



## **TIKI TIKI TEMPO: LOCALIZATION OF THE CHILD WITH A LONG NAME INTO TURKISH CONTEXT**

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### **ÖZET**

As in America and Japan, “The child with a long name” is one of the folk tales told in Turkey. The first aim of this paper is to define the historical and geographical journey of this tale in Turkey. In order to achieve this aim, the source of the tale, the channels by which it was distributed and told are identified. The local elements and other items peculiar to the Turkish version of the tale are determined. Furthermore, the Turkish version of the tale is compared to the American and Japan versions. Second aim of the paper is to define the use of the name in the tale and situate the humorous use of this name in the Turkish humor folklore. In order to do so, the use of the name in the tale has been compared to the cluster -which I have developed myself- to analyze use of names in Turkish narration and humor. At the end of the article, it is explained how the tale- which was first introduced as an American cartoon- was introduced into Turkish context and how it became a part of the oral folklore in 20 years. Besides it is explained that the use of name in the tale is similar to the use of names in wordplays and different from the use of names in tales or jokes.

**Anahtar Kelimeler:** Folktale, long name, humor via name, tikki tikki tempo, jugemu

## **TİKİ TİKİ TEMPO: UZUN ADLI ÇOCUĞUN TÜRKÇE BAĞLAMINDA YERELLEŞTİRİLMESİ**

### **ABSTRACT**

“Uzun adlı çocuk” masalı, Amerika ve Japonya gibi Türkiye’de de anlatılmaktadır. Bu çalışmanın ilk amacı da bu masalın Türkiye’deki tarihi ve coğrafi yolculuğunu betimlemektir. Bu amaca ulaşmak için bu masalın kökeni, yayılma ve aktarım kanalları belirlenmiştir. Metnin Türkiye’deki varyantlarının motif ve diğer göstergeleri saptanmıştır. Ayrıca masalın Türkiye varyantı ile Amerika ve Japonya varyantları kıyaslanmıştır. Makalenin ikinci amacı, bu masaldaki adın kullanımı ve adla yapılan mizah biçiminin Türk mizah geleneğindeki yerinin tanımlanmasıdır. Bu amaçla da tarafımdan geliştirilmiş Türk anlatı ve mizahında ad kullanım kümelemesi ile masaldaki adın kullanımı kıyaslanmıştır. Çalışma sonunda, masalın Türkçe bağlamında ilk kez nasıl tanındığı -bir Amerikan çizgi film olarak-, yaklaşık 20 yıl içinde sözlü geleneğe nasıl geçtiği anlatılmıştır. Bunun yanı sıra masaldaki ad kullanımının masal ve fıkra geleneğinden farklı olsa da söz oyunlarındakiyle uyumlu olduğu açıklanmıştır.

**Keywords:** Halk masalı, uzun ad, ad ile mizah, tiki tiki tempo, jugemu.

In the first half of the 1980’s, a cartoon was broadcasted on the only TV channel of the time, TRT<sup>1</sup>. In the cartoon, there was about a very long-named boy who fell in a well. The name of the child was so long that his brother could not tell the event to people who wanted to help him. The name of the child was “Tikki Tikki Tembo Nosarembo Chari Bari Ruchi Pipperi Pembo” and

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<sup>1</sup> Full name is Turkish Radio Television Corporation. This state TV and radio channel was founded at 1964 as a first and only channel of Turkey until 1986.

Chinese people did not name their children with such long names after the incident. Nearly 20 years after the broadcast, the story of the cartoon was collected as an oicotype<sup>2</sup> into Turkish context, called a joke by child narrator.

It is this folk tale -the folk tale of a child who has a long name starting as Tiki Tiki- that is analyzed in this paper. The paper has two major aims: The first aim is to define the historical background and the localization of the folk tale into Turkish context. In order to achieve this aim, the place of the type of the tale within Turkish tale types which is classified by Eberhard and Boratav (1953), and the local motives used in the tale were analyzed. The origin of the tale was searched and the original texts were compared to the Turkish texts that were gathered from the oral tradition and from the web sites.

The second aim of the paper is to define the way the name in the tale is used both in Turkish and international folk tale types and in other types of humor. Therefore, the way the name in the tale of the child with a long name is used has been compared to the way the name used in the Turkish folk tales, jokes, epics, and short stories. Since there is not an accepted catalogue or classification on the use of the name in folk tales, jokes, and wordplays, a new group was defined in the study. The humor samples used in the study were collected through web searches and my personal archive. In that respect, this study is gained significance by three original classifications; name classification of main hero and heroine of the Turkish folktale, classification of humor via name in Turkish jokes and, classification of use of the name as a humorous element.

### 1. From Tiki Tiki To Abdurrahman

The English translation of the tale of the child with a long name which was told to me by my niece, Beyza, in 2007 is as below:

Well, there was a man... This man did not have any kids. Well... One day he prayed to God and said "Oh God, please give me a child." The God heard the man and granted him a child. But the man, well, said [adding to his first pray] "Oh God, if you give one more child to me I will name him with the longest name in the world." God granted him the child. He gave the man a son. The man kept his promise and named the child Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak. The man again prayed for another child. He promised God to name this child with the shortest name. God granted him another child. The man kept his promise again and named this child C. God granted the man another child. Well... And the man named him C. [Story teller repeats]. One day, C and Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak went to the seaside. They were playing there. Being jealous of C, Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak jumped into the sea. C ran to his parents and said "Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak jumped into the sea". His mother could not understand. Well... She said "I do not understand a word. Go say what you have to say to your father". He said to his father "Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak jumped into the sea." His father did not understand what he was saying. The child repeated: "Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak jumped into the sea." C took his parents to the seaside. They swam and saved Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak.

