AFFECTION” underlie (59). Therefore, love, the sweet voice of a person enters another person’s ears like a living organism, and stays there, until it will have been processed and sent to the brain cells. A similar expression exists in Turkish.

(60) kulaktan aşık olmak
 ear:SG:ABL lover:SG:NOM become:INF
 (literal) ‘to fall in love from the ear’
 (metaphorical) ‘to fall in love with somebody, hearing her / his voice’

The Turkish idiom in (60) is defined by Ömer Asım Aksoy (1988) as ‘to love, or to admire the things narrated, told, or sung to one.’ In (60), the ablative case ‘-tan’ (‘from’) indicates the source of love / affection, which is the ear through which the sweet voice passes, narrating a sweet event, or singing.

Moreover, a Judeo-Spanish proverb (given in 61) implies that love / affection consists of saying nice words to the loved one.

(61) La palavra buena del
 the.F:NOM:SG word.F:NOM:SG good:NOM:SG:F of+the.M:SG
 marido engodra la mujer por
 husband.M:SG fatten:SIMP.PRES:3SG the.F:ACC:SG wife.F:ACC:SG through
 el oyido.
 the.M:SG ear.M:SG
 (literal) ‘The good words of a husband make the wife fatten through her ears.’
 (metaphorical) ‘Nice and sweet words told to a woman by her husband make her happy.’

In the construction of the Judeo-Spanish proverb in (61), the following conceptual metaphors play a crucial role: “THE EARS ARE PATHS FOR LOVE / AFFECTION”

and “LOVE / AFFECTION IS FOOD,” or “LOVE / AFFECTION IS A NUTRIENT.” In this case, when these conceptual metaphors are present, also this conceptual key helps us construct the proverb: “THE BODY IS A CONTAINER FOR LOVE / AFFECTION.” Good words stand for the nice phrases of the husband; love / affection is as necessary and vital as food for surviving.

Moreover, the ears assume the duty of the mouth in this proverb: the food to be eaten for surviving passes from the mouth, and the ears, standing for a person, hear nice words from the mouth, standing for another person. The verb ‘engodrar’ (‘to make one get weight / fatten’) leads to the metaphoric expression of the ‘*la palabra buena del marido*’ (‘the good word of the husband’) as food. The preposition ‘*por*’ (‘for’) indicates the source through which the food passes. Therefore, ‘*el oyido*’ (‘the ear’) is the channel through which the sweet words pass. The ear is presented as the auditory organ, which is the conceptual metaphor of the path for these sweet words. The metaphorical verb ‘to fatten’ means ‘to make happy.’ The proverb expresses that the wife of a man who tells her sweet, nice, and tender words becomes extremely happy.

Concerning the proverbs and idioms that indicate love / affection by the use of the ear, in Turkish, the proverb in (62) indicates that people are talking about a dear person.

- | | |
|---|--------------|
| (62) Kulakları | çınlasın! |
| ear:PL:POSS.3SG:NOM | ring:IMP:3SG |
| (literal) ‘May one’s ears ring!’ | |
| (metaphorical) ‘May a dear one feel that we are talking about her / him!’ | |

When people are talking about a person who lives away from them, they wish to make this person perceive that they are talking about her / him, by saying the proverb in (62). If one hears a ringing sound coming from her / his ears, this means that somebody is talking about her / him; this is a folkloric belief. The conceptual metaphors of “THE EARS ARE CONTAINERS FOR LOVE / AFFECTION” and “LOVE / AFFECTION IS A SOUND IN THE CONTAINERS” guide us, formulating the proverb in (62), as the sound is in the ear.

3. 2. 3. Summary and Discussion for the Use of the Organ of Ear in the Judeo-Spanish and Turkish Proverbs and Idioms

The facial auditory organ of ear plays a crucial role in the perception of different sounds, such as syllables, phonemes, phonons, and musical rhythms and notes. The perception of these sounds leads to certain negative or positive emotions. The percentages of the Judeo-Spanish and Turkish proverbs and idioms with the organ of ear are shown in the following table.

<i>Emotions</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / Hate	10%	3%	7%	1.5 to 12.5	4.285	1	0.0384
Fright / Anxiety	1%	0%	1%	-0.5 to 2.5	0.106	1	0.7451
Shame / Guilt	0%	1%	1%	-0.8 to 2.8	0.142	1	0.7059
Sadness	4%	4%	0%	-4.6 to 4.6	0.092	1	0.7615
Jealousy / Envy	-	-	-	-	-	-	-
Anger	1%	1%	0%	-2.3 to 2.3	0.357	1	0.5499
<i>Positive Emotions</i>							
Happiness / Joy	2%	2%	0%	-5.5 to 5.5	0.516	1	0.4724
Relief	-	-	-	-	-	-	-
Pride	-	-	-	-	-	-	-
Love / Affection	8%	10%	2%	-9.4 to 13.4	0.000	1	0.9967
			If $p \leq 0.05$, the hypotheses are accepted.				

Table 9. Percentages of emotions indicated by the organ of ear in Judeo-Spanish and Turkish

In this study, regarding negative emotions indicated via the use of the organ of ear in Judeo-Spanish and Turkish proverbs and idioms, it has been found out that more Judeo-Spanish proverbs and idioms (10%) are used for indicating the negative emotion of disgust / hate with the organ of ear than those Turkish ones (3%), and the difference between the percentages of the proverbs and idioms in the two languages is statistically significant ($p=0.0384$) for cultural reasons. In other words, more proverbs and idioms express the emotion of disgust / hate in Judeo-Spanish. In Turkish, the ears appear as paths for bad and disturbing sounds, leading to disgust or hate. However, in Judeo-Spanish, the ears appear as auditory organs for hearing bad and demoralizing words guided by the hate of the utterer of the proverbs and idioms. Among Turkish proverbs and idioms, we find not only those expressing both hate and disgust, but also disgusting sounds, leading first to disgust, and then to hate.

Moreover, we see in the table above that the Judeo-Spanish and Turkish proverbs and idioms that indicate the negative emotions of sadness and anger have the same percentages: the former 4%, and the latter 1%. Consequently, their p -values show that there is no statistical significance between these percentages ($p=0.7615$ for sadness, and $p=0.5499$ for anger). As similar icons are used metaphorically and / or metonymically to indicate sadness both in Judeo-Spanish and Turkish, such as ‘droopy ears,’ we cannot discover any differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express this negative emotion. Some iconic proverbs and idioms that indicate this negative emotion with the organ of ear exist also in some other world languages.

The differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express the negative emotions of fright / anxiety and shame / guilt are not statistically significant ($p=0.7451$ for the former, and $p=0.7059$ for the latter). There are not any Turkish proverbs or idioms, and there are few Judeo-Spanish proverbs and idioms that express fright / anxiety with the organ of ear. In Judeo-Spanish, this organ is used for expressing the fright / anxiety of hearing bad news through a proverbial image schema. However, in the Turkish culture, fright / anxiety is not represented with this organ used as an icon.

Furthermore, no Judeo-Spanish proverb or idiom expresses the negative emotion of shame / guilt via the use of the organ of ear, whereas just 1% of the Turkish proverbs and idioms expresses shame / guilt via this organ. The Turkish idiom indicates this negative emotion together with the verb '*kızarmak*' ('to become red') that means 'to be ashamed.' In the Judeo-Spanish language, there is the following idiom: '*azerse korolado / kolorado / korelado*' ('to become red'); but the idiom does not employ the ears. In general, in the Sephardic culture, the color of red is regarded as a good one, which obstacles the evil eye to affect people. As this color is regarded as a positive one, as a protector against the effects of the evil eye (Marks, 2000, para. 11), Sephardim may not prefer to use it to indicate any negative emotions.

Additionally, none of the Judeo-Spanish or Turkish proverbs or idioms indicates jealousy or envy via the use of the organ of ear.

Concerning the positive emotions expressed by the Judeo-Spanish and Turkish proverbs and idioms via the use of the organ of ear, it has been discovered that no Judeo-Spanish or Turkish proverb or idiom indicates the positive emotions of relief and pride through the use of the ears. The percentage of the Judeo-Spanish and the Turkish idioms that express happiness / joy with the organ of ear is 2%. We see that similar icons are employed in the idioms of both languages.

8% of the Judeo-Spanish and 10% of the Turkish proverbs and idioms indicate love / affection via the use of the organ of ear; the 2% difference between these percentages is linked up with some traditional Turkish beliefs, i.e. the ringing of the ears, which indicates that somebody has been talking about the person whose ears ring. However, this ringing is regarded as a symptom of some illnesses today. But briefly, in both cultures, the ears are associated with the love / affection evoked by hearing the sweet voice of a person, talking, or singing.

3. 3. THE ROLE OF THE NOSE IN THE CLASSIFICATION OF EMOTIONS

Both in Judeo-Spanish and Turkish, there are some proverbs and idioms, mentioning the olfactory organ of nose for expressing negative and positive emotions. In these proverbs and idioms, the olfactory organ of nose can be conceptualized as a path, building, closeness, or a container. It may also be a metonymy, standing for a person.

3. 3. 1. Negative Emotions with ‘*Nariz*’ and ‘*Burun*’

In this chapter, the Judeo-Spanish and Turkish proverbs and idioms which express the following negative emotions via the facial olfactory organ of nose are discussed: 1) disgust / hate, 2) fright / anxiety, 3) sadness, and 4) anger.

3. 3. 1. 1. Disgust / Hate with ‘*Nariz*’ and ‘*Burun*’

5% of the Judeo-Spanish and 2% of the Turkish proverbs and idioms that involve the body part of nose express disgust / hate. The 3% difference between these percentages is not statistically significant with a p-value equal to 0.3088. As the facial sensory organ of nose serves to smell, in general, the proverbs and idioms of both languages contain metaphors, or metonymies. However, as the number of the proverbs and idioms with this facial olfactory organ is small, the difference between their percentages is not statistically significant.

In (63), it is described that the smell of the food, which enters through the nose, makes one like and eat the food, or dislike and avoid eating it. The proverb forms a prototypical image, regarding the metaphorical bad smell of the food.

(63) Kuando no entra por la nariz, no

When not enter:SIMP.PRES:3SG through the.F:SG nose.F:SG not

entra ni por la boka.

enter:SIMP.PRES:3SG neither through the.F:SG mouth.F:SG

(literal) ‘If it does not enter through the nose, it won’t enter through the mouth, either.’

(metaphorical) ‘The smell of what we eat is important.’

The delicious and fresh food smells good. A food that does not smell good cannot be eaten. The proverb depicts that the food that does not smell good is disgusting. In the Judeo-Spanish proverb, the nose is used as the human olfactory organ and the mouth as the human organ used for eating food. However, the following conceptual keys, underlying the proverb, motivate us interpreting the proverb: “THE NOSE IS A PATH FOR DISGUST,” “DISGUST IS AN EXCESS OF AIR COMING SUDDENLY FROM THE OUTSIDE,” and “THE BODY IS A CONTAINER FOR DISGUST,” as the verb ‘*entrar*’ (‘to enter’) is used to depict the disgusting smell. If the food does not smell good, it cannot be eaten, since it can be rotten. The disgusting smell of food averts us from eating it.

Also, in Turkish, a similar expression exists. The bad smell causes metaphorically the fall of the nose that dislikes the horrible smell around.

