

FACE IN THE JUDEO-SPANISH, TURKISH, MODERN SPANISH, AND ITALIAN IDIOMS AND PROVERBS

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ABSTRACT

In this study, the data on the body part of face gathered from the Judeo-Spanish dictionary of idioms and proverbs entitled *De Punta Pie a Kavesa: Trezoro Sefaradi [From the Tip of Foot to the Head: Sephardic Treasure]* (2006), and compiled by Beki Bardavid and Fani Ender are analyzed. The communication between native Judeo-Spanish speakers, using some idioms and proverbs that include the body part of face to express their negative and positive emotions is investigated. These emotions have been classified in accordance with the theory of Lazarus (1991). Thus, the negative emotions depicted in the analyses include disgust / hate, anger, sadness, and shame, and the positive emotions depicted in the analyses include happiness and love. Furthermore, the uses of the Judeo-Spanish idioms and proverbs are compared to those of idioms and proverbs used by Turkish, Spanish, and Italian people.

Keywords: Cognitive Linguistics, Politeness, Conceptual Metaphors, Turkish, Spanish, Italian, and Judeo-Spanish Idioms and Proverbs

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YAHUDİ İSPANYOLCASI, TÜRKÇE, ÇAĞDAŞ İSPANYOLCA VE İTALYANCA DEYİM VE ATASÖZLERİNDE YÜZ

ÖZ

Bu çalışmada, *De Punta Pie a Kavesa: Trezoro Sefaradi [Ayak Parmağından Başa: Sefarad Hazinesi]* (2006) adlı Beki Bardavid ve Fani Ender tarafından derlenen kitaptaki Yahudi İspanyolcası yüz beden bölümü ile ilgili deyim ve atasözleri analiz edilir. Anadili Yahudi İspanyolcası olan Sefaradlar'ın yüz beden organı ile farklı olumsuz ve olumlu duygular ifade eden deyim ve atasözleri ile kurdukları iletişim incelenir. Bu duygular Lazarus (1991)'un kuramına göre sınıflandırılır. Dolayısıyla, analizlerde bahsedilen olumsuz duygular iğrenme/ nefret, öfke, üzüntü ve utanç; olumlu duygular ise mutluluk ve sevgidir. Ayrıca Yahudi İspanyolcası deyim ve atasözleri Türk, İspanyol ve İtalyanlar tarafından kullanılan deyim ve atasözleri ile karşılaştırılır.

Anahtar kelimeler: Bilişsel Dilbilim, Nezaket, Kavramsal Eğretilmeler, Türkçe, İspanyolca, İtalyanca ve Yahudi İspanyolcası Atasözleri ve Deyimler

1. Introduction

This study intends to discover the idioms and proverbs with the organ of face that the Judeo-Spanish, Turkish, Spanish, and Italian speakers use to threaten one's positive and / or negative face. We find some differences and similarities in the uses of the organ of face in the four cultural groups. These are explained in accordance with the Conceptual Metaphor Theory (CMT) of Lakoff and Johnson (1980).

The idioms and proverbs of the Turkish, Judeo-Spanish, Spanish, and Italian languages that we analyzed have been divided into five groups, as those threatening one's positive face want via (1) negative evaluation or (2) disregard of the hearer's positive face, as those threatening one's positive and negative face want by (3) showing desire towards the hearer or her / his goods and as those threatening one's negative face want by (4) posing pressure on the hearer and by (5) predicating some positive future acts of the speaker towards the hearer (see Brown and Levinson, 1987 for the related terminology on linguistic politeness).

In this introductory section, we will discuss the differences between the idioms and proverbs, and we will introduce you to the Judeo-Spanish and Turkish languages. After having cited the aim and scope of this study and our hypothesis and having made a review of literature, in the next chapter, we will talk about our methodology. In the next section of Methodology, we will explain the classification of negative and positive emotions by Lazarus and the different positive and negative face threatening acts that Brown and Levinson (1987) suggest; moreover, in the same section, we will give some information on the Conceptual Metaphor Theory of Lakoff and Johnson (1980). Finally, we will pass to our results and the analyses of the uses of the idioms and proverbs with the organ of face and discuss our findings.

1. 1. Differences between Idioms and Proverbs

Idioms are metaphorical phrases formulated by a certain nation (Hengirmen, 1999: 116). However, proverbs are sentences that had been constructed by the ancestors of a nation; the ancestors' social experiences made them transmit advisory messages to their future generations (Hengirmen, 1999: 39).

1. 2. Judeo-Spanish Language, Modern Spanish, and Italian

The Judeo-Spanish language has passed through five main stages until today. First, during the 'Pure Judeo-Spanish or Castilian' stage, thus before the expulsion of Spanish Jews in 1492, these Jews would speak the same Medieval Spanish as that the

Spanish Catholics would speak according to Kahane (1973), Perles (1925), Révah (1964, 1970), Lazar (1972), Sephiha (1971, 1973), and Malinowski (1979) (as cited in Harris 2005: 99). However, Clewlow (1990: 86) posits that the Sephardim would employ their own religious terminology; for instance, believing in God's uniqueness, they would say, '*el Dio*' ('the God'), but not '*Dios*,' ('Gods') for avoiding the Christian concept of Trinity.