The Turkish version of the tale:

(E, bir gün bir adam varmış. Bu adamın hiç çocuğu olmuyormuş. E, sonra bu adam bir gün Allah'a yalvarmış; "Allah'ım lütfen bana bir çocuk da... bir çocuk ver yarabbim" demiş. Allah da o adamı dinlemiş ve o adama bir çocuk vermiş. Ama e, adam demiş ki [ilk duasına ekleyerek]; "Eğer bana bir çocuk verirsen, e, ona dünyanın en uzun ismini koyacağım" demiş. Sonra Allah da bu dediğini yapmış. Ona bir erkek çocuk vermiş. Adam da söz verdiği gibi, e, çocuğuna Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak ismini koymuş. Sonra adam bununla yetinememiş. Sonra Allah'tan tekrar bir çocuk is... çocuk istemiş. E, buna da, bu çocuğun, eğer bir ço... Allah ona bir çocuk daha verirse ona da dünyanın en kısa ismini koyacağını

<sup>2</sup> Oikotype or oicotype is "the local form of a text-type". It is "introduced the concept into folklore studies" by C. W. Sydow (Clements, 1997, 604).

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söylemiş. Allah gene dilediğini yapmış. Sonra adam söz verdiği tutarak, e, kinci çocuğuna da C ismini vermiş. Sonra, e, bir gün Allah, e, o adama, e, bir çocuk daha vermiş. Adam da o tuttuğu gibi, sözünü tuttuğu gibi, e, çocuğuna C ismini vermiş. [tekrar eder] Sonra C ile Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak bir gün bir deniz kıyısına gitmiş. Orada oynuyorlarmış. Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak C'yi çok kıskandığı için kendini bir anda denize atmış ve C koşarsak anne ve babasına, “Anne! Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak kendini denize attı” demiş. Annesi anlayamamış. Sonra tekrar demiş. “Anne. Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak kendini denize attı” demiş. Sonra oğlum... annesi de demiş ki “Oğlum ben hiçbir şey anlayamadım. Git babana söyle” demiş. Ondan sonra da babasına söylemiş; “Baba! Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak kendini denize attı” demiş. Babası bu dediğini anlamamış. Sonra çocuk tekrarlamış; “Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak kendini denize attı” demiş. Çocuk anne ve babasını alarak deniz kıyısına götürmüştü. Deniz kıyısına giderek Abdurrahman Sağdan Soldan Şikidak Şikidak Yandan Köşeden Şikidak Şikidak'ı, ıı, denizden çıkarıp kurtarmışlar.

## 2. Origin Of The Narrative

“Tikki Tikki Tempo”, the most popular book where Tiki Tiki is told is written by Arlene Mosel (2007). It was first printed in 1968.<sup>3</sup> D. L. Asliman tells a version of the tale Tiki Tiki Tembo and he informs us that the tale was known and told at schools in States of America during 1920's. Mosel (2007) revised the Chinese folk tale which he learned when he was a kid and it as a book. In fact, the source of the tale is neither America nor China.

“The child with a long name” is a well-known tale in Japan. Because of using the ridiculous long name as a humour element, the tale is in the group of “13. Humorous Stories: Exaggerations” in the Japanese Folk Tale Guide by Yanagita Kuino ([1948] 1986, 232-233) under the name of “234. The child with a long name”.

In the “Types of Japanese Folktales”, Keigo Seki (1966, 210) analyzes the tale under the same name within formula tales, of type 456, because of the frequent repetition of the name. “A father hopes that his child will live long and gives him a very long name. The child falls into a well. While the father is calling the child's name for help, the child dies.”

The origin of the tale is rakugo<sup>4</sup>, an oral art developed during the period of Edo (1603-1868) and period of Meiji (1868-1912). Rakugo is a kind of talk show performed by a single player on a chair (Oshima 2006, 99). The Story-telling as a popular art may be traced back to period of Nara (710-84) when Buddhism spread throughout Japan. The Buddhist priests adapted the Japan Chinese and Indian stories according to their own points of views. Most of these sermon stories compiled later provided a basis for most of the classical rakugo stories (Sasaki and Morioka 1981, 417- 418).

In rakugo whose traditional style matured by the end of 18<sup>th</sup> century, artist sits on the stage dressed in traditional costumes<sup>5</sup> and tells stories of different characters. One of these characters was the long name starts as Jugemu (life without end)<sup>6</sup>, told by the apprentice story teller of rakugo (Nobuhiro 2004; Brau 2008 196-197). The tale is rather popular<sup>7</sup> in child books and television programs in Japan and it is frequently acted out (Brau 2008, 215-216).

<sup>3</sup> Available: [http://en.wikipedia.org/wiki/Arlene\\_Mosel](http://en.wikipedia.org/wiki/Arlene_Mosel)

<sup>4</sup> Harrigan, Diane “Something Old and Something new: Rakugo and Japanese Culture”, Available: [http://www.baruch.cuny.edu/news/japanese\\_standup.htm](http://www.baruch.cuny.edu/news/japanese_standup.htm) (accessed 24.03.2008).

