

**The Understanding of Humor in Turkish Comedy
Films: A Reading on Selected films in the 1970s and
the 2010s**

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ABSTRACT

Fundamentally, all societies are constantly in a process of change and development. Social events such as technological, financial, martial, or political are all effective components to assist the process of change of societies. While many social events are occurring in society, cinema would be affected by those happenings in many-dimensional manners as well. The ideology of some specific times, directly or indirectly, are taking their place in our lives, and films being an instrument to display and represent the ideologies of that times. Therefore, this study targeted to investigate past and present traces of Turkish comedy films from the Yeşilçam era to the new Turkish cinema period to collect and bridge data to nowadays to be able to understand and compare the alterations in sense of humor.

To achieve this aim, three theories of humor (superiority, incongruity, and relief) have been used in the study to deconstruct the humorous moments in selected Turkish comedy films. The selected films ‘‘Tosun Paşa (1976), Şaban Oğlu Şaban (1977), Kibar Feyzo (1978), Recep İvedik (2015), Düğün Dernek 2: Sünnet (2017), and Arif v 216 (2018)’’ have been read with the methodology of textual analysis to understand and highlight key points of humorous moments. To elaborate and understand the structure of humor three theories of humor are applied to the study. Additionally, Ferdinand de Saussure’s dyadic model and Stuart Hall’s theory of representation took place in the study.

To sum up, the final analysis shows that there are some differences in sense of humor. The first difference is criticism of power relations in the films are disappeared in new

Turkish cinema period, and the second difference is the conversational and behavioral patterns of the characters changed to establish humor.

Keywords: Comedy films, Turkish comedy films, Yeşilçam, new Turkish cinema, Textual analysis

ÖZ

Özünde tüm toplumlar sürekli bir değişim ve evrim eylemi içindedir. Teknolojik, finansal, askeri veya politik gibi sosyal olayların tümü toplumların değişim sürecine etki eden ve yardımcı olan etkili bileşenlerdir. Toplumda pek çok sosyal olay yaşanırken sinema da bu olaylardan çok boyutlu olarak etkilenmektedir. Belirli zamanların ideolojisi doğrudan ya da dolaylı olarak hayatımızda yerini almakta ve filmler o zamanın ideolojilerini sergileme ve temsil etme aracı olarak işlev görmektedir.

Bu nedenle, bu çalışma, Türk komedi filmlerinin Yeşilçam dönemi ve yeni Türk sineması döneminden geçmiş ve günümüzdeki izlerini inceleyerek, mizah anlayışındaki değişimleri anlayabilmek ve karşılaştırabilmek için film okumaları yaparak veri toplamak ve günümüze köprüler kurmayı hedeflemiştir.

Bu amaca ulaşmak için seçilen Türk komedi filmleri Yeşilçam döneminden “Tosun Paşa (1976), Şaban Oğlu Şaban (1977), Kibar Feyzo (1978) ile yeni dönem Türk komedi filmlerini temsilen Recep İvedik (2015), Düğün Dernek 2: Sünnet (2017), ve Arif v 216 (2018) filmleri seçilmiştir. Mizahi anların kilit noktalarını anlamak ve vurgulamak için filmler metin analizi metodolojisi ile okunmuştur. Mizahın yapısını detaylandırmak ve anlamak için çalışmaya üç mizah teorisi uygulanmıştır. Bu teoriler sırasıyla üstünlük, uyuşmazlık ve rahatlama teorileridir. Ayrıca Ferdinand de Saussure'un ikili modeli ve Stuart Hall'ın temsil kuramı da çalışmada yer almıştır.

Son olarak, mevcut analizler neticesinde mizah anlayışında bazı farklılıkların olduğu gözlenmektedir. Birinci fark, filmlerdeki iktidar (güç) ilişkilerinin eleştirisi yeni Türk

sineması döneminde ortadan kalkmıştır, ikinci fark ise karakterlerin mizahı tesis edecek konuşma ve davranış kalıplarıdır.

Anahtar Kelimeler: Komedi Filmleri, Türk Komedi Filmleri, Yeşilçam, yeni Türk sineması, Metin analizi

*To my family
who taught me the importance of knowledge,
love, and prayer*

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Chapter 1

INTRODUCTION

Fundamentally, all societies are constantly in a process of development (Sevinç, 2014) and social events such as technological, financial, martial, or political are all effective components to assist the process of change of societies. While many social events are occurring in society, cinema would be affected by those happenings in many-dimensional manners as well. The ideology of some specific times, directly or indirectly, are taking their place in our lives, and movies being an instrument to display the ideologies of that times. In this way, filmmakers' frame of mind may be used as a means to represent the problems, concerns, or events of times in films. Hence, the ideology of times is being delivered through films to society.

When we look at the down below of the pyramid, the first layer is beginning with the development of movies, and it reaches way back to the 1880s. The development of movies proceeds gradually, from ten-minute silent movies to feature films (Hanson, 2019). However, the early 19th century was not a period for cinema that takes consideration as public entertainment. According to (Hanson, 2019) the participation to demonstration of films reached apex point in US in 1940s. For Turkish cinema, the demolition of the Monument at San Stefano that filmed by Turkish army officer Fuat Uzkınay may take the pioneer role as first recorded documentation film in the history of Turkish cinema (Mutlu, 2007). And, the first film attempt was reaching way back to 1916 with the title of *Himmet Ağanın İzdivacı*, and the project was started by

Sigmund Weinberg in 1916 and completed by Fuat Uzkınay in 1918. As a footnote, this film is based on the translation of Moliere's play *Le Marriage Force* with the title *The Forced Marriage*, and the genre of this Moliere's play is known as comedy. When we consider the notion of film as a roof, that notion of film embodies plenty of genres under its roof like horror, Sci-Fi, crime, romance, musical, epic, historical, and comedy. Therefore, comedy is only a genre within these many genres. At the surface level, comedy might be defined as a practice composed in a way to trigger laughter in the side of the spectator. Comedy films, as in other genres, are connected with the ideological and cultural structure or shape of the society, so “comedies may differ in spirit” (McCaffrey, 1963).

Sense of humor that is one of the cultural codes of Turkish society lay down way back from the history of cinema, and Turkish society's traditional comedy shows are known as *Meddah*, *Orta oyunu*, *Kukla oyunu* (Puppet Play), *Hacivat* and *Karagöz*. These public shows rely on the Ottoman period and represent the Ottomans' humor understanding. So, these shows could be considered as infrastructural factors in humor understanding for Turkish society. In Turkish cinema, the most brilliant and productive periods, in sense of production, were between the 1960s and 1970s. These highly productive years of the Turkish cinema were named “*Yeşilçam*”. During these years, especially in 1972, *Yeşilçam* reached to numerical apex point with “298 films in a year” (Karaca, 2020, p. 3), and such an astronomical number of film production rate is never seen in *Yeşilçam* again (Karaca, 2020). Also, the military coup in 1980 had actively affected the film industry and its dynamics too. For instance, erotic films are replaced with melodrama, contents of the films altered to more gloomy expressions with more individual concerns rather than societal (Karaca, 2020). Moreover, in the

mid-1990s, Turkish cinema entered a new phase and this period was called the new Turkish cinema. One of the main reasons why this period is called the new Turkish cinema is that many new directors stepped into the sector. Hence, appearance of the new blood in the sector had changed the game, and these brand-new directors in Turkish cinema had been used most of the components of cinema in a comprehensive manner. Components of the cinema which mentioned above is include sound effects, dynamic camera movements, new editing styles, special effects, and structural features. Therefore, the structure of New Turkish cinema has evolved in a multi-dimensional manner that includes popular and art form films in its texture (Sevinç, 2014).

The main problem of this research is how the sense of humor is represented in these two different periods of Turkish Cinema and whether there is a difference between them. Thus, in order to discover and analyze the difference or changes in sense of humor in the years both 1970 Yeşilçam era and post 2010 selected Turkish comedy films will be analyzed via the method of textual analysis. Additionally, in this dissertation, theories of humor have been used in order to understand and resolve the structure of humor in Turkish comedy films. So, theories of humor which are known as superiority, incongruity and relief will play an active role in understanding what are the basic comedy elements of Turkish comedy films, what Turkish speaking people laughs at, and whether these comedy elements have changed over time. Likewise, in this research, Ferdinand de Saussure's dyadic model will be used as one of another theory for meaning making in this subject. The reason why this model is applied to the research is, the concept of signifier and signified which are established by signs are not always conveying the same meaning to the individual's perception. Hence, tracing

the connotation and denotation meaning to inquire more objective result is a requirement. Moreover, textual analysis is a pervasive analyzing methodology in the field of cultural studies. The reason why textual analysis is applied in this research is not the pervasiveness of the method, but the wideness of the course of action while analyzing the text. For instance, researchers do investigate many different points like genre, narrative, or discourse while using textual analysis.

To examine the humorous structure and differences or changes in the films, a total of six films from both periods were selected from the comedy films of Turkish Cinema. These films are, respectively, *Tosun Paşa* (1976), *Şaban Oğlu Şaban* (1977), *Kibar Feyzo* (1978), *Recep İvedik 5* (2017), *Düğün Dernek 2: Sünnet* (2015), and *Arif v 216* (2018). To find more detailed information about the selected films, visit the chapter 3.4 selected films section.

1.1 Background of the Study

Comedy films are profoundly rooted in the history of cinema, comedy films of the silent era could be the best example for this statement, and comedy films produced in the silent era may take the pioneering role in the history of cinema. Plenty of comedy films which acted by well-known actors such as; Charlie Chaplin, Buster Keaton, Stan Laurel, and so on were produced in the years of the silent era. When the point of view narrowed from the history of comedy films to Turkish comedy films, the most brilliant years as a number of productions in Turkish cinema were the 1960s and 1970s. During that time period, Turkish cinema had produced nearly hundreds of films per year (Karaca, 2020). This highly productive specific period of time is named *Yeşilçam*. Also, it is important to note that there are some iconic names and characters in *Yeşilçam* era like, Kemal Sunal (*Şaban*), Şener Şen, Adile Naşit or Halit Akçatepe

(Ramazan), and these names had taken place in numerous Turkish comedy film in Yeşilçam era. Thus, such a highly productive period with its iconic names may have an impact on constitute and develop a sense of humor in Turkish comedy films.

On the other hand, the popular names and characters from the new Turkish cinema period like Şahan Gökbakar (Recep İvedik), Ahmet Kural, Murat Cemcir, Rasim Öztekin or Cem Yılmaz have left their signature and remarkable works to Turkish comedy film history. Therefore, I would like to put an effort to analyze such a deeply rooted genre of cinema which highly interested by audiences so that uncloak the differences or changes in sense of humor within these years.

1.2 Motivation of the Study

Initially, history of the comedy is much older than the history of cinema, and each nation, region, and society have their own unique type of humor understanding. Cinema has its own language to express and deliver meanings to individuals. From this standing point, cinema has provided a new vista and variety to audiences for provoking laughter. As in all societies, over time, fashions, beliefs are replacing with new ones. Observing the past traces of one society's custom and bridging data to the present location of where society is, might provide a better comprehension and interpretation ability on the present perspective of cinema and comedy films. Last but not least, my personal interest which drives me to conduct this research is relying on the combination of film studies and cultural studies perspectives. Especially, to understand humor means equal understanding one of the social or cultural codes of Turkish society. Therefore, elaboration of dynamics of humor in comedy films to understand changes in the Turkish comedy films is my source of motivation for this study.

1.3 Aim of the Study

Research is targeting to find an answer to this question;

- 1-) What are the most dominant comedy concepts in Yeşilçam Period?
- 2-) What are the most dominant comedy concepts in New Turkish cinema period?
- 3-) What are the differences in sense of humor between Yeşilçam and New Turkish Cinema period comedy films?

Thus, observing the alterations in comedy films within the frame of sense of humor, research would portray the picture of society in a way that bridges the past and the present traces of humor understanding. And while the dissertation searching answers to the questions above, the answers will be revealed that what selected films are telling us about temporal historical conditions and socio-cultural patterns of the period.

1.4 Significance of the Study

Periodization (early years, pre-Yeşilçam, Yeşilçam and new Turkish cinema) in history of Turkish cinema executed by many academicians. The purpose of the act in periodization is to rely on the economic, political, martial, cultural or artistic changes in the society as well as in the film industry. During Yeşilçam period many social events occurred in the Turkish society, such as political quarrels between right and left wing, the military coup in 1960, or Turkish invasion of Cyprus in 1974. Additionally, the new Turkish cinema period has included many social events and regulations as well. However, despite all conflicts in a variety of manners, the number of produced films is reached astronomical levels. Undoubtedly, this fertile time period has constituted a perspective on comedy films, as well as on humor understanding. So, what Turkish society laughed at is one of the important indicators to understand and

observe the way of alterations in the society. Thus, the motifs of comedy are important and help us to understand society.

Additionally, theories of humor which are known as relief theory, superiority theory and incongruity theory (Lynch, 2002) will be used as main components to deconstruct and read the humor in Turkish comedy films, and observe changes or differences. Thus, observing the traces of two different time period's modes of humor, and bridging data to the current location where Turkish comedy films are, might provide a better comprehension and interpretation ability on the recent perspective of Turkish comedy films. Moreover, this research may provide an enlightening role for further Turkish comedy film studies.

Last but not least, it is easy to track that lots of humor studies are conducted in the communication field. Some of these studies are related to evolution, and change of humor in Turkish society. However, more specifically, no study comparatively analyzes the differences in sense of humor between the Yeşilçam era and posts 2010 comedy films of Turkish cinema.

