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WOMEN'S RIGHT TO EXPRESSION IN NASRETTİN HODJA JOKES

Abstract. Freedom of expression is an inherent right, fundamental to an honorable life that upholds human dignity. All individuals, regardless of religion, language, race, gender, social origin, or national identity, possess equal rights without discrimination. The right to express oneself cannot be revoked. It plays personal, individual, egalitarian, solidarist, and communitarian roles. Universality, inviolability, inalienability, and superiority characterize this right and freedom. Hence, the right to express belongs to everyone, unrestricted by time or circumstance, as long as it does not harm others. It stands as a fundamental entitlement for every human being, irrespective of gender. Women cannot be denied their rights and freedom of expression. Arbitrary deprivation of women's expression rights must be eliminated, ensuring equal opportunities. Safeguarding women's freedom of speech requires proactive measures against systemic abuse.

In this paper, we employed a hybrid method in order to investigate and respond to the research questions. The research methods consisted of both quantitative and qualitative methods. First we conducted a content analysis to reveal the perceptions towards woman within Nasreddin Hodja jokes. In this study, Nasrettin Hodja's jokes were analyzed to identify those that could contribute on the subject of women's right to expression. Seventy jokes addressing women's issues with the goal of fostering individual and social awareness were subjected to content analysis. The extent to which women had the right to speak was explored. Additionally, insights were drawn

regarding how Nasreddin Hodja jokes can be interpreted from a woman's perspective. These jokes were carefully examined using text analysis.

When we thoroughly examine Nasreddin Hodja from multiple perspectives, we gain a deeper and more scientifically informed understanding of the truth.

There is almost no social issue that is not addressed in Nasreddin Hodja's jokes.

In the jokes, everything related to the woman is sampled. Instead of giving direct advice, the advice is indoctrinated or implicated by means of real-life situations. Cultural codes and woman's dominant character in Turkish society are implied. In the jokes, women become target via jokes and wits which can either be pleasing, bitter or offending.

Written and oral rules of the social life, basic patterns and values have found place ironically in the jokes. The noticeable data related to the women and respective values have been given with reference to direct samples. Hodja's provision of parts of his own life enables the messages to be internalised.

Jokes of Nasreddin Hodja are a means of education that can be applied to every section of society thanks to their messages reflecting especially the life and humanistic relations. Such means can be used effectively in introduction of social values.

By drawing on the impact and enduring power of Nasreddin Hodja's jokes, contributions should be made to the establishment and improvement of women's rights and legal protections.

Keywords: *Nasrettin Hodja, joke, women, right to expression, addressing*

Хасан Языджы

ҚОЖАНАСЫРДЫҢ ӘЗІЛДЕРІНДЕ ӘЙЕЛДЕРДІҢ ӨЗ ОЙЫН БІЛДІРУ ҚҰҚЫҒЫ

Аңдатпа. Сөз бостандығы – адамның қадір-қасиеті сақталатын лайықты өмір сүру үшін қажетті ажырамас құқық. Дініне, тіліне, нәсіліне, жынысына, әлеуметтік тегіне немесе ұлтына қарамастан барлық адамдар кемсітусіз тең құқықтарға ие. Өзін-өзі көрсету құқығын жою мүмкін емес. Ол жеке, тең құқылы, ынтымақты және коммуитарлық рөл атқарады. Әмбебаптық, қол сұғылмаушылық, бөлінбеушілік және артықшылық осы құқық пен бостандықты сипаттайды. Демек, өзін-өзі көрсету құқығы басқаларға зиян тигізбейтін жағдайда, уақытпен немесе жағдайлармен шектелмеген әркімге тиесілі. Бұл жынысына қарамастан әр адамның не-

гізгі құқығы. Әйелдерге өз құқықтары мен сөз бостандығынан бас тартуға болмайды. Тең мүмкіндіктерді қамтамасыз ете отырып, әйелдердің өз ойын білдіру құқығынан өз еркімен айырылуын жою қажет. Әйелдердің сөз бостандығын қорғау жүйелі бұзушылықтарға қарсы белсенді шараларды талап етеді.

Бұл мақалада біз зерттеу сұрақтарын зерттеу және оларға жауап беру үшін гибридті әдісті қолдандық. Зерттеу әдістері сандық және сапалық әдістерді қамтыды. Алдымен біз Қожанасыр туралы әзілдерде әйелге деген көзқарасты анықтау үшін мазмұнды талдау жасадық. Бұл зерттеу әйелдердің өз ойын білдіру құқығын жүзеге асыруға ықпал етуі мүмкін әзілдерді анықтау үшін Қожанасыр әзілдерін талдады. Жеке және қоғамдық хабардарлықты арттыру мақсатында әйелдердің мәселелерін қозғайтын жетпіс әзіл мазмұнды талдауға ұшырады. Әйелдердің сөйлеуге құқығы бар дәрежесі зерттелді. Сонымен қатар, Қожанасырдың әзілдерін әйел тұрғысынан қалай түсіндіруге болатындығы туралы қорытындылар жасалды. Бұл әзілдер мәтінді талдау арқылы мұқият талданды.