<sup>5</sup> Sit-down is a talk show that it is contrast to stand-up. Available: [http://www.english-rakugo.com/english\\_version/english\\_what.html](http://www.english-rakugo.com/english_version/english_what.html) (accessed 22 February 2008)

<sup>6</sup> Full name of the character is as follows; Jugemu jugemu, goko no surikire, kajari suigyo no suigyomatsu, unraimatsu, furaimatsu, ku neru tokoro ni sumu tokoro, yabura koji no bura koji, paipo paipo, paipo no shuringan, shuringan no gurindai, gurindai no ponpokopi no ponpokona no, chokyumei no chosuke.

<sup>7</sup> Available: <http://en.wikipedia.org/wiki/Jugemu> (accessed 21 February 2008); Available: <http://www.artsci.wustl.edu/~veap/rakugo.html> (accessed 22 February 2008)

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The cartoon, broadcasted in Turkey, most probably depends on the version of the tale written by Mosel (2007). Mosel's work has not been translated into Turkish. Moreover, the tale is not among the traditional Japanese tales translated in Turkish. English version of both tales, on the other hand, can easily be accessed on the web<sup>8</sup>. Despite all the searches we made we could not establish the date when the cartoon was broadcasted for the first time<sup>9</sup>. A rough date can be detected by the help of some memories. On the web sites about 1980's, on some blogs<sup>10</sup> where memories are told, and in two newspaper articles<sup>11</sup> it is reported that this cartoon has been broadcasted during a child program named *Uykudan Önce* (Before You Sleep)<sup>12</sup>.

It can be claimed that the tale is restricted in oral tradition. Up to now, all of the primary school children (7-11 ages) to whom I told the tale reported that they have not heard the tale before. Some of my students at the college reported that they recalled the tale partially. However, the earliest reported date when they heard the tale is 1997<sup>13</sup>. The name of the child remains the same as original. We detected that among the Turkish versions of the tale (which are more common on web sites than they are in oral tradition) the one where the character's name is Abdurrahman was first published in various web sites in 2007.

The oldest record of the tale on the web is in a dictionary item of "tiki tiki tempo noserembo"<sup>14</sup>. The information added in 2002 says that the name takes place in a Chinese tale where one of the two brothers is called Tiki Tiki Tempo Noserembo Çari Bari Ruçi Taritempo and the other is named Can. The tale reported in the dictionary item resembles to Mosel's adaptation.

"Tiki tiki Tempo" article added in 2006<sup>15</sup> of the another web-dictionary says that it is name of the character in a tale which explains the reason why Japanese people give their children short names. In the dictionary, it is also reported that the tale has been broadcasted on TRT. However, neither the date when it was broadcasted on television nor the origin of the tale is stated in the web-dictionary.

On four different sites four different versions of the tale have been found. These four tales in each of which a different long name is used are claimed to originate from traditional Chinese (2) or traditional Japanese (1), and Uin (1) tales<sup>16</sup>.

<sup>8</sup> For instance, Mosel's tale was used as a drama about on "arrogance and humility" at (15.07.2009) Anatolian Teacher Highschool's summer school foreign language teaching activity at Fethiye/Mugla/Turkey Available: [http://oyegm.meb.gov.tr/projeler/yaz/yaz\\_cal%C4%B1ismalari/program.htm](http://oyegm.meb.gov.tr/projeler/yaz/yaz_cal%C4%B1ismalari/program.htm) (accessed 30 Jun 2009)

<sup>9</sup> I researched this cartoon film at TRT archive but due to the contion of the archive, I have found neither any information about its broadcasting date or program name that the cartoon was shown, nor producers who worked at the program.

<sup>10</sup> Available: [http://www.nostalji.gen.tr/mazi/yazi\\_oku.asp?yazi\\_id=7915](http://www.nostalji.gen.tr/mazi/yazi_oku.asp?yazi_id=7915) (added 28 Jun 2005, accessed 18 July 2008); <http://www.lafmacun.org/bak/tikitiki+tembo+noserembo+cari+bari+ruci+bitaripembo> (added 5 December 2007, accessed 18 July 2008); <http://www.kolikler.com/liste/cevap/22018/merak-ettiklerimiz> (added 6 Jun 2007, accessed 18 July 2008).

<sup>11</sup> Hakan and Utku, Available: <http://arsiv.sabah.com.tr/2004/05/03/yaz1004-200-113.html>; Bulut, 2008.

<sup>12</sup> Production: TRT Ankara TV, producer: M. İlhan Şengün. This program was broadcasted irregularly at 1974, 1980-81, 1983-86, 1995. Even though some sequence of the program was archived, summary knowledge cards of these sequences were made it difficult to invertigate.

<sup>13</sup> When I told "the child with a long name" in some lectures, (2007-2008 spring term) one of the Turkology's students who heard the tale from his teacher (in Artvin, Turkey north at 1997), and could not remember whole stories. But he was quite sure that the child fell in pool. Another student said that he listened to the same tale (in Eskisehir / Turkey at the 2000), but in his version, the child fell into river.