Second, after their expulsion in 1492, Jews acquired the Ottoman identity, but continued to speak Spanish, while the Portuguese Jews were speaking Portuguese, and others were speaking Greek alongside Venetians and Genovans, speaking Italian (Shaul, 1994: 12). Thus, Ottoman, Portuguese, Greek, and Italian influenced Judeo-Spanish in that period.

Third, in 1840, the chief rabbi of Istanbul, namely, Moshe Fresko requested Jews to learn and speak Turkish in the Ottoman Empire (Besalel 1999: 151).

Fourth, *L'Alliance Israélite Universelle* founded a school in Istanbul in 1865 (Sephiha, 1977: 43). The language of instruction was French in the schools of *L'Alliance Israélite Universelle* (Shaul, 1994: 13). French affected Judeo-Spanish.

Fifth, after the Republic of Turkey had been established by Atatürk in 1923, each Turkish primary school's language of instruction became Turkish (Altabev, 2003: 63). Today as Hebrew is spoken in Israel, various Judeo-Spanish courses are offered in Israel (Refael, 2001). Judeo-Spanish has become an endangered language.

Furthermore, regarding modern Spanish and Italian, both are Romance languages that derived from Latin: Spanish is the native language of Spanish alongside some South American people, and Italian of Italians, Swiss, and the people from San Marino (see "Romance Languages," 2017).

1. 3. Turkish Language

Turkish is an Altaic language (Bozkurt, 2002: 50). The writers of the period of the *Tanzimat* (Period of Administrative Reforms) tried to purify the Turkish language from Arabic and Persian words - Ziya Gökalp, a poet of the New Language Movement during the period of the Second Constitutionalism, says in his poem "*Lisan*" ("Language"), "*Arapça'ya meyl etme, İran'a da hiç gitme*" ("Do not tend to learn Arabic, and never go to Iran") (as cited in Tekin, 1994: 8). Besides, in 1928, the Latin alphabet replaced the Ottoman one (Yücel, 2000: 21). On 12 July 1932, Atatürk founded the 'Turkish Language Research Community' ('*Türk Dili Tetkik Cemiyeti*') that

assumed the name of ‘Association of Turkish Language’ (‘*Türk Dil Kurumu*’, or briefly, TDK) in 1936 (Kocaman, 1994: 1).

1. 4. Aim and Scope of This Study

In this study, we intend to discover the differences and similarities between the uses of the Judeo-Spanish, Turkish, Spanish, and Italian idioms and proverbs that express negative and positive emotions dealing with the acts threatening one’s positive face want and negative face want.

1. 5. Hypothesis

We hypothesize that the Judeo-Spanish, Turkish, Spanish, and Italian idioms and proverbs where the organ of face is used are employed in different techniques of threatening the positive and negative face want.

1. 6. Literature Review

Agiş (2007) and Agis (2009) observe the cognitive metaphorical uses of facial sensory body parts in expressing emotions in Judeo-Spanish and Turkish idioms and proverbs. Moreover, Peçenek (2015) observes conceptual metaphors associated with ‘language,’ such as “LANGUAGE IS LIFE,” “LANGUAGE IS A GAME,” and “LANGUAGE IS FOOD.” Our study differs from all these studies, as we try to find the face threatening acts underlying Judeo-Spanish, Turkish, Spanish, and Italian idioms and proverbs where the organ of face is used in order to express emotions.

2. Methodology

2. 1. Negative and Positive Emotions

In this study, we analyze the Judeo-Spanish, Turkish, Spanish, and Italian metaphorical and metonymic idioms and proverbs, depicting negative and positive emotions classified by Lazarus (1991) (however, this study does not deal with the emotions of jealousy / envy, relief, and pride, since these emotions may rarely be expressed with the body part of face):

- a) NEGATIVE (GOAL INCONGRUENT) EMOTIONS: disgust / hate; fright / anxiety; shame / guilt; sadness; jealousy / envy; anger;
- b) POSITIVE (GOAL CONGRUENT) EMOTIONS: happiness / joy; relief; pride; love / affection (Lazarus, 1991).

2. 2. Face and Politeness

Penelope Brown and Stephen Levinson (1987) propose that politeness is a “*redressive action taken to counter-balance the disruptive effect of face threatening acts (FTAs)*” (as cited in Moore, 2001). According to this concept of Brown and Levinson, there are two types of face: one is the negative face that people show, wanting their actions not to be prevented by others, and the other is the positive face, which consists of the positive self-image that people want to have in order to be accepted by others (Brown and Levinson, 1987: 61). Brown and Levinson (1987) grouped different types of face threatened; the types of face, classified by Brown and Levinson (1987), and used in our study for analyzing idioms and proverbs in four different languages belonging to four different cultural groups are included in the following table:

THREATENING THE ADDRESSEE’S POSITIVE FACE WANT	
(1)	Negative evaluation: disapproval, criticism, ridiculing, complaints, accusations, insults, contradictions, disagreements, and challenges
(2)	The cases where the speaker does not take into account the hearer’s positive face: violent emotions, taboo topics, bringing bad or good news, raising polarizing or disturbing topics, ignoring the activities, such as interrupting one’s talk, and employing address terms as well as some other status-marked identifications, meeting a person for the first time
(3)	The speaker’s desire of possessing the hearer’s goods or being in place of the hearer: complaints, envy, admiration, or strong negative emotions like hatred, anger, lust, et cetera.
THREATENING THE ADDRESSEE’S NEGATIVE FACE WANT	
(1)	Acts putting pressure on the hearer: orders, requests, suggestions, reminders, threats, warnings, and dares
(2)	Acts that predicate some future acts of the speaker towards the hearer, such as offers and promises
Table 1. Face Threatening Acts Used in Our Study (see Brown and Levinson, 1987 for the details of this classification)	

2. 3. Conceptual Metaphors Theorized by Lakoff and Johnson (1980)

George Lakoff and Mark Johnson published a book entitled *Metaphors We Live By* in 1980; in this book, they argue that metaphors shall be divided into two categories as 1) conceptual metaphors (structural metaphors) and 2) linguistic metaphors (orientational and ontological metaphors).

Conceptual, cognitive, or structural metaphors consist of a target domain and a source domain: the target domain's culture-specific metaphorical meaning can be understood via the particularities of the source domain (Lakoff and Johnson, 1980: 7).

Regarding linguistic metaphors, on the one hand, orientational metaphors define concepts through metaphorical spatial orientations (Lakoff and Johnson, 1980: 14). As an example, in Turkish, the verb "to fly (of joy)" indicates happiness, and the verb "to crawl (on the floor)" alludes to sadness, as "HAPPINESS IS UP" and "SADNESS IS DOWN" (Peçenek, 2015: 4). On the other hand, ontological metaphors express our thoughts through metaphorical references, quantifications, aspectual identifications, explanations of certain causes of events, and goal specifications (Lakoff and Johnson, 1980: 25–27).

Moreover, Langacker (1993) proposes that metonymies are based on cognitive processes. Ungerer and Schmid (1997: 140) cite some metaphors mentioned by Kövecses, such as "THE EMOTION IS A NATURAL FORCE," "THE EMOTION IS A LIVING ORGANISM," and "THE EMOTION IS A FLUID IN A CONTAINER."

2. 4. Data

The Judeo-Spanish data were gathered from the following book: Bardavid, Beki A., and Fani A. Ender. *De Punta Pie a Kavesa*. İstanbul: Gözlem Gazetecilik Basın ve Yayın, 2006.

The Turkish data of idioms and proverbs were gathered from the following book: Püsküllüoğlu, Ali. *Türkçe Deyimler Sözlüğü*. Ankara: Arkadaş Yayınları, 1998.

The modern Spanish data were gathered from this dictionary: Buitrago, Alberto. *Diccionario de Dichos y Frases Hechas: [5.000 Dichos y Frases Hechas Diferentes y 3.000 Variantes de los Mismos]*. Madrid: Espasa-Calpe, 2008.

We also referred to the online Spanish-English dictionary of Wordreference.com: <http://www.wordreference.com/es/en/translation.asp?spen=cara>. Additionally, the Italian idioms were gathered from this online dictionary: RCS Mediagroup S.p.a. Corriere della Sera > Dizionari > Modi di dire > F > faccia: <http://dizionari.corriere.it/dizionario-modi-di-dire/F/faccia.shtml>, 2017.

3. Findings and Discussion

This section's subsections are associated with the Face Threatening Acts of Brown and Levinson (1987). On the one hand, the idioms and proverbs used for threatening the addressee's positive face want (in the subsection 3.1.) include those expressing (a) negative evaluation, (b) cases where the speaker does not take into account the hearer's positive face, and (c) the speaker's strong desire of possessing the hearer's goods. On the other hand, the idioms and proverbs used for threatening the addressee's negative face want (in the subsection 3.2.) consist of (a) acts posing pressure on the hearer, and (b) acts predicating some future acts of the speaker towards the hearer.

3. 1. Acts Threatening One's Positive Face Want

As previously explained in Table 1, the acts threatening one's positive face include (a) negative evaluation, (b) inattention to the hearer's positive face, and (c) the acts that show the desire of the speaker towards the hearer; the hearer's goods can threaten both the positive face want and the negative face want of the hearer. The idioms and proverbs depicting the acts falling into these above-mentioned three categories are analyzed in this section with the negative and positive emotions they imply.

3. 1. 1. Negative Evaluation

3. 1. 1. 1. Disgust / hate

In (1), we encounter the conceptual metaphors of "THE FACE IS A CONTAINER FOR BADNESS" and "BADNESS IS BEING ROTTEN." As a rotten apple's smell is bad and it seems terrible, a bad person can do everything terrible. Therefore, it is not just to talk to this person. As this proverb is a disapproval of a bad person's character, it is used to threaten the positive face want of a person who must not be a friend of a bad person.

- (1) *No veyas la kara, aryentro esta pudrido komo la mansana!*
(literal) Don't look at the face, the inside is rotten like an apple!
(metaphorical) Ignore her / him, because s/he has a bad character!

Moreover, in the idiom in (2) which is present in Turkish, we see these conceptualizations: “THE FACE IS A STOP,” “DISGUST / HATE IS A JOURNEY,” “SOURNESS IS A STOP IN THE HATE JOURNEY,” and “A SOUR FACE STANDS FOR DISLIKE.” This idiom is used to disapprove a person’s positive approach to a bad person.