Қожанасыр әр түрлі тұрғыдан мұқият зерттегенде, біз шындықты тереңірек және ғылыми негізделген түсінеміз.

Қожанасырдың әзілдерінде назардан тыс қалған әлеуметтік мәселе жоқтың қасы сияқты.

Әзілдерде әйелге тиесілі барлық дерлік мысалдар келтірілген. Тікелей кеңес берудің орнына, олар нақты өмірлік жағдайларға негізделген. Түрік қоғамындағы әйелдің мәдени нормалары мен үстем сипаты түсініледі. Әзілдерде әйелдер жағымды, ащы немесе қорлайтын әзілдер мен тапқырлықтың нысанасына айналады.

Қоғамдық өмірдің жазбаша және ауызша ережелері, мінез-құлық пен құндылықтардың негізгі үлгілері әзіл-қалжыңда ирониялық көрініс тапты. Әйелдерге және тиісті құндылықтарға қатысты маңызды деректер тікелей мысалдарға сілтеме жасай отырып келтірілген. Қожаның өз өміріндегі оқиғалар туралы әңгімесі осы хабарламаларды қабылдауға мүмкіндік береді.

Қожанасырдың әзілдері-бұл қоғамның кез-келген саласына қолдануға болатын білім беру құралы, өйткені олардың мазмұны өмір мен гуманистік қатынастардың ерекшеліктерін көрсетеді. Мұндай құралдарды әлеуметтік құндылықтарды енгізу үшін тиімді пайдалануға болады.

Қожанасыр әзілдерінің ықпалы мен тұрақты күшін пайдалана отырып, әйелдердің құқықтары мен олардың құқықтық қорғалуын орнатуға және жақсартуға үлес қосуға болады.

Түйін сөздер: Қожанасыр, әзіл, әйелдер, өз ойын білдіру құқығы, қызмет көрсету

Хасан Языджи

ПРАВО ЖЕНЩИН НА САМОВЫРАЖЕНИЕ В ШУТКАХ ХОДЖА НАСРЕТТИНА

Аннотация. Свобода выражения мнений является неотъемлемым правом, необходимым для достойной жизни, при которой поддерживается человеческое достоинство. Все люди, независимо от религии, языка, расы, пола, социального происхождения или национальной принадлежности, обладают равными правами без какой-либо дискриминации. Право на самовыражение не может быть отменено. Оно играет личностную, индивидуальную, эгалитарную, солидаристскую и коммунитарную роль. Универсальность, неприкосновенность, неотчуждаемость и превосходство характеризуют это право и свободу. Следовательно, право на самовыражение принадлежит каждому, не ограниченное временем или обстоятельствами, при условии, что это не наносит вреда другим. Это фундаментальное право каждого человека, независимо от пола. Женщинам нельзя отказывать в их правах и свободе самовыражения. Необходимо искоренить произвольное лишение женщин права на самовыражение, обеспечив равные возможности. Защита свободы слова женщин требует принятия активных мер против систематических нарушений.

В этой статье мы использовали смешанный метод, чтобы изучить вопросы исследования и ответить на них. Методы исследования включали как количественные, так и качественные методы. Сначала мы провели контент-анализ, чтобы выявить отношение к женщине в анекдотах о Ходжа Насреттине. В ходе этого исследования были проанализированы шутки Ходжа Насреттина, чтобы выявить те, которые могли бы способствовать реализации права женщин на самовыражение. Контент-анализу были подвергнуты семьдесят шуток, затрагивающих проблемы женщин, с целью повышения индивидуальной и общественной осведомленности. Была изучена степень, в которой женщины имеют право высказываться. Кроме того, были сделаны выводы о том, как шутки Ходжа Насреттина могут быть истолкованы с точки зрения женщины. Эти шутки были тщательно проанализированы с помощью анализа текста.

Когда мы тщательно исследуем Ходжа Насреттина с разных точек зрения, мы получаем более глубокое и научно обоснованное понимание истины.

Практически нет социальной проблемы, которая не затрагивалась бы в шутках Ходжа Насреттина.

В шутках используется все, что связано с женщиной. Вместо того, чтобы давать прямые советы, они формулируются на основе реальных жизненных ситуаций. Подразумеваются культурные нормы и доминирующий характер женщины в турецком обществе. В анекдотах женщины становятся мишенью для шуток и остроумия, которые могут быть приятными, горькими или оскорбительными.

Письменные и устные правила общественной жизни, основные образцы поведения и ценности нашли ироничное отражение в шутках. Важные данные, касающиеся женщин и соответствующих ценностей, были приведены со ссылкой на непосредственные примеры. Рассказ Ходжи о событиях из его собственной жизни позволяет усвоить эти сообщения.

Шутки Ходжа Насреттина - это средство воспитания, которое может быть применено к любым слоям общества, поскольку их содержание отражает особенности жизни и гуманистических отношений. Такие средства могут быть эффективно использованы для внедрения социальных ценностей.

Используя влияние и непреходящую силу шуток Ходжа Насреттина, можно внести свой вклад в укрепление прав женщин и их правовую защиту.