<sup>14</sup> Available: <http://sozluk.sourtimes.org/show.asp?t=tiki+tiki+tempo+noserembo> (accessed 16 April 2007)

<sup>15</sup> Available: <http://privatesozluk.com/show.asp?m=tiki+tiki+tempo> (accessed 16 April 2007)

<sup>16</sup> Available: <http://www.uludagsozluk.com/k/en-uzun-ism/> (accessed 27 May 2008); <http://www.hackhell.com/showthread.php?t=375713> (accessed 27 May 2008);

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The searches show that the long name in the tale is better known than the tale itself. The name<sup>17</sup> is considered as a *tekerleme*<sup>18</sup>.

### 3. The Classification Of The Texts In Terms Of The Name

The oicotypes of the tale can be found in different Turkish joke sites. Up to now, the variations or texts copied from other web sites have made 5 different groups in terms of the long names used in the tales. In this study, these 14 texts<sup>19</sup> have been analyzed.

#### 1) RIKKI

##### 1.1. RIKKI RIKKI RAMBO RESTE RAMBO BAĞIRA BAĞIRA PINKO PIŞKO

(2 same /copy texts; <http://www.gruphepsifanclub.net> [added: 9 September 2007, accessed: 22 May 2008]; <http://www.yorumcuuz.net> [added: 8 July 2007, accessed: 22 May 2008])

##### 1.2. RIKIRIKIRAMBORESTERAMBOBARABARAPIŞKOPINKO

(2 variants; <http://www.delikanforum.net> [added: 29 March 2007, accessed: 22 May 2008]; <http://okubeni.com> [added: 29 May 2007, accessed: 22 May 2008])

##### 1.3. RIKI RIKI RAMBO RESTE RAMBO BARA BARA PIŞKO PANGO

(1 text; <http://cafevizyon.com> [added: 22 November 2007, accessed: 22 May 2008])

#### 2) ABDURRAHMAN...

##### 2.1. ABDURRAHMANŞIKIDIMŞIKIDIM SAĞDAN SOLDAN KIVIR KIVIR OYNA

(4 same /copy texts; <http://www.canim.net> [added: -, accessed: 22 May 2008, read 1677 times]; <http://dedikodulu.net> [added: 12 July 2007, accessed: 22 May 2008]; <http://www.sevgim.net> [added: 21 Jun 2007, accessed: 22 May 2008, read 156 times]; <http://www.mikxi.com> [added: -, accessed: 22 May 2008])

##### 2.2. ABDURRAHMAN SAĞDAN SOLDAN YUKARIDAN AŞAĞA TIK TIK

(1 text; <http://ozlem11.blogcu.com>, added: 23 May 2007, accessed: 18 October 2007)

##### 2.3. ABDURRAHMAN SAĞDAN SOLDAN ŞIKIDAK ŞIKIDAK YANDAN KÖŞEDEN ŞIKIDAK ŞIKIDAK

(1 text; collected from Beyza Kara, 13 October 2007)

#### 3) ABDÜL KADIR ALTAN ÜSTEN DIGIDIK DIGIDIK SAĞDAN SOLDAN DIGIDIK

(2 same texts; <http://www.snlhazinem.com> [added: 15 March 2007, accessed: 22 May 2007]; <http://www.sevgim.net> [added: 22 Jun 2007, accessed: 22 May 2008, read 60 times])

#### 4) HINGIRINGIRANGARARESTORANDABARABARAPINGOPIŞKI

(1 text; <http://www.fikraoku.com> [added: -, accessed: 22 May 2008, read 7830 times, recommended 26 times])

#### 5) BABİLİBİŞKO BİLİBİBİŞKO BABİLİBABA BİLİBİLİBABABA

(1 text; <http://www.komik-fikralar.com> [added: -, accessed: 22 May 2008, read 152 times])

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<http://www.parkkitabevi.com/index.php?module=news&detail=true&id=542> (accessed 29 May 2008); <http://www.aracforum.com/komiks/11206-riki-tiki-tambo-no-si-rambo-hari-bari-puski-pari-pim-po.html> (added: 15 August 2007, accessed 2 July 2009)

<sup>17</sup> For instance, one of the members wrote name of the Chinese hero as a “tiki tiki tempo noserambo çari bari ruçi titaritempo”, but the other one wrote as a “riki tiki tambo nasirambo hari bari puşkin şikititambo yaşamuşkin” (Available: <http://www.papisim.com/forum/showthread.php?p=175330> [accessed 2 July 2009]). At the different website, name of the hero is “rikki rikki rombo reste rambo bağıra bağıra pisko pişko” but a reader claimed that this name is “abdurrahman şıkıdım şıkıdım sağdan soldan şıkıdım şıkıdım” (Available: <http://www.gruphepsifanclub.net/en-uzun-isim-tikla-t-25798-2.html> [accessed 22 May 2008])

<sup>18</sup> Tekerleme is formulaic expression and near rhymes. It usually uses in the beginning and the end of folktale and as a kind of tongue twister in child game.

<sup>19</sup> Each text is called according to this name-based group. as a V\*(variant \*)

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#### 4. Types Of The Narratives

Although the analyzed tales cannot be named as jokes in terms of their structure they are labeled as such in these web sites by the users or by the moderators of the sites. One of the texts (V-1.3.) is as detailed as a short story is supposed to be. Another one (V-4) is not of a certain type. Except for one of the texts, the texts are of the cumulative tale type- extraordinary names (type no 1940, extraordinary names) in the type of the international folktales (Uther 2004b, 496).