1.5 Limitations of the Study

According to (Lynch, 2002) humor could be elaborated under two broad topics; the first one is individual level in humor and the second is societal level in humor. This research will be highlighting the individual level of humor in Turkish comedy films. The very first focus point would be on the protagonist(s) in order to measure individual level sense of humor in the comedy films. Subsequently, the societal level of humor will take a place in the films to investigated and understand the context of the selected comedy films.

This study's focus point is merely circumscribed with feature Turkish Comedy films. Television shows, situation comedies, stand-ups, comics or other genres of films such as drama, horror, adventure and etc, are not a concern of this research. To select the Turkish comedy films from the 1970s Yeşilçam era and 2010s new Turkish cinema, the database of "Box Office Türkiye" have been used as criteria. And for both periods the highest scored or viewership numbered Turkish comedy films have been taken for analysis. Additionally, If the database of Box Office Türkiye is not sufficient for film selection, the highest scores in IMDB have to be taken as a criterion to select the comedy film.

Last but not least, these selected films are specified as Tosun Paşa (1976), Şaban Oğlu Şaban (1977), Kibar Feyzo (1978), Recep İvedik 5 (2017), Düğün Dernek 2: Sünnet (2015), Arif v 216 (2018). In social sciences number of selected samples are always engender a matter of debate. Therefore, in this dissertation, the number of selected films is linked to the saturation level of the analyzed data. If the analyzed data cannot fulfil its duty, which is understanding the sense of humor, more films could be added to the list.

Chapter 2

LITERATURE REVIEW

This elaborative section of the dissertation will provide perspectives on previous studies in the literature which are, respectively, origins of humor, theories of humor, and Turkish cinema. These sections, which will provide a descriptive perspective through previous studies in the literature, will also establish the main pillars of the research.

2.1 Origins of Humor

The incipit of this text which is specified as ‘origins of humor’ will be providing a comprehensive perspective to the history of humor, and definitional expressions that are included in literature. Hence, intellectual insights on humor would be framed for this research by definitional instances throughout literature.

To begin with, it should be noted that humor has a long and debated history. Throughout history, well-known philosophers like Aristoteles, Darwin, Plato, Freud, Descartes, and Hobbes had tried to explain humor. Moreover, Turkish humor writer Aziz Nesin had a contribution to the definitional framework and said; notion humor is a term that shows differences according to class, society, nations and even to the individuals (Özdemir, 2010, p. 3). Additionally, according to Ana Britannica, the word humor placed into the Turkish language from Arabic language and humor reflects funny, unusual, contradictory sides of events to make people think, amuse and make people laugh about the events (Yardımcı, 2010, p. 2).

According to (Özdemir, 2010, p. 29), the fundamental stances of humor is relying on critical thinking, and he continues with, criticism and self-criticism are the basic dynamics for improving the society and humanity. Also, another important issue stressed that is humor establishes a suitable environment to reveal the critical and creative way of thinking. Additionally, Özdemir articulates that the most creative moment of individuals is the moment that s/he look up the issues from an upside-down perspective. Moreover, humor produces acceptable or reasonable solutions for both societal and individual problems by triggering the engine of creativity.

As noted by (Raskin, 1979), humor permeates nearly all social contexts. “Humor as a phenomenon, its psychological, physiological and philosophical nature, its aesthetic value, its relation to truth, ethical standards, custom and norms” (Raskin, 1979, p. 326). Most importantly humor is stressed by Raskin as a subjection on the culture and society. Subsequently, to glue the meaning some definitional frameworks of great thinkers had provided instances such as, laughing at human fault or mistake, however, not many severe ones, because then it would not be a proper cause for ridicule (Aristotle) (cited in Raskin,1979, p.326), as an inconvenient assessment of things, in deviation from the customary norms (Hegel, Schopenhauer) (cited in Raskin,1979, p.326), an alteration of tense or nervous expectation into insignificant one (Kant) (cited in Raskin,1979, p.326).

Of course, while the variety of definitional meanings enter into the notion of humor some confusions may begin to appear. However, the main concern here is digging into the roots of the humor rather than discussing the wideness of definitions. Undoubtedly, discussions that had lasting on humor and laughter are closely interconnected with the cultural alteration of societies. A situation that may find funny in a culture or in a

specific time may not find funny in another culture. Also, humor provides its material from the collective minds of societies such as language, memory and culture. Humor approaches the issues from a skeptical perspective. Hence, humor remove the barriers and rendering its object familiar (Baş & Aslan, 2020).

As noted by Marmysz (2003), at the basic level, humor is evaluated as the ability of the individual to make jokes and find situations funny. Humor can be categorized as a skill that enables individuals to interpret issues or events in a different manner. An individual who has a humorous point of view looks at the world from a different vista in comparison to a person who does not has a humorous point of view (p. 141-142). Thus, the humorous person provides totally a new vista for situations that individuals who do feel dissatisfied or upset in the same situations. According to Freud, displaying a humorous attitude is considered as a defense mechanism and even this defense mechanism is expressed as the highest level of defense mechanism (Marmysz, 2003).

According to another definition expressed by (Gordon, 2014) humor refers to the state of being qualified in speech, writing, and action. So, Gordon argues that this qualification leads to pleasure. Individuals' sense of humor, on the other hand, allows them to identify expressions, comments, or behaviors that are ridiculous, ironic, sarcastic, funny, and often entertaining.

Another comprehensive explanation of humor is noted by (Davis, 2008), and he kept the definition in a wide range in order to emphasize the subjectivity of humor. While Davis talking about humor, he discussed lots of topics such as message, receiver, sender, culture, environment, situational characteristics (mood, demographic characteristics, communication channel, etc.). Also, he emphasized that; If there is

something more interesting than humor in the field of communication, it is what humor can bring to the process of effective communication. While Davis talking about many definitions of humor, he had difficulty in making a single definition, but he defined the concept of humor as follows; Humor is any sudden state of joy or mirth as a result of individuals' discovery of something new.

Fundamentally, humor is a communicative activity and it almost permeates or enters all social contexts. To put it in the simplest way, humor is a message that is interpreted or perceived as comic by the recipient. According to Lynch, humor could be divided into two broad topics; the first is humor at the individual level, the second is humor at the societal level. And there are three primary humor theories in the individual humor category and these are known as *superiority theory*, *incongruity theory*, *relief theory* (Lynch, 2002).

According to Shelley (2006) Plato defined humor with the remarkable phrase, he suggested that humor is a juxtaposition of incoherent ideas and recognition by the intellect. According to the perspective of Plato, incongruity or juxtaposition of incoherent ideas is the intellectual constituent of complex physiological, psychological and social phenomenon (p. 353-354). Reviewing the ideology of Plato reveals that intellect is the essential part of humor because intellect is providing the recognition of incoherent ideas. Thus, Plato evaluates humor as a psychological process that requires the involvement of the intellect as well (Shelley, 2006).

According to (Teslow, 1995) the answer to the question of what is humor is explained in a simple manner, and he expressed humor with two unrelated notions. On the one hand, humor is a type of comedy which are relying on wit and clownery. In this

statement, wit is used as a signifier for intelligence or wisdom. Hence, it is not considered as the main component which necessarily is laughed at. However, accomplished clownery requires explicit laughter. On the other hand, to define humor from a modern perspective, it's expressed as a quality that makes something enjoyable, amusing, or laughable.

Another definition of humor has been interpreted by Billig (2005) within the framework of universality. According to him, humor can be seen and thought universally, but it's a fact that humans don't find the same things funny. One of the main reasons for this is that all societies have historical and cultural differences. For instance, he argued that universally there is no specific joke, scene, or anecdote that will entertain any laughing species (p. 185-186). Also, Billig pointed out that individual who lives in the same culture do not share the same humor understanding, and he narrows the perspective and says, the person who finds the specific thing funny is may not find the same situation funny again (Billig, 2005).

The most famous duo junction point of humor is generally linked with amusement and laughter. On the contrary of that aspect, Morreall (2009) has investigated and provided a new vista in the frame of humor uses in language. He asserts the idea that humor is not solely related to finding things funny and laughing at them. By humor, people are amused but also amusing. Hence, the mechanism of humor is being used by people to make others amused and also ourselves. You may ask where is the language takes a part in that statement? While people are using language especially asserting something such as giving advice, they use words in a certain manner to trigger some specific mental states in listeners' minds. However, in humor, the sender is dispatching the

message not to cause beliefs or action but for the aim of stimulating pleasure and entertainment (Morreall, 2009).

According to Öngören (1998), when we dig through the profound roots of humor two fundamental notions are welcoming us which are entertainment and tolerance. Because of that fundamental connection of humor with these two notions, he claims, humor has found a chance to progress and has an identity. However, he also expresses important nuance about the connection between humor and entertainment (p. 15). Also, (Öngören, 1998) indicates that each entertainment should not be thought of as humor, and as a parallel, each humor should not be thought of as entertainment. Moreover, he also argues that the effect of entertainment should be seen in the context of motivating both the public and individuals at the same level. Furthermore, he notes that tolerance is another important component of humor to be achieved by creators. Because it is not possible to progress critical thinking in a place where there is no tolerance (p. 16).

2.1.1 Physical Manifestation of Humor: Laughter

Expressions such as humor and laughter are intimately related to each other. Accordingly, to be clear on what laughter means for this study the conceptual meanings of signified notion on the heading will be briefly defined. According to Gordon (2014), laughter refers to the reaction of a body as a consequence of determining something funny, in some cases sudden exhalation of air from lungs, spasm of abdominal muscles and in extreme cases, the whole body may shake by laughter (p. 167). Thereby, laughter refers to physical reactions of the body as a result of the pleasant psychological change (Gordon, 2014).

Meyer considered humor as a cognitive experience that resulting in a mirthful state of mind. However, laughter is expressed as an external display of joy or amusement.

According to Meyer, laughing is the simplest signifier to describe an individual who experiencing humor. Of course, observing laughter is not the only criterion to detect humor. Someone who experiencing humor could respond with a smile, a titter, or a sudden exhalation as well (Meyer, 2000).

2.2 Theories of Humor

Humor is a relative term that certainly displays differences from nation to nation, society to society, and person to person. Three grand theories of humor (superiority, incongruity, and relief theory) will help to define and categorize humor in Turkish comedy films under the umbrella of three widely accepted theories. Also, each theory of humor will be focused on and explained in its section.

2.2.1 The Superiority Theory

Superiority is a senior theory whose traces lead us way back in history to Plato's and Aristotle's ideological explanations on humor. According to Plato, the proper subject of laughter is related to foolishness, and what makes ridicule a person is considered as unselfconsciousness. The thin line between self-consciousness and unselfconsciousness is connected with observable reality. The best example of a laughable person explained by Plato is; if any person thinks herself or himself smarter, wealthier, or virtuous than s/he is, then this is a great example for ridicule, and people like to laugh at them. However, laughing at such unselfconscious people includes denigration, and denigration is detrimental. Also, another subject of laughter that Plato focuses on is the fault, and he argues, the faults that people laughed at could be contagious (Morreall, 1997).

Aristotle and Plato were sharing a common ideology on the subject of laughter, and both agreed on the subject of laughter is a type of derision. According to Aristotle,

even wit may consider as a type of tailored insolence. Aristotle asserting the idea that laughing at someone could play a regulatory role for those who show inequity to someone. However, he also claims that the regulatory role of laughter should not be taken much seriously because while laughing at the subject of ridicule, paying attention to an inferior subject is inevitable. Thus, Aristotle claims that excessive laughter is not a harmonious component of good living. Moreover, Aristotle establishes a bond between human characteristics and a humorous attitude, and he claims that humorous behavior renders a person unserious towards important issues. Also, Aristotle discusses, in *Nicomachean Ethics*, excessively laughing person deviates from the desired path of morality. Generally, exaggeration in humorous attitude exhibits by vulgar clowns, and they try to be funny in any case (cited in Morreall, 1997, p. 9-10). Aristotle was not condemning about humorous attitude; besides he argues, people who do not have a humorous tendency, and bothering the people who does jokes is looks rude and harsh. Thus, a modest course of action in such cases is what required to be display (Morreall, 1997).

The superiority theory provided by Plato and Aristotle had established an impact on subsequent thinkers who came after them, and most of the thinkers had contributions to the theory. Hobbes is one of these thinkers who reinforced the superiority theory as well. According to Hobbes, the human race is constantly in competition with one another. The tendency for competition that the human race seeks for power only came to an end by passing away. The superiority makes itself visible when someone won the fight or is confronted with him/her old weaknesses. In such a moment's person feels superior, and congrats him/herself. So, basically, superiority focuses on feeling being superior to others. Additionally, Hobbes was agreed with the ideology of Plato

and Aristotle which laughter may damage the character of a person because easing yourself and feeling better by look at others in an uppity manner is an inaccurate way of attitude (Morreall, 1997).

Sudden glory is the passion which maketh those grimaces called laughter; and is caused either by some sudden act of their own that pleaseth them; or by the apprehension of some deformed thing in another, by comparison whereof they suddenly applaud themselves. And it is incident most to them that are conscious of the fewest abilities in themselves; who are forced to keep themselves in their own favor by observing the imperfections of other men. And therefore, much laughter at the defects of others is a sign of pusillanimity. For of great minds one of the proper works is to help and free others from scorn, and compare themselves only with the most able (Hobbes, 1651, p. 36).

Last but not least, the superiority theory has been investigated by Avcı within the perspective of Turkish society. In Turkish folk theatre, speaking and action work in harmony, and action in the play is supported by wordy sentences. In Turkish folk theatre, providing funniness with action was achieved by repetitive acts, physical characteristics of actors or actresses, or exaggerated acts. Thus, act-related comedy was established by creating a superior feeling on the side of audiences in Turkish folk theatre (Avcı, 2020, p. 46).