(64) burnu düşmek

nose:SG:POSS.3SG:NOM fall:INF

(literal) ‘one’s nose falls’

(metaphorical) ‘the bad smell disturbs a person’

Besides, the following conceptual keys are employed in (64): “THE NOSE IS A BUILDING” and “DISGUST IS A NATURAL FORCE THAT CAN DESTROY THE BUILDING.” For interpreting this idiom, one can imagine the nose as a building; the emotion of disgust provoked by the bad smell can be described metaphorically as a natural force that may destroy this building, such as an earthquake, a hurricane, etc.

between the plant of parsley and an undesired situation, or a danger can be understood by referring to the whole proverb: the plant grows on an inappropriate place. In fact, the parsley is a plant that grows in the soil. However, this danger occurs on the tip of the nose of a person. There is an analogy between the nose and the vicinity, as the nose is the closest body part to the eyes. Given that a frightened person escapes, the verb ‘*fuyir*’ (‘to escape’) indicates the fear of the person. The following metonymy plays an important role in our perception of the emotion implied in the proverb: “THE PHYSIOLOGICAL EFFECT OF ESCAPE STANDS FOR FRIGHT / ANXIETY.”

The Turkish counterpart of this proverb could be the following: “*Sevmediğim / istemediğim ot burnumun dibinde biter*” (“The herb that I do not like / dislike / I do not want grows on the tip of my nose”). However, this proverb expresses disgust / hate rather than fright / anxiety, as in this proverb, the verb ‘*sevmemek*’ (‘to dislike’), or ‘*istememek*’ (‘to unwanted’) can be employed.

Besides, the Judeo-Spanish proverb might have derived from a folktale, as explained by Goldberg (1993):

Of course, some sayings are only dim echoes of folktales. A series of proverbs might have derived from stories about the misuse of three wishes resulting in unwanted nasal excrescences (“*Three foolish wishes. Used up foolishly. Woman wishes for sausage. Angry, wishes sausage to be stuck to husband’s nose. Must use last wish to remove it.*” [Thompson, motif J2071.1.1])... (p. 108).

3. 3. 1. 3. Sadness with ‘*Nariz*’ and ‘*Burun*’

12% of the Judeo-Spanish, but just 2% of the Turkish proverbs and idioms that include the body part of nose indicate sadness. The 10% difference is statistically significant ($p=0.0013$), as the nose is regarded as the source of life, as people respire through it. This is indicated also in the Hebrew Bible. It is written in Genesis 2: 7: “*Y crió Adonay Dio a el omre polvo de la tierra, y asopló en su naris reniflo de vidas; y fue el omre por alma biva.*” (Lazar, 2000, p. 6, my emphasis) (“And the Lord formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living

soul”). Therefore, it is easier for the Sephardim to conceptualize the nose as a container, or a path. Various Judeo-Spanish proverbs and idioms are based on these conceptual keys. The idiom in (66) is an excellent example to these Judeo-Spanish proverbs and idioms.

(66) <i>vinirle</i>	<i>por</i>	<i>la</i>	<i>nariz</i>
come:INF+PERS.PRON:3SG:DAT	through	the.F:SG	nose.F:SG
(literal) ‘to come through the nose’			
(metaphorical) ‘to feel extreme pain’			

In (66) and (67), the nose is used as the human respiratory organ. The preposition ‘*por*’ (‘through’) indicates the place through which the pain passes. Therefore, the conceptual metaphorical keys employed in the idiom in (66) are the following: “THE BODY IS A CONTAINER FOR SADNESS,” “THE NOSE IS A PATH FOR SADNESS,” and “SADNESS IS AN EXCESS OF AIR.” A person, who suffers a lot, respire deeply at once. The metaphorical idiom shows that ‘to come through the nose’ means ‘to feel extreme sadness.’

(67) <i>burnundan</i>	(<i>fitil fitil</i>)	<i>gelmek</i>
nose:SG:POSS.3SG:n:ABL	(wick wick)	come:INF
(literal) ‘to come from one’s nose (like a wick)’		
(metaphorical) ‘to feel extreme sadness, as a bad event happens successive to a happy one’		

However, in (67), the adverb ‘*fitil fitil*’ (‘like a wick’) should come before the verb ‘*gelmek*’ (‘to come’) in Turkish. The metaphor of wick maps onto extreme sadness. The conceptual metaphors of “THE BODY IS A CONTAINER FOR SADNESS,” “THE NOSE IS A PATH FOR SADNESS,” and “SADNESS IS FIRE” allude to the strength of the sadness in this idiom. Additionally, another Judeo-Spanish idiom is shown in (68).

that one suffers, as something bad happened to her / his nose, or s/he smelt something that smells awful, or s/he has received terrible news.

3. 3. 1. 4. Anger with ‘*Nariz*’ and ‘*Burun*’

Although there is no Judeo-Spanish proverb or idiom that indicates the negative emotion of anger via the use of the nose, 5% of the Turkish proverbs and idioms indicate this emotion via the employment of this body part. The 5% difference between these percentages is statistically significant ($p=0.0124$). In the Turkish language, the nose is regarded as a body part associated with an angry person’s speedy respiration rate.

An example to the Turkish idioms, expressing anger, using the facial body part of nose appears in (70).

(70) burnundan	solumak
nose:SG:POSS.3SG:n:ABL	breath:INF
(literal) ‘to breath from her / his nose’	
(metaphorical) ‘to be very angry’	

When one is angry, her / his respiration rate increases. The idiom ‘*burnundan solumak*’ (‘to breath from her / his nose’) is interpreted by referring to these conceptual keys: “THE BODY IS A CONTAINER FOR ANGER,” “THE NOSE IS A PATH FOR ANGER,” and “ANGER IS AN EXCESS OF AIR.” The idiom is based on the icon of a person, respiring speedily due to her / his anger.

Additionally, in (71), the conceptual keys “THE NOSE IS A CONTAINER” and “ANGER IS A NATURAL FORCE IN THE CONTAINER” are present. Besides, the metaphor of a natural force, such as the wind, maps onto respiration, the metaphor of grain maps onto the force of anger, and the nose remains as the human respiratory

(74) and (75) are perfect prototypes for the emotion of pride. The Turkish proverbs and idioms usually indicate the emotion of pride as a positive emotion rather than a very negative one. In the Turkish culture, humility is regarded as a virtue, but many proverbs and idioms indicate pride both negatively and positively in accordance with the context in which they are used. However, if a person is proud, this shows that this person has faith in herself / himself, and s/he feels the positive emotion of pride. But the others may regard her / him negatively as a smart aleck. Another Judeo-Spanish idiom appears in (76):

(76) engrandeser la nariz
 grow_up:INF the.F:NOM:SG nose.F:NOM:SG

(literal) ‘one’s nose grows up’

(metaphorical) ‘one becomes extremely proud of herself / himself, and s/he does not like anything’

Moreover, the following conceptual keys are crucial in the construction of the idiom in (76): “THE PHYSICAL GROWTH OF THE NOSE STANDS FOR PRIDE,” “THE NOSE IS A CONTAINER FOR PRIDE,” and “PRIDE IS A GAS IN THE CONTAINER,” as the nose may become bigger due to the gas in it. Besides, the metaphorical verb ‘*engrandeser*’ (‘to grow up’) means ‘to be extremely proud.’ The Turkish counterpart of the idiom ‘*burnu büyümek*’ (‘one’s nose grows up’) is also the result of the integration of the same conceptual metaphors. As a result, in both languages, the metaphorical growth of the nose maps onto being proud.

(77) burnundan kıl aldırmamak
 nose:SG:POSS.3SG:n:ABL hair:SG:ACC allow_to_shave_off:NEG:INF

(literal) ‘one does not let anybody shave hair off her / his (own) nose’

(metaphorical) ‘one is so proud of herself / himself that nobody can criticize her / him’

Besides, in (77), the nose stands for the person as a metonymy, and conceptually, “THE NOSE IS A CONTAINER FOR PRIDE” and “PRIDE IS A SOLID IN THE CONTAINER.” Pride can be regarded as a solid, as the hair is related to it. The

metaphor of hair maps onto the concept of criticism. Meanwhile, drawing the picture of the scene in (77), the criticizer maps onto the barber, and the metaphorical verb ‘to shave off’ maps onto the verb ‘to criticize.’ The relational analogy between the event depicted in the idiom and the meaning of the idiom is that in the first case, one does not want another to touch her / his hair, and does not allow this, as this disturbs her / him, and in the second case, the proud person does not accept any disturbing criticisms. The idiom depicts a person who does not allow anybody to criticize her / him because of her / his extreme pride.

3. 3. 2. 3. Love / Affection with ‘*Nariz*’ and ‘*Burun*’

2% of the Judeo-Spanish and 5% of the Turkish proverbs and idioms indicate love / affection by the use of the organ of nose. The 3% difference is not statistically significant ($p=0.7839$). Few proverbs and idioms are found in both languages. (78) is the best example to the Judeo-Spanish proverbs.

(78) El amor es un
 the.M:NOM:SG love.M:NOM:SG be:SIMP.PRES:3SG a.M:NOM:SG
 leblebi, entra por la
 chickpea.M:NOM:SG enter:SIMP.PRES:3SG through the.F:SG
 boka, sale por la nariz.
 mouth.F:SG exit:SIMP.PRES:3SG through the.F:SG nose.F:SG

(literal) ‘Love / affection is a chickpea, it comes in through the mouth, and it exits passing through the nose.’

(metaphorical) ‘Love / affection begins with a kiss, and ends easily, if money lacks.’

The following conceptual metaphors are activated in the proverb in (78): “THE BODY IS A CONTAINER FOR LOVE,” “LOVE IS A SOLID IN THE CONTAINER,” “THE MOUTH IS AN ENTRANCE FOR LOVE,” “LOVE IS A NUTRIENT,” “EMOTIONAL DESIRE IS HUNGER,” “PROGRESS IS MOVEMENT TO A

DESTINATION IN A JOURNEY,” “RELIEF IS A PUFF OF AIR,” and “THE NOSE IS AN EXIT FOR LOVE.” Besides, love is compared to a chickpea. The attribute, leading to this metaphor, is the roundness of the chickpea. The relational analogy between the chickpea and love consists of the fact that both enter from the mouth: the chickpea can be eaten, and love begins with a kiss. Besides, a chickpea is a nutrient: money is necessary to buy nutrients. Love exits from the nose, the respiratory organ. The smallness of the chickpea is the attribute that leads to the description of the end of love via this metaphor. A chickpea is so small that it can exit from the nostrils. This analogy leads to the following three diverse interpretations of the proverb:

- 1) Chickpeas taken in one’s mouth cannot exit from her / his nose: true love never finishes, or
- 2) Chickpeas are small enough to exit from the nostrils of a person, and the nose is the human respiratory organ: love can finish easily and in some seconds, just with an exclamation: “Oh!,” or
- 3) Love begins and lasts, if and only if the partners are wealthy and can buy food; otherwise, poverty leads to the termination of love with a deep breath of relief: ‘Oh!’

As in the real world, a person respire at once, the concept of breath maps onto the happening of an event just in some seconds. Additionally, in Turkish, the nose stands for the loved one, who cannot be separated from her / his lover.

(79) Burun yüzden düşmez.

nose:SG:NOM face:SG:ABL fall:NEG:SIMP.PRES:3SG

(literal) ‘The nose does not fall from the face.’