Table 1. The Turkish Tiki Tiki's tale type is cumulative, because of repetition of extraordinary name

Variants' No	person in chain and how many times repeats the name
4	brother (one time) → father (-)
2.2.	sister (two times) → father (one time)
3, 5	sister (two times) → father (-) → mother (-)
1.1., 1.2., 1.3., 2.3.	second child (two times) → mother (one time) → father (one time)
2.1.	second child (six times) → mother (one time) → father (one time) → uncle (one time)

However, in the catalogue of the Turkish tale types by Eberhard and Boratav (1953) neither this type nor the formula tale type exists. But if Abdurrahman, Tiki Tiki's oicotype, is classified according to catalogue of Eberhard and Boratav, it's type can be T. Comic Tale Type.

#### 5. Comparison Of The Texts

Since the texts in Turkey are thought to have originated from the aforementioned cartoon, which is close to Mosel's adaptation, the 14 texts are first compared to the Mosel's work and Jugemu so that it can be identified the elements that have been preserved, added or changed in the local versions.

*Meaning of the long name:* In the Jugemu narrative, the name consists of traditional words of longevity (Mirioka and Sasaki 1990, 53). In Tiki Tiki Tembo by Mosel, on the other hand, the meaning of the name is given as "the most wonderful thing in the whole wide world". Among the names used in Turkish versions of Tiki Tiki, only Abdülkadir (Abdu'l-kadir: In Arabic, servant of mighty and powerful god) and Abdurrahman (Abdu'r-rahman: In Arabic, servant of merciful god) are used as personal names in daily life. However, that these names are used is not due to their meanings but due to the fact that they are examples of the rare long Turkish personal names. The other words accompanying these two names are place adverbs [*aşağıdan* (upwards), *yukarıdan* (downwards), *sağdan* (from the left), *soldan* (from the right), *yandan* (from one side), *köşeden* (from the corner)], onomatopoeic words (tık tık, dıgıdık, şikidak), mispronounced, mistaken (Riki Riki Rambo) or made-up words (Babilibişko, Pango, Hingirin). With these characteristics none of these words has the meaning of praise, value or longevity. Rather, the names starting with Abdurrahman are elliptical sentences that express the dance of the character and the name starting with Abdülkadir is an elliptical sentence that defines the character's horse riding in a teasing manner.

*The reason why the name is given:* In the rakugo long-name story Jugemu, "a father wants to give a truly manly name to his newborn son. He consults a priest who suggests a list of traditional terms for longevity. The father finds it impossible to choose one, so he gives the child all of them." (Mirioka and Sasaki 1990, 52). In Mosel's version the mother of a child gives her son a name that will honor him, which is the traditional way to name the child. In the Turkish versions, however, the father or mother names the child by himself/herself. The long name is given to the

child as a votive offering to God. The meaning of the name or the aim of honoring the first child by giving the name is left unmentioned in the text.

*The local motives:* In the Jugemu and other adapted versions, there are religious motives. The aims in using these motives differ. In Jugemu, the priest offers a name to the father. In the adapted version, religious motives help the character in the tale to be born. This part fulfills the function of the initial situation part in the tale according to PROPP (2008).

Tiki Tiki texts are localized in the Turkish culture<sup>20</sup> by the help of two common motives which are frequent both in the folk romance narratives and Dede Korkut epics<sup>21</sup>: First is childlessness - having a child in return of prayers (Q192, T526).

Table 2. The nature of the childless parent in the Turkish Tiki Tiki's variants

Childless parent		Variations
1. a couple		3
	i. new married couple	2.1.
	ii. a parent	5
2. A mother		2.2., 4
3. A man		1.1., 1.2., 1.3., 2.3.

Second motif is the ritual of naming the child (T596).

Table 3. What they did for a child in the Turkish Tiki Tiki's variants

What they did for a child		Variations
1. Bag / Pray to god		1.2., 2.3.
	i. pray to god top of a mountain	1.3.
2. Pray to god		2.1., 2.2., 3, 5
	i. pray at masque	4
	ii. pray at night till morning	1.1.

*The child with a long name and his brother / sister:* In Mosel's tale, there are two brothers. In the adapted texts the number of the children is two, as well. In 5 of the narratives, one of the siblings is a girl. In three of the texts, the gender of one or both of the siblings is unstated.

Mosel says that "it was the custom of all the fathers and mothers in China to give their first and honored sons great long names" in the tale. This statement applies for the local samples. Except from the name in one text (V-5), the name of the first child is a long one. The name of the other child is meaningless, as in Mosel's version where the name of the second child is "Chang,

<sup>20</sup> In folk believes, these practices are offered for woman fertility: visiting saint tomb, imam prays for woman (Ornek 1979, 23-28), votive offering to saint tomb, pray and kowtow to god (namaz) (Acipayamli 1961, 20-22).

<sup>21</sup> Motif of having a child with a vow is in the Dede Korkut's epics, too (TEZCAN and BOESCHOTEN 2006, 37, 68-69).

which meant ‘little or nothing’”. Only in one of the narratives (V-5) a common short male name, Ali, is used. The other names are voices or letters: “C”, “CE”, “E”, “A”.