2.2.2 The Incongruity Theory

The incongruity theory is very much connected with the cognitive side of humor. The incongruity could be thought of as a mental response to the happenings which are irrelevant, or illogical with its subject. In other words, the process of juxtaposition the irrelevant or illogical subject with its target topic may trigger laughter. In the logical mental plane each object, event, or quality has some specific connection with each other, and in this plane, everything is expected to be in order. Therefore, when something illogical interferes with the logical mental plane and alters the order laughter appears. Aristotle had accepted incongruity as a reason for laughter, and he mentioned incongruity in his *Rhetoric*. Aristotle argued that creating a certain

expectation on the side of the audience and striking them with something unexpected is a useful way for the speaker to make the audience laugh, and the same result reveals itself while the speaker makes a pronunciation disorder or a pun (Morreall, 1997).

The XVIII and XIX centuries are the periods in which incongruity theory was systemized, and find a place in many research fields. The journey of the incongruity theory begins with Aristotle's fundamental guidance. However, exact advocates of the incongruity theory are circled around Immanuel Kant and Schopenhauer. According to Immanuel Kant, the logical mind which realizes the incongruity in the event begins to laugh due to a feeling of surprise or confusion (cited in Aykaç, 2016, p. 237). Also, while Schopenhauer defining the incongruity asserted the notion of unexpectedness, and he argued that correlation between signifier and signified, or notion and object are expected to relate in the human mind (Aykaç, 2016).

2.2.3 The Relief Theory

The relief theory is firstly argued by Shaftesbury in an article named “The Freedom of Wit and Humor” in 1711. Debate on humor is conveyed with two related notions which are restriction and control. When people get restricted or controlled by power, naturally they would try to find a new path for that situation. In the case of humor, different types of approaches step into the stage like disparagement, imitation, and ridicule to display opposition against the restrictions (Morreall, 1997).

According to (Avcı,2020) each theory has different background and fundamentals. The superiority theory is much more related to the sensory side, the incongruity theory is connected with the cognitive side, and the relief theory is engaged with the physiological side. The relief related laughter appears in two different ways; the relief of the nervous energy which person hold could trigger the laughter, or laughter could

cause to accumulation of the nervous energy. Especially, restriction in the society sexual and violence-related is could be the reason for the accumulation of that energy and stimulates the laughter. Also, in conventional societies most significant tabus builds on sexual norms (Avcı, 2020).

Freud's idea on the relief theory wander around the suppressed norms of sexuality and hostility, he argued that, these tabus could be the reason for triggering the laughter. However, none of the tabus solely establishes a sufficient environment for the relief and stimulate the laughter. For instance, clause 18 of the constitution in the United States created a comedy material on alcohol consumption. Also, restrictions against drugs provided an opportunity for comedians to use that topic as material too. Hence, the relief by laughter requires nervous accumulation on the suppressed issue. The second path of the relief theory is not related to accumulation on the previous events, rather the situation of laughter itself cause the accumulation and results with the relief. The content of the joke which does not include sexuality or hostility may create emotions on people by narrative techniques. For instance, the beginning of the story creates an expectation about the end, however, the end of the story results in an unexpected manner. So, the accumulation of the emotion provided by the narrative appears redundant and people want relief. Harry Graham's humorous poem is a good instance for the relief theory;

I had written to Aunt Maud;
Who was on a trip abroad,
When I was heard she'd died cramp
Just too late to save stamp (Morreall, 2009, p. 17)

The three line of the poem establishes a sympathetic emotion about the person who lost his/her aunt, however, the last line suddenly shows that the love of the nephew is not what readers think of (Morreall, 1997).

2.3 Turkish Cinema and Its Periods

According to Önder & Baydemir (2005) Turkish cinema historian Nijat Özön periodized the Turkish cinema period as follow, early years (ilk dönem) (1910-1922), the era of theatre actors (tiyatrocular dönemi) (1922-1939), transition period (geçiş dönemi) (1939-1950), the filmmaker' era (sinemacılar dönemi) (1950-1970), young, new filmmaker' era (genç/yeni sinemacılar dönemi) (post 1970s) (cited in Önder & Baydemir, 2005, p 116). Additionally, according to Sevinç (2014), the beginning of the new Turkish cinema period is considered as mid 90s (p. 99).

2.3.1 Early Years (1910-1922) and Pre-Yeşilçam Period (1922-1950)

Reviewing the map of Turkish cinema in the manner of development and pursuing the traces of Turkish cinema in the historical context to get a general knowledge about Turkish cinema and Turkish humor is the main aim in this chapter to highlight.

In November 1914, soon after the Ottoman Empire's entry into the First World War as Germany's ally, the Ittihad ve Terakki (Union and Progress) government staged a propaganda event to motivate public opinion. A Russian monument, erected at Ayastefanos (San Stefano, present-day Yeşilköy, Istanbul) in 1898 to commemorate Russian victory and the soldiers who had died in the 1877–78 Russo-Ottoman War, was blown up by Turkish troops (Mutlu, 2007, p. 75).

This demolition of the Monument at San Stefano was filmed by Turkish army officer Fuat Uzkınay (Mutlu, 2007). Additionally, according to records, the film of demolition of Monument is not preserved and reached till nowadays, however, some photographs demonstrating the demolition of the San Stefano still exist.



Figure 1: Demolition of the Monument at San Stefano

The first film attempt was reaching way back to 1916 with the title of *Himmet Ağanın İzdivacı*, and the project was started by Sigmund Weinberg in 1916 and completed by Fuat Uzkınay in 1918. Around one year time, in 1919, improvisational theatre actor İsmet Fahri Gülünç attempted to first short narrative film, however, is never completed. According to records *Bican Efendi Belediye Müfettişi* is noted as the first comedy film in Turkish cinema. This film carrying the feature of being the first narrative film in Turkish cinema as well. The title of the film *Bican Efendi* represents a character who shares some resemble characteristics of Charli Chaplin and Max Linder (Şah, 2018).

On October 29, 1923, the parliament declared Turkey to be a republic and elected Mustafa Kemal as the first president (Giritli, 2003). The declaration brought various changes at the societal level. Some of the major changes could elaborate as the change of the Arab alphabet to Latin, adaptation of Switzerland's civil law to Turkish civil law. Of course, the grand changes in society had brought transformations in the field

of art and culture as well, conservatories, symphony orchestras, the proliferation of western music, sending students to the west are solid examples of this transformation. However, the films that had been recorded years between 1923-1950 could not escape from the impact of the theatre, and most of the films transformed to films from theatre characters (Saydam, 2020).

2.3.2 Yeşilçam Period (1960-1974) and Comedy

In this section, the dynamics that compose the *Yeşilçam* will be elaborated on. Additionally, the structure of Yeşilçam comedy films will be highlighted within the frame of humor.

To begin with, the general atmosphere of Turkey was including lots of events in the 1960s. Especially, a military coup may consider as a major event in Turkey. The military had taken control of the government on the 27th of May in 1960. Afterwards, a new constitution was established by experts that include both intellectuals and scientists. Naturally, the constitutional regulations had brought new effects on cinema and arise the ideas which connected with the search for the originality of Turkish cinema. So, because of the search for originality the relationship between society and cinema had reached to apex point in the 1960s, and this most productive time of Turkish cinema named as Yeşilçam. In order to select the appropriate focal point for the research on Yeşilçam era the years may divide into two parts, the years between 1960 to 1967 was named “Golden Era” (Altın Dönem), and the years between 1968 to 1974 called as “Rising of Yeşilçam” (Yeşilçam’ın Yükselişi) (cited in Gülçur, 2016, p. 3). By the way, Yeşilçam has got its name from the “street” where production companies are located in Istanbul Beyoğlu. (Gülçur Â. S., 2016).

Another noteworthy contribution was provided by Saydam. During the 1960s domestic immigration movement had accelerated from the direction of margin settlements to cities. So, the population in cities had started to gain variety, in another way to say that, the immigration had brought new perspectives and alterations with itself in a wide range. However, adaptation for that rapid change in society had taken time and is not suddenly embraced by a member of the society. Thus, within the films, the main theme of the Yeşilçam period films generally depicted contrary points of view to the alterations in the society, and the films supported the old neighborhood culture as a reaction to changes in the society (Saydam, 2020, p 412). In the 1950s, Turkish cinema had put a lot of effort with film companies to industrialize the sector, and this aim is achieved by the systematization of Yeşilçam. Hence, in order to visualize the system in our mind saying that Yeşilçam was conducting the business within the studio system as in Hollywood would be a correct depiction of systematization of Yeşilçam (Saydam, 2020).

The commercial concern of Yeşilçam is another important stance point toward films for those years. Due to commercial concern of Yeşilçam films production companies were securing themselves with specific directors, actors, and actresses. Because sole condition for the survival of the production companies depends on the success and financial bringing from produced films. Thus, providing the sole condition was completing the element of survival for production companies. With time, competition between film companies increased, and this competition revealed the requirement for producing films for the market. In such a competitive environment, film companies were producing plenty of movies and this behavior pattern was bring out new major issues like content, structure, or form of the film narratives. These issues are

established a suitable environment for the creation of similar films with similar content, form, and structure (Saydam, 2020).

The 1970s is an era that leaves remarkable marks on Turkish cinema. In 10 years, Turkish cinema headed to the most brilliant periods within the perspective of the number of produced films. Especially, in 1972, Yeşilçam reached to numerical apex point with 298 films in a year, and such an astronomical number of film production rate is never seen in Yeşilçam again. Another important development for these years could be considered as colored screening of films in cinema because during 1975 Turkish cinema had switched from black and white screening to colored films (Karaca, 2020).

As mentioned above, the years between 1960 to 1980 have outstanding importance for Turkish cinema. Initially, when that highlighted years of Yeşilçam were investigated it's easy to comprehend that there are many changes in different dimensions within the society and roughly changes are relying on social, political and military reasons. Besides that, political and military components, industrialization, immigration, and urbanization had played a significant role in revealing class differences further visible. In the 1970s, Turkish cinema had intensely gathered around four film genres which are critical politics, comedy, historical adventure, and sex films (Şen, 2019). The 1970s of Turkish comedy cinema saw many valuable directors, actors, and actresses that still have a remembrance in the collective mind of Turkish society. (Şen, 2019).

While Önk (2011) talk about comedy films, she had elaborated many components and dynamics of the comedy films that belong to the 1970s. According to Önk (2011) comedy genre had found a more suitable environment for its own development (p.

3871). Also, she highlights that the humor understanding of those years was adapted from theatre shows known as Cabaret (type of theatre which includes lampoonery and music) to the cinema. Additionally, Önk (2011) indicates that iconic names such as Kemal Sunal, Zeki Alasya and Metin Akpınar are all came to the cinema sector from theatre. Moreover, she talks about the ideological framework of the films, and she connects the American film director Frank Capra's films to Ertem Eğilmez's films. Because as Önk (2011) assert that the ideology of Frank Capra that is adapted in Turkish comedy films by Ertem Eğilmez “less powered people defeating those who think they are strong” have received appreciation (Önk, 2011, p. 3872).

According to Onaran (1994), Turkish cinema had got new dimensions in the comedy and drama genre in 1960s and 1970s (Onaran, 1994, p. 183). However, the main focal point here is directed to the comedy genre and to the 1970s. According to Onaran (1994), the comedy genre had shown diversity within itself in the 1970s. This diversity is elaborated as drawing-room comedy (salon komedisi), slang-based comedy (argolu lümpen komedi), sex-comedy (sex komedi), and cabaret type (type of theatre which includes lampoonery and music) of comedy were in the comedy motifs in the 1970s (Onaran, 1994, pp. 184-185). Last but not least, the iconic name of comedy films Kemal Sunal which is also known as “İnek Şaban or Şaban” was the most liked character by Turkish audiences (Onaran, 1994, p. 187).

A first glance at the comedy films in the Yeşilçam era reveals the feeling that comedy is one of the most dominant genres in Turkish cinema (Ünal, 2018, p. 33). Undoubtedly, comedy films in Yeşilçam have always occupied the grand field as a genre. The produced films and series such Türist Ömer, Cilalı İbo, Küçük Hanımefendi, Sezercik, Ömercik, Hababam Sınıfı or characters like Kemal Sunal,

Şener Şen, İlyas Salman, Adile Naşit, Münir Özkul, İlyas Salman, İhsan Yüce, Ayşen Gruda, Zeki Alasya, Halit Akçatepe and many others may be considered as a main pillar for Yeşilçam and comedy films. Those unique names are well-known representatives of comedy films in those years. Additionally, the production company named Arzu Film tends to produce family comedies (Ünal, 2018).

According to Kotaman (2009), the notion of family is the most shining motif in Yeşilçam films as well. Of course, there are many elements under the concept of family. For instance, families put effort into solving problems in a collective manner rather than individual ones. Also, being a family requires faith, reliance, and trust in each other. Hence, such a strong family picture depicted in Yeşilçam films would be providing some expectations in social lives as well. Some of these expectations may consider as a solid example of solidarity in mutual human relations in the society (Kotaman, 2009).

Another attention-grabbing dynamic that creates the Yeşilçam is dialogs. Unusually, visual elements of the films were taking the secondary role, and in that case, dialogs were occupying the first place in the films. The primary reason for this misplacement of the elements is connected with the history of traditional Turkish plays (Meddah, Karagöz, Orta Oyunu). These traditional Turkish plays are much more addressing to the sense of hearing, and less to the eye. Hence, Turkish cinema is lean on verbal narrative rather than visual elements. It's important to note that Yeşilçam considered the culture of the Turkish society and shaped its productions under this consideration, thus, Yeşilçam has its own style and way of narrative (Arslantepe, 2002).