Ключевые слова: Ходжа Насреттин, шутка, женщины, право на самовыражение, обращение

INTRODUCTION

The jokes discussed in our research have been driven from the book of Alpay Kabacalı, titled *Nasreddin Hodja in All Aspects; His Life, Personality and Jokes*. The reason for using the book of Kabacalı is the fact that the jokes included in it reflect the humorous quality of Nasreddin Hodja. (Bayraktar 2010: VII). There are 371 jokes in the book of Kabacalı. Out of the 371 jokes, 70 specifically address women. These jokes vary in length, ranging from brief mentions to more elaborate scenarios where women play an active role in the narrative. A comprehensive analysis was made on women's right to express in these seventy jokes.

RESEARCH

The following part involves the content analysis.

CONTENT ANALYSIS

2 From the wedding house ... (Kabacalı 2000, 170) The woman is shown inside the house, indoor area, in the private space. She is talking to her husband. The grumpy character of the wife is criticized by a surprising word cleverly told. The sullen face does not suit women. Welcoming their husband with a sullen face, behaving grumpy all the time, avoiding smiling and laughing are the things poisoning relationships. Responsibilities can-not be ignored by so-called excuses. The husband coming home tired wants to find relief with the light of his wife with whom he shares his problems, and he wants to relax with her smile. The relationship between husband and wife should be positive. The woman is shown negatively here. There is a satire woven by wit. She is active in social life. She has also relations with the neighbors. She visits her ill neighbours or extends her condolences when one of them dies.

4 Who needs the soap? (Kabacalı 2000, 171-172) The husband and wife are talking to each other. There is a cooperation and work-sharing between the husband and the wife. The husband helps his wife; he takes over the heavy part of the work. The woman is approached positively. The wife calls her husband as master (effendi). She respects her husband. The woman cannot consider desperation and hopelessness as positively as her husband because she is in poverty and in need. Poverty is emphasized by wit and irony.

6 If someone else... (Kabacalı 2000, 172) The woman can reprimand her husband and call him to ac-count. The husband gets angry with her. He does not like being reprimanded and questioned by his wife. The husband and wife argue. The husband fails to take care of the child. It is made to think that taking care of children is the responsibility of woman. When his wife has to go out, Hodja takes care of the child compulsorily. However, as child care is the duty of mother in traditional work-sharing, Hodja does not like taking care of the child. He becomes aggressive and he displays his discomfort and reaction so harsh by using phallus which is a symbol of power. Hodja, by behaving in this manner, expresses sensitivity resulting from the duty of motherhood that he does not want to fulfil, and actually he protests playing the role of a woman. Hence, it is emphasized in the jokes that child care is a duty to be carried out by woman. His wife usually gets surprised due to actions of Hodja. She continues to call him respectfully as master (effendi) even when she is surprised or angry. The husband continues to call his wife as matron (khatun) even when he is angry. However, the obscene language he uses shows that he is angry with his wife.

8 Who has the blue bead... (Kabacalı 2000, 181) They are talking to each other. There is a negative attitude. The problems caused by bigamy are discussed by means of wit and irony. Human nature based on observation and the facts are expressed. Hodja remarries. The wives always fight with each other due to jealousy and conflict. The women married to the same man are considered as partners. Some women are dominant. The woman does not hesitate to advance upon the man and can call him to account. It is easy to trick simpleminded women. The woman keeps the secret which is for her benefit. Hodja is clever enough to solve the problems with his wit when he is in trouble. He arbitrates between the fighting wives by means of blue bead. In polygamy, the spouses are enticed about the love felt for them. It is inevitable to favor one of them. We have to settle useless arguments without making compromises on the facts. We should be able to offer the solution and flexibility required by the conditions to all for whom we are responsible. In love, justice is so difficult that it is almost impossible. The woman is shaped by love.

10 You know how to swim... (Kabacalı 2000, 183) They are talking to each other. There is a negative attitude. The men are fond of women. They attend to younger and more beautiful women without considering their own ages and appearances. However, fellow-wife generally causes jealousy and conflict. Every woman wants to be loved and cared by her husband. The first wife and the fellow wife both want to be preferred firstly by their husband. Generally, the fellow wife becomes the favorite one. The polygamist should pay attention to being fair, which is almost impossible.

12 It suits the jade! (Kabacalı 2000, 185) Hodja talks to the women. The women went to the mosque to listen preaching. They can easily object to Hodja. There are both positive and negative attitudes. The man who tolerates his wife for something should not prohibit such thing for the others. It is not an excuse to think materials such as eye-liner, mascara, highlighter fit your wife but it is shameful and sin if other women use them. It is hard to prevent a woman from adorning herself out.

14 Still hungry for the chat of women (Kabacalı 2000, 186) He is talking to women. There is a positive attitude. The women visit their male neighbor who is sick. Social communication is powerful. The woman is silver-tongued. Men like women, they are fond of women and they cannot live without them. Chatting with women and joking around with them salt the men's lives and enliven them. The man cannot help joking with women and satirize them.