Table 4. Name and sex of heroes in the Turkish Tiki Tiki's variants

	First Child	Second Child
Variants	Sex - Name	Sex -Name
1.1., 2.2.	Boy (long name)	Girl – “c”
1.3.	Boy (long name)	Girl – “CE”
3	Boy (long name)	Girl – “e”
2.1.	Boy (long name)	Unidentified – “c”
4	Girl (long name)	Boy – “Ali”
2.3.	Girl (long name)	Boy – “C”
1.2.	Unidentified (long name)	Unidentified – “a”
5	Unidentified “A”	Unidentified (long name)

*The person who drowned:* As in Mosel's narrative, the single incident in the narratives is that a child with a long name faces the danger of getting drowned. In the local samples it is the child with the long name who is endangered.

*Where and how the hero fell:* In the local narratives the child with a long name faces the danger of getting drowned. Only in one of the narratives (V2.3.) he jumps in the sea because of jealousy.

Table 5. Where and how hero fell

Where and how hero fell		Variations
1. Pool	i. slipped	1.1.
	ii. fell down	2.1.
	iii. drowned while swimming	1.2.
2. Drowned while swimming in lake		1.3.
3. Sea	i. drowned while swimming	2.2.
	ii. drowned	3, 4, 5
	iii. committed suicide at sea for being jealous of his brother	2.3.

*The end of the hero and the story:* In Jugemu the father fetches a sigh and says “*Nammudabu, Amida Buddha, have mercy*”. “He feels that he has recited a prayer for the dead rather than given his son name, and that such an odd name will be a useless bother in daily life” (Mirioka and Sasaki 1990, 52). Parallel to this realization by the father, in the tales of the child with a long name, the child faces different kinds of difficulties in his daily life. The name causes even his death.

In Mosel's adaptation, the child with a long name survives as his brother does. In other adapted texts, it is only the child with a long name who faces the danger of getting drowned and at the end of the story the child states that if his name had been a little longer he would have died. In only one of the texts (V1.3.) the child cannot survive. A statement saying "(in the country of ...) children were given short names thereafter" does not exist in any one of the texts.

Table 6. End of the hero:

1. He survives (V-2.3.)
i. He survives- he states that if his name had been a little longer he would have died.
ii. He is brought back to life- he states that if his name had been a little longer he would have died.
2. He dies (V-1.3.)
3. Undefined/incomplete narrative (V-2.2.)

## 6. Long Names And Humor Via Names

Although the story of Tiki Tiki is a deadly one, the tale is built on humorous elements, the main element of humor is the name: The incompatibility of the names of the siblings (short name and long name), the ridiculous long name in the form of *tekerleme*, and making it more difficult to tell the story by the frequent repetition of the name (2 times at least (V-4), 21 times at the most: V-1.3.) are the elements that create the humorous style.

The function of the tale raises the question of "What are the differences or similarities between the use of names in oral tradition and humor". The answer to this question may clarify the significance of the tale of the child with a long name within the narrative tradition, and its future. The use of names is studied first in the tales, then in jokes, and lastly in wordplays. Then, it is compared to the way the name is used in Tiki Tiki.

### 6.1. Use of the Names in Folk Tale

Use of names in tales can be analyzed in terms of *narrative type* and *the name of the hero*. In Turkish narrative tradition, there are two different narrative types where names are used in different terms.

First type is about minor characters of folk tale. "Boys with extraordinary names" TTV 137 (Eberhard and Boratav 1953, 153-154) – AaTh 883C (Aarne and Thompson 1964, 301; Uther 2004a, 508)<sup>22</sup>.

Second type is about on hero's childhood period. "A God or the parents who cannot decide on a certain name calls the child as *somebody*" AaTh 1821A (Aarne and Thompson 1964, 497). The type that does not exist in the classification by Eberhard and Boratav is used as motives in folk romance and epics. For example, Bamsı Beyrek, one of the heroes in the Dede Korkut Epics, is called as *Adsız Bey* (Nameless Prince ) until *Pir* (Saint) names him. (Boratav 1991)

Traditional and mythic heroes and heroines of folk tales are classified in three groups with regard to their functions: 1. Supportive creatures of hero (a. sacred supporter, b. supernatural creatures, c. animals), 2. Creatures who want to harm the hero but then support him (a. ogres, b. Arap the the lower lip on the ground, the upper lip on the sky, c. special types), and 3. Enemy creatures (Günay 1983).

<sup>22</sup> In this tale type, the girl who was sent away with order of her padishah (king) father from palace gave uncommon names to three sons from her shepherd husband; What have I been (Neydim), What have I become (Ne Oldum), What am I going to be (Ne Olacağım). For a sample of the tale at Saim Sakaoğlu 1973 Gümüşhane Masalları. Ankara: Atatürk University, pp.137-138, 446-447.