(metaphorical) ‘A loved person can never be separated from her / his lover.’

In (79), the noun ‘*burun*’ (‘nose’) stands for the loved one metonymically, and the noun ‘*yüz*’ (‘face’) stands for the lover again metonymically. The metaphor ‘*düşmek*’ (‘to fall’) means ‘to be separated.’ A human face cannot be without a nose, as it is the

human respiratory organ, and thus, it is vital. The metaphorical expression in (79) explains that two lovers cannot be separated from each other.

3. 3. 3. Summary and Discussion for the Use of the Organ of Nose in Judeo-Spanish and Turkish Proverbs and Idioms

This section provided us with examples to the Judeo-Spanish and Turkish proverbs and idioms that indicate negative and positive emotions via the use of the olfactory organ of nose. The percentages of these Judeo-Spanish and Turkish idioms and proverbs are given below in Table 10.

<i>Emotions</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / Hate	5%	2%	3%	-1.1 to 7.1	1.036	1	0.3088
Fright / Anxiety	1%	0%	1%	-0.5 to 2.5	0.106	1	0.7451
Shame / Guilt	-	-	-	-	-	-	-
Sadness	2%	12%	10%	3.9 to 16.1	10.402	1	0.0013
Jealousy / Envy	-	-	-	-	-	-	-
Anger	0%	5%	5%	1.1 to 8.9	6.250	1	0.0124
<i>Positive Emotions</i>							
Happiness / Joy	-	-	-	-	-	-	-
Relief	2%	0%	2%	-1.5 to 5.5	0	1	0.9912
Pride	3%	31%	28%	13.4 to 42.6	13.424	1	0.0002
Love / Affection	2%	5%	3%	-4.5 to 10.5	0.075	1	0.7839
			If $p \leq 0.05$, the hypotheses are accepted.				

Table 10. Percentages of emotions indicated by the organ of nose in Judeo-Spanish and Turkish

Regarding negative emotions, we see in the table that more Turkish proverbs and idioms express sadness in Turkish (12%) than in Judeo-Spanish (2%). The difference between these percentages is statistically significant ($p=0.0013$) due to several conceptualizations based on cultural elements.

Additionally, no Judeo-Spanish proverb or idiom indicates anger via the use of the organ of nose, whereas 5% of the Turkish proverbs and idioms express anger via the use of this organ. This difference is statistically significant ($p=0.0124$), as there are various Turkish conceptualizations based on how an angry person respires.

None of the Judeo-Spanish and Turkish proverbs and idioms indicates shame / guilt and jealousy / envy via the use of the organ of nose.

Moreover, the differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express disgust / hate and fright / anxiety are not statistically significant (the difference between the percentages of the proverbs and idioms of the two languages for the former emotion has a p-value equal to 0.3088, and for the latter emotion a p-value equal to 0.7451). However, more Judeo-Spanish proverbs and idioms (5%) express disgust / hate than those Turkish ones (2%).

Although no Turkish proverb or idiom expresses fright / anxiety, 1% of the Judeo-Spanish proverbs and idioms expresses this negative emotion. The unique Judeo-Spanish proverb depicts the closeness of a dangerous event via the use of the organ of nose, which is the closest organ of the human beings to their eyes.

Concerning the positive emotions expressed in Judeo-Spanish and Turkish proverbs and idioms via the use of the organ of nose, more proverbs and idioms (31%) that express pride exist in Turkish than in Judeo-Spanish (3%). The difference between the percentages of the proverbs and idioms in the two languages is statistically significant ($p=0.0002$) due to different conceptualizations, and consequent image schemata, regarding the emotion of pride with the organ of nose.

In addition, 5% of the Turkish, but 2% of the Judeo-Spanish idioms and proverbs indicate love / affection; this difference is not statistically significant ($p=0.7839$). In general, the nose stands for a loved person in both cultures, as the nose is the closest part of the human beings to their eyes. A lover wishes to see the loved one all the time, and the description of the nose as the loved one underlines the importance of the closeness of the lover to the person whom s/he loves.

Regarding the positive emotion of relief, expressed by the organ of nose in the Judeo-Spanish and Turkish proverbs and idioms, no Turkish proverb or idiom indicates this emotion with this facial body part, whereas 2% of the Judeo-Spanish proverbs and idioms indicate this emotion, as the organ of nose is depicted as the vital source of respiration in the Hebrew Bible, since God blew Adam's soul into his nose. The emotion of relief is like revitalization after death, as one feels relieved, when a good event succeeds a terrible one.

On the other hand, the nose is not used in the proverbs and idioms of both languages to indicate the positive emotion of happiness / joy.

However, briefly, the nose is used to depict more positive emotions than negative emotions in Judeo-Spanish and Turkish. As pride is regarded as a positive emotion in Turkish, the nose is used widely to express this positive emotion. There are more Turkish proverbs and idioms, indicating pride.

3. 4. THE ROLE OF THE TONGUE IN THE CLASSIFICATION OF EMOTIONS

On the one hand, the tongue recognizes the tastes of whatever we eat or drink, and sends several messages to the human brain so that we can understand whether they are sweet, sour, salty, bitter, or umami ("Tongue," 2007, Papillae and Taste Buds, para. 6). On the other hand, the tongue helps us express our feelings, thoughts, and ideas that are

also products of some brain processes. The tongue plays a crucial role in the production of speech. Some phonons and phonemes are produced by the help of the tongue. In the interpretation of the Judeo-Spanish and Turkish proverbs and idioms, the human body is conceptualized as a container for emotions; however, in general, the tongue is conceptualized as a path, or depicted as one's speech ability.

3. 4. 1. Negative Emotions with '*Aluenga*' and '*Dil*'

This section deals with the following emotional categories in the Judeo-Spanish and Turkish proverbs and idioms that express them via the use of the facial gustatory organ of tongue: 1) disgust / hate, 2) fright / anxiety, and 3) sadness.

3. 4. 1. 1. Disgust / Hate with '*Aluenga*' and '*Dil*'

5% of the Judeo-Spanish, but 15% of the Turkish proverbs and idioms indicate disgust / hate via the use of the organ of tongue. The 10% difference is statistically significant ($p=0.0070$), as in the Turkish culture, a person who utters bad words to those whom s/he hates, is usually depicted metonymically via the organ of tongue. However, similar expressions exist also in Judeo-Spanish.

(80) aluenga larga / de piko i medyo
 tongue.F:NOM:SG large:NOM:SG:F / of a meter and a half
 (literal) 'long tongue / a tongue of a meter and a half'
 (metaphorical) 'somebody who talks disrespectfully'

The conceptual keys that can be activated here are the following: "THE TONGUE STANDS FOR SPEECH" and "THE TONGUE'S PHYSICAL ATTRIBUTES STAND FOR DISGUST / HATE." The idiom in (80) presents us a figure of a person who talks disrespectfully because of the disgust / hate s/he feels towards another person. The

metaphor of tongue maps onto the speech of a person, and its metaphorical length indicates the rudeness of this speech. The tongue stands metonymically for the person, who talks disrespectfully about another person whom s/he detests. The adjective ‘*larga*’ (‘long:SG:NOM:F’) and the expression ‘*de piko i medyo*’ (‘of a meter and a half’) assign the necessary qualities to the tongue so that it can consist of a prototype depicting a person who makes disrespectful speeches. Similar expressions exist in Turkish.

(81) dili	pabuç	kadar
tongue:SG:POSS.3SG:NOM	shoe:SG	as.....as
(literal) ‘her / his tongue is as long as a shoe’		
(metaphorical) ‘s/he talks rudely’		

In Turkish, the icon of a person who says bad words, full of disgust / hate, involves the figure of a shoe, as a human being's foot is always larger than her / his tongue. This is the metonymy, contributing to the formation of the idiom: "THE TONGUE STANDS FOR SPEECH." Besides, the shoe alludes to the length of the tongue. This length means rudeness, and the metaphor of the long tongue maps onto the concept of rude speech. Additionally, in Judeo-Spanish, a bad person, guided by the negative emotion of disgust / hate, will make bad plans, concerning the one whom s/he hates, and will gossip about her / him. Also, the following metonymy underlies the idiom, being the human speech organ that can produce sounds to utter insults and criticisms: "THE TONGUE STANDS FOR DISGUST / HATE."

(82) A aluengas malas, pensadas malas.
 to tongue.F:PL bad:PL:F thought.F:NOM:PL bad:NOM:PL:F
 (literal) ‘To bad tongues, bad thoughts.’
 (metaphorical) ‘Bad people, who plan to harm somebody, will not say good words
 about this person’

In addition, the same conceptual keys can be employed for constructing the Judeo-Spanish proverb in (82): “THE TONGUE STANDS FOR SPEECH” and “THE

(literal) ‘one’s tongue is paralyzed’

(metaphorical) ‘one cannot speak up because of the shocking effect of a frightening event’

Also, in a Turkish idiom, a frightened person loses her / his speech ability; thus, metaphorically, her / his tongue becomes paralyzed, and s/he cannot talk. Moreover, the following conceptual keys underlie the Turkish idiom in (85): “THE PHYSIOLOGICAL PARALYSIS OF THE TONGUE STANDS FOR FRIGHT / ANXIETY,” “DIFFICULTIES ARE IMPEDIMENTS TO MOTION,” “FRIGHT / ANXIETY COMES SUDDENLY FROM THE OUTSIDE,” and “THE TONGUE STANDS FOR SPEECH.”

3. 4. 1. 3. Sadness with ‘*Aluenga*’ and ‘*Dil*’

7% of the Judeo-Spanish and 16% of the Turkish proverbs and idioms indicate sadness via the use of the gustatory organ of tongue. The 9% difference between the proverbs and idioms in the two languages is statistically significant ($p=0.0249$), since in Turkish, there are more conceptualizations related to the communication of bad news.

(86) *modrerse* *la* *aluenga*
 bite:INF+REFL:3SG the.F:ACC:SG tongue.F:ACC:SG

(literal) ‘to bite her / his tongue’

(metaphorical) ‘to regret to say’ / ‘not to dare to say’

In the Judeo-Spanish idiom in (86), the reflexive verb ‘*modrerse*’ means ‘not to dare to say.’ The tongue is a metonymy, standing for the person unwilling to report bad news. The whole expression in (86) means ‘not to report bad news in order not to hurt anybody.’ The conceptual keys that lie beneath the idiom are these metonymies: “THE TONGUE STANDS FOR SPEECH” and “THE PHYSICAL AGITATION OF THE TONGUE STANDS FOR SADNESS.” The tongue, the human speech organ, has to

move in order that one can utter some words. The person does not dare to give bad news, which will lead to sadness in the auditors. For this reason, the image schema where s/he bites her / his tongue in order not to talk appears.

Furthermore, the same image schema exists in some Mediterranean languages. The idiom has the following equivalents in other languages: in Spanish, '*morderse la lengua*,' in French, '*se mordre la langue*,' and in Italian, '*mordersi la lingua*.' All of these three idioms mean 'to bite her / his (own) tongue.' However, the Portuguese idiom, '*engolir a lingua*' is equivalent to the English idiom 'to gulp down her / his tongue.' Even though in Portuguese, the verb 'to gulp down' is used, all of these idioms have the same meaning, i.e. 'not to dare to say.'