2.3.3 New Turkish Cinema (the mid-90s)

What are the elements that make the Turkish cinema new? Was this period separated from Yeşilçam, and which year of the Turkish cinema was named as new? To answers those questions the literature review would be focusing on the prominent films in the new Turkish cinema period.

Turkish cinema was about to enter into a new phase, the middle of the 1990s, is the period Turkish cinema was named New Turkish Cinema. The term ‘New’ is a grand notion which covers many components within itself. In order to elaborate those novelties in the Turkish cinema first gaze should be directed on the new generation of directors in Turkish cinema. Because the appearance of the new blood had changed the game, and these brand-new directors in Turkish cinema had been used most of the components of cinema in a comprehensive manner. Components of the cinema mentioned above include sound effects, new editing styles, dynamic camera movements, special effects, and structural features. Hence, the structure of New Turkish cinema was multi-dimensional in a manner that includes popular and art form films in its texture (Sevinç, 2014).

New regulations, in the early 1990s, rendered new generation film directors more willing to approach cinema from the latest ideologic vista. The set of regulations started in 1988 with the opening of the film market to foreign countries, especially, to America. This regulation provided an opportunity to film studios, like Warner Bros, to open their offices and step into competition against Turkish films. Naturally, as a result of the regulation, film theaters had started to exhibit American films in cinema. This course of action had brought two different consequences into Turkish cinema, first one is, the number of screening Turkish films decreased which due to the

preference of the audience show tendency to watch western films, and second is, that tendency of preference of audience ignited the will of filmmakers to produce more modern films. Another mind-broadening act in those years may count as private television channels started broadcasting in mainstream media, so, variety on screening improved with new perspectives. Another noteworthy issue is that Turkey becomes a member of Eurimages in the 1990s. Eurimages is a European cinema support fund that provides a financial resource for cinema films. Undoubtedly, becoming a member of the Eurimages has played a grand role in motivating new directors to shoot new films. Last but not least, the ministry of culture provided financial support to domestic film production. Thus, such regulations and contributions to the field of film production encouraged the new generation of filmmakers (Gürbüz, 2015).

The hegemony of American films in the marketplace was inevitable after the regulations. However, the disadvantaged position of the domestic films was about to alter. The black clouds on the air dispelled with the entrance of 15 new domestic films to the stream in 2000. In other words, Turkish cinema started to find life again in the market with these 15 domestic films in the 2000s. One of these films, directed by Gani Müjde, with comedy and historical genre is known as “‘Kahpe Bizans’” reached nearly the level of 2 million viewers and this situation was considered successful for such a period. Subsequently, another successful film, directed by Yılmaz Erdoğan and Ömer Faruk Sorak in 2001, combined with the comedy and drama genre step into the stage titled “‘Vizontele’”. Additionally, according to Özkan (2007), among the names that made the renaissance of Turkish cinema is included; Derviş Zaim, Zeki Demirkubuz, Nuri Bilge Ceylan, Yeşim Ustaoğlu, Fatih Akın, Ümit Ünal, Semih Kaplanoğlu, and Yüksel Aksu provide unique films, successes and awards in national and international

wide (Özkan, 2007). As we can see from table 1 below, three Turkish films have taken their place in the top 5 list in 2000, and three of the films are sharing the same genre which is comedy.

Table 1: Box office data of 2000 in Turkish cinema

Title	Genre	Producer	Viewership	Year
1. Kahpe Bizans	Comedy	Arzu Film, Özen Film	2.471.687	2000
2. The sixth sense	Thriller, Mystery	Walt Disney	1.428.659	2000
3. Güle Güle	Comedy, Dram	UFP	1.273.195	2000
4. Abuzer Kadayıf	Comedy	Replik	861.317	2000
5. Mission: Impossible II	Adventure, Action,	Paramount	791.974	2000



Figure 2: Film poster of Kahpe Bizans

Gradually, Turkish cinema had continued to produce more films in various genres. In 2004, the records showed that the number of viewers for domestic films significantly increased, and the annually total number of the viewers reached 6.6 million levels. Among these films that categorized as comedy genre are as follow, ‘‘G.O.R.A

(2004)’, ‘‘Vizontele Tuuba (2004)’, and ‘‘Hababam Sınıfı Merhaba (2004)’’. Another noteworthy production except comedy genre is ‘‘Karpuz Kabuğundan Gemiler Yapmak (2004)’’, Bekleme Odası (2004)’, ‘‘Neredesin Firuze (2004)’’, ‘‘Mustafa Hakkında Her şey (2004)’’ (Özkan, 2007, pp. 538-539).

2.3.4 Chronology of Turkish Comedy Films

In this section, the chronological view of the Turkish comedy films would be elaborated to understand the roots of the comedy films in Turkish cinema. This chronological elaboration will begin from 1917s and will continue to the 2010s.

Bican Efendi is a serial film directed by Şadi Fikret Karagöz and according to Şah (2018) first film of the series that *Bican Efendi Belediye Müfettişi* (1917) is noted as the first comedy film in Turkish cinema (p. 333). This film is carrying the feature of being the first narrative film in Turkish cinema. Additionally, the title of the film *Bican Efendi* represents a character who shares some resemble characteristics of Charli Chaplin and Max Linder. Moreover, according to Şah (2018) other films of the series are elaborated as follow; *Bican Efendi Tebdili Havada* (1971), *Bican Efendi Yeni Zengin* (1918), *Bican Efendi Para Peşinde* (1918), *Bican Efendi Vekilharç* (1921), *Bican Efendi Mektep Hocası* (1921), *Bican Efendi'nin Rüyası* (1921) (Şah, 2018, p. 333).

According to Scognamillo (1987), Muhsin Ertuğrul had directed four films in 1933 and three of those films are categorized as comedy genres. The first film titled *Karım Beni Aldatırsa* (1933) is defined as a bourgeois type of comedy (Scognamillo, 1987, p. 53). Additionally, it is important to note that this film includes plenty of motives from theatre. For example, the narrative, props, or plays of characters were carrying the patterns from the theatre (Scognamillo, 1987). Also, according to Nurullah Tilgen

Karım Beni Aldatırsa (1933) is “an excellent movie in every manner” (cited in Scognamillo, 1987). Moreover, Muhsin Ertuğrul being inspired by German films and directs the film titled *Milyon Avcıları* (1934) that is written by Nazım Hikmet (Scognamillo, 1987, p. 56).

Comedy film is titled *Nasrettin Hoca Düğünde* (1941) is first comedy film of the period when we came to the 1940s (Uluyağcı, 1996, p. 90). Additionally, Uluyağcı (1996) notes that the comedy actor of the period was İsmail Dümbüllü, and the basis of the comedy serials were established in this period which would reach nowadays (p. 90).

When it comes to the 1950s, the film titled *Kanun Namına* (1952) directed by Lütü Akad has created a new phase for Turkish cinema because with this film Turkish cinema is approached one more step to the language of the cinema. Therefore, the selection of the characters, environment, or places altered from theatre mentality to cinema. Also, another serial film character is created by Osman Seden. The name of the character is *Cilalı İbo* and played by Feridun Karakaya. The first film of the series is begun with *Cilalı İbo Casuslar Arasında* (1959) and continued until 1970s (Uluyağcı, 1996, p. 91).

According to Özön, films with heroines, especially with slang and with a masculine attitude, appeared when Turkish cinema came to the 1960s (cited in Uluyağcı, 1996). Also, during the 1960s, Atıf Yılmaz and Vedat Türkali had worked together and produced many comedy films. The collective works Atıf Yılmaz and Vedat Türkali had created some loved characters like Küçük Hanımefendi (Uluyağcı, 1996, p. 91).

Additionally, another iconic character known as Turist Ömer (Sadri Alışık) was introduced by Hulki Saner in the 1960s.

According to Uluyağcı (1996), Ertem Eğilmez had begun his carrier with a movie named *Canım Kardeşim* (1973), subsequently, he had shown a tendency to the comedy genre in Turkish films. The well-known film *Hababam Sınıfı* (1974) is directed by Ertem Eğilmez had gained the attention of the viewers and he continued the shooting the serial after his success (p. 92). It is important to note that Ertem Eğilmez had played a pioneering role for sex-comedy films genre with the film named *Erkek Dediğin Böyle Olur* (1974) (Uluyağcı, 1996, p. 92). Also, as noted by Uluyağcı (1996) the character ‘İnek Şaban’ is an important and pioneer name for the comedy genre in the 1970s. Moreover, she mentions some characteristic features of the İnek Şaban character and says ‘even if İnek Şaban seems like shy and foolish he played a character who proved himself with his luck’’ (Uluyağcı, 1996, p. 92).

As noted by Uluyağcı (1996) due to sex films there are a few films which noteworthy to talk about, and these films are ordered as *Banker Bilo* (1980), *Devlet Kuşu* (1980), *Talihli Amele* (1980), *Zübük* (1980) (p. 92). Additionally, while Ertem Eğilmez completing the *Hababam Sınıfı* serial, another director and actor who is Kartal Tibet introduced a new folk comedy with *Gırgıriye* (1981). Moreover, another well-known director Sinan Çetin has introduced a new character to the cinema Çiçek Abbas (1982). So, the film was processing the theme of “slum areas, minibus drives, and conflict between two men who love the same woman, comically’’ (Uluyağcı, 1996, p. 92).

According to Karaca (2020), the 1990s are a period where Turkish cinema had entered a new phase with new cinematic language and the classical narrative of the Turkish cinema had begun to alter (p. 5). Additionally, according to Ünal (2018) comedy in Turkish cinema had processed matters from a more personal perspective and criticism in the films is notably decreased (cited in Başaran & Boztepe, 2021). Moreover, as noted by Başaran & Boztepe (2021) Turkish cinema had affected by Hollywood cinema and private TV channels, therefore, the popular cinema perspective has appeared in the films and this situation is affected the comedy genre (p. 933). Hence, the changes are show themselves in the genre of comedy as well. According to Murat Ata (2015) the production of Ertem Eğilmez *Arabesk* (1988) and the production of Şerif Gören *Amerikalı* (1993) is representing the breaking point in the comedy films (cited in Başaran & Boztepe, 2021, p. 933).

Furthermore, when Turkish cinema comes to the 2000s, the parody which starts with *Arabesk* (1988) continues with *Kahpe Bizans* (2000) in the 2000s. Also, according to Başaran & Boztepe (2021), there are some critical films in Turkish cinema, like *Beynelminel* (2006). However, most of the films do not concern with societal matters, rather, the films were mostly concern with individual comedy with new humor understanding in the 2000s. It is important to note that the films like *Vizyontele Tuuba* (2004), and *Organize İşler* (2005) are used social matters as a background theme rather than the main concern to be processed (p. 934).

According to Husrevoglu (2019), when the Turkish films investigated the most dominant genre in Turkish films from 2010 to 2018 is specified as comedy (p. 44). Especially, she notes that the main characters in Turkish comedy films are mostly circled male characters, and these characters are generally depicting “slang, rude, and

ignorant characteristics’’ (Husrevoglu, 2019, p. 45). However, she adds that absolute male dominancy is not mattered of debate because some films tell the relationship of male and female like *Kocan Kadar Konuş* (2015), *Celal ile Ceren* (2013), or female as main characters such *Deliha* (2014), *Nadide Hayat* (2015), *Görümce* (2016) (Husrevoglu, 2019, p. 45).

Chapter 3

METHODOLOGY

Initial launching title of the methodology section specified as cultural studies. Secondly, this chapter of the dissertation will concentrate on the research methodologies of the study. Thirdly, film semiotics and dyadic model would take place. Lastly, selected films for each concerned period in Turkish cinema will be discussed.

3.1 Reading a Film from Cultural Studies Perspective

For this research, the central focal point of the research questions is to try to find answers for humor understanding in comedy films which is considered as a part of the cultural pattern of Turkish society. The concepts of cultural studies like representation, producing meaning, and sharing meanings will take a part in process of analysis as a theoretical method. Because cultural studies perspective is interconnected with the critical approach toward media content within the framework of all complex forms of culture like power relations, gender, race, politics, class, and so on. Since the films are part of the culture and considered as a cultural product it is important to understand the dynamics of that cultural product (Cloete, 2017).

According to (Hall, 1997), defining the concept of culture is a most difficult task in human and social sciences due to various courses of actions that reach to the notion of culture. However, “In more traditional definitions of the term, culture is said to embody the ‘best that has been thought and said’ in a society (Hall, 1997, p.8).”

Further realization of the culture is connected with producing, exchanging and sharing meanings between the individuals of a society, and naturally communication takes place at the center of this cultural process. Hence, due to sharing meanings or common cultural codes between members of a society more likely to tend to interpret the world around them in a similar way (Hall, 1997). Additionally, the concept of representation has grand importance in produce meaning and circulate in society because “representation connects meaning and language to culture (Hall, 1997, p.15)”. In detail, the representation of something by images, language, codes or signs visualizes signifiers in our mental plane. The concepts such as; humor, love, hate, peace, car, birds, table, book etc. are all clustered and classified in our mind between complex relationships. Therefore, the representation theory would help us to understand the context of produced meaning in both periods.

Additionally, while (Hall, 1989) debating the representation theory, he is strongly connected the culture and identity with a harmony, and investigated the cultural identity and cinematic representation together (p. 68).

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished historical fact, which the new cinematic discourses then represent, we should think, instead, of identity 'production', which is never complete, always in process, and always constituted within, not outside, representation (Hall, 1989, p. 68).