16 Half of the art... (Kabacalı 2000, 188) Hodja talks to his mother. There are both positive and negative approaches. The woman was displayed as

ignorant. She is an ordinary person asking simple questions. The woman, namely the mother, is deceived in some manner. Ignorance of the mother of Hodja is being held up to ridicule in the joke. Hodja's mother apprentices him to a tailor but the answer, given by the son to his mother asking what he has learned during such short period of working with the tailor, shows that the mother has no knowledge about the profession that she wants her son to have. Hodja's mother is undoubtedly among the women in his life within the types of woman in the jokes. In the joke in which it is told that Hodja was apprenticed to a tailor during his childhood, it becomes obvious that his mother pays attention to make him have a profession.

18 How can four people go in one bed? (Kabacalı 2000, 190) They are talking to each other. There is a negative attitude. His wife that he got married after his first wife died is a former widow. When such woman always talks about her former husband who died, he escapes from her by saying that four people cannot go in one bed. She should be clever enough to notice the irritation caused by retaliation. She should understand that there is no place for inappropriate and improper talks in bed and that they can lead termination of unity. There are problems resulting from marrying to a widow. The second marriage can be rough due to remainders of the past. The woman calls her husband master (effendi) even though he kicks her. The woman is faithful and grateful. She likes to express positive aspects of her husband. However, the woman should be conscious and know what to speak with people and where to speak. The husband should not forget the deceased wife. There is no excuse for violence against woman. Cultural transmission and enlightenment were provided by means of wit.

20 Stealing the halfpenny liver... (Kabacalı 2000, 191) They are talking to each other. The woman was depicted negatively. The woman should appropriate the livelihood of the house by giving priority to the house-hold. She has to consider her husband. She should not make a show off and waste it while socializing. It is not appropriate to act unfair against the household just to make gesture to the friends and relatives. It is not appropriate for a woman to lie in order to save the day. The precaution should be taken without hurting and disgracing. It can be hard to yield positive results if advices and warnings are given in a negative way. Hodja, unlike many men insulting their wives when they get angry, calls his wife as matron (khatun) with love and respect.

22 How is it understood? (Kabacalı 2000, 193) The woman is mentioned indirectly. There is no negative or positive judgement. Clothes are the most

universal symbols of gender. People wear various kinds of clothes. Other creatures do not change their hides and feathers, which are a part of their bodies, upon will. We should know the value of our dresses. The audience is enlightened by means of irony, satire, wit and surprise.

24 Don't tell your secret! (Kabacalı 2000, 198-199) Speech of the woman is narrated. They stand facing each other. She was depicted negatively. It is impressed that the woman is simple-minded, she cannot keep secrets and she makes gossip. There is a magnificent direct social network between women. Women share with their husbands immediately what they have heard about the husbands of other women. The woman should not reveal the secrets of her husband.

26 You're right too! (Kabacalı 2000, 201) They are talking to each other. There is a positive approach towards the woman. The woman should help her husband while working. His wife is quick wit and intelligent. She warns Hodja who justifies both the complainant and the defendant. The woman is sensitive about just, justice, unfairness, ignoring law, objectivity. Opinion of the woman should be asked and respected while discussing and settling human-related matters. Hodja, appreciating the question of his wife, makes up to her by saying «you're right too». The facts are unearthed by means of words and situation, surprising wit and irony.

One should be very careful to avoid being unfair. Great attention should be paid for granting the rights. The judge may decide in the favor of one whose evidence is sound and who puts forwards the matter better. Our beloved prophet makes a warning. He warned a person, who wanted to change the right in favor of himself by means of sweet words and evidence, with following words: «I adjudge according to the things I listen to. The person who tries to deceive me by eloquence is given a part of the fire». Why is a football match broadcasted by sixteen different cameras on TV? The person who thinks he/she has found the truth only by looking at one side fools himself/herself.

28 The third year (Kabacalı 2000, 207) The woman is mentioned in her absence. There are both positive and negative approaches. The interest of men in their wives weakens in time or the women cannot maintain such interest. I wish it was up to us to experience the love just like the first day. We should enjoy each day as much as possible for our happiness in this life and after-life. It was aimed to correct the behavior and morality by means of enlightenment by emphasizing with surprising wit and irony.

30 Getting boiled and wet (Kabacalı 2000, 211) Speech of the woman is narrated. She was depicted negatively. The woman did not act carefully

and sensitively against her husband. She cast her husband off. It is not appropriate to neglect the man by tricks and excuses. Tricks and presence of the woman may be seen as evil-ness by the man. The woman should fulfil her responsibilities for her husband. The husband pays attention and shows respect to the relatives of his wife.

32 It extends by ten yards! (Kabacalı 2000, 211-212) She is mentioned in her absence. She was depicted negatively. The woman, for instance may throw the fire iron to Hodja quickly from ten yards when she gets mad. It is mentioned that the woman does not have a silent and oppressed personality; she does not hesitate to take action against the events she does not like. However, it can be understood from addressing her as breezy that he does not like the angry woman.

34 Thread a needle... (Kabacalı 2000, 216) They are facing to each other. But only the father speaks and the daughter listens to him. There are both positive and negative attitudes. Fathers like their daughters; they hardly let them marry. The woman may not be able to acquire the basic skills she has to learn even until getting married. The family may remain incapable of educating the daughter. Education is a process. The things required to be taught should be told, advised and provided on time. A father should teach his child everything that can be necessary throughout the life, from soup to nuts; he has to prepare his child for life. The woman should know stitching. Family elders are always like guides. Even during carrying out the tiniest part work, we can confront with undesired circumstances if we do not take necessary pre-cautions on time. The efforts may be wasted even in the simplest matters if they are not handled as required.