If it is examined this classification consisting of hero's name and general tale literature searching, the following results about the traditional Turkish tales and about the grouping of the names of folk tale heroes and heroines can be suggested:

- 1) The name of the hero is usually a short one and meaningful: In the traditional Turkish tales, personal names are used rarely (e.g. *Ahmet*). But use of the name of enchanted or supernatural hero or heroine is common (e.g. elf, fairy [disguised as a raven, snake, horse, pigeon etc.]).
- 2) Although the name is a personal name, it is compound or proceed the adjective that modifies the personality (such as *Mehmet-Eşkiya* [*Mehmet the Bandit*], *Fesatçı Saliha* [*Saliha the Mischievous*] [Boratav 2006, 178-185, 223-227]), personal talent and profession (e.g. *Avcı Mahmut* [Hunter Mahmut] [Önal 2004, 44) and physical features (*Parmaksız Ahmet* [Ahmet the Fingerless] [Kunos 1991a, 212]).
- 3) The adjectives used in the tales as a name are usually the ones that modify the physical, personal or psychological features of the hero (*Keloğlan* [Bold-boy] [Boratav 2001, 75-76], *İki Dişli ile Üç Dişli* [The two-toothed and the three toothed] [Şimşek 2001, 209-211], *Helvacı Güzeli* [Halva Beauty] [Alangu 1990, 26-43], *Dünya Güzeli* [Beauty of the World], *Narince Hanım* [The Delicate Lady] and *Tüylü Kız* The [Feathered Girl] [Tezel 1938, 37-41, 51-57, 78-81], and *Köse* [beardless] [Önal 2004, 130] etc.).
- 4) Social status and role of hero / heroine or his/her parents as a name. (e.g. *Kandehar Padişahının Kızı* [Daughter of Padishah Kandehar] [Kunos 1991b, 152], *Zengin Kardeş ve Fakir Kardeş* [Rich Brother and Poor Brother] [Kunos 1991a, 212])
- 5) Person who has no name, because his parents have been undetermined on a certain name or a sacred person has not given a name to hero yet (e.g. AaTh 1821A).
- 6) Hero or heroine is called with a pronoun, or without a personal name such as “girl”, “younger girl”, “boy”, “the son”, “third son”, “woman”, “man” etc.

In the light of the classification can be said that Tiki Tiki Tembo and Abdurrahman are obviously a more exceptional names among the names of folk tale heroes and heroines. If these heroes will attend to classification, it should be new group (as a seventh level) established for the hero or heroine has a ridiculously long name.

## 6.2. Use of Names in Jokes

For this study, it has been discovered that there are three basic types of humor with a name in Turkish jokes:

1) *Humor via Short Names*: Using short names is quite frequent in Turkish folklore, (İbo for İbrahim, Teo for Teoman etc.) (Kibar 2005, 52-53).

The hero of the classical erotic joke, Kamaşullah [*Kahramanmaraş'lı Abdullah* (Abdullah from Kahramanmaraş)]<sup>23</sup>, is a well-known sample. When it is considered that the first humorous element in the joke is the physical and semantic incompatibility within the situation (Morreal 1997, 93-94) the first humorous element in this joke is the meaninglessness of the huge size of the tattoo on the penis of the hero. The incompatibility between the length of an average penis during erection and the length of the city name is the second humorous element.

<sup>23</sup> Available: <http://sozluk.sourtimes.org/show.asp?t=kamasullah>; <http://www.birebir.net/detay.asp?d=kamasullah> (accessed 25 April 2008).

2) *Humor via Length and Meaning of Indian Names*: Despite the differences between American Indian tribes “Traditional American Indian names are often spiritually sanctified, unique to each individual, and/or related to an accomplishment, rite of passage, dream, or life event.<sup>24</sup>”. Humor of this type is created both by the difference between meaning of the Turkish names and Indian names and by conflict of the two semantic frames that occur. Below is a sample:

An Indian goes to the Registry of Births and says that he wants to change his name. The officer asks: “What is your name?” The Indian answers: “The magnificent eagle which fell down while he was winging in the clouds”. The officer asks: “Which name do you want to have?” The Indian answers: “CRASH”<sup>25</sup>.

3) *Humor via Name Spelling*: In Turkish culture using one’s name rather than his/her surname is more common and more ideal. The fictitious English spy James Bond, created by Ian Fleming in 1952, is well-known with the way he introduces himself: he says his surname first and his whole name afterwards. The humorous element in the sample joke is generated by the help of the conflict between these two semantic frames (Koastler 1997, 15). Temel<sup>26</sup>, who does not have a surname just like other Turkish traditional characters, copies Bond’s way to introduce himself by splitting his name into two meaningless pieces. This behavior of Temel causes the cultural inconvenience and causes the name to lose its meaning. The joke is as follows:

Temel comes across James Bond in a pub. James Bond introduces himself first: “Hi! I’m Bond. James Bond”. Temel introduces himself afterwards: “Hi! I’m –mel, Te Mel<sup>27</sup>”.

There is another version of the joke with the male name Mustafa ending as: “-Hi! I’m – tafa. Mustafa<sup>28</sup>”.

According to three basic type of humor with a name in Turkish jokes, it can be said that Tiki Tiki Tempo conforms to the length and meaningless of American Indian names.

### 6.3. Use of Names as a Humorous Element

Creating humor using names is typical in wordplay. Similar to the case of jokes, wordplays are creations and adaptations designed by the help of foreign characters.

The wordplays compiled during this study can be grouped under four headlines.

1) *Double meaning of the name and the surname*: This type of humor typically makes use of the ambiguity which occurs when a real or made-up Turkish name is read aloud as if it is a sentence or phrase. The representative sample of this type is *Olgun Portakal*<sup>29</sup> (Mature Orange)

2) *Exaggeration in the name*: This group consists of two types:

a) *Humor by exaggeration of the number of letters of the made-up or real Turkish names*. For instance, the longest name is Abdulmuttalip (13 letters), the longest surname is Kocekethüdoğullarından (23 letters) etc<sup>30</sup>.

b) *Humor by a couple of names given to a single person*. Since naming a person with more than two names is unusual (Kibar, 2005, 86-88), this type of humor is rare. Examples of this type

<sup>24</sup> Available: <http://www.native-languages.org/baby.htm> (accessed 11 Jun 2009)

<sup>25</sup> Available: <http://fikra.cn/fikra/kizilderili/26> (accessed 29 May 2008)

<sup>26</sup> Temel is the most popular joke character of Black Sea region of Turkey and he is known as a sweet but foolish character throughout Turkey.