In the Turkish language, one suffers, as s/he talks without thinking. This is depicted with the metaphorical expression in (87).

- | | | |
|------|---|----------------------------|
| (87) | dilinin | cezasını |
| | tongue:SG:POSS.3SG:GEN | punishment:SG:POSS.3SG:ACC |
| | çekmek | |
| | suffer:INF | |
| | (literal) 'to suffer from the punishment of her / his tongue' | |
| | (metaphorical) 'to suffer for what s/he has said previously' | |

In (87), our conceptual metonymical keys are the following: "THE TONGUE STANDS FOR SPEECH" and "THE PHYSICAL AGITATION OF THE TONGUE STANDS FOR SADNESS." The organ of tongue moves physically to utter some words. In addition, the metaphor of punishment maps onto pain. The idiom explains that one suffers for what s/he has said to somebody who is angry with her / him due to her / his thoughtless words, and this fact makes her / him suffer.

received unexpected happy / joyful news. Therefore, the idiom ‘*dilini yutmak*’ (‘to swallow one’s tongue’) means ‘to be happy,’ feeling shocked at the same time. Ali Püsküllüoğlu (1998) explains the meaning of the Turkish idiom in this way. The same expression exists also in Judeo-Spanish, but this metaphorical expression means just ‘to be silent.’

- (89) englutir la aluenga
 swallow:INF the.F:ACC:SG tongue.F:ACC:SG
 (literal) ‘to swallow one’s tongue’
 (metaphorical) ‘to be silent in order not to report any news’

3. 4. 2. 2. Love / Affection with ‘*Aluenga*’ and ‘*Dil*’

3% of the Judeo-Spanish and 2% of the Turkish proverbs and idioms indicate the positive emotion of love / affection. The 1% difference between the percentages of the proverbs and idioms in the two languages is not statistically significant ($p=0.7486$). In this case, in both languages, the tongue means the eloquence ability of people, thus, in each language, this metonymy needs to be activated: “THE TONGUE STANDS FOR SPEECH.”

- (90) Aluenga tierna rompe huezo.
 tongue.F:NOM:SG sweet:NOM:SG:F break:SIMP.PRES:3SG bone.M:ACC:SG
 (literal) ‘A sweet tongue breaks bones.’
 (metaphorical) ‘One can convince even a hard person, who is an enemy, to do anything, if s/he speaks in a tender manner.’

In the proverb in (90), the tongue stands for the person, who is speaking, leading to a metonymy, and the bone stands for the hard person, the enemy as a metonymy. The conceptual keys “THE TONGUE STANDS FOR SPEECH” and “THE SWEETNESS OF THE TONGUE IS A NATURAL FORCE” apply to this proverb. If a person speaks

in a kind manner, s/he can convince even a hard person to do everything. Besides, in (90), the tongue is like a tool that can break stones and bones; for example, this can be an axe. For this reason, '*aluenga tierna*' ('sweet tongue') means, or maps onto 'the ability of eloquence,' and the other metaphor '*huevo*' ('bone') maps onto a hard person to convince, by making her / him happy. This proverb is based on human personal experiences. A person, who talks to somebody tenderly, may convince her / him.

Moreover, a proverb that has the same meaning exists in Turkish³.

(91) Tatlı dil yılanı deliğinden
sweet tongue:SG:NOM snake:SG:ACC hole:SG:POSS.3SG:n:ABL

çıkarır.

make exit:SIMP.PRES:3SG

(literal) ‘Sweet tongue makes the snake get out of its hole.’

(metaphorical) ‘One can convince even a hard person, who is an enemy, to do anything, if s/he speaks in a tender manner.’

Again in (91), the same conceptual keys as those for the proverb in (90) are activated: “THE TONGUE STANDS FOR SPEECH” and “THE SWEETNESS OF THE TONGUE IS A NATURAL FORCE.” In addition, we find other explicit metaphors in this proverb: the tongue maps onto the concept of speech, the concept of sweetness onto the concept of tenderness, the sweet tongue onto the ability to speak tenderly, the snake onto a hard and bad person, and the hole onto the fixed idea of this hard person. There is a relational analogy between a snake and an enemy, as a snake can poison and kill somebody, and an enemy may harm the one whom s/he detests. However, the proverb explains that a person who detests somebody can begin to love this person, when s/he hears this person’s tender and beautiful speech, and if a person says sweet and kind words, s/he may convince even her / his enemy.

³ The Judeo-Spanish counterpart of this Turkish proverb is the following: ‘*Lingua dulce kita la kulevra del burako*’ (‘Sweet tongue makes the snake get out of its hole’) (Mizrahi, 2006).

3. 4. 3. Summary and Discussion for the Use of the Organ of Tongue in the Judeo-Spanish and Turkish Proverbs and Idioms

In this section, the Judeo-Spanish and Turkish proverbs and idioms that indicate negative and positive emotions via the use of the gustatory and speech organ of tongue have been analyzed. Diverse metaphorical expressions lead to the creation of various proverbs and idioms both in Judeo-Spanish and Turkish. The percentages of these proverbs and idioms and their differences are shown in Table 11 below.

<i>Emotions</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / hate	5%	15%	10%	2.9 to 17.1	7.263	1	0.0070
Fright / anxiety	2%	4%	2%	-2.1 to 6.1	0.426	1	0.5140
Shame / guilt	-	-	-	-	-	-	-
Sadness	7%	16%	9%	1.4 to 16.6	5.030	1	0.0249
Jealousy / Envy	-	-	-	-	-	-	-
Anger	-	-	-	-	-	-	-
<i>Positive Emotions</i>							
Happiness / Joy	0%	2%	2%	-2.2 to 6.2	0.000	1	0.9896
Relief	-	-	-	-	-	-	-
Pride	-	-	-	-	-	-	-
Love / affection	3%	2%	1%	-5.0 to 7.0	0.103	1	0.7486
			If $p \leq 0.05$, the hypotheses are accepted.				

Table 11. Percentages of emotions indicated by the organ of tongue in Judeo-Spanish and Turkish

According to the table, concerning the negative emotions, the percentage of the proverbs and idioms that indicate disgust / hate in Turkish (15%) is higher than the percentage of the proverbs and idioms that indicate the same emotion in Judeo-Spanish (5%). This finding is statistically significant ($p=0.0070$), as there are more cultural and social conceptualizations in Turkish, regarding the organ of tongue in expressing disgust / hate.

Also, the table demonstrates that there are more Turkish proverbs and idioms (4%) that express the negative emotion of fright / anxiety than those Judeo-Spanish proverbs and idioms (2%), expressing the same negative emotion.

However, the p-value related to the difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms, indicating fright / anxiety, is not statistically significant ($p=0.5140$).

In both languages, the tongue is presented as the inability of speaking, encountering a shocking fact in relation to the negative emotion of fright / anxiety.

Moreover, no Judeo-Spanish or Turkish proverb or idiom expresses shame / guilt via the use of the organ of tongue.

The Sephardim and the native Turkish speakers employ proverbs and idioms in their own languages that use the organ of tongue, referring to the communication of bad news. However, more Turkish proverbs and idioms (16%) indicate sadness than those Judeo-Spanish ones (7%) via the use of the organ of tongue; the 9% difference between them is statistically significant ($p=0.0249$). This significance can be based on the existence of various cultural and social conceptualizations with the organ of tongue in constructing image schemata that depict sadness.

In addition, no Judeo-Spanish or Turkish proverb or idiom indicates jealousy / envy and anger with the organ of tongue.

Regarding the Judeo-Spanish and Turkish proverbs and idioms expressing positive emotions via the use of the organ of tongue, the table shows that in both languages, no proverb or idiom indicates relief and pride via this organ. Besides, no Judeo-Spanish proverb or idiom indicates happiness / joy with the organ of tongue; however, 2% of the Turkish proverbs and idioms indicate happiness / joy. The difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express happiness / joy via the use of the tongue is not statistically significant ($p=0.9896$).

Furthermore, 3% of the Judeo-Spanish and 2% of the Turkish proverbs and idioms indicate the positive emotion of love / affection via the use of the organ of tongue. The difference between these percentages is not statistically significant ($p=0.7486$), either. In both languages, the tongue represents a tool for convincing people, when it is used to utter sweet, caring and tender words.

CHAPTER 4: CONCLUSION

This thesis was intended to demonstrate the preferences for the facial sensory body parts that the native speakers of the Judeo-Spanish and Turkish languages employ in certain proverbs and idioms in order to express their own or other people's emotions. These preferences are not only based on some social and cultural beliefs, but also on human individual or social experiences. The conceptual (implicit) and other explicit metaphors and metonymies employed in the proverbs and idioms of both Judeo-Spanish and Turkish reveal these universal or culture specific beliefs and human experiences.

The proverbs and idioms with the facial sensory organs of eyes, ears, nose, and tongue were studied in this thesis. The aim of this preference for these body parts was twofold: first, these organs are sensory organs that send messages about the objects and events they experience to the brain cells, and contribute to the occurrence of certain emotions, and second, they are facial organs whose appearances can be changed in order to express certain emotions.

4. 1. STATISTICAL FINDINGS

4. 1. 1. Statistically Significant Differences and Their Explanations

Regarding the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via the facial sensory organs of eyes, ears, nose, and tongue, the following results shown in Figures 1, 2, 3, and 4 have been found as statistically significant.

<i>Emotions Expressed via the Eyes</i>	Percentages		Difference	95% CI	Chi - Square	df	p - value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / Hate	16%	5%	11%	4.2 to 17.8	7.456	1	0.0063
Jealousy / Envy	20%	9%	11%	3.1 to 18.9	5.770	1	0.0163
<i>Positive Emotions</i>							
Love / Affection	67%	24%	43%	25.4 to 60.6	16.596	1	P<0.0001

If $p \leq 0.05$, the hypotheses are accepted.

Figure 1. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of eye

Regarding the negative emotions related with the organ of eye, Figure 1 shows that there are more Judeo-Spanish proverbs and idioms that indicate disgust / hate (16%) than those Turkish ones (5%), and the 11% difference between them is statistically significant ($p=0.0063$). This significance can be based on the myth of Cain and Abel. Cain, who is an agriculturalist, sees that his pastoralist brother's firstlings of his flock are much more appreciated than his vegetables, and kills him. This Hebrew myth leads to various cultural conceptualizations in the minds of the Sephardim. These conceptual metaphors and metonymies underlie several folk sayings, thus proverbs and idioms. When these proverbs and idioms are used in a daily context, Judeo-Spanish speakers activate these conceptualizations present in their minds.