When the woman steps forward to a new life, she should leave her former life behind.

There may be a sexual advice here. Sexual knowledge is told hardly and by symbols especially to the women.

36 Did he have a head? (Kabacalı 2000, 221) They are facing each other. But only the man talks and the woman listens to him. She was depicted positively. It is hard to give negative news, death, to the woman. It is required to inform the woman, who is highly sensitive, gently.

38 Anybody else to cry... (Kabacalı 2000, 225) They are talking to each other. There are both negative and positive attitudes. The husband likes his wife and becomes really upset for her ill health. He implicates that he actually wants his wife to die by crying when his hands are empty, while he is away. The husband complements the wife. The men cannot show the necessary interest to their wives when they are busy with their Works. The woman gets

lonely after their parents pass away. Existence of a caring husband is of great importance in times of loneliness. When children leave the nest, the husband and the wife need each other more. In the joke, the man is the one who is working. He is in the forefront. While saying that poor thing does not have anybody, it is shown that the woman is dependent on the man and it is emphasized that the man maintains the house. There are neighbors with the woman. The woman is not strong enough to stay alone. The man should be outside. The man is strong even when he is alone. Women addresses the husbands of other women as *effendi* in order to express that they are so close despite being unrelated and due to respect. It may be thought that the addressing of *effendi* is acceptance of the superiority of men. There is enlightenment about behaviours and a correction by means of wit, irony, satire and surprise.

40 Tricky calculations (Kabacalı 2000, 226-227) They are talking to each other. There is a negative attitude. The woman tries to hide the relation she had before marriage from her husband like an ostrich; she tries to triumph over him. She is like the pot calling the kettle black. She thinks she can hide her offence by acting as if she got angry. The husband satirizes his wife cleverly and civilly by means of a contradictory statement like apologising and not being able to think of the real intention, instead of blaming. He condemns the awful situation in the mind and conscious of the addressee, without making it dirtier. The husband and the wife show a modern and mature attitude by using love and respect statements such as *khatun* and *effendi* even when they are arguing about a problem for which even murder can be committed.

42 Am I right for being upset? (Kabacalı 2000, 230) The woman is mentioned indirectly. There are both negative and positive attitudes. It is rather meaningful to compare the woman with donkey. Disloyal and inconsiderate behaviors should not be directed towards the woman who carries the significant part of the burden of family, just like a donkey. An approach, considering woman as a property and positioning her to an inferior level, does not accord with a human being. Hodja does not feel upset much when his wife dies because getting married again seems nice to him. Ungratefulness against the wife, who put up with a lot of trouble during her life-time, is an inappropriate attitude. The men thinking that their new wife will be better cannot be happy every again due to their ungrateful approach to the woman. The people should love without self-interest; they should be faithful and grateful.

44 Turns upside down... (Kabacalı 2000, 231) The woman is mentioned indirectly by means of marriage. There is a negative attitude. The woman

is depicted as waster and troublemaker, stubborn, selfish, and intolerant. The woman is the absolute ruler in the house. The woman does not obey every word of the man. Especially some dominant women can make their husbands do everything they want. It is really hard to do something which is not approved by the woman. Making the husband do anything she wants is like marrying to the servant instead of the king and missing the opportunity to be the queen. The women who like the title of queen should not try to turn their addressees into clowns but should treat them as a king. There is no queen without a king. The approach of society to marriage and judgements related to marriage are criticized by means of humor in the person of Hodja.

46 Hodja-husband (Kabacalı 2000, 233) The neighboring woman talks to Hodja comfortably. There are both negative and positive attitudes. Elderly women, mother should be treated with respect. The girls have to listen to and pay attention the words of their mothers. The crazy years of the youth can be overcome in a healthy and wise manner by fulfilling the requirements of each year. Recalibration and impertinence are outpouring of a natural need which may not be noticed by the related person himself/herself. The princess finding her prince does not have difficulty in representing lady-hood. She gets rid of every kind of ill temper immediately. It is advised to wed people whose ages are appropriate for marriage. Accurate and sound diagnosis provides easy treatment. Firstly, accurate diagnosis, then the solution... A positive approach should be adopted. Superstitious beliefs especially adopted by women should be avoided; the solution should be searched out from hodjas. The abuse should be criticized by subtle wit and without hurting the addressee. Using the religion as a way of abuse should be something to be complained about. The abusing and the abused parties should be warned together. It should be understood that seeking the solution from amulet is inappropriate and wrong. It is improper to rely on superstitious beliefs and seeking the solution in different places. Hodja reinforces his message by looking for the thing he lost under the light.

Today, the messages given by the jokes remain valid for people who rely on amulets, hodjas and entombed saints and who go towards different paths instead of trying to find the solution in realities of life.