<sup>27</sup> Available: [http://www.baskentsecret.com/public\\_html/temelden\\_secmeler-vt2214.html](http://www.baskentsecret.com/public_html/temelden_secmeler-vt2214.html) (accessed 22 May 2008)

<sup>28</sup> Available: <http://www.supersatforum.com/mustafa-t5561.html?t=5561> (accessed 22 May 2008)

<sup>29</sup> Available: <http://www.uludagsozluk.com/k/olgun-portakal/> (accessed 29 May 2008)

<sup>30</sup> For different samples at available: <http://www.itusozluk.com> (accessed 29 May 2008)

are *Ahmet Kurtcebe Alptemoçin* (5 names, Ahmet – Kurt – Cebe – Alp - Temoçin), and *Hasan Hüseyin Kerem Uğur Arda* (4 names)

3) A line *rhyming with the name*: In another wordplay designed with Turkish names, a line is written which rhymes with the name. Here absurdity and rhythmic humor are in use. Examples are: *Bardakta su/Sezen Aksu* (Water in the glass/ Sezen Aksu) (4/4 syllables), *Hakkı Bulut/ Sen bunu unut* (Hakkı Bulut/ Forget this) (4/5 syllables).

4) *Homophonic translations*: More than one humor techniques are used in this type of wordplay. The original meaning of the name is lost. Instead, a new meaning is created by the words used in the homophonic equivalent. The Turkish wordplays about the name of Arnold Schwarzeneger are *Arnold Sivasta Ne Gezer* (lit: What does Arnold have to do in Sivas?<sup>31</sup>), *Arnold Civarda Ne Gezer* (lit: What does Arnold have to do here?), *Armut Şubatta Ne Gezer* (lit: What does a pear have to do in February)<sup>32</sup>. More examples can be given such as Kylie Minogue- *Köylü Minik* (lit: Little The Villager), Marlon Brando- *Naylon Branda* (lit: Nylon Canvas), Ashton Kuscher - *Aşkim Koşuver* (lit: Would you run my Love?), Tom Cruise - *Tam Keriz*<sup>33</sup>(lit: Totally Dupe) etc..

In the light of the information and classifications given above the possible conclusions to be made about Turkish version of Tiki Tiki can be given as below:

-Humor by means of names is mostly built on characters that represent a culture. The names used in Tiki Tiki adaptations cannot be classified as humor by means of foreign names. That's why, the originally Arabic names are used. It can, thus, be said that the technique of exaggeration of number of the letters in the name is used in these adaptations. Use of translated names is not related to humor with foreign names. The fact that names used in adapted texts are Arabic names can be considered as a simple coincident.

-The phrase "Turkish long name" refers to the number of letters that make up the name because most of the Turkish personal names are compound (Kibar 2005, 136). That is why the new adapted texts of Tiki Tiki (or Abdurrahman) are incompatible with the Turkish naming tradition.

-Although the name in Tiki Tiki is a foreign name, the adapted names of the characters (Abdurrahman or Abdülkadir) are not formed by using voices that are similar to the ones in the original.

-Naming a person with more than three names is untypical in Turkish culture. Even people who have two names usually prefer using only one of them (Kibar 2005, 86-88). That is why people with three names can be used as a subject of humor by others. The character in Tiki Tiki and other Turkish adapted texts can be said to be the first fictitious character who is used as a matter of humor because of his name.

To sum up, the journey of Tiki Tiki has started from overseas as a cartoon into Turkish context. The cartoon triggered a creation of new texts which are shared mostly on web and in oral folklore within the last 20 years. Since the tale has been spread by different channels (translations, the original English versions itself, printed media, television, the web), it is known all over the country. It revealed that Tiki Tiki is known to be a Chinese or Japanese hero in the memories of the

<sup>31</sup> Sivas is a city in Turkey.

<sup>32</sup> For names available: <http://www.3harf.com>, <http://www. ausozluk.org>, <http://www.itusozluk.com> (accessed 17 May 2008)

<sup>33</sup> For more samples available: <http://www.lafmacun.org/bak/ yabanci+unlulerin+turkce+isim+karsiligi> (accessed 17 May 2008)

children and youngsters in 1980's in Turkey. For these people, Tiki Tiki is one of the significant symbols of their childhood. In addition to that, the tale can be considered as a resource for formula tale with a political theme on civil-military rivalry in Turkish political tradition (Bulut 2008). It can be claimed that the tellers of the story do not know the relation between Tiki Tiki and Abdurrahman. The tale of Abdurrahman displays typical features of traditional structure in terms of the type and epic laws (Olrik 1999) but it diverges from this structure in terms of how it uses the name. Use of the name in the tale of Abdurrahman is in accordance with one of the humor types made via names (people with more than one name). The long names in this tale are creations that fit the logic of *tekerleme* in child games.

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