Besides, more Judeo-Spanish proverbs and idioms (20%) express jealousy / envy via the use of the organ of eye than Turkish proverbs and idioms (9%). The difference of 11% between the percentages of these proverbs and idioms in the two languages is also statistically significant due to several cultural conceptualizations based on the same myth of Cain and Abel, and the existence of the belief in the evil eye in each country

and society in which the Sephardim have lived. Moreover, the idiomatic expression of ‘the evil eye’ or ‘bad eye’ in some languages is universal, as the belief might be universal. The belief is present not only in Ancient Greece, but also in the Torah and the Qur’an. For this reason, several languages employ the idiom. The idiom of ‘*mal ojo*’ is the Judeo-Spanish and the idioms ‘*nazar*,’ ‘*kem göz*,’ and ‘*kötü göz*’ are the Turkish counterparts of the English idiom of ‘the evil eye.’ Besides, it is called ‘*baskania*’ in Greek, ‘*fascinum*’ or ‘*fascinatio*’ in Latin, ‘*mal de ojo*,’ ‘*mal ojo*,’ or ‘*ojo*’ in the Spanish language spoken in South America and Spain, ‘*mauvais oeil*’ in French, ‘*malocchio*’ in Italian, etc. Several proverbs and idioms exist in Judeo-Spanish and Turkish for the evil eye. As Sephardim have lived in various countries, they have also absorbed some of the socio-cultural beliefs in other countries, and began to use similar proverbial and idiomatic expressions. This fact might have conducted Sephardim to employ more proverbs and idioms that express jealousy / envy with the visual perceptual organ of eye.

Regarding the positive emotions related with the organ of eye, more Judeo-Spanish proverbs and idioms (67%) indicate love / affection than those Turkish ones (24%), as the Sephardim have lived in various Mediterranean countries where we can find diverse artistic materials on love and a strong belief in love. The Sephardic conceptualizations on the emotion of love are influenced by the socio-cultural beliefs and attitudes of the citizens of these countries. Moreover, Sephardim recite the prayer of *Shema*, closing their eyes, as a symbol of their devotion to God. Therefore, the conceptual metaphor “THE EYES ARE CONTAINERS FOR LOVE / AFFECTION” is reactivated many times in the proverbs and idioms in the Judeo-Spanish language. As a result, we observe 43% of difference which is statistically significant ($p < 0.0001$) between the percentages of the proverbs and idioms that indicate love / affection.

<i>Emotions Expressed via the Ears</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
<i>Negative Emotions Disgust / Hate</i>	Judeo-Spanish	Turkish					
	10%	3%	7%	1.5 to 12.5	4.285	1	0.0384

If $p \leq 0.05$, the hypotheses are accepted.

Figure 2. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of ear

Concerning the auditory organ of ear, Figure 2 shows that more Judeo-Spanish proverbs and idioms (10%) express disgust / hate than those Turkish ones (3%) with a statistical significance of a p-value equal to 0.0384, as Sephardim present ears more frequently as auditory organs, standing “AS PATHS FOR DISGUST / HATE.”

<i>Emotions Expressed via the Nose</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
<i>Negative Emotions Sadness</i>	Judeo-Spanish	Turkish					
	2%	12%	10%	3.9 to 16.1	10.402	1	0.0013
<i>Anger</i>	0%	5%	5%	1.1 to 8.9	6.250	1	0.0124
<i>Positive Emotions Pride</i>							
	3%	31%	28%	13.4 to 42.6	13.424	1	0.0002

If $p \leq 0.05$, the hypotheses are accepted.

Figure 3. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of nose

Furthermore, more Turkish proverbs and idioms indicate the negative emotions of sadness (12%) and anger (5%), and the positive emotion of pride (31%) than those Judeo-Spanish ones (2%, 0%, and 3% respectively) via the use of the organ of nose. Figure 3 shows that the differences between the percentages of the Turkish and Judeo-Spanish proverbs and idioms are statistically significant ($p=0.0013$ for sadness, $p=0.0124$ for anger, and $p=0.0002$ for pride). In Turkish, in addition to the representation of “THE NOSE AS A PATH FOR SADNESS,” the conceptualizations of “THE NOSE IS A BUILDING” and “SADNESS IS A NATURAL FORCE THAT CAN DESTROY THE BUILDING” are present. Besides, in Turkish, the nose is depicted “AS A PATH FOR ANGER,” which is conceptually “AN EXCESS OF AIR,” which exits from one’s nose through a deep respire. These conceptualizations are missing in Judeo-Spanish.

Additionally, the conceptualization “THE ERECT POSTURE OF THE NOSE STANDS FOR PRIDE” underlies more Turkish proverbs and idioms than those Judeo-Spanish ones.

<i>Emotions Expressed via the Tongue</i>	Percentages		Difference	95% CI	Chi-Square	df	p-value
	Judeo-Spanish	Turkish					
<i>Negative Emotions</i>							
Disgust / hate	5%	15%	10%	2.9 to 17.1	7.263	1	0.0070
Sadness	7%	16%	9%	1.4 to 16.6	5.030	1	0.0249

If $p \leq 0.05$, the hypotheses are accepted.

Figure 4. Statistically significant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express emotions via the organ of tongue

Considering the organ of tongue, the results shown in Figure 4 have been reached. In Turkish, there are more proverbs and idioms (15%) that indicate the negative emotion

of disgust / hate than in Judeo-Spanish (5%), as the tongue standing for speech, received several metaphorical attributes based on diverse conceptualizations, regarding its use as the speech organ to criticize and express one's hate against something or somebody in Turkish. The difference between the percentages of the proverbs and idioms in the two languages is statistically significant with a p-value of 0.0070.

The same organ's use to indicate sadness is also higher in Turkish (16%) than in Judeo-Spanish (7%), as in Turkish, it is conceptualized as a means used to report sad news in various ways. The 9% difference between the percentages of the proverbs and idioms in the two languages is statistically significant with a p-value of 0.0249.

Besides, regarding the statistically significant differences between the percentages of the total number of Judeo-Spanish and Turkish proverbs and idioms which express emotions via diverse facial sensory organs, the following results shown in Figure 5 were found:

Negative emotions	Percentages		Difference	95% CI	Chi-square	df	p-value
	Judeo-Spanish	Turkish					
Eye	63%	37%	26%	14.7 to 37.3	18.105	1	p<0.0001
Nose	8%	19%	11%	2.9 to 19.1	6.759	1	0.0093
Tongue	14%	35%	21%	11.1 to 30.9	16.458	1	p<0.0001
Positive emotions							
Eye	80%	48%	32%	13.8 to 50.2	10.014	1	0.0016
Nose	7%	36%	29%	13.1 to 44.9	11.710	1	0.0006

If $p \leq 0.05$, the hypotheses are accepted.

Figure 5. Statistically significant differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs

In relation to the statistical significance of the total percentages of the differences between the Judeo-Spanish and Turkish proverbs and idioms that indicate negative emotions via different facial sensory body parts, it has been discovered that the 26% difference between the Judeo-Spanish and Turkish proverbs and idioms with the eyes ($p < 0.0001$), the 11% difference between the Judeo-Spanish and Turkish proverbs and idioms with the nose ($p = 0.0093$), and the 21% difference between the Judeo-Spanish and Turkish proverbs and idioms with the tongue ($p < 0.0001$) are statistically significant. Therefore, there is a Judeo-Spanish preference for the use of the organ of eye, and a Turkish preference for the uses of the organs of nose and tongue in expressing negative emotions.

Concerning the statistical significance of the total percentages of the differences between the Judeo-Spanish and Turkish proverbs and idioms that indicate positive emotions via different facial sensory body parts, Figure 5 explains that the 32% difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms, which express positive emotions via the use of the visual perceptual organ of eye ($p = 0.0016$), and the 29% difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms, which express positive emotions via the use of the nose ($p = 0.0006$), are statistically significant.

All of these statistical test results prove that the native Judeo-Spanish and Turkish speakers employ the conceptualizations that they have formulated in accordance with their cultures, social beliefs, and experiences.

Briefly, the higher percentages and the consequent statistical significance of certain proverbs and idioms in the two languages show that the speakers of those languages have constructed them according to the importance they gave to those emotions related with the changes in their bodies, such as becoming red due to the increase in the blood pressure, the cultural significance of bodily experiences, such as pulling somebody's ears, when they are angry with her / him, cultural information they received through religious texts and myths, and social attitudes, such as praying closing the eyes, or not, etc.

No statistical significance is encountered in the percentages of other Judeo-Spanish and Turkish proverbs and idioms.

4. 1. 2. Statistically Insignificant Differences: Universality of the Proverb – Idiom / Metaphor – Metonymy Formation

Concerning the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via the uses of the facial sensory organs of eyes, ears, nose, and tongue, the number of the statistically insignificant differences between the percentages of the Judeo-Spanish and the Turkish proverbs and idioms is higher than those statistically significant differences between the percentages of the proverbs and idioms of the two languages.

Figure 6 shows us the percentages of the Judeo-Spanish and Turkish proverbs and idioms whose differences between each other are statistically insignificant.

	DISGUST/HATE	FRIGHT / ANXIETY	SHAME/GUILT	SADNESS	ANGER	HAPPINESS / JOY	RELIEF	PRIDE	LOVE / AFFECTION
OJO (JS)		3%	2%	19%	2%	12%	2%	0%	
GÖZ (TR)		7%	2%	12%	3%	17%	2%	5%	
OREJA / OYIDO (JS)		1%	0%	4%	1%	2%			8%
KULAK (TR)		0%	1%	4%	1%	2%			10%
NARIZ (JS)	5%	1%					2%		2%
BURUN (TR)	2%	0%					0%		5%
ALUENGA (JS)		2%				0%			3%
DİL (TR)		4%				2%			2%

Figure 6. Statistically insignificant differences between the percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs

As it can be understood from Figure 6, there are more Judeo-Spanish and Turkish proverbs and idioms whose percentages' differences are statistically insignificant than those whose percentages' differences are statistically significant. Although the two languages are distinct from one another, they do not have a completely different

structure, regarding the formation of the proverbs and idioms that express emotions via the uses of the four facial sensory organs of eye, ear, nose, and tongue, and the conceptualizations that underlie these proverbs and idioms.

Concerning the Judeo-Spanish and Turkish proverbs and idioms that express fright / anxiety with the visual perceptual organs of eyes, most of them are based on the same conceptualizations of “THE EYES ARE CONTAINERS FOR FRIGHT / ANXIETY,” “FRIGHT / ANXIETY IS A SUBSTANCE IN THE CONTAINERS,” “THE EYES STAND FOR THE PERSON,” and “SEEING IS UNDERSTANDING.” Besides, in the proverbs and idioms of both languages, the eyes appear as “CONTAINERS FOR SHAME / GUILT AND SADNESS,” “TEARS STAND FOR SADNESS,” and “ANGER IS FIRE.”

On the subject of the positive emotions expressed with the eyes, happiness / joy is presented as “THE LIGHT IN THE CONTAINERS OF EYES,” and “THE EYES STAND FOR THE RELIEVED PERSON.”

Furthermore, the Judeo-Spanish and Turkish proverbs and idioms that express happiness / joy via the eyes are similar and found also in other Romance languages. The Judeo-Spanish idiom ‘*briyarle los ojos*’ (‘*briyar los ojos a alguno*’) and the Turkish idiom ‘*gözleri ışıldamak*’ that are equal to the English idiom ‘to shine [for one’s eyes]’ have counterparts in several world languages, such as the Italian idiom ‘*scintillare gli occhi a qualcuno*’ and the French idiom ‘*étinceller les yeux à quelqu’un*.’ All of these idioms express happiness / joy via the use of the eyes.

Alternatively, there is no Judeo-Spanish proverb or idiom that expresses pride with the eyes; however, 5% of the Turkish proverbs and idioms express this emotion with this organ. But the 5% difference between their percentages is not statistically significant. In Turkish, pride is present as “A NUTRIENT FOR THE EYES AND HEART,” as the Turks give a lot of importance to this emotion.