The perception of religion in human beings should be away from superstitions. Religious officers should be able to answer the questions asked to them wisely and in line with the spirit of the religion they belong to; they should use a language which can be easily understood by the addressees.

48 If the angel of death comes... (Kabacalı 2000, 236-237) Hodja and his wife are talking to each other. There are both negative and positive attitudes.

When her husband gets ill, the woman pays attention to his situation. She avoids dressing up too much. Especially during periods of severe illness, they consider dressing up as over selfishness and remorselessness and cannot accept such situation. Women are more passionate and adoring than the men. The woman dresses up only for her husband. The woman dressing up for other men may find herself in terrible circumstances. The husband should not act selfishly against his wife.

50 The cause of fight (Kabacalı 2000, 239-240) The man and woman are talking to each other. There are both positive and negative associations. The woman should not torture with in a mad and unbearable manner. The man, no matter what the reason is, should not beat his wife with cane and try to kill her. The torture made by woman to her husband and the violence used by the man against his wife are criticized. Sometimes Hodja, the husband, pretends to beat his wife. Every fight is not a sign of violence. Cooperation between the husband and the wife results in richness, abundance and dignity. The husband may act in cooperation with his wife against the neighbors. Hodja makes a plan with his wife beforehand in order to attend a wedding ceremony they have not been invited to; and they achieve their goal with such plan. The woman is clever and intelligent. The neighbors can play a positive role in husband-wife relations. It is clearly understood that women are entertained in a separate place in the wedding ceremony attended by Hodja and his wife. Even though men and women can talk to each other directly, they sit separately.

52 Then it's not my fault! (Kabacalı 2000, 243) Only man speaks. There are both positive and negative attitudes. Even though the man has a roving eye, he wants to show loyalty to his wife. The woman should keep an eye out for the fellow wife. She should not give the chance to the ones who may try to fill the gaps. Some women are inconsiderate. Just like extreme jealousy, in-consideration can bother the man. The husband wants his wife to get jealous of him, to see him non-sharable. The woman likes to be intermediate in marriages.

We have to use our brain reasonably and in the best possible manner.

54 Already completed half of it! (Kabacalı 2000, 245) They are talking to each other. There is a positive attitude. The husband and the wife are joking around each other. The woman should be witty and clever. The woman is an expert to be wordy; she can complicate the matters ingeniously.

56 A merciless woman like you... (Kabacalı 2000, 246-247) They are talking to each other. There is a negative attitude. Approach of society to the mother-in-law is told ironically. One of the reasons why the mother-in-

law is not loved is her daughter. When time comes, the woman can torture the husband. The mother-in-law, having raised a daughter who caused merciless troubles by making him drink boiling soup, is seen as the source of problems and as evil. The woman should be able to carry out house works, especially cooking. It is not logical to avoid the time of meals. Generally, the mother raises the woman. The mother should donate their daughters with necessary skills and knowledge. Every daughter loves her mother and feels sorry for her. The woman should not make her husband so upset that he eventually wants her to die. The woman calls her husband as effendi. The husband describes his wife as merciless, and his mother-in-law and evil. The addressing between relatives and elderly people, especially between spouses, should be nice and polite, respectful and grateful. Politeness and delicacy should be like reflexes. Deficiencies should not cover the positive aspects and result in ingratitude.

58 Neighbours (Kabacalı 2000, 248) The woman is mentioned indirectly. There are both positive and negative attitudes. Adultery is a sin and causing a sin is a sin too. We have a proverb as “Do not build a house on the stream bed, the flood takes it away. Do not thresh on top of the mountain, the wind takes it away. Do not marry a young woman when you get old, the stranger takes her away.” People should act in line with the nature. If old men marry young women without controlling their excessive amour-propre and by avoiding its results and the realities, this situation may cause ugly and terrible circumstances for all. No matter what, the neighbors should not give each other an evil eye.

60 Told his death himself (Kabacalı 2000, 251-252) The man and the woman are talking separately. The woman was depicted both positively and negatively. The woman is ignorant. She acts as if something has really happened, although it is impossible to happen. The women who blindly obey the words of their husbands may find themselves in a foolish situation. The woman feels sorry for her husband due to loneliness. Death of the husband may drive the woman mad. The neighbors cannot remain silent against crying of the woman. The woman has strong social relations.

62 Why coughed? (Kabacalı 2000, 258) They are talking to each other. The woman was depicted negatively. Almost all men want to be seen as fearless by their wives; they want to be seen as heroes. He gets angry with his wife as she sees him as coward. Even if the woman considers her husband as weak, she should not cast his weakness in his teeth and should not upset him. The woman should interpret every mood of the man positively. She should think

that any threat or danger towards her husband is directed to herself as well. Selfishness affects the family relations negatively.

64 You kiss him too... (Kabacalı 2000, 260) The woman easily talks to the man. She can claim her rights. The woman is precious. If it was the man who was kissed, he would not go and ask Hodja for his right saying that a stranger kissed him. In society, the woman has vestal, clean and untouchable position. It is a deviant act for a man to kiss a stranger woman. Everything is a manifestation of the God. There is not gender discrimination in the presence of the God. There is retaliation. However, abusing religion for woman and man relations is ugly and can result in dangerous circumstances. Deviance should not adopt by finding excuses for sins and faults. It is the source of many troubles to consider certain things as tolerable for men but shameful for women. The man and woman are equal. They have equal rights.