(2) *yüz ekşitmek*
(literal) to make one’s face sour
(metaphorical) to grimace

Also in (3), we see that vinager is used to imply that a person grimaces in Spain, when s/he dislikes a situation; here, “THE VINAGER STANDS FOR DISLIKE” as a metonymy:

(3) *tener / poner cara de vinagre*
(literal) to have a face of vinager
(metaphorical) to grimace

In Italian, “AN EXECUTIONER STANDS FOR HATE”; the idiom describes a bad person evaluated negatively:

(4) *faccia da boia*
(literal) face similar to that of an executioner
(metaphorical) to be a hateful person

3. 1. 1. 2. Anger

The following conceptualizations underlie (5): “BEING OF HONEY IS BEING NICE,” “HONEY STANDS FOR BEAUTY,” “THE HEART IS A CONTAINER FOR THE BILE,” and “THE BILE STANDS FOR BADNESS.” This idiom involves the criticism of a bad person’s character. It is used to accuse a person of her / his bad behavior, just like the Turkish idiom in (6) that is used to criticize the avidity of a person for being angry about this avidity. The Spanish idiom in (7) where “THE DOG STANDS FOR ANGER” and the Italian idiom in (8) where “PUNCHING IS HATRED” depict violent acts caused by extreme anger: both can be used for criticizing people due to their unacceptable behavior:

(5) *Kara de miel, korason de fiel.*

(literal) A face of honey, a heart of bile.

(metaphorical) to be a bad person inside, but to be beautiful

(6) *yüz verince astar istemek*

(literal) to want the undercoat, as one gives face

(metaphorical) to ask for more, when one offers her / him something, and make this generous person angry

(7) *defender a cara de perro*

(literal) to defend with a dog face

(metaphorical) to defend harshly without any concessions so as to make others angry

(8) *faccia da schiaffi*

(literal) face to punch

(metaphorical) somebody who makes others extremely angry

In (5), the conceptualizations of “THE FACE IS A PRESENT” and “THE FACE STANDS FOR KINDNESS” are present, but “AN UNDERCOAT STANDS FOR EXCESSIVE AVIDITY” in (6). When a person gets angry with a shameless person who wishes more than a person can offer her / him, this idiom can be used to depict this shameless person in an angry manner. (6) is cited when a Turkish person gets angry with a person who tries to exploit another. Here “THE FACE IS A CONTAINER FOR KINDNESS” and “EXPLOITATION IS A RESULT OF EXCESSIVE KINDNESS” are active.

Additionally, we can say that the idiom in (5) is based on the general metaphorical meaning of honey in the Jewish culture. Honey is regarded as a symbol of happiness, thus sweetness. As an example to the metaphorical use of honey in Judaism, during the blessing of the bread (*Hamotsi*), Jews put the bread into honey celebrating the Jewish New Year, *Rosh Hashana* (Alalu, Arditi, Asayas, Basmaci, Ender, Haleva, Maya, Pardo, and Yanarocak, 2001: 43).

3. 1. 1. 3. Sadness

The conceptualizations of “LUPINES STAND FOR SADNESS” and “THE FACE IS A CONTAINER FOR SADNESS” underlie the Judeo-Spanish idiom in (9). The idiom is used to criticize somebody who looks sad.

(9) *kara de atramuz*
 (literal) a face like lupines
 (metaphorical) to be very sad

The Turkish idiom in (10) compares a sad face to a capsized ship; thus, “BEING CAPSIZED STANDS FOR SADNESS,” “EMOTIONS ARE SEAS,” and “SADNESS IS A STORM” are the conceptualizations underlying (10), since emotions lead to different physical symptoms, or facial aspects.

(10) *yüzü alabora olmak*
 (literal) one’s face capsizes
 (metaphorical) to become very sad

Moreover, in the Spanish idiom in (11) and the Italian idiom in (12), “SADNESS IS A FACIAL ASPECT” and “FRIENDS ARE HAPPINESS”:

(11) *tener cara de pocos amigos*
 (literal) to have a face of a person with few friends
 (metaphorical) to be very sad

(12) *voltare la faccia*
 (literal) to turn one’s face
 (metaphorical) to leave a friend due to the sadness caused by her / him

3. 1. 1. 4. Shame

(13) is used to criticize a person who suffers, as s/he cannot reveal her / his love to another. The conceptualizations of “THE FACE IS A CONTAINER FOR SHAME,” “SHAME IS A SUBSTANCE IN THE FACE,” “THE HEART IS A CONTAINER FOR SADNESS,” and “SADNESS IS A SUBSTANCE IN THE HEART” underlie the Judeo-Spanish proverb in (13).

(13) *Mas vale verguensa en kara, ke dolor de korason.*
 (literal) It is better to have shame on your face than to have pain in your heart.
 (metaphorical) It is better to get ashamed than to be sad.