Besides, regarding the auditory organs of ears, there is no Turkish proverb or idiom that expresses fright / anxiety, whereas 1% of the Judeo-Spanish proverbs and idioms does

so due to the existence of a cultural belief that is reflected also to the conceptualization “THE PHYSIOLOGICAL EFFECT OF SHRINKING STANDS FOR FRIGHT / ANXIETY.” 1% of the Turkish proverbs and idioms indicates shame / guilt, whereas no Judeo-Spanish proverb or idiom is used to indicate the same emotion, as in Turkish, the ears appear as “CONTAINERS FOR SHAME / GUILT.”

However, the statistical insignificance of the difference between the percentages of the Judeo-Spanish and Turkish proverbs and idioms is based on the existence of the same conceptual keys underlying the proverbs and idioms of both languages that express sadness through the ears: “SAD IS DOWN” and “DROOPING POSTURE OF THE EARS STANDS FOR SADNESS.” The same conceptualizations and the iconic image of a sad dog whose ears are down led to the same idiom in other Romance languages. The Judeo-Spanish idiom ‘*orejas kayidas*’ (‘droopy ears’ / ‘down in the mouth’ as an English idiom) is present in Turkish, as ‘*kulağı düşük*,’ (‘the one who has droopy ears’), in Spanish, as ‘*con las orejas gachas*’ (‘with droopy ears’), and in French, as ‘*avoir l’oreille basse*’ (‘to have the ear down’). All of these idioms refer to the iconic image of a sad dog whose ears are down. All the idioms express sadness.

Additionally, in connection with the negative emotion of anger, the way of punishing a person by pulling her / his ears exists not only in Judeo-Spanish, as ‘*travar las orejas [a alguno]*,’ but also in Turkish, as ‘*[birinin] kulağını çekmek*.’ The English counterpart of these idioms is ‘to pull one’s ears.’ The Spanish counterparts of the idioms are ‘*travar las orejas*’ and ‘*tirar de la oreja a alguien*,’ the Portuguese counterpart of the idioms is ‘*puxar a orelha de alguém*,’ and the Italian counterpart of the idioms is ‘*tirare gli orecchi a qualcuno*.’ As a result of the universality of this idiomatic gesture in Mediterranean countries, there is no statistically significant difference between the Judeo-Spanish and Turkish proverbs and idioms that express anger with the ears.

Besides, both in the Judeo-Spanish and the Turkish proverbs and idioms that express happiness / joy by employing the auditory organs of ears, the following iconic image of a smiling person is present: ☺. In addition, the following conceptualization underlies the Judeo-Spanish and Turkish proverbs and idioms that express happiness / joy via the use of the ears: “SMILING STANDS FOR HAPPINESS / JOY.” Consequently, the

icon leads to a statistical insignificance between the percentages of the proverbs and idioms that express happiness / joy with the ears, as the representation of the ears “AS PATHS AND CONTAINERS FOR LOVE / AFFECTION” causes similarly a statistical insignificance between the percentages of the proverbs and idioms that express love / affection through the ears. In general, expressions of both languages allude to a love or an affection that begins by hearing the sweet voice of a living thing.

In relation to the Judeo-Spanish and Turkish proverbs and idioms where the olfactory organ of nose is employed, the organ is generally used just as the olfactory organ detecting bad smell to create disgust / hate. However, only in Judeo-Spanish, the following conceptualizations are employed together: “THE PHYSIOLOGICAL EFFECT OF ESCAPE STANDS FOR FRIGHT” and “THE NOSE IS CLOSENESS.”

Concerning positive emotions indicated with the nose in the Judeo-Spanish and Turkish proverbs and idioms, no Turkish proverb or idiom expresses relief via the use of this organ, whereas 2% of the Judeo-Spanish proverbs and idioms express relief with the nose in a joking manner, and by demonstrating the nose as a passage for the respiration of relief: ‘Oh!,’ as Biblically, God blew Adam’s soul into his nose.

Regarding the positive emotion of pride, in both languages, the following metonymy is employed: “THE ERECT POSTURE OF THE NOSE STANDS FOR PRIDE.” However, regarding the Judeo-Spanish and Turkish proverbs and idioms that express love / affection via the use of the nose, we encounter two different conceptualizations: in Judeo-Spanish, “THE NOSE IS AN EXIT FOR LOVE / AFFECTION,” though in Turkish, “THE NOSE STANDS FOR THE LOVED ONE.” In spite of these diverse conceptualizations, most of the Judeo-Spanish and Turkish proverbs and idioms share common conceptualizations.

Besides, regarding the gustatory organ of tongue, the following conceptualizations underlie the Judeo-Spanish and Turkish proverbs and idioms that express fright / anxiety with it: “THE PHYSIOLOGICAL PARALYSIS OF THE TONGUE STANDS FOR FRIGHT / ANXIETY,” “FRIGHT / ANXIETY COMES SUDDENLY FROM THE OUTSIDE,” and “THE TONGUE STANDS FOR SPEECH.”

Although no Judeo-Spanish proverb or idiom expresses happiness / joy with the tongue, 2% of the Turkish proverbs and idioms express the emotion with this organ. In Turkish, a person may become so happy that s/he cannot speak up and express her / his happiness / joy; thus, metaphorically, s/he swallows her / his tongue (the relevant idiom is *'dilini yutmak'* ('to swallow her / his (own) tongue')) in this case). The same metaphorical expression is also present in Judeo-Spanish, as *'englutir la aluenga'* ('to swallow her / his (own) tongue'); however, it means to be silent. The context where both idioms are used is necessary to differentiate between their meanings.

As to the positive emotion of love / affection in the proverbs and idioms of both languages, expressed with the tongue, the same conceptualizations underlie them: "THE TONGUE STANDS FOR SPEECH" and "THE SWEETNESS OF THE TONGUE IS A NATURAL FORCE."

Finally, with regard to the differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms, which express negative and positive emotions, which are statistically insignificant, the results shown in Figure 7 have been found.

Negative emotions	Percentages		Difference	95% CI	Chi-square	df	p-value
	Judeo-Spanish	Turkish					
Ear	15%	9%	6%	-1.4 to 13.4	1.816	1	0.1778
Positive emotions							
Ear	10%	12%	2%	-10.4 to 14.4	0.000	1	0.9970
Tongue	3%	5%	2%	-5.9 to 9.9	0.000	1	0.9951

If $p \leq 0.05$, the hypotheses are accepted.

Figure 7. Statistically insignificant differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions via diverse facial sensory organs

The same conceptualizations underlie the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions most via the uses of the organs of ears and tongue, as we have examined. Consequently, the differences between the total percentages of the Judeo-Spanish and Turkish proverbs and idioms with these two organs are not statistically significant.

4. 1. 3. Conclusive Remarks

The comparison of the Judeo-Spanish and Turkish proverbs and idioms that express positive and negative emotions via the uses of the facial sensory organs of eyes, ears, nose, and tongue from a cognitive pragmatic perspective has shown that the constructions of the Judeo-Spanish and Turkish proverbs and idioms are psycholinguistic processes during which the speakers of these languages refer to their experiences, social beliefs, and cultural knowledge and attitudes, and transform these first into implicit conceptualizations, i.e. conceptual, orientational, and ontological metaphors and conceptual metonymies, and then sometimes into explicit metaphorical and metonymic expressions, regarding the negative and positive emotions in proverbs and idioms.

These conceptualizations and expressions where the visual perceptual organ of eye, the auditory organ of ear, the olfactory organ of nose, and the gustatory organ of tongue are used metaphorically and metonymically as direct experiencers of certain emotions are present both in Judeo-Spanish and Turkish proverbs and idioms.

However, for social and cultural reasons, a facial sensory organ is preferred to the others in order to express a certain negative or positive emotion in Judeo-Spanish and Turkish. Our statistically significant findings indicate the differences of uses between Judeo-Spanish and Turkish proverbs and idioms, concerning various facial sensory organs. Consequently, more proverbs and idioms with a facial sensory organ exist in one of these languages. The percentages of the Judeo-Spanish and Turkish proverbs

and idioms that express emotions via facial sensory organs show that the more frequent employment of a certain facial sensory organ in order to express a certain negative or positive emotion is based on certain socio-cultural beliefs.

However, although there are some differences in the uses of Judeo-Spanish and Turkish proverbs and idioms that express emotions with the employment of different facial sensory organs, there are similar conceptualizations used in some of these proverbs and idioms in both languages. As a result, it can be said that psycholinguistic processes do not differ to a great extent between these two languages, as psychological mechanisms are similar in all human beings.

4. 1. 4. Limitations of This Study and Suggestions for Future Studies

In the light of the proverbs, idioms, metaphors, and metonymies analyzed throughout this study, it can be said that this study has only been a preliminary attempt to discover the similarities and differences between the uses of the Judeo-Spanish and Turkish proverbs and idioms that express negative and positive emotions, and the conceptualizations underlying them. Firstly, this study only dealt with standard dictionaries of proverbs and idioms of both languages. In the future, the dialectal proverbs and idioms of both languages should be analyzed from a cognitive pragmatic and / or semantic point of view. Some Judeo-Spanish dialects may involve the proverbs and idioms of the other languages, where they are spoken, such as Greece, Albania, Croatia, etc.

Secondly, this study deals with facial sensory organs. There might be other studies, dealing with the other body parts as well as with other abstract and concrete concepts, such as colors, animals, geometrical shapes, etc.

Thirdly, contextual analyses of the Judeo-Spanish and Turkish proverbs and idioms that express diverse emotions with different body parts can also be conducted by observing

journal articles and literary works in which these are used. This study will show us how the same proverb or idiom can have a different meaning in different contexts.

As a result, it is expected that this study will be an initial step to further research on the cognitive – pragmatic analyses of Judeo-Spanish and Turkish proverbs and idioms that express emotions.

REFERENCES

- Agiş, D. (forthcoming). Anecdotes or Riddles of “Hodja Nasreddin” (“Nasrettin Hoca”) in the Judeo-Spanish and Turkish Languages Narrated to Children in Turkey. *Proceedings of the 4th International Congress on Children and Communication*. Istanbul: Istanbul University.
- Akar, Y. (1990). Karşılaştırmalı Dilbilim Açısından Türkçe ve Almanca Deyimler. In S. A. Özsoy & H. Sebüktekin (Eds.), *IV. Dilbilim Sempozyumu Bildirileri*. Istanbul: Boğaziçi University Press.
- Aksoy, Ö. A. (1988). *Atasözleri ve Deyimler Sözlüğü, I - II*. Istanbul: İnkılâp.
- Alalu, S., Arditi, K., Asayas, E., Basmacı T., Ender, F., Haleva, B., Maya, D., Pardo, N. & Yanarocak, S. (2001). *Yahudilikte Kavram ve Değerler: Dinsel Bayramlar - Dinsel Kavramlar - Dinsel Gereçler*. In Y. Altıntaş. Istanbul: Gözlem Gazetecilik Basın ve Yayın A.Ş.
- Alexander, T. & Eliezer, P. (2005). La Poder de Palavra: Prikantes Djudeo-Espanyoles de Saray. *Revista de Investigaciones Folcloricas*, 20, 22 - 45.
- Altabev, M. (2003). *Judeo-Spanish in the Turkish Social Context: Language Death, Swan Song, Revival or New Arrival?* Istanbul: Isis.
- Amberber, M. (2001). Testing Emotional Universals in Amharic. In J. Harkins & A. Wierzbicka (Eds.), *Emotions in Crosslinguistic Perspective* (pp. 35 - 68). Berlin & New York: Mouton de Gruyter.
- Ameka, F. K. (2002). Cultural Scripting of Body Parts for Emotions: On 'Jealousy' and Related Emotions in Ewe. *Pragmatics and Cognition*, 10 (1 / 2), 27 - 55.
- An Eye For An Eye*. (2007, April 03). Retrieved April 08, 2007, from Wikipedia:

http://en.wikipedia.org/wiki/An_eye_for_an_eye

Arbell, M. (2002). Los Djudios de Avilona (Valona) en Albania. *Aki Yerushalayim*, 23 (69), 13 - 14.