In detail, the powerful relationship of representation is linked with identity as an endless loop of identity production within the frame of representation. And it is not a process that is ever completed but always in a process of constitution. According to Hall (1989), identity is a kind of shared culture that individuals hold in their collective minds, “superficially or artificially imposed, which people with a shared history and ancestry hold in common” (Hall, 1989, p. 69).

Moreover, while Hall (1989) debating on cultural identity he emphasizes that it is a matter of ‘becoming’ and as well as ‘being’. In that manner, cultural identities are expressed like a bridge that reaches from past to future and belongs not only one side but both sides. Therefore, while the history of cultural identity has rooted in the past, it would be in the process of constant transformation while reaching to the future. Because as Hall (1989) indicated that “like everything which is historical, they undergo constant trans-formation” (Hall, 1989, p. 70).

As statements indicate the importance of the representation and cultural identities above, in this dissertation, produced meanings in Turkish comedy films would be investigated within the frame of power relations, race, gender, and class to understand the sense of humor. So, the cultural studies perspective will be rendering visible the subtexts in the film to grasp the sense of humor to understand “who and what we are” (Staiger, 2017), and reach to richer information in selected films.

3.2 Textual Analysis

Textual analysis is a type of qualitative research method that is accepted as an advantageous method for who are interested in examining media content. Additionally, the design and development of the textual analysis method rely on cultural studies scholars, and elements of deconstruction have a great role in the textual analysis method. However, the notion of text may be a confusing signifier in film study analysis. So, indicating that major literary studies in the communication field such as cultural studies and semiotics emphasized that all cultural products and practices could be analyzed as text (Fürsich, 2009).

While (Fürsich, 2018) defining the textual analysis he included the answer of what type of contents could be investigated in this method. General elaboration of the content begins with media and popular cultures like newspapers, videos, television shows, games, websites, and advertising. Another important point in textual analysis is that it's very much connected with interpretative and semiotic approaches. Hence, the main focal point of textual analysis considers as uncloak the ideologic and cultural assumptions within the text by using these approaches. The role of the textual analysis here is not to uncloak the one true meaning of the text rather it strives to reveal and explain the diverse meaning within a text (Fürsich, 2018).

According to Alan McKee, to understand and interpret any element of a text, context is a keyword, to begin with. By 'context', McKee means "other texts that surround a text, which provide useful information for making sense of it, which teach us how to interpret texts". While McKee talks about textual analysis and context, he mentions three levels of context that should be investigated. These three levels of context are the rest of text, the genre of the text, and the wider public context in which a text is circulated (McKee, 2001). These three levels of text are as follow;

Firstly, the rest of the text, helps you to connect the dots which is not obvious in the text at the initial level. What do you think if you see any native character is displayed as a prisoner in a TV series? If the series is a detective or police series, most probably you would think that person is a criminal. Contrary, if the person was a character from Soap opera, then you may think of the prisoner as sympathetic. Secondly, the genre of the text is expressed by McKee as a strong instrument for making sense of the text. Because McKee considers the genres as codes that are used to communicate between producers and audiences. For instance, expectations when a cartoon character is

exposed to violence and the character exposed to violence in a detective movie will not face the same results. So, recognizing the genres is beneficial for the researcher to make sensible interpretations. Thirdly, the last context of McKee is the wider public context in which a text circulated. The source of the problem is caused by not investigating the more general context of the text, and missing the significance of the text. For example, imagine that images of veterans from II. World War is shown while drinking beer and singing songs. If we do not know about II. World War and veterans, it is possible to misinterpret the elements (McKee, 2001).

The highlighted information about textual analysis above indicates that this method has multidimensional features while approaching media content, and this method is not claimed to find one true meaning of the text rather it reveals the diverse meaning in the text. Therefore, the textual analysis methodology would be providing a chance to analyze the media content to expose the diverse meanings within the text. For this study, the ideology and cultural assumptions of humorous moments in the selected Turkish comedy films would be uncloaked by reading the text.

3.3 Film Semiotics and Dyadic Model

Printed media materials or digital media contents, both forms are fully loaded with messages inside of them which ready to convey for their targets. These messages that the producer or editor's choice will be delivered to the receiver through printed or digital media instruments and will be interpreted by the receiver in an aware or oblivion way. In this state, to be able to interpret the meaning of signs in the media products, semiotic is the right place to ask for answers.

Semiotic, study of the sign elaborates language and sign system that people use to communicate or meaning making from what they see and how they interpret the sign in daily life. What are the elements of interpretation and how it could differ from person to person, also, how the meaning is created, how meaning is delivered? Those types of questions are suitable for the realm of semiotics to find answers.

Ferdinand de Saussure's dyadic model is one of the methods for meaning making in this subject. The linguistic sign, "according to him, is characterized by the relationship of its two components: the 'sound-image' or material substance which he named signifiant (signifier) and its 'concept' or signife (signified)" (Martin & Ringham, 2000).

The concept of signifier and signified are helped to understand the sign system in the manner of how they are established or constructed on the conscious of the human mind. These constructions established by signs are not always conveying the same meaning to the individual's perception. Hence, tracing the connotation and denotation meaning to inquire more objective result is a requirement (Chandler, 2007).

"In semiotics, denotation and connotation are terms describing the relationship between the signifier and its signified, and an analytic distinction is made between two types of signifieds: a *denotative* signified and a *connotative* signified" (Chandler, 2007, p. 137).

In this case, Turkish comedy films' media content, under the light of elaborated information above, commonly interpreted the denotative meaning of humorous message will have a chance to be analyzed to reveal the concept of the context or meaning of the signifier within the frame of subtext. Therefore, semiotics would be

applied to the dissertation to investigate the importance of the context which is related to humorous moments in Turkish comedy.

3.4 Selected Films

In this section, selected films for each period would be discussed. Respectively, selected films of Yeşilçam era will be elaborated, and then selected films of New Turkish cinema would be talked about in detail.

To select the films and read the text from both periods, there must be a specified criterion. In both periods, viewership number is considered as the main factor to add films to the analyzing list for each period. However, the only difference while evaluating the viewership number of the films has appeared in box office data of films from the 1970s. Because the box office data of the films are not recorded on the box office Türkiye website. Therefore, IMBD is used to select the highest score films of the 1970s period. So, it is possible to say that due to the conditions above, films are selected from different platforms. The worldwide-known platform IMDB is used for select Turkish comedy films from the 1970s. And the Box Office Türkiye database is used to select the Turkish comedy films from the 2010s. It is possible to track that the highest scored films in IMDB are also screened with great numbers in digital platforms like YouTube. For instance, the viewership number of *Tosun Paşa* (1976) is about 18 million on YouTube. Additionally, the viewership number of Şaban Oğlu Şaban (1977) is 41 million on YouTube. Moreover, the viewership number of Kibar Feyzo (1978) is about 18 million on YouTube. To sum up, although there is no Box Office data of the films, it is possible to monitor that the films mentioned above are still having the attention of Turkish folk and being watched.

On the one hand, Yeşilçam era films that included the period between the 1970s to 1979s would be investigated in the manner of the genre. Secondly, for each year genres that include only comedy will be taken to the list. Afterward, all selected comedy films for each year would be evaluated in the category of the highest score in IMBD. The main reason for this selection criteria has relied on the data of viewership in box office Türkiye is not exist for the 1970s period. To sum up, the highest point comedy film for each year will be taken for analysis.

On the other hand, the new Turkish cinema period will follow a slightly different selection methodology for analysis. Selection of the films between 2010 to 2019 will be provided by box office turkey that is website includes detailed information about genre, production year, viewership, and producer. For each year, the top five films would be selected from box office Türkiye according to the highest ticket viewership data records.

Table 2: Selected Comedy Films List for Yeşilçam Era

TITLE	GENRE	IMDB	YEAR
1. Ah Müjgan Ah	Comedy, Dram	7.7	1970
2. Yedi Kocalı Hürmüz	Comedy	6.9	1971
3. Tatlı Dillim	Comedy, Sport	7.2	1972
4. Turist Ömer Uzay Yolunda	Comedy, Sci-Fi	7.4	1973
5. Köyden İndim Şehire	Comedy, Adventure, Crime	8.3	1974
6. Bizim Aile	Comedy, Family, Dram	8.4	1975
7. Tosun Paşa	Comedy, History	9.0	1976
8. Şaban Oğlu Şaban	Comedy	8.8	1977
9. Kibar Feyzo	Comedy	8.7	1978
10. Korkusuz Korkak	Comedy, Adventure	8.0	1979

Table 3: Selected Comedy Films List for New Turkish Cinema Period

TITLE	GENRE	VIEWERSHIP	YEAR
1. Recep İvedik 3	Comedy	3.325.842	2010
2. Eyvah Eyvah 2	Comedy	3.947.988	2011
3. Berlin Kapları	Comedy	1.982.762	2012
4. Düğün Dernek	Comedy	4.072.898	2013
5. Recep İvedik 4	Comedy	7.369.098	2014
6. Düğün Dernek 2: Sünnet	Comedy	5.231.330	2015
7. Dedemin Fişi	Comedy	2.015.665	2016
8. Recep İvedik 5	Comedy	7.437.050	2017
9. Arif v 216	Comedy, Sci-Fi	4.968.462	2018
10. Recep İvedik 6	Comedy	3.975.135	2019

At the outset, the table [3] above shows that the serial film *Recep İvedik 4* was excluded from analysis with the reason of diversity (scriptwriter, director, actor/actresses). Precisely, the fourth film of the series box office data is 7.369.098. However, the director and scriptwriter of the film are, respectively, named Togan Gökbakar and Şahan Gökbakar. Also, the actor is named Şahan Gökbakar. This repetitive loop continues in the fifth film of the series too. Therefore, since this study is focused on the understanding of humor in Turkish comedy films, diversity (scriptwriter, director, and actor/actresses) is a requirement while selecting the films. So, this diversity would be helpful to reach more objective results. In conclusion, the highest box office data film selected and added to the list is *Recep İvedik 5* with 7.437.050 viewership. *And Recep İvedik 4* (2014) excluded because it has less viewership.

The first highest IMDB-ranked film in the Yeşilçam era is specified as *Tosun Paşa* with 9.0 points. The second film is selected as *Şaban Oğlu Şaban* with 8.8 points. Third and last film in Yeşilçam Era determined as *Kibar Feyzo* with 8.7 point. Subsequently, the first film in the new Turkish cinema period is selected as *Recep İvedik 5* with 7.437.050 box office number. The second film which will be taken to the analysis specified as *Dugun Dernek 2: Sunnet* with 5.231.330 box office data. The last film for the new Turkish cinema period is determined as *Arif v 216* with 4.968.462 box office data.

When observed the dynamics (director, scriptwriter, actor) of the selected films from the 1970s, it is visible that three films have a common in the manner of the actor (Kemal Sunal). In three films Kemal Sunal is the main protagonist in the selected films of the 1970s. However, other dynamics are show different dynamics for each film. For instance, the director of the *Tosun Paşa* is Kartal Tibet and scriptwriter is Yavuz Turgul. Additionally, the director of *Şaban Oğlu Şaban* Ertem Eğilmez and scriptwriter is Sadık Şendil. Moreover, the director of the *Kibar Feyzo* is Atıf Yılmaz and scriptwriter is İhsan Yüce. As we can observe different dynamics of the films as well as the diversity in the directors and scriptwriters in selected films of the 1970s. The diversity here is a fundamental approaching tool for reaching the more relevant and objective result in the analysis section. Hence, the non-existence of different dynamics (director, scriptwriter, or actor/actresses) would generate data which insufficient for understanding the humor in Turkish comedy films.

To finish, the visibility and popularity of the Şaban character is relying on re-generating the existence of the character on TV screens. The reason why Şaban is embraced by society is strongly linked with transferring the Şaban character from

generation to generation. This phenomenon is carried out from cinema to television and then to the digital platforms like YouTube and Netflix. Therefore, more than one generation have found a chance to watch that character, and the reading on those films will take a place in this thesis.

Chapter 4

ANALYSIS

In this chapter, research questions of the dissertation will find answers. Textual analysis method will be at the center, humor theories, semiotic and cultural studies' background would help to depict and analyze the selected films for each period.

4.1 Tosun Paşa (1976)

The Director of the film is Kartal Tibet and it's released in 1976. Cast of the film consist with well-known names like Kemal Sunal, Müjde Ar, Adile Naşit, Şener Şen, Ayşen Gruda, Ergin Orbey and so on. The story of the film takes place in Egypt state which is part of the Ottoman Empire in the 19th century. The film depicts the competition between Telliogulları and Serferoğulları for Yeşil Vadi (means Green Valley). Both families claim their rights on Yeşil Vadi, and they are willing to do anything to take the Yeşil Vadi. The main character, Şaban performed by Kemal Sunal is takes the role of a servant in the mansion of Telliogulları. The first gaze on the main character who is Şaban gives the impression that he is not a servant or footman at all. Rather he is a mister or gent.