Besides, another idiom is used in Turkish for expressing shame: “REDNESS IS SHAME” and “BLOOD STANDS FOR SHAME” in (14), since a person who gets ashamed has usually red cheek due to blood pressure; the idiom can be used for criticizing a person:

(14) *yüz kızartıcı*

(literal) something rendering the face red

(metaphorical) something shameful

In the Spanish idiom in (15), it is shameful to interrupt a dialogue or an event; thus, “THE FACE STANDS FOR A PERSON” and “THE FACE IS INTERRUPTION”: one can use the idiom for criticizing a person’s interruption:

(15) *entrar por la cara*

(literal) to enter with the face

(metaphorical) to barge in

In addition, it is inevitable that one loses face due to shame: “THE FACE IS HONOR” and “A LOST FACE IS SHAME” in Italian:

(16) *perdere la faccia*

(literal) to lose face

(metaphorical) to get much too ashamed not to look at others’ faces

By the way, as jealousy is explained with the organ of eyes rather than the face, we do not analyze proverbs and idioms with the body part of face regarding this negative emotion in Judeo-Spanish, Turkish, Spanish, and Italian.

3. 1. 1. 5. Love

The Judeo-Spanish proverb in (17) criticizes a person, as s/he talks to a bad person, since this bad person works for another person who is loved. “THE DOG IS A BAD PERSON” and “THE FACE STANDS FOR THE FRIENDSHIP OF THE OWNER OF THE DOG” are the active conceptualizations in (17).

(17) *Da kara al perro por la kara del amo.*

(literal) Give face to the dog for the face of its owner.

(metaphorical) As you love somebody, love all of this person’s friends, although you do not appreciate them.

3. 1. 2. The Speaker Does Not Consider the Hearer's Positive Face

3. 1. 2. 1. Disgust / hate

In the Judeo-Spanish proverb in (18), we see the personification of the word 'lie' and the underlying conceptualizations of "A LIE IS A PERSON," "THE FACE STANDS FOR A PERSON," and "A SHORT FACE STANDS FOR A SHORT TIME." The proverb can be used to finish a relationship with a liar that should not be considered.

(18) *La mintira tiene kara kurta.*

(literal) A lie has a short face (it comes back easily).

(metaphorical) Lies do not last long.

The conceptualizations of "THE FACE IS A CONTAINER FOR DISGUST / HATE," "DISGUST / HATE IS A SUBSTANCE IN THE FACE," and "THE BAYONET STANDS FOR FIGHT" underlie the Turkish idiom in (19), which implies the violent results of the emotion of disgust / hate.

(19) *surata bakıp, süngüye davranmak*

(literal) to look at the face and use the bayonet

(metaphorical) consider a person's mood in approaching her / him

Besides, in the Spanish idiom in (20), "CEMENT IS HARSHNESS" and "HARSHNESS STANDS FOR SHAMELESSNESS":

(20) *tener la cara como el cemento*

(literal) to have a face like cement

(metaphorical) to be harsh and shameless

In the Italian idiom in (21), it is explained that a person can throw items onto another person's face for anger mixed with hate; thus, "HATE IS VIOLENCE":

(21) *gettare in viso*

(literal) to throw onto a person's face

(metaphorical) to throw items towards a person for not seeing this person anymore

3. 1. 2. 2. Anger

The conceptual metonymy of “THE FACE STANDS FOR THE PERSON” appears in (22), (23), (24), and (25). The Judeo-Spanish proverb in (22) is a curse used by an extremely angry person. Moreover, the “THE SPIT / CROSS STANDS FOR HATE” and “HATE IS A LIQUID” in Turkish, Spanish, and Italian consecutively.

(22) *El Dio / el guerko ke te yeve la kara del espejo.*
(literal) May God / the devil take your face off the mirror (a curse).
(metaphorical) May bad things happen to you.

(23) *yüzüne tükürmek*
(literal) to spit on a person's face
(metaphorical) to detest too much

(24) *cruzarle a alguien la cara*
(literal) to cross a person's face
(metaphorical) to try to educate somebody via harsh acts

(25) *sputare in faccia*
(literal) to spit on a person's face
(metaphorical) to detest too much

3. 1. 2. 3. Sadness

In the Judeo-Spanish idiom in (26), in the Turkish idiom in (27), in the Spanish idiom in (28), and in the Italian idiom in (29), we encounter the conceptualization of “THE FACE STANDS FOR THE PERSON.” (26) raises a violent emotion depicting the sadness of a person who may get angry when s/he hears the idiom. (27) and (28) are descriptions of a person who has received bad news. Moreover, “A PALM (WIDENESS), A STICK (TALLNESS), AND DARKNESS STAND FOR SADNESS” consecutively:

(26) *kara de no se kualo*
(literal) “I don't know what” face
(metaphorical) horrible look

(27) *surat bir karış*
(literal) the face is a palm of the hand
(metaphorical) to be very sad

(28) *tener cara de palo*
 (literal) to have a stick face
 (metaphorical) to appear sad

(29) *fare la faccia scura*
 (literal) to have a dark face
 (metaphorical) to be extremely sad

3. 1. 2. 4. Shame

Both (30) and (31) have the same meaning. In them, the following conceptualization is found: “THE FACE STANDS FOR THE PERSON.” (31) is used by Turkish speakers. One depicts a shameless person with a violent dislike in the two proverbs.