Avcıkurt, A. (1993). *Non-Regional Variation in Present-Day Judeo-Spanish in Istanbul*. Unpublished M. A. thesis, Hacettepe University, English Linguistics, Ankara.

Bakır, B. (2006, November 30). Gerçeküstü Öyküsüyle bir Dili Literatüre Geçirdi. *Milliyet*, the page entitled 'Kültür ve Sanat' ['Culture and Art'].

Bardavid, B. (1997). Bizim Hoca - Nasreddin Hoca. *Toplumbilim* (6), 87 - 96.

Bardavid, B. (2006, December 12). On the Color of Yellow in the Sephardic Culture. (D. Ağış, Interviewer).

Bardavid, B. & Ender, F. (2006). *Trezoro Sefaradi: De Punta Pie a Kaveza & Folklor de la Famiya Djudiya*. Istanbul: Gözlem Gazetecilik Basın ve Yayın A.Ş.

Berdichevsky, N. (2000, May 22). *The Mother of Languages - Influence of Hebrew on Other Languages*. Retrieved October 10, 2006, from The Israel Review of Arts and Letters:

http://www.mfa.gov.il/MFA/MFAArchive/2000_2009/2000/5/The%20Mother%20of%20Languages%20-%20Influence%20of%20Hebrew%20on%20O

Bergman, M. (1991). Metaphorical Assertions. In S. Davis (Ed.), *Pragmatics: A Reader* (pp. 485 - 494). New York & Oxford: Oxford University Press.

Besasel, Y. (1999). *Osmanlı ve Türk Yahudileri*. Istanbul: Gözlem Gazetecilik Basın ve Yayın A.Ş.

- Bowdle, B. F. & Gentner, D. (1999). Metaphor Comprehension: From Comparison to Categorization. *Proceedings of the Twenty-First Annual Conference of the Cognitive Science Society*, (pp. 90 - 95).
- Bugenhagen, R. D. (2001). Emotions and the Nature of Persons in Mbula. In J. Harkins & A. Wierzbicka (Eds.), *Emotions in Crosslinguistic Perspective* (pp. 69 - 114). Berlin & New York: Mouton de Gruyter.
- Ceyhan, A. A. (2000). *Türk Atasözlerine Psikolojik Bir Yaklaşım*. Eskisehir: Anadolu University Press.
- Charteris - Black, J. (2003). Speaking with Forked Tongue: A Comparative Study of Metaphor and Metonymy in English and Malay Phraseology. *Metaphor and Symbol*, 18 (4), 289 - 310.
- Clellow, D. F. (1990). *Judeo-Spanish: An Example from Rhodes*. Unpublished M.A. thesis, University of British Columbia, Hispanic and Italian Studies, British Columbia.
- Collins, A. & Gentner, D. (1987). How People Construct Mental Models. In D. Holland & N. Quinn (Eds.), *Cultural Models in Language and Thought* (pp. 243 - 265). Cambridge: Cambridge University Press.
- Conceptual Metaphor*. (2007, May 25). Retrieved June 02, 2007, from Wikipedia: http://en.wikipedia.org/wiki/Conceptual_metaphor
- De Lange, N. (1987). *Atlaslı Büyük Uygarlıklar Ansiklopedisi: Yahudi Dünyası* (Vol. 4). (S. Atauz & A. Atauz, Trans.) Istanbul: İletişim Yayınları.
- De Mendoza Ibanez, F. J. R. & Pérez Hernandez, L. (2003). Cognitive Operations and Pragmatic Implication. In K. - U. Panther & L. L. Thornburg (Eds.), *Metonymy and Pragmatic Inferencing* (pp. 23 - 50). Philadelphia, PA: John Benjamins Publishing Company.

- De Vidas, A. (1996). The Language Controversy among the Sephardim of the Ottoman Empire at the Turn of the Century. In D. Altabe, E. Atay, I. J. Katz, R. Dalven, T. L. Ryan de Heredia, D. Sadaka - Braverman, et al. (Eds.). New York: Serper - Hermon Press, Inc.
- Dimmendaal, G. J. (2002). Colourful Psi's Sleep Furiously: Depicting Emotional States in some African Languages. *Pragmatics and Cognition*, 10 (1 / 2), 57 - 83.
- Dobrovol'skij, D. & Piirainen, E. (2005). Idioms of Fear: A Cognitive Approach. In D. Dobrovol'skij & E. Piirainen, *Figurative Language: Cross-Cultural and Cross-Linguistic Perspectives* (pp. 145 - 159). Amsterdam, Boston, Heidelberg, London, New York, Oxford, Paris, San Diego, San Francisco, Singapore, Sydney & Tokyo: Elsevier.
- Duymaz, R. (2005). *Atalar Sözü* . Istanbul: Bilimevi Basın Yayın Ltd. Şti.
- Ehrman, M. E. (1996). *Understanding Second Language Learning Difficulties*. Thousand Oaks, California: Sage Publications.
- Enfield, N. J. (2001). Linguistic Evidence for a Lao Perspective on Facial Expression. In J. Harkins & A. Wierzbicka (Eds.), *Emotions in Crosslinguistic Perspective* (pp. 149 - 166). Berlin & New York: Mouton de Gruyter.
- Enfield, N. J. (2002). Semantic Analysis of Body Parts in Emotion Terminology: Avoiding the Exorcisms of "obstinate monosemy" and "online extension." *Pragmatics & Cognition*, 10 (1 / 2), 85 - 106.
- Ergin, M. (2001). *Dede Korkut Kitabı*. Istanbul: Boğaziçi.
- Fontana, D. (1994). *The Secret Language of Symbols: A Visual Key to Symbols and Their Meanings*. San Francisco: Chronicle Books.

- Fredrick, S. (2005). *Notes from Limmud: Judaeo-Spanish Mythology: Lilith*. Retrieved April 04, 2007, from Notes from Limmud:
<http://lethargic-man.livejournal.com/52555.html>
- Gelles, E. (2006). *An Ancient Lineage: European Roots of a Jewish Family*. Middlesex & Oregon: Vallentine Mitchell.
- Gentner, D. (1983). Structure-mapping: A Theoretical Framework for Analogy. *Cognitive Science*, 7, 155 - 170.
- Gentner, D. & Clement, C. (1988). Evidence for Relational Selectivity in the Interpretation of Analogy and Metaphor. In G. H. Bower (Ed.), *The Psychology of Learning and Motivation: Advances in Research and Theory* (Vol. 22, pp. 307 - 358). New York: Academic.
- Gentner, D. & Kurtz, K. J. (2006). Relations, Objects, and the Composition of Analogies. *Cognitive Science* (30), 609 - 642.
- Gerson - Şarhon, K. (n. d.). *Judeo-Spanish Language and Culture*. Retrieved March 01, 2006, from Sephardic Center:
<http://www.istanbulsephardiccenter.com/index.php?contentId=41&mid=31>
- Gill, N. S. (1999 , February 02). *Four Humors: Hippocratic Method and the Four Humors in Medicine*. Retrieved February 18, 2007, from Your Guide to Ancient / Classical History:
<http://ancienthistory.about.com/cs/hippocrates/a/hippocraticmeds.htm>
- Gilmer, P. G. (1986). *Judeo-Spanish to Turkish: Linguistic Correlates of Language Death*. Unpublished PhD thesis, University of Texas - Austin, Linguistics, Texas - Austin.
- Goddard, C. (2001). Hati: A Key Word in the Malay Vocabulary of Emotion. In J. Harkins & A. Wierzbicka (Eds.), *Emotions from a Crosslinguistic Perspective* (pp. 167 - 196). Berlin & New York: Mouton de Gruyter.

- Goddard, C. (2004). The Ethnopragmatics and Semantics of 'Active Metaphors'. *Journal of Pragmatics* (36), 1211 - 1230.
- Goldberg, H. (1993). The Judeo-Spanish Proverb and Its Narrative Context. *PMLA: Publications of the Modern Language Association of America*, 108 (1), 106 - 120.
- Goschler, J. (2005, 09). *Embodiment and Body Metaphors*. Retrieved March 12, 2007, from metaforik.de: <http://www.metaphorik.de/09/goschler.htm>
- Haleva, B. (2005). Les Écoles de l'Alliance Israélite Universelle comme Élément de Propagation de la Francophonie en Turquie. *Francophonie en Turquie, dans les Pays Balkaniques et de l'Europe Orientale* (pp. 97 - 106). Istanbul: Isis.
- Harris, T. (1996). Turkish Elements in Judeo-Spanish. In D. F. Altabe, E. Atay, I. J. Katz, R. Dalven & T. L. Ryan de Heredia (Eds.), *Studies on Turkish - Jewish History: Political and Social Relations, Literature and Linguistics* (pp. 73 - 87). New York: Serper-Hermon Press, Inc.
- Harris, T. (2005). What Language Did the Jews Speak in Pre-Expulsion Spain? In *Sephardic Identity: Essays on A Vanishing Jewish Culture* (pp. 99 - 111). Jefferson, North Carolina & London: McFarland & Company, Inc., Publishers.
- Hasada, R. (2002). 'Body Part' Terms and Emotion in Japanese. *Pragmatics & Cognition*, 10 (1 / 2), 107 - 128.
- Hengirmen, M. (1999). *Dilbilgisi ve Dilbilim Terimleri Sözlüğü*. Ankara: Engin.
- Hooke, S. H. (1991). *Middle Eastern Mythology*. London: Penguin Books.
- Ibarretxe - Antuñano, I. (1997). Metaphorical Mappings in the Sense of Smell. In R. W. Gibbs & G. J. Steen (Eds.), *Metaphor in Cognitive Linguistics* (pp. 29 - 45). Amsterdam & Philadelphia: John Benjamins Publishing Company.