66 Donkey and cow (Kabacalı 2000, 263) They are talking to each other. There are both positive and negative perceptions. The woman should not make impossible requests. The husband cannot stand persistency of his wife even though he knows it will create burden.

68 Instead of oka and drachma... (Kabacalı 2000, 264) The woman is mentioned indirectly. There are both positive and negative judgements about the woman. The woman was depicted as greedy, niggardish and cunning. The women are fond of gold. She takes the gold without informing her husband with the idea that he may fritter away them and deliver to the related people. The woman should not touch private belongings of her husband. However, women are so curious.

In the joke, the concepts of law and justice were processed in the minds as balancing instruments of life.

One should have the intelligence to comprehend what is going around in depth, the ability to create the most suitable wit, the life experience and common sense.

70 First we wash... (Kabacalı 2000, 201) Hodja's wife engages in a conversation with him. They discuss a household need. She subtly conveys that this need should be addressed. Her approach is gentle and respectful. On the other hand, Hodja attempts to cleverly avoid responsibility and expenses by establishing an adversarial relationship. Despite this, he supposedly finds a solution. This situation prompts reflection on the importance of taking a stand based on the prevailing conditions.

The fact that Hodja's wife addresses him as «effendi» underscores the

respect and deference she shows toward him.

QUANTITATIVE ANALYSIS

So in this paper, we employed a hybrid method in order to investigate and respond to the research questions. The research methods consisted of both quantitative and qualitative methods. So in addition to the content analysis of 35 Nasreddin Hodja jokes, we also categorized the jokes based on their significant characteristics as; (ii) their perspective in terms of positive and negative give- on women, (iv) whether the woman is an active figure who talks or not. Table 1 shows the distributions of those characteristics. 56% (n=39) has a negative perspective towards women, while %29 (n=20) have a positive perspective and 12% (n=8) has both positive and negative together. In 2 jokes no perspective exists. Finally, in 48 jokes (70%) women have active roles as they talk while in the rest they do not.

Table 1. Characteristics of Jokes

Perspective	Frequency	%
Positive	6	24,3
Negative	13	41,4
Both positive and negative	15	31,4
Not mentioned	1	2,9
Role activeness		
Woman talks	25	71,4
Woman doesn` t talk	10	28,6

Further we tried to find that whether there is a statistically significant difference based on due to theories that those jokes reflect concerning the perspective on women, domain of women, and active role of women. As all our variables are categorical, we used chi square test to make those comparisons. Following tables shows the distributions and chi square test results.

Table 2. Perspective compared by theory

	Perspective			Total
	Positive	Negative	Both	

Theories	n	%	n	%	n	%	n	%
Mismatch	9	23,1	11	28,2	18	46,2	39	100,0
Relaxation	5	38,5	7	53,8	0	,0	13	100,0
Superiority	3	16,7	11	61,1	4	22,2	18	100,0
Chi square test	X ² =14,194, p<0,05							

Table 2 shows the distribution of perspective of Nasreddin hodja jokes due to the theories and the result of the chi square test. The chi square test result (X²=10,227, p<0,05) reveals that there is a statistically significant difference amongst the perspective of the jokes on woman due to the theories that those given jokes reflects. The relaxation theory seems to have the most positive perspective (54%) towards women while superiority theory has the most negative perspective (78%).

Table 3. Role activeness compared by theory

Theories	Role Activeness				Total	
	Talks		Doesn` t Talk			
	n	%	n	%	n	%
Mismatch	27	71,1	12	28,9	38	100,0
Relaxation	12	92,3	1	7,7	13	100,0
Superiority	11	50,0	1	50,0	18	100,0
Chi square test	X ² =4,505, p<0,05					

Table 3 shows the distribution the role activeness of women within Nasreddin hodja jokes due to the theories and the result of the chi square test. The chi square test result (X²=6,470, p<0,05) reveals that there is a statistically significant difference amongst the role active-ness of women within Nasreddin hodja jokes due to the theories that those given jokes reflects. The relaxation theory seems to have the most active woman (93%) while mismatch theory has a moderate level; 71% of the women talks within the jokes that reflect mismatch theory. Finally, superiority theory has the least active women. Only 50% of women talks within the jokes that reflect superiority theory.

A more comprehensive classification was made regarding women’s right to expression in Nasreddin Hodja’s jokes.