(30) *Eskupele a kara, dize ke es luvya.*
 (literal) Spit on her / his face, s/he will say it is raining.
 (metaphorical) S/he is so impudent that s/he cannot react to your criticisms.

(31) *Yüzüne tükürsen, yağmur yağıyor sanır.*
 (literal) If you spit on her / his face, s/he thinks that it is raining.
 (metaphorical) S/he is so impudent that s/he cannot react to your criticisms.

In the Italian idiom in (32), “THE FACE IS A CONTAINER FOR SHAME” and “SHAME IS A LIQUID,” thus “EMPTYING THE FACE IS SAVING ONE FROM SHAME” conceptually:

(32) *salvare la faccia*
 (literal) to save face
 (metaphorical) to find a way for not being blamed

In the Spanish idiom in (33), “THE FACE STANDS FOR A DETESTABLE PERSON” as to be understood from the verb “to throw out” that depicts an act of violence:

(33) *echarse a alguien a la cara*
 (literal) to throw out somebody’s face
 (metaphorical) to meet somebody that is not appreciated

3. 1. 2. 5. Love

In the Judeo-Spanish idiom in (34), we see the concept of flower between two people as a means of describing an inseparable couple. The speaker brings good news about her / his love to the hearer: “LOVE IS A FLOWER” and “THE FACE STANDS FOR A PERSON”:

- (34) *Yo i vos, kara de flor.*
(literal) I and you, face of flower.
(metaphorical) We are good friends; we like each other.

The conceptualizations of “THE FACE IS A BOOK” and “LOVE IS A STORY IN THE BOOK” underlie (35). The Turkish idiom is used to bring good news, as the person is loved:

- (35) *sevgisini yüziünden okumak*
(literal) to read one’s love from her / his face
(metaphorical) the love of a person is clear from her / his acts

In the Spanish idiom in (36), “BEAUTY IS LOVE,” “THE FACE IS A CONTAINER,” “LOVE IS A LIQUID (IN A PERSON’S FACE),” “THE FACE STANDS FOR A PERSON,” and “LOVE IS BEING CONVINCED”:

- (36) *por tu cara bonita*
(literal) for your beautiful face
(metaphorical) for your sweetness

The Italian idiom in (37) depicts a round face like a full moon that is smiling; “SMILING STANDS FOR LOVE,” “FULL MOON STANDS FOR LIGHT,” and “LOVE IS LIGHT”:

- (37) *faccia da luna piena*
(literal) full moon face
(metaphorical) lovable smiling person

3. 1. 3. Desire of the Speaker towards the Hearer or the Hearer's Goods

3. 1. 3. 1. Sadness

There is no Judeo-Spanish idiom or proverb that expresses sadness via the organ of face indicating the desire of the speaker towards the hearer or the hearer's goods. In (38), the conceptualizations of "COMFORT IS A PERSON" and "COMFORT'S FACE STANDS FOR HAPPINESS" are active. This Turkish idiom is used to express one's sadness felt for another's useless hard work and efforts.

- (38) *rahat yüzü görmemek*
(literal) not to see the face of comfort
(metaphorical) not to feel relief despite many efforts

3. 1. 3. 2. Shame

The following conceptual metaphor underlies the Judeo-Spanish idiom in (39): "BEING SHORT-FACED IS BEING SHAMELESS." The speaker expresses her / his anger towards the shamelessness of the person. These idioms can be regarded as kind warnings for the hearers.

- (39) *estrecho i de kara kurta*
(literal) narrow and short face
(metaphorical) to be shameless

Additionally, in the Italian idiom in (40), "THE BRONZE IS A GUARD AGAINST SHAME":

- (40) *faccia di bronzo*
(literal) bronze face
(metaphorical) shameless / impudent person

3. 1. 3. 3. Love

The conceptualization of "THE FACE IS A CONTAINER" is active in the Judeo-Spanish idiom in (41), and in the Turkish idiom in (42) "THE ROSEBUD / DEVIL HAIR / GENIE STANDS FOR ADMIRATION" is present as a conceptual metonymy. Both idioms express an admiration for a person's ability to convince people.

(41) *en kada kara tener una “gondja”*
(literal) to have a rosebud on each cheek (a beautiful face)
(metaphorical) to convince via kindness

(42) *yüzünde şeytan tüyü var*
(literal) s/he has devil hair on her / his face
(metaphorical) to be persuasive

Furthermore, the Italian idiom in (43) shall be employed again as a smiling round-faced person that persuades others; therefore, “SMILING STANDS FOR PERSUASION,” “THE FACE IS A CANDLE / A MOON / LANTERN,” and “LOVE IS LIGHT”:

(43) *faccia da luna piena*
(literal) full moon face
(metaphorical) to be a persuasive kind person

3. 1. 3. 4. Happiness

In the Judeo-Spanish proverb in (44), we encounter the conceptualizations of “THE FACE IS A CONTAINER FOR HAPPINESS,” “THE HOLIDAY OF HAVING A REST AND THANKING GOD IS HAPPINESS,” “HAPPINESS IS LIGHT,” and “HAPPINESS IS A FEAST.” The *Shabbat*, Saturday is the most important day in Judaism. As God created the universe in six days, and dedicated the seventh day to having a rest, the precious day of having a rest is the *Shabbat* (Alalu et al., 2001: 171).