Curtains open with Mr. Akil who is the oldest man in the mansion and leader of the Telliogulları family as well. Mr. Akil was seeming quite furious, and almost spit fire from his mouth because all members of the family were still sleeping like a slack master and none of them came to the breakfast table. Ms. Adile who is the sister of Mr. Akil goes to everyone's room one by one and calls them to the breakfast table at

once. When everyone gathers at the breakfast table Mr. Akil warns them with harsh language not to behave in that manner and be at the breakfast table on time. Because according to Mr. Akil their enemies Seferogulları already woke up. At that moment, Mr. Akil realizes that Ms. Adile serving the tea to family members who sit at the table and ask her that do not have a servant to do such things? Where is Şaban!? Afterward, Mr. Lütfü who is the son of Mr. Akil interferes with the conversation and says, do not get mad father I will find that animal now. At that time, Şaban appears in the scene while sleeping on the bed and dreaming about something. All of a sudden, Mr. Lütfü opens the door, enters the room and confronts the view that Şaban sleeping in comfort, and yells his name to wake him up. Şaban wakes up and asks him, what? Mr. Lütfü asks the question, are you sleeping? And he replies you do not say! Then Mr. Lütfü asks the question again are you sleeping? And he replies, is there anything wrong with my way of sleeping? Mr. Lütfü gets angry and emphasizes that even in my father's bed!? Şaban replies, is that a problem? Subsequently, Mr. Lütfü refreshes the sentence and says, in my father's bed!? Şaban looks understand and says, I did not say it's your mother's bed! First glance at the dress codes of Şaban reveals that he is the servant of the mansion and the straight thinking about the notion servant would bring the idea that a servant is a person who serves the members of the family and do the housework like cleaning or cooking. However, the denotation meaning of the servant is not matching with that depicted scene in the film. On the contrary, the behavior, attitude, and answers of the main character display the idea that he is not a servant at all. Incongruity in that descriptive scene above uncloaks itself with the behavior and attitude of the servant toward Mr. Lütfü who is the son of Mr. Akil. So, Şaban shows unexpected behavior pattern that is not suited to the position of servant. Hence, for that scene, the subject of the humor was provided by incongruity.



Figure 3: Şaban Sleeping on Mr. Akil's Bed

The following scene of the film continues with Şaban's statement which creates curiosity in Mr. Lütfü. Şaban says I saw a dream. This sentence grabs Mr. Lütfü's attention and asks Şaban to come more closer to him to tell him what he saw in his dream. Şaban starts to tell his dream and says sir, I saw that you had a sword in your hand on a white horse in the Yeşil Vadi and attacking Seferogulları. This depiction of the Şaban trigger more curiosity in Mr. Lütfü and he wants to hear more about Şaban's dream. Then Şaban continues, one of the men from Seferogulları captured you and sink your head into the grass, afterward sir, you started to graze on the grass and neighed my name. When Şaban complete with telling the dream, Mr. Lütfü gets up and hit a slap to Şaban's cheek. This scene of the film has different humor dynamics than the previous scene. The main character Şaban established a serious curiosity on Mr. Lütfü with his words. Hence, Şaban's way of describing the dream established some certain end to his dream. However, the dream that started with excitement concludes unexpectedly. So, for this scene, the subject of humor is provided by incongruity.

In the next scene, while the whole family is sitting at the table, the little brother-in-law (Küçük enişte) returns home in a badly beaten way, with his torn clothes. The mystery is rapidly solved, understood that someone from Seferogulları has beaten the little brother-in-law. While whole members of the family acting in a quite surprised manner, sending their wholeheartedly bad wishes to Seferogulları. During that time, Şaban interferes in the conversation and use an idiom in the wrong way. Also, although everyone can see, Şaban stresses that their brother-in-law has been badly beaten. In this scene, the language game is the factor used by the main character to establish humor. When Şaban states that “they have badly beaten the brother-in-law”, he replies that, “no one can beat me”. Thereon, Şaban expresses that “yes, it is obvious, you only have five tooth missing and right eyes became purple”. So, Şaban simply makes fun of on little brother-in-law’s bad condition. This behavior pattern of Şaban’s reminding the superiority but not entirely. As readers may recall from chapter 2, Aristotle’s explanation on superiority was about laughing at human error or mistake but not severe ones, however, includes tailored insolence as well. Hence, in this scene tailored insolence could be considered as part of the wit that provides the humor.

Later on, the incident of the little brother-in-law led to both hostile families get to the trip to Yeşil Vadi to capture the area. Şaban claimed that he knows the shortcut way to Yeşil Vadi. So that, he takes the lead of the camel train with his donkey. However, the camel train walked back and forth, and they could not reach the place they wish to be. Afterward, whole family members of Telliogulları get tired and set a small tent for getting their energy back. During that time, Mr. Lütfü who is thirsty gives a request to Şaban to bring the water vessel. When the water vessel came, Mr. Lütfü dives his ladle into the water vessel and he can find nothing but air. Mr. Lütfü gets mad, topples the

water vessel, and yells to the Şaban, “did not I tell you to take the water vessel?”. Şaban replies, “yes you told me to take the water vessel and I took it, however, you never told me to put water inside of it”. On the one hand, Şaban’s empty claim about shortcuts resulted in wasted time in the desert. So, Şaban thinks that he is smarter than he is, and claims the idea of a shortcut to take the lead. In this case, Plato explained the situation and said, if anyone thinks herself or himself smarter than s/he is, then this is a great example of ridicule, and people like to laugh at them. On the other hand, Şaban’s answer about the water vessel is a signifier for a tailored insolence. Because the answer is a part of wit, however, it is used to degrade Mr. Lütfü. Hence, the depicted scene is a well-fit example of superiority.

Subsequently, by the time Telliogulları reached the Yeşil Vadi and begins to enjoy the wet and green lands, then suddenly Seferogulları shows themselves and approaches to Telliogulları family. When two hostile families confronted each other, firstly they begin to hurl brickbats, and then naturally, these brickbats increased the tension. After all these degrading expressions and arguments two families launches a fight in the middle of the Yeşil Vadi. During the verbal teasing Mr. Adil who is the head of the Telliogulları says, “our grandfather discovered these lands”, and the head of the Seferogulları answers “your grandfather cannot discover anything because he was senile”. In this scene, humor is achieved by direct humiliation in verbal teasing. Also, as expressed by Avcı (2020) in Turkish theatre providing funniness with action was achieved by repetitive acts, physical characteristics of actors or actresses, or exaggerated acts (cited in Avcı, 2020, p. 46). Exaggerated acts of families are visible signifiers that are used in the scene to establish the funny moments. Hence, lampoon and exaggerated acts are visible clues that lead humor to superiority.



Figure 4: Telliogulları and Seferogulları are Fighting for Yeşil Vadi

Then, soldiers appear on the horseback, interrupt the fight, and take all of the family members to the governor of Alexandria's mansion to find a reconciliation between two families for Yeşil Vadi. The governor of Alexandria cannot arrange reconciliation between these two prominent families of Alexandria. While families are leaving the mansion of Mr. Daver they begin to fight again. However, when they see the soldiers, they stop beating and hug each other to give the message "everything is all right". Also, while they are fighting in the mansion of Mr. Daver, they do not hesitate to do verbal harassment as well. This scene of the film displays another same characteristic of exaggerated acts and lampoonery. When we think about the place which is the mansion of the governor of Alexandria, Mr. Daver, the situation seems odder. Because they are hosted in the place where the authority of whole Egypt take place, and they do fight inside of that mansion without making it obvious. When these two components which are place and exaggeration get glued to gather for establish humorous scene. However, the most dominant pattern of humor here is fed by superiority.

The fight continues outside of the mansion, and someone from Seferogulları hits Mr. Akil's head with a piece of wood. Family members of Telliogulları took Mr. Akil to their homes, however, Mr. Akil has already lost his mind with that wood strike on his head. Until that moment, the wood incident is not obtained any humorous material with alone. However, memory loss brought some side features to Mr. Akil such as identity alteration, and Mr. Akil begins to believe that he is not Tellioglu but Seferoglu. Additionally, when Mr. Akil sees Şaban he believes that Şaban is his father as well. On the other hand, Şaban behaves like his child too. For instance, when Mr. Akil draws his dagger in the house and chases his family members with the dagger, Şaban calls his name and says, “Akil what are you doing? You naughty boy, put that dagger back in scabbard” and Şaban continues “who said you to sit? Time for the bed, go upstairs and sleep”. As signifiers asserted in this scene, the unexpected way of action provided by Şaban to Mr. Akil triggers the engine of humor and reveals the laughter. This specific scene of the films obtained the humorous scene with happenings that are irrelevant, or illogical with its subject. Hence, incongruity is one of the components used to establish humor.

In the next scene, due to their father's condition, the Telliogulları family decides to elect a temporary leader. During the speech, Mr. Lütfü talks about his father's features, however, he is pointing to himself as a leader while praising his father's features. At the same time, while Mr. Lütfü gives his speech to the family, Şaban imitates his words and attitudes. In this case, the subject of the humor is obtained by imitation. Mr. Lütfü is the second dominant character after his father. So, imitating the powerful authority of the family before everyone's eye could establish humor and ignite the laughter. This exaggerated act or behavior of Şaban indicates another tailored insolence. Hence,

superiority has played a role in this scene to provoke laughter and establish the humorous scene.

Afterward, Mr. Lütfü plans to marry Ms. Leyla who is the daughter of the governor of Alexandria, Mr. Daver to capture the Yeşil Vadi. To achieve that will, Mr. Lütfü sends all women to the bathhouse with the purpose of a blind date. When the women of Telliogulları arrive in the bathhouse they see the women of Seferogulları have already sat around Ms. Leyla. At the beginning of the confrontation both hostile families verbally tease each other, then they set their musical instruments to entertain Ms. Leyla. However, when women of Telliogulları play and sing a song, the words of the song purposefully pointing the women of Seferogulları. In a short time, the desire to entertain Ms. Leyla is forgotten and the musical and verbal bickering between the two families gains momentum, and eventually, the situation ends in a fight. For this scene, verbal combat of the women is used to establish the humorous scene. Because in Turkish traditional folk culture the people are known as Âşık (ashik) play an instrument and sing to tell a story and this considers as a branch of traditional Turkish literature. Secondly, when verbal combat comes to an end, women of the hostile family approach each other while still playing their instruments. Finally, when they come face to face position, they leave their instruments and attack each other. Hence, it is possible to say that verbal discussion and fighting have formed the elements of humor in this scene which is points the superiority.

Later on, coincidentally both families visit the governor the Alexandria at the same time to deliver their marry request. At the mansion, they push and shove each other to reach first to the room of Mr. Daver. This scene continues to depict the contradiction

between two families and provides a humorous scene in the film. So, exaggerated acts of actors and actresses are being displayed for that scene as well.

Ms. Leyla chose someone from Seferogulları to marry with him, however, Mr. Lütfü is not giving up easily, and set another plan to disguise Şaban as Tosun Paşa (pasha), the Pasha of the Cairo Palace. The nature of the Şaban is opposite to the authoritative attitude due to his naive and silly characteristics. However, Mr. Lütfü already gives the decision and tries to train him to behave as pasha. During the training Şaban show obvious clumsiness, and cannot achieve desirable results. These two subjects establish a contradiction in the audience's mind. Tosun Paşa is a clever, strong, agile, and ruler man of Cairo, however, Şaban is a simple servant of the mansion of Telliogulları with fragile, naive, and silly characteristics. When these two opposite subjects are confronted with each other in the mental plane, a humorous scene in the film being achieved by incongruity.

The governor of Alexandria, Mr. Daver set a feast for the honor of the Tosun Paşa. Fake Tosun Paşa comes to visit the governor of Alexandria, and during the military salute, Şaban fails to draw his sword. Then they go inside the mansion to eat, drink and entertain the fake Tosun Paşa. When everyone gathers at the round table, participants heil Tosun Paşa with their drinks, Şaban takes a sip, and spray the drink out of his mouth. Also, during the feast Şaban unconsciously (fake Tosun Paşa) insults everyone at the table while trying to give the opening speech. In this part of the film, one dominant element provides a humorous scene; Tosun Paşa does not know how to behave in general and gives orders to others. Naturally, Mr. Lütfü directs him to what to say and how to behave. While Mr. Lütfü whispering to Şaban's ear what he needs to do, Şaban gets wrong all the words and insults everyone. So, misunderstandings and

exaggerated acts of the character trigger laughter. Also, the nature of the main character obtains the humor with unexpected behaviors. For instance, when the belly dancer enters the room he cannot resist the dancer, and he starts to dance in front of her. Of course, such behavior seems absurd for Pasha of Cairo. Hence, superiority is the dominant idea here to establish humor.

In the morning, while looking out the window, Lütfü Bey sees that one of the Seferogulları is giving flowers to Leyla. Mr. Lütfü runs to the room of fake Tosun Pasha (Şaban) and wakes him up by pouring a jug of water on his face. He asks Şaban to arrange Leyla for himself. Şaban looks at Lütfü Bey's face and says ‘‘it will be very difficult to convince her to this cucumber face, but I will try’’. The main material of the humor in this scene is that Mr. Lütfü is not a handsome man. So, humor was provided by making fun of the physical features of Mr. Lütfü. Hence, the behavior of humiliation or insolence is the signifier of superiority.

Afterward, Şaban rapidly goes to Ms. Leyla and sees Suphi, one of the men from Seferogulları, swinging Ms. Leyla on a swing. Şaban cannot resist the beauty of Ms. Leyla but expel Suphi, and declare his love to Ms. Leyla. During his declaration of love, Şaban reads some Turkish poems. However, poems that Şaban compose for Ms. Leyla is creating unexpected conclusions. For instance,

Ask Kalbimi Yakan Bir Volkan Gibidir
(Love is like a volcano that burns my heart)
En Sevdigim Tatlı Kazandibi'dir.
(My favorite desert is a 'Kazandibi').

The first line of the poem creates certain feeling about love. However, second line of the poem continue with totally unrelated subject. The feeling created by the theme of

love left its place to emptiness with the reading of the second line. Hence, relief obtain the humor in this scene.

Afterward, a great feast is prepared. Many traditional foods, games, or entertainments related to Turkish culture are also included in this feast. When the time comes to greased wrestling, one of the traditional Turkish games, all eyes are turned on Şaban or fake Tosun Paşa. Şaban, who is afraid of his opponent, tries to leave the square many times. When the structure examined in this scene, Tosun Paşa (the best-greased wrestler in the world) exhibited acts that would not comply with strong authority. This contrasting behavior of the character which does not suit a high-ranking person known as the authority tries to provide humor. The visible factor of humor here is making fun of strong authority by bodily language (crawling, running away, beaten by opponent).