- James, E. O. (1967). Antaura. The Mermaid and the Devil's Grandmother by A. A. Barb. *Folklore*, 78 (2), 155 - 157.
- Kidron, Y. & Kuzar, R. (2002). My Face Is Paling against My Will: Emotion and Control in English and Hebrew. *Pragmatics & Cognition*, 10 (1 / 2), 129 – 157.
- Kövecses, Z. (1986). *Metaphors of Anger, Pride, and Love: A Lexical Approach to the Structure of Concepts*. Amsterdam & Philadelphia: John Benjamins Publishers.
- Kövecses, Z. (1988). *The Language of Love*. Lewisburgh: Associated University Press.
- Kövecses, Z. (1990). *Emotion Concepts*. New York: Springer - Verlag.
- Kövecses, Z. (1991). Happiness: A Definitional Effort. *Metaphor and Symbolic Activity*, 6, 29 - 46.
- Kövecses, Z. (1995). The "Container" Metaphor of Anger in English, Chinese, Japanese, and Hungarian. In Z. Radman (Ed.), *From A Metaphorical Point of View A Multidisciplinary Approach to the Cognitive Content of Metaphor* (pp. 117 - 145). Berlin & New York: Walter de Gruyter.
- Kövecses, Z. & Szabó, P. (1996). Idioms: A View From Cognitive Semantics. *Applied Linguistics*, 17 (3), 326 - 355.
- Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Paris: Cambridge University Press & Editions de la Maison des Sciences de l'Homme.
- Kövecses, Z. (2005). *Metaphor in Culture: Universality and Variation*. Cambridge & New York: Cambridge University Press.
- Kurt, İ. (1991). *Türk Atasözlerine Psikolojik Bir Yaklaşım*. Ankara: Ministry of Culture, Mas Press.

Ladino Language. (2007, April 05). Retrieved April 09, 2007, from Wikipedia:

http://en.wikipedia.org/wiki/Ladino_language

Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press.

Lakoff, G. & Kövecses, Z. (1987). The Cognitive Model of Anger Inherent in American English. In D. Holland & N. Quinn (Eds.), *Cultural Models in Language and Thought* (pp. 195 - 221). New York: Cambridge University Press.

Lamb, S. (1999). *Pathways of the Brain*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Langacker, R. W. (1993). Reference-point Constructions. *Cognitive Linguistics* (4), 1 - 38.

Lawal, A., Ajayi, B. & Raji, W. (1997). A Pragmatic Study of Selected Pairs of Yoruba Proverbs. *Journal of Pragmatics* (27), 635 - 652.

Lazar, M. (Ed.). (2000). *The Ladino Scriptures: Constantinople - Salonica [1540 - 1572]* (Vols. I - II). Lancaster, California: Labyrinthos.

Lazarus, R. (1991). *Emotion and Adaptation*. New York & Oxford: Oxford University Press.

Levy, A. (1992). *The Sephardim in the Ottoman Empire*. New Jersey, Princeton: The Darwin Press.

Lévy, I. J. & Zumwalt-Lévy, R. (2002). *Ritual Medical Lore of Sephardic Women: Sweetening the Spirits, Healing the Sick*. Illinois: University of Illinois.

Lindemans, M. F. (2004, January 31). *Adam*. Retrieved December 16, 2006, from Encyclopedia Mythica: <http://www.pantheon.org/articles/a/adam2.html>

- Lindström, E. (2002). The Body in Expressions of Emotion: Kuot. *Pragmatics & Cognition*, 10 (1 / 2), 159–184.
- Maalej, Z. (2004). Figurative Language in Anger Expressions in Tunisian Arabic: An Extended View of Embodiment. *Metaphor & Symbol*, 19 (1), pp. 51 - 75.
- Marks, S. L. (2000, March). *Mashallah: The evil eye in Contemporary Sephardic Culture*. Retrieved April 08, 2007, from Los Muestrros: La boz de loz sefaradim: <http://sefarad.org/publication/lm/038/13.html>
- McDougall, W. (1968). Emotion and Feeling Distinguished. In M. B. Arnold (Ed.), *The Nature of Emotion* (pp. 61 - 66). Middlesex: Penguin Books.
- Medcalc Statistical Tool*. (n. d.). Retrieved November 29, 2006, from Medcalc: <http://www.medcalc.be>
- Michelson, K. (2002). Emotions in Oneida. *Pragmatics & Cognition*, 10 (1 / 2), 185–206.
- Mizrahi, A. (2006, February 19). Re: Mi tesis a Derya. [Ladinokomunita] Digest Number 1995: <http://groups.yahoo.com/group/Ladinokomunita/>
- Oatley, K. & Jenkins, J. M. (1996). *Understanding Emotions*. Cambridge, MA: Blackwell Publishers Inc.
- Pavlenko, A. (2002). Emotions and the body in Russian and English. *Pragmatics & Cognition*, 10 (1 / 2), 207–241.
- Perahya, K., De Toledo, S., Danon, S. & Ender, F. (1994). *Erensya Sefaradi (Proverbos i Diças)*. Istanbul: Gözlem Gazetecilik Basın ve Yayın A.Ş.
- Priestley, C. (2002). Insides and Emotion in Koromu. *Pragmatics & Cognition*, 10 (1 / 2), 243–270.

Püsküllüoğlu, A. (1998). *Türkçe Deyimler Sözlüğü*. Ankara: Arkadaş.

Radden, G. & Kövecses, Z. (1999). Towards a Theory of Metonymy. *Metonymy in Language and Thought*, 17 - 59.

Rodrique, A. (1993). *Images of Sephardi and Eastern Jewries in Transition: The Teachers of the Alliance Israelite Universelle, 1960 - 1939*. Seattle & London: University of Washington Press.

Sağlam, M. Y. (2004). *Atasözleri: Kaybolan Kültür Mirasımız*. Ankara: Ürün Yayınları.

Searle, J. R. (1979). *Expression and Meaning*. Cambridge: Cambridge University.

Searle, J. R. (1991). Metaphor. In S. Davis (Ed.), *Pragmatics: A Reader* (pp. 519 - 539). New York & Oxford: Oxford University Press.

Sephiha, H. V. (1977). *L'Agonie des Judéo-espagnols*. Paris: Entente.

Shaul, E. (1994). *Folklor de los Judios de Turkiya*. Istanbul: Isis.

Shaw, S. (2002). Roads East: Turkey and the Jews of Europe during World War II. In A. Levy, *Jews, Turks, Ottomans: A Shared History, Fifteenth through the Twentieth Century*. (pp. 246 - 259). New York: Syracuse University Press.

The evil eye. (2000, April). Retrieved December 07, 2006, from The evil eye:

http://www.jolique.com/general_interest/evil_eye.htm

The Holy Qur'an. (1983). (M. H. Shakir, Trans.) Tahrike Tarsile Qur'an, Inc. Retrieved May 03, 2007, from The Qur'an: The Dinner Table: <http://quod.lib.umich.edu/cgi/k/Qur'an/Qur'an-idx?type=DIV0&byte=158021>

Tongue. (2007, April 06). Retrieved April 09, 2007, from Wikipedia:

<http://en.wikipedia.org/wiki/Tongue>

- Turpin, M. (2002). Body Part Terms in Kaytetye Feeling Expressions. *Pragmatics & Cognition*, 10 (1 / 2), 271–305.
- Ungerer, F. & Schmid, H. J. (1997). *An Introduction to Cognitive Linguistics*. London & New York: Longman.
- Uzun, E. N. (1988). *Dilbilimi açısından Atasözü ve Türkiye Türkçesindeki Örnekleri Üzerine Bir Çalışma*. Unpublished M.A. Thesis, Ankara University, Linguistics, Ankara.
- Varol, M. C. (2002). Recipes of Magic-Religious Medicine as Expressed Linguistically. In A. Levy (Ed.), *Jews, Turks, Ottomans: A Shared History, Fifteenth through the Twentieth Century* (pp. 260 - 271). New York: Syracuse University Press.
- Varol, M. C. (2004). *Manuel de Judéo-Espagnol*. Paris: L'Asiathèque.
- Visual System*. (2007, March 27). Retrieved April 05, 2007, from Wikipedia: http://en.wikipedia.org/wiki/Visual_system
- Wierzbicka, A. (1994). Emotions, Language, and Cultural Scripts. In S. Kitayama & H. R. Markus (Eds.), *Emotion and Culture: Empirical Studies of Mutual Influence* (pp. 133 - 196). Washington, DC: American Psychological Association.
- Wierzbicka, A. & Harkins, J. (2001). Introduction. In J. Harkins & A. Wierzbicka (Eds.), *Emotions in Crosslinguistic Perspective* (pp. 1 - 34). Berlin & New York: Mouton de Gruyter.
- Ye, Z. (2002). Different Modes of Describing Emotions in Chinese: Bodily Changes, Sensations, and Bodily Images. *Pragmatics & Cognition*, 10 (1 / 2), 307–339.
- Yu, N. (2000). Figurative Uses of Finger and Palm in Chinese and English. *Metaphor and Symbol*, 15 (3), 159 - 175.

Yu, N. (2003). Metaphor, Body, and Culture: The Chinese Understanding of Gallbladder and Courage. *Metaphor and Symbol*, 18 (1), 13 - 31.

Yu, N. (2004). The Eyes for Sight and Mind. *Journal of Pragmatics* (36), 563 - 686.

Yule, G. (1996). *The Study of Language*. Cambridge: Cambridge University Press.

**APPENDIX 1: NUMBERS OF THE JUDEO-SPANISH PROVERBS
AND IDIOMS THAT EXPRESS NEGATIVE EMOTIONS VIA THE
USES OF DIVERSE FACIAL SENSORY ORGANS**

	NEGATIVE EMOTIONS						
	DISGUST / HATE	FRIGHT / ANXIETY	SHAME / GUILT	SADNESS	JEALOUSY / ENVY	ANGER	TOTAL
OJO (EYE)	27	5	4	31	34	3	104
OREJA / OYIDO (EAR)	16	2	0	6	0	1	25
NARIZ (NOSE)	8	1	0	4	0	0	13
ALUENGA (TONGUE)	8	4	0	12	0	0	24
							166

**APPENDIX 2: NUMBERS OF THE JUDEO-SPANISH PROVERBS
AND IDIOMS THAT EXPRESS POSITIVE EMOTIONS VIA THE
USES OF DIVERSE FACIAL SENSORY ORGANS**

	POSITIVE EMOTIONS				TOTAL
	HAPPINESS / JOY	RELIEF	PRIDE	LOVE / AFFECTION	
OJO (EYE)	7	1	0	40	48
OREJA / OYIDO (EAR)	1	0	0	5	6
NARIZ (NOSE)	0	1	2	1	4
ALUENGA (TONGUE)	0	0	0	2	2
					60

**APPENDIX 3: NUMBERS OF THE TURKISH PROVERBS AND
IDIOMS THAT EXPRESS NEGATIVE EMOTIONS VIA THE USES
OF DIVERSE FACIAL SENSORY ORGANS**

	NEGATIVE EMOTIONS						
	DISGUST / HATE	FRIGHT / ANXIETY	SHAME / GUILT	SADNESS	JEALOUSY / ENVY	ANGER	TOTAL
GÖZ (EYE)	6	8	2	15	11	4	46
KULAK (EAR)	4	0	1	5	0	1	11
BURUN (NOSE)	2	0	0	15	0	6	23
DİL (TONGUE)	18	5	0	20	0	0	43
							123

**APPENDIX 4: NUMBERS OF THE TURKISH PROVERBS AND
IDIOMS THAT EXPRESS POSITIVE EMOTIONS VIA THE USES
OF DIVERSE FACIAL SENSORY ORGANS**

	POSITIVE EMOTIONS				TOTAL
	HAPPINESS / JOY	RELIEF	PRIDE	LOVE / AFFECTION	
GÖZ (EYE)	7	1	2	10	20
KULAK (EAR)	1	0	0	4	5
BURUN (NOSE)	0	0	13	2	15
DİL (TONGUE)	1	0	0	1	2
					42