(44) *Shabat viene a la kara.*
(literal) *Shabbat* comes to her / his face
(metaphorical) One becomes happy.

3. 2. Acts Threatening the Addressee’s Negative Face Want

In this section, we will analyze the idioms and proverbs in the four languages that are used to (a) pose pressure on the hearer and (b) acts predicating some positive future acts of the speaker towards the hearer, i.e. offers, promises, and indifference; the same idioms and proverbs can be regarded as expressions of desire towards the hearer’s belongings and qualities.

3. 2. 1. Acts Posing Pressure on the Hearer

3. 2. 1. 1. Disgust / hate

The conceptualizations of “THE FACE IS A CONTAINER FOR HATE” and “HATE IS A SUBSTANCE IN THE FACE” are found in the Judeo-Spanish idiom in (45), the Turkish idiom in (46), the Spanish idiom in (47), and the Italian idiom in (48). These are used in giving advice to people to avoid an attack by an enemy.

(45) *kara de oher*
(literal) enemy face
(metaphorical) an enemy

(46) *yüz çevirmek*
(literal) to turn one's face
(metaphorical) to ignore

(47) *volver la cara*
(literal) to turn one's face
(metaphorical) to ignore

(48) *voltare la faccia*
(literal) to turn one's face
(metaphorical) to ignore

3. 2. 1. 2. Anger

In the Turkish idiom in (49), the conceptualization of “THE FACE IS A CONTAINER FOR BADNESS” is present. The metonymy of “BEING OF DONKEY'S LEATHER STANDS FOR STUPIDITY” activates the emotion of anger in the hearer of the idiom, being a warning against the bad character of a person.

(49) *yüzü eşek derisi*
(literal) one's face is of donkey's leather
(metaphorical) to be much too bad to enrage people

3. 2. 1. 3. Sadness

In the Judeo-Spanish proverb in (50), the conceptualization of “THE HEART IS A CONTAINER FOR ALL THE EMOTIONS” is active. “THE FACE STANDS

FOR THE PERSON” is the metonymy underlying both this proverb and the Turkish idiom in (51). However, both (51) and (52) are some advice and warnings about the existence of bad people.

(50) *Karas vemos, korasones no konosemos.*

(literal) We see faces, but we do not know hearts.

(metaphorical) Appearance cheats: a beautiful person can be a bad person.

(51) *yüzüne vurmak*

(literal) to hit one’s defect onto her / his face

(metaphorical) to explain one’s mistakes clearly to her / him

In (52), “THE FACE IS EXPLANATION”, and in (53), “THE FACE IS PROPERTY” and “THE EYE IS THE MOST PRECIOUS PROPERTY OF A PERSON”; the same idiom exists in Italian as well:

(52) *vedere in faccia qualcosa*

(literal) to see something on one’s face

(metaphorical) to see sadness or other emotions from a person’s gestures

(53) *costar un ojo de la cara* (Spanish); *costare un occhio della testa* (Italian) (the Italian idiom employs the body part of head, not the face in opposition to its Spanish counterpart)

(literal) to cost an eye of the face

(metaphorical) to be very expensive: if you buy this expensive object, you may suffer

3. 2. 1. 4. Shame

Both in (54) and (55), the conceptualization of “THE FACE IS A TARGET FOR SHAMEFUL WORDS” appears. If one has the courage to say the truth, the shameless person may get ashamed and correct her / his bad behavior. The Judeo-Spanish proverb in (54) and the Turkish idiom in (55) consist of the advice to be courageous enough to say the truth.

(54) *Para dizir todo a la kara, se kere boka emprestada.*

(literal) You need a borrowed mouth (courage) to say everything at someone’s face.

(metaphorical) It is difficult to be so transparent to make people get ashamed.

(55) *yüzüne vurmak*

(literal) to hit her / his faults on her / his face

(metaphorical) to make a person feel ashamed by explaining her / his faults

In the Spanish idiom in (56), “THE FACE IS A CONTAINER,” “CULPABILITY IS A LIQUID,” and “THE FACE STANDS FOR A PERSON” are the active conceptualizations, since a person’s face becomes redder due to blood pressure, when s/he gets ashamed.

(56) *cara de culpabilidad*

(literal) face of culpability

(metaphorical) to get ashamed

Besides, in the Italian idiom in (57), “THE FACE IS A POSSESSION” and “A LOST FACE IS SHAME”:

(57) *perdere la faccia*

(literal) to lose face

(metaphorical) to get ashamed in front of others

3. 2. 1. 5. Love

The Judeo-Spanish proverb in (58) implies that collaboration and affection are the two most important factors in creating nice work. It is an advice. In Turkish, the equivalent of the proverb is the following: “*Bir elin nesi var, iki elin sesi var*” (“What has a hand got? Two hands have got a sound”): in (58), “THE FACE IS A GREAT JOB”:

(58) *Una mano lava la otra, las dos lavan la cara.*

(literal) One hand washes the other, and the two wash the face.

(metaphorical) Collaboration renders the job easier, and it finishes more quickly than expected.