Table 4. Numerical distribution of women’s right to expression in the 35 Nasreddin Hodja jokes is as follows:

Speech of woman	Total number of jokes	Item number of the jokes
Woman speaks	25	2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 24, 26, 30, 38, 40, 46, 48, 50, 54, 56, 60, 62, 64, 66, 70

Table 5. Numerical distribution of positive and negative attitudes towards women in 70 Nasreddin Hodja jokes is as follows:

Negative-positive attitude towards women	Total number of jokes	Item number of the jokes
Negative	13	2, 6, 8, 10, 18, 20, 24, 30, 32, 40, 44, 56, 62
Positive	6	4, 14, 26, 36, 54, 70
Both negative and positive	15	12, 16, 28, 34, 38, 42, 46, 48, 50, 52, 58, 60, 64, 66, 68

Table 6. Numerical distribution of addresses to women in 35 Nasreddin Hodja jokes is as follows:

Negative-positive attitude towards women	Total number of jokes	Item number of the jokes
Addressing to woman		
Positive titles	Total number of jokes	Item number of the jokes
Wife	25	2, 4, 6, 8, 10, 18, 20, 24, 26, 28, 30, 36, 38, 40, 42, 48, 50, 52, 54, 56, 60, 62, 66, 68, 70
Khatun (matron)	10	2, 6, 10, 20, 24, 26, 40, 48, 60, 66
Woman	10	2, 4, 18, 20, 22, 40, 52, 56, 64, 68
Lady	2	46, 54
Your wife	3	12, 24, 42
Women	4	10, 12, 14, 52
My Wife	3	18, 24, 42

Girl	2	34, 46
Brizzle	2	50, 54
Women	4	14, 38, 46, 52
His brizzles	1	8
Mom	1	16
Mommy	1	56
Daughter-in-law	1	34

Negative titles	Total number of jokes	Item number of the jokes
Brizzle	1	32
Jade	1	12
Evil!	1	30
Woman!	1	18
Widow	1	18
Wicked woman	1	50
Merciless	1	56
Evil mother (mother-in-law)	1	56

Table 7. Names of the Hodja's wife and other women, who are of secondary importance, are never mentioned in the jokes.

Addressing to man	Total number of jokes	Item number of the jokes
Effendi	20	4, 6, 12, 14, 18, 26, 28, 30, 36, 38, 40, 46, 48, 54, 56, 62, 65, 66, 68, 70
Man	6	26, 28, 36, 50, 58, 64

CONCLUSION

The most frequently confronted type of woman in the jokes is the wife of Hodja. There are plenty of jokes including the adventures of Hodja and his wife. He constantly has an adventure with his wife. According to the jokes, Hodja got married more than once; it is even seen that he is a bigamist. The wife of Hodja represents the family; his donkey represents the society and he represents the character himself (Sağlık 2003, 61).

In the jokes of Nasreddin Hodja, primary woman figure with whom Hodja argues is his wife. He generally complains about his wife. Hodja's wife is criticized by Hodja and other people. He is in constant conflict with the woman and her family. In some jokes, positive aspects of Hodja are mentioned. However, her negative aspects are reflected frequently. While Hodja's wife is criticized in some jokes, she is glorified in some jokes.

41.4% (n = 29) of the jokes have a negative perspective towards women. 24.3% (n = 17) of the jokes have a positive perspective. In 31.4% (n = 22) of the jokes there are both positive and negative attitudes. There is no perspective about women in 2.9% (n = 2) of the jokes.

Some positive aspects such as hospitality, respect, love, family order, good neighborhood relations and certain negative value judgements such as mistrust, negligence, selfishness, acting out of law and justice, family disorder, disrespecting the mother-in-law, etc. have been indoctrinated.

In fifty jokes, the woman talks.

In seventeen jokes, the woman is reflected positively; in twenty-nine jokes, the woman is reflected negatively; and in twenty-two jokes, the woman is reflected both positively and negatively.

The women are called by both positive and negative titles.

Positive addressing: In fifty jokes, as his wife; in eighteen jokes, as khatun; in sixteen jokes, as woman; in six jokes, as lady; in four jokes as your wife; in four jokes as girl; in four jokes as women (neighbours); in seven jokes as women; in seven jokes as my wife; in five jokes as brizzle; in two jokes as mother; in two jokes as mom; in one joke as my beloved wife; in one joke as his brizzles; in one joke as mommy; in one joke as brizzles and in one joke as daughter-in-law.

The women are addressed by love and respect, in eighteen jokes as khatun; in six jokes as lady; in one joke as my beloved wife and in one joke as mommy.

Negative addressing: In three jokes as brizzle; in one joke as jade; in one joke as evil, in one joke as woman!; in one joke as hey woman!; in one joke as old woman; in one joke as widow; in one joke as wicked woman; in one joke as virago women; in one joke as merciless; in one joke as evil mother (mother-in-law) and in one joke as female elephant.

It is understood that the man calls the woman by negative addressing when he gets angry.

Women address the men more lovely and respectfully. Most of the titles are positive. The man is called as effendi in thirty-eight jokes. Even when they

get angry, women call the men as effendi in twenty-five jokes. Only in nine jokes, they call as man.

The man resorts to violence against his wife from time to time. One day, upon death of his wife, Hodja kicks the widow he got married. The most frequently used type of violence is oral violence in the jokes. Especially swearing, as a type of oral violence, is frequently mentioned in the jokes of Nasreddin Hodja. Swearing is a means of domination established over the counter party via sexual humiliation. The man swears severely and without hesitation when he gets angry with his wife or any other woman.

Women use bad words only in a few jokes of Nasreddin Hodja because the women should not swear according to the common belief in traditional culture.

The person should maintain the tradition of protecting individual and social experiences by the principle «live and let live» and transfer it to the next generations.

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