In the scene that starts in the Turkish bath, Lütfü Bey is pouring water from a bowl and washes Şaban. When Şaban tells Lütfü Bey that he is in love with Ms. Leyla and that he wants to marry her, Mr. Lütfü gets angry and hits gently to Şaban's head with a bowl. And Mr. Lütfü beats Şaban without making it too obvious to people around them. When Mr. Lütfü arrives mansion, he delivers Şaban's request to his family members. Mr. Lütfü who loves Ms. Leyla too, cannot bear such treachery and starts to act in a weird way and talks nonsense. Family members think Mr. Lütfü lost his mind as their father's. Because Mr. Lütfü says "Seferogulları is an angel, and Şaban is a devil". Firstly, in the bathhouse scene, slight slang humiliations such as betrayer, sneaky, traitor, mean, and prick are directly delivered from Mr. Lütfü to Şaban in a whispery manner. Also, physical contact which appears as hitting, pushing, pulling is another apparent component to establish humor. Additionally, exaggerated acts of Mr. Lütfü in the bathhouse like, tries to be silent after yells to Şaban, throw the bowl on

the ground and checks to around if someone is watching, fells Şaban on central massage platform or harshly rub Şaban's body with bath glove. This behavior points that Mr. Lütfü wants to beat Şaban, without compromising his gentleness, and without being noticed by people in the bathhouse. Hence, in this bathhouse scene humorous scenes being established by using verbal humiliation and physical disturbance on Şaban. Secondly, ridiculous acts and talks of Mr. Lütfü due to the pain of his love put Mr. Lütfü in a comic, childish, and crazy position. The behaviors and sentences displayed by Mr. Lütfü give a perspective to family members that 'Mr. Lütfü lost his mind' too.

The real Tosun Paşa learns about fake Tosun Paşa and rides his horse directly to Alexandria. However, real Tosun Paşa disguises his real identity, present himself as İbrahim Paşa, to discover facts about happenings. The real Tosun Paşa investigates people in the mansion without revealing his real intention. The first lucky person is Şaban who was questioned by real Tosun Paşa. He asks, "Do you think Mr. Daver's eyes looking up (high-flyer)? Şaban replies, "No Mr. Daver's eyes extraordinarily normal, and looking straight. Due to the nature of Şaban which presented to audiences as naive and silly, he did not even get close to grasp the meaning of the question and replied in an oblivion manner. To understand the structure of humor here, two points must be highlighted. On the one hand, the characteristics features (naivety, silliness) of Şaban pave the way for humor. On the other hand, the question of the real Tosun Paşa is quite understandable for any person who has a reason. However, the answer to the question provided by Şaban alters the expected route of the answer in the viewer's mind. The combination of these two elements in that scene is the main structure of the

humor. Hence, the feeling of guilt obtained by the real Tosun Paşa's accusation, emptied by Şaban's answer highlights the theory of relief.

In the meantime, Seferogulları plans to kidnap Tosun Paşa to prevent Telliogulları to capture Yeşil Vadi. And Telliogulları planning the same idea. Because, if the fact reveals about Şaban whole Telliogulları family could be punished. Each family waits for the right moment to kidnap Şaban. When Seferogulları had a chance to kidnap, they grab someone in their sack, and Telliogulları does the same act. Both family members capture someone in their sack. In this scene, situational comedy is more dominant. However, one of the necessary elements which make the situation funny is provided by attitude and behavior of Şaban. In detail, Şaban (fake Tosun Paşa) leaves the main room for go to the restroom and both family thinks that's the right moment for kidnap. But, the unpredictable route of walking confuses the mind of the kidnapers and captures someone else rather than Şaban in their sack. So, characteristics feature of Şaban had played a role to create humorous moments in the film. These characteristic features of Şaban closely related with superiority due to the silliness and naivety.



Figure 5: Telliogulları (at the middle) carries someone in the sack

In the following scene, two families confront each other in the great hall with sacks in their hands, the real Tosun Paşa realizes the sacks and gives the order to open the sacks. At the same time, fake Tosun Paşa comes near to real Tosun Paşa. Telliogulları and Seferogulları get surprised and drop the sacks when they see Şaban because they understand that they kidnap the wrong person. During that moment, the real Tosun Paşa reveals the truth about himself and asks the reason for this play. When the real Tosun Paşa learns about the truth, hurly-burly launches by a fight between two hostile families. This comedy scene of the film has included two similar comedy elements to trigger the humor. The first element is the interference of Şaban by his imitative words for the real Tosun Paşa. Because by imitation, Şaban ridicule the high-ranked authority, or ottoman officer who represents the authority. However, due to the nature of Şaban, no one shows an overreaction to him. The second element is the fight that included whole family members, soldiers, and even the real Tosun Paşa. During the fight, everyone hits each other, however, Şaban goes and hits specifically Mr. Lütfü while trying to save him from Seferogulları. This repetitive and exaggerated act of

hitting to Mr. Lütfü by Şaban tries to establish humor in a manner. Also, women of Telliogulları and Seferogulları participate in the fight, so the great hall turns into a boxing gym. When the perspective focus to the place, the mansion of the Mr. Daver who is low level ranked ottoman officer, turned into a fight club where all families participate to combat. Hence, the place is another element for contribute to establish humor and obtain laughter.

In the end, both families come to the Egypt desert with broken legs and bandaged arms to capture the Yeşil Vadi. Two hostile families, seeing each other, accelerate their steps and come face to face. At that moment, they prepare themselves for the last fight which can consider the battle of life and death. When they raise their hands, Şaban realizes something in the Yeşil Vadi and changes their attention from fight to Yeşil Vadi. Both families gaze to the Yeşil Vadi area where fencing by soldiers of the real Tosun Paşa. Also, in a moment, they saw that Ms. Leyla is with him as well. Both families are understanding that they have lost Yeşil Vadi and Ms. Leyla at the same time. Seferogulları accepts the defeat leaves the area, and Telliogulları sits right where they are to feel sorry for what they have lost. Then Şaban disrupts the atmosphere and says, “actually, there is a way to capture Yeşil Vadi back”. Mr. Lütfü gets excited and replies “how?”, Şaban looks at him and says “we will kidnap the real Tosun Paşa, I will replace with him and take both Ms. Leyla and Yeşil Vadi”. When Şaban completes his word, all family members start to chase Şaban to beat him, and they all fell and roll down in the sand of the Egypt desert.

Comedy included to the scene with the interference of the Şaban into the sorrow moment with his brilliant plan. Şaban’s characteristic and capability of no thinking is the greatest element have always been used in the film to pave the way for humor. As

dominant laughter material obtained by humor is strongly connected with the characteristics of Şaban. Hence, for the last time, the characteristic features of the Şaban provides the scene to establish humor and end the film. As we can recall from chapter two, Plato stressed that if any person thinks herself or himself smarter, wealthier, or virtuous than s/he is, then this is a great example for ridicule, and people like to laugh at them.

4.1.1 Analysis

First of all, the theories of humor have played an active role to understand and explain the *structure of humor*. The superiority, incongruity, and relief theory have explained the reason and structure of humorous moments. And usage of each theory to explain the humor in the film display that there is not any stereotypical way of humor in Tosun Paşa. So, I can say that this could be seen as an indicator of diversity in the design of humorous moments.

Secondly, the discourses associated with the *conversational structure* of the Şaban character in the movie are observed as a misunderstanding, sarcastic expressions but politely, misinterpretation of events, wrong use of proverbs, hyperbole, simile, and tailored insolence. Also, it was observed that the underlying reason for these discourses of Şaban is related to two big notions which are naivety and intelligence. However, it is important to note that these two notions have included the notion of tolerant as well.

Thirdly, the representative humorous elements in the *behavioral structure* are named as clumsiness, recklessness, brazenness, and impetuosity. However, these behaviors do not contain discriminatory, hateful, or anger-inducing motives. For instance, the recklessness of Şaban is the result of love where members of the family show him in the mansion or treat him as a valuable member of the mansion. Thus, it was observed

that the class difference or discrimination does not appear as a motif or message to be conveyed to the audience in the film. On the contrary, it was observed that considering the value given to Şaban in the film, it depicts an intimate family structure that partially ignores the class distinction.

Last but not least, it is quite possible to see critical elements toward situations when the connection between costume, place, and behavior are examined. The most outstanding example of the scene has overthrown the image of Tosun Pasha (representation of authority in Ottoman) via Şaban's unsuitable and unfit behavior patterns. Briefly, it was observed that Şaban's representation of the Tosun Pasha is a type of disparagement toward old fashion authority, and this could be considered as a critical approach toward questioning the authority, its power, and its position in the society as well.

4.2 Şaban Oğlu Şaban (1977)

The Director of the film is Ertem Eğilmez and the film is released in 1977. Cast of the film consist with well-known names like Kemal Sunal, Halit Akçatepe, Adile Naşit, Şener Şen, Ayşen Gruda, Şevket Altuğ. The plot of the film tells the story of Şaban and his friend Ramazan. Şaban has constantly injured his commander Hüsametdin and does all kinds of clumsiness in the army. After his military service, Şaban and his military friend Ramazan play an instrument at an entertainment venue, then both of them fall in love with Nigar, who plays canto at the place they work. Also, Hüsametdin is a police officer in civilian life, and cannot catch Kadırgalı Esref, however, these two friends catch Kadırgalı Esref by chance, and became undercover cop by Nazır pasha.

The scene opens in the middle of the war. And the soldiers are waiting in the front line to battle with the enemy. When the camera comes to the Şaban, it is possible to see that he is sleeping in this noisy atmosphere. Then the commander Hüsametdin looks at his clock and gives them the order to blow a trumpet as an attacking sign. Soldiers pass the order from ear to ear and when word reaches the Şaban, he passes the message to emptiness, because he is the one who needs to blow a trumpet. Afterward, Şaban begins to blow the wrong melody. The commander interrupts and says “not that one, other one”. Şaban asks his friend Ramazan what to play, and he replies “blow something playful”. Then Şaban begins to play something playful and the commander begins to dance smoothly. Firstly, the uniform of the Şaban represents the military and Turkish army. The military uniform and seriousness of the environment due to ongoing war is initial frames that take the attention and create curiosity about the scene. However, when perspective comes to Şaban it can be seen that he is sleeping like nothing is going on around him. Another important gesture that Ramazan shows is that naughty look at the commander after making Şaban play something playful. Because he is aware that playing something playful is not the correct way of action before launching the attack. Additionally, the commander’s smooth rhythmic dance while Şaban blows something playful to his trumpet is not an expected way of behavior from the commander. Generally, the situation itself does not preserve its seriousness toward the war, changes perspective to the funny moments in the scene. The funny moment is generated by Şaban’s naivety and Ramazan’s foxy behavior, also, the commander has played a role in the structure of comedy with his smooth rhythmic dance moves. Therefore, the incongruity is taking place in the scene to provide comedy.

Eventually, Şaban can blow the trumpet and launches the attack toward enemy lines. When everyone leaves the line Şaban and Ramazan say goodbye to each other, because they may die on the battlefield. However, Şaban cannot understand why Ramazan says goodbye to him and asks “where are you going, are you going on a travel?”. Ramazan replies, “we may die on the battlefield and become a martyr”. Firstly, the naivety of Şaban is taking the front line of the scene to establish comedy. The character Şaban is not a military type of person who can act rapidly and agilely. So, the slowness of Şaban where he tries to climb the line to launch the attack creates another funny moment. To sum up, the structure of the scene is relying on the clumsiness and foolishness of the Şaban character. Hence, superiority is the dominant element in the scene to trigger comic moments.

In the next scene, Şaban and Ramazan run toward the enemy lines, and all of a sudden, they stumble and fall. When they look down to the ground, they see that the commander is lying and not moving at all. Both friends crawl to the commander, Şaban says “look Ramazan the commander became a martyr”. Then suddenly the commander wakes up and says “I am not dead yet, call the aidman”, Şaban replies “why is there any injured man”. The commander “why do you think I am lying here?”, Şaban says “why are you sleepy?”. The conversation where takes place on the battlefield is linked with unrelated answers to the subject of the situation, the obvious subject in the field is the commander gets injured in some way and expects to be saved by someone. However, the characteristic of Şaban does not allow him to understand the situation in one look. Also, another moment created by the commander on the battlefield is connected with his way of lying, because while the commander lies, he has not shown any sign of life, but with the presence of the soldiers, he wakes

up and asks for an aidman. The type of behavior which is commander display may be connected to cowardness. Because there is no visible sign of a bullet or injury on his uniform or body. Therefore, superiority is the main element in the scene to establish comedy.



Figure 6: Şaban and Ramazan check on their commander

Afterward, while the aidman coming to take the commander, the aidman dies with two bullets and the task of rescuing the commander is left to Şaban and Ramazan. The friends are grabbing the stretcher to carry their commander to the infirmary. However, they both have no idea about how to carry, move and walk with a stretcher. While Şaban and Ramazan are trying to carry the commander, they cannot find the right position to move the stretcher. After countless attempts, eventually, they find a way to walk with the stretcher. The scene is built upon the exaggerated silliness of the characters to ignite the comic moments. There is no possibility to any man who does not know to carry the stretcher or move with it. The representation of both characters simply display the moment of ignorance toward the subject. Hence, the repetitive act

of ignorance and clumsiness prepares the scene for funny moments, and when they achieve the walk to infirmary, they say to each other “‘you see? It is that easy to walk with stretcher if you have logic’”. That final statement of the friends also gives the hint about notion of smartness which is not connected with the behaviors that they display during the walk away with stretcher. Because they think they are smart and know how to handle stretcher.