Besides, in the Turkish idiom in (59), the metaphor of ‘soft face’ alludes to the affectionate character of a person. This idiom is a suggestion, based on the description of the character of a nice person: “SOFTNESS STANDS FOR KINDNESS,” “THE FACE IS A SURFACE,” and “A SOFT SURFACE IS KINDNESS”:

(59) *yüzü yumuşak*
(literal) her / his face is soft
(metaphorical) s/he is kind

In addition, the Spanish idiom in (60) and the Italian idiom in (61) include the following conceptualizations: “THE FACE STANDS FOR A PERSON,” “AN ANGEL IS A CONTAINER FOR GOODNESS,” “THE FACE IS A CONTAINER,” and “GOODNESS IS A SUBSTANCE IN THE FACE”:

(60) *cara de ángel*
(literal) angel face
(metaphorical) a good pure person

(61) *faccia d’angelo*
(literal) angel face
(metaphorical) a good pure person

3. 2. 1. 6. Happiness

In the Judeo-Spanish proverb in (62), we find the conceptual metonymy of “THE FACE STANDS FOR THE PERSON.” Besides, the person requests to encounter good people.

(62) *Kara buena veyamos.*
(literal) Let’s see a good face.
(metaphorical) Let’s be well received.

3. 2. 2. Acts Predicating Some Positive Future Acts of the Speaker towards the Hearer

3. 2. 2. 1. Disgust / hate

In (63), the bad expression on the face of a person is depicted in Turkish. The proverb suggests that one should avoid an unfortunate sulk person: “SULKINESS IS MISFORTUNE”:

(63) *Suratına bakanın kırk yıl işi rast gitmez.*
(literal) The one who looks at her / his face will not have encountered good events for forty years.
(metaphorical) to bring misfortune to others

3. 2. 2. Love

In (64) and (65), the conceptualizations of “THE FACE IS A CONTAINER FOR HAPPINESS” and “SMILING STANDS FOR HAPPINESS” are active. The Judeo-Spanish proverb in (64) and the Judeo-Spanish idiom in (65) provide an offer, predicating some positive future act of the speaker towards the hearer.

(64) *Pan i kezo i la kara riente.*

(literal) Bread and cheese, and a smiling face.

(metaphorical) A person is happy, when her / his nutritive needs are satisfied.

On the one hand, in (64), it is explained that if one earns enough money to buy some food, this person is happy. On the other hand, in (65), a happy person's face is resembled to the feast of *Purim*. The idiom underlines the spirituality of the feast of *Purim* during which every Jew should enjoy the day. The feast of *Purim* is celebrated on 14th *Adar* in Tel Aviv and on 15th *Adar* in Jerusalem (Alalu et al., 2001: 72). Achashverosh was the king of a large land, and he got married to Esther, who never revealed that she was Jewish; Esther's paternal uncle's son, Mordechai prevented Achashverosh to get assassinated; however, the vice consultant of the kingdom, Haman made Achashverosh decide to kill all the Jews in the country on 14th *Adar*, as they were not obeying the rules he had posed; meanwhile, Achashverosh decided to reward Mordechai for saving his life, and one day when he saw Esther sad, asked her what she wanted to be happy again. She wanted him not to kill the Jews, and depicted the bad actions of Haman, for which Haman and his family were killed successively (Alalu et al., 2001: 72-73). *Purim* is celebrated against people who wish to oppress Jews. Therefore, *Purim* is a feast full of fun and joy. *Purim* is the feast where Jews celebrate their liberation from the Persians.

(65) *kara de Purim*

(literal) *Purim* face

(metaphorical) a joyful face

4. Conclusion

This study shows that culture is an important factor in language and the Conceptual Metaphor Theory of Lakoff and Johnson (1980) proves this. People speaking Judeo-Spanish, Turkish, Spanish, and Italian use different or similar idioms and proverbs with the organ of face, expressing an act threatening one's positive or negative face. This shows that the culture is crucial in our lives. Some idioms can be

similar in different languages; however, the body parts they employ can be different, as Spanish say, “it costed me an eye of the face,” whereas Italians say, “it costed me an eye of the head.” Some idioms can be culture-specific, as “*Purim* face,” since *Purim* is a feast celebrated by Jews. Therefore, many idioms and proverbs are culture-specific, although some may exist in many languages via cultural gesture transmissions, and some body gestures are universal, such as “turning one’s face to another place instead of looking into a bad person’s eyes.”

Furthermore, one can threaten another’s positive face want via idioms or proverbs that consist of criticisms, negative evaluations, insults, complaints, disagreements, violent emotions, divisive polarizing topics, interruptions, or wishes of having another’s possessions. In idioms and proverbs, orders, requests, or warnings can put pressure on the hearer, and threaten her or his negative face want; or offers and promises that are regarded as acts on future behavior of the speaker towards the hearer can also threaten the hearer’s negative face want through different idioms and proverbs used in various contexts. Thus, Brown’s and Levinson’s (1987) face threatening acts (FTAs) are present in Judeo-Spanish, Turkish, Spanish, and Italian idioms and proverbs. They gain their meanings in different dialogues and daily contexts where different idioms and proverbs get employed. Therefore, the Judeo-Spanish, Turkish, Spanish, and Italian idioms and proverbs where the organ of face is used are employed in different techniques of threatening the positive and negative face want.

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