According to Plato, the proper subject of laughter is related to foolishness, and what makes ridicule a person is considered as unselfconsciousness. The thin line between self-consciousness and unselfconsciousness is connected with observable reality. The best example of a laughable person explained by Plato is; if any person thinks herself or himself smarter, wealthier, or virtuous than s/he is, then this is a great example for ridicule, and people like to laugh at them (Morreall, 1997).

In the next scene, the commander asks the battalion if there are any volunteers for a challenging task which kidnapping the commander of the enemies. No one in the battalion steps forward, but Ramazan makes the whole battalion step back. So, Şaban stays on the front side of the line and seems like a volunteer to the commander. First of all, the body language of the commander is remarkably revealed itself. For example, while the commander explaining the hardness of the task, his hands and gestures were used successfully to support his statements. Additionally, the representation of Şaban is taking the main role as silliness for not comprehending the situation that he involved. The silliness of the character is not in a level that disturbs himself and his friends but the commander is the only person who gets angry with Şaban because of that lack of comprehension due to silliness. For instance, the commander tells the task and Şaban begins to get sad about the commander because it is a matter of life or death. In the end, the commander says “‘yes, it's time to go’”, Şaban replies “‘Goodbye my dear commander, be safe’”. In this case, Şaban totally cannot understand that he is the person who will penetrate the enemy lines to kidnap the commander. Therefore, the

elements of the comedy are consisting of body language, conversations, and characteristic features of the Şaban. Moreover, within the theories of humor, the scene shows a tendency to both incongruity and superiority.

Şaban shows himself in the camouflaged suit, talk with the commander on the phone, and crawling in the middle of somewhere. The conversation between the commander and Şaban takes the first role in the scene to create the comedy. For instance, the commander asks “what do you see around you?” Şaban replies “I see a forest and surrounded by trees”, then commander “Stupid! What is the forest doing there?”, Şaban replies “If there is no forest here, what is all trees?”, the commander replies “those are the branches that hides you”. When the camera zooms out from Şaban, the view reveals that he is crawling in the middle of the desert with a couple of branches on him. Secondly, the situation which is generated by Şaban’s wrong way of actions in the scene takes the role for create a comedy. For example, Şaban comes to the enemy headquarters and approaches the biggest tent to spy on the enemy commander. Şaban reports what he saw through the telephone, and the commander gives him an order to knock him down and bring him to their base. Şaban takes something hard to his hand and hits the head of the commander. In this case, Şaban is leaked to their base and hit the head of his commander. Hence, the situation comedy obtained by Şaban’s characteristic is a second dominant element for establishing comic moments in the scene. This behavior pattern is related to superiority.

Later on, Şaban and Ramazan show themselves in the line while eating their meals. During that moment, Ramazan tells his story about how he shot three men, and Şaban listens with full of attention. When Ramazan finish his meal, he starts to take a spoon of meal from Şaban’s plate. However, Şaban is not aware of that situation and still

listens to Ramazan, when Ramazan finishes Şaban's meals as well, he sits back and wants a cigarette from Şaban. Until that moment, the foxy behavior of Ramazan which gets benefits from Şaban's naivety is the first element that paves the way for comedy. Afterward, all of a sudden, the enemy launches an attack and the whole battalion takes their guns and starts to counter fire. At that moment, a grenade comes to the line, Şaban takes and asks the commander "commander what should I do with this?", the commander replies "throw it back", and when the second grenade comes to the line this time the commander comes nearby Şaban and wants to take the grenade, however, Şaban is not let the commander take the grenade and says "do not bother yourself, commander, I can do throw it". In the end, Şaban releases the grenade to the commander and it explodes in the hand of the commander. Firstly, the severe material in the scene will be discussed which is a grenade. It is known as a small bomb or explosive thrown by hand, and in the situation of war if someone thrown you a grenade you know that it will give damage to the area of the explosion. The reckless attitude of Şaban toward the grenade is a visible element for creating a comic scene in the film. Because Şaban holds the grenade as hold a stone and does not care about it very much. Additionally, the image of Şaban displays a cold-blooded attitude toward the grenade as any hero does, however, that heroic behavior of Şaban relies on the naivety of the character. Therefore, the comedy elements in that scene mostly established on the Şaban's characteristics that could be connected to ignorance, clumsiness, and naivety. The superiority and incongruity are played a harmonious role to prepare the scene for comic moments.

The next day, the commander gathers all battalion and shows his hand, and asks the reason for that incident. The commander does not wait or expects the answer and he

replies to his question and says “there are some animals in the battalion that still do not know how to throw a grenade”. The commander yells Şaban’s name and gives him outpost duty as a punishment. Also, he adds that “they still could not kill you, shame on this enemy”. And Şaban replies “they are so untalented”. The commander says “they will hundred percent kill you on the outpost duty”. The elements of comedy are depending on the conversation between the commander and Şaban. The structure of the conversation includes a conflict due to Şaban’s mistake, however, the sincere attitudes of Şaban displayed toward the commander melting the harsh environment in the scene. For example, Şaban smiles at the commander and says “I can do anything for you, my dear commander”.

Subsequently, the commander gives the password to Şaban for outpost duty and says “you do not even let me go if I cannot know the password”. At night time, it can be seen that Şaban patrolling at the outpost, and the commander enters the scene. Şaban stops the commander and asks for the password, the commander introduces himself and asks Şaban to let him go, Şaban feels happy when he identifies the commander, however, he does not let the commander pass without a password. The commander cannot remember the password, Şaban counts to three and shoots him from his shoulder. Firstly, the behavior pattern of Şaban is linked to the shooting the commander supportive element for the scene to create comedy. Because such behavior is not quite a fit way of acting in the real life. To make a comedy, the commander forgot the password, and Şaban gives an exaggerated reaction toward the issue. However, the supportive argument of Şaban is relying on the statement of the commander which he said “you do not even let me go if I cannot know the password”. So, Şaban seems a soldier who follow the order of the commander. Therefore, the

comedy in the scene is following the rules of superiority to conduct the comedy in a certain manner.

The next morning, the committee assembled to understand the incident in more detail, and they ask for animating the incident in presence of the committee as well. During that moment, Şaban attempts to provide answers to the committee and animate the incident. When a committee member asks Şaban “how you shoot him”, he grasps his rifle and shoots the commander once more. The commander injures with the bullet, and he takes out his revolver to kill Şaban. The comedy in the scene is built on the exaggerated attitude of Şaban. Shooting the commander while repeating the incident is doubles the interestingness of the situation because expectations take the focus point to animate the incident, however, the repetitive act of shooting the commander is an unexpected way of action in front of the whole military committee. Hence, the relief theory is dominantly visible in the scene to understand the type of comedy. Right after, two horsemen come into the middle of the hurly-burly and deliver the message that war countries are made a truce and the war is over. The horsemen are representing the luckiness of Şaban because the commander cannot shoot him in the state of truce.

Şaban and Ramazan appear in the tavern while playing instruments. When Nigar who is a solo singer enters the stage, both friends suddenly fall in love with Nigar. The conversation between two friends is the main element in the scene to trigger the comic moments. For instance, while the two friends are playing their instruments, they tell each other about the woman they fell in love with. While two friends are describing the woman they love, they realize that they are both describing Nigar. At that moment, Şaban hits the instrument to Ramazan’s head and says “you cannot fell in love with Nigar”. Ramazan replies “I can fell in love, and we declare our love she decides which

one of us is suitable for her’’. The structure of the scene which creates the comedy is relying on two elements, the first one is conversations, and the second one is Şaban’s reaction when he understands that Ramazan fell in love with Nigar as well. When the tavern show comes to end, Şaban and Ramazan visit the Nigar’s changing room. Both friends are seeming quite excited to declare their love, and both of them cannot begin to speak. During this moment, Şaban says ‘‘I cannot talk Ramazan you start’’, and Ramazan replies ‘‘I cannot start to talk either Şaban you start’’. These shy states of the characters were displayed sympathetically and the shyness of characters established the comedy. Also, the situation itself could be considered funny because both friends are fell in with the same woman and this led the scene to the comic moments.



Figure 7: Şaban and Ramazan tries to declare their love to Nigar

Ramazan takes control of the situation begins to speak up about their love affair. So, Şaban begins to repeat every word that Ramazan says, and finally, the Şaban loses control and insults the Nigar. In this scene, misunderstanding of the Şaban is taking the main role to create comedy. For example, Ramazan addresses Nigar and says

"honorable lady, are you a human being?", and Nigar replies "I do not understand", then Şaban interferes and says "what do you say?", Ramazan continues "do not believe those who call you human being". Then Şaban cannot grasp the situation and continue with insulting words toward Nigar and says "what kind of woman you are? Look at yourself... son of a donkey, you resembling a cucumber". And finally, Şaban turns to Ramazan and asks "So if that's not human, what is?". Ramazan replies "She is an angel!". Finally, Şaban comprehends the situation, and all of them begin to laugh. Hence, Şaban's lack of grip on the subject creates superior feelings on the side of the audience to trigger the comic incidents.

Subsequently, Nigar's rowdy friend who is Galley Esref enters the room with a noisy tone. Şaban and Ramazan cannot understand how troublesome the character is Kadırgalı Esref, and both friends tease the Kadırgalı Esref with their contra responses. Kadırgalı Esref pull his knife out to kill Şaban and Ramazan. During that time, both friends come in front of the window, and when Kadırgalı Esref attacks them, they push themselves to another side, Kadırgalı drops from the second floor and resembles dead on the ground. Firstly, as Stuart Hall talks about "representation connects meaning and language to culture" (Hall, 1997). The representation of the characters here mainly depicts the sincerity, pureness, lack of grip, and clumsiness altogether. The examinations of the characters under that notional umbrella; are not present any evil intention toward people that they confronted with. So, which of the theories of humor were visible in this scene? Firstly, relief is functions here in the creation of humor. The established certain expectation about Şaban and Ramazan's bad ending by Kadırgalı Esref is suddenly changing the perspective, and the bad end comes to the Kadırgalı Esref.

The coincidental success of Şaban and Ramazan takes the attention of Nazır Pasha and he assigns them as a detective. The main element of comedy in this scene is built on ridicule. Since Nazır Pasha does not hear well, he misunderstands every word spoken and this forms the basis of the comedy. For example, Şaban and Ramazan realize that it is futile to tell the incident to Nazır Pasha because no matter what they say, Nazır Pasha is made up of something else. Upon this, Şaban sings verses from songs, and Nazır Pasha seems surprised and uses expressions stating that he understands the situation. The comedy element in this scene is based on Nazır Pasha, who misunderstood everything that was said because he did not hear well. This theoretically points to superiority and incongruity. The superiority relies on pasha's hearing disability and polite ridicule about the matter in the scene. The incongruity shows itself when such a person who has a hearing disability, assigns Şaban and Ramazan to a very important position as a detective.

Şaban and Ramazan go to the police chief to say that they have been appointed as a detective. The chief of police is Şaban's former commander Hüsametdin. The comedy in this scene stems from the anger of Commander Hüsametdin towards Şaban. When he sees Şaban, the commander wants to shoot Şaban on the spot. The element of the comedy was realized as a result of the commander Hüsametdin confusing the real gun with the lighter one. The theory of superiority is the main factor in the comedy scene, as the incompetence of police chief Hüsametdin plays a triggering role in the comedy.

Nazır Pasha comes to the mansion by horse carriage. Meanwhile, Selma, the butler of the house, hangs the laundry. Neşet, whose eyesight is not good, makes an advance to Selma. In this scene, comedy took place as a result of Neşet's poor eyesight hugging and kissing Nazır Pasha instead of Selma. Neşet's behavior due to his physical

disability is the dominant element of the comedy. Hence, superiority is the visible element in this scene to provoke laughter and establish humorous moments. Also, since Nazır Pasha is a person who representing authority, Neşet's kissing him can be considered as another element of the comedy. This scene can be associated with relief. Because, while waiting for Neşet to kiss Selma, the fact that he kissed Nazır Pasha, who suddenly appeared, and the expectations were frustrated.

In the next scene, it can be seen the commander Hüsametdin playing a womanizer in Nigar's room. In this scene, the comedy is created through the cowardice and actions of the commander Hüsametdin, which contradicts his words. For example, Hüsametdin, who said that I am not afraid of Kadırgalı, immediately hid somewhere when Kadırgalı's man came to the room. It is possible to talk about superiority because the comedy elements are built on the cowardly attitudes and behaviors of commander Hüsametdin. Secondly, considering the fact that Hüsametdin is the chief of the police department, and was the commander during his military service, these cowardly attitudes make the comedy even more effective with incongruity.

Upon insistence, Nazır Pasha's brother brings his diamond for everyone to watch, after a short power cut, the diamond disappears. Nazır Pasha realizes that Hüsametdin cannot find the thief and activates the detectives who are Şaban and Ramazan. In this scene, the comedy takes place while Nazır Pasha assigns Şaban and Ramazan with finding the thief. Nazır Pasha says that no one should hear that the information he will give is top secret. However, since Nazır Pasha does not have good ears, his speeches take place at an extremely high volume. Thus, comedy is achieved once again by exhibiting Nazır Pasha's physical disability.

Disguised as women, Şaban and Ramazan come to Nazir Pasha's house as fabric sellers. In this scene, the main comedy elements are interwoven with the conversations of Şaban and Ramazan, the behavior of Neset, who has poor eyesight, and other coincidental events. For example, Şaban and Ramazan try to enter at the same time instead of entering the door one by one, and eventually, both of them roll over and fall to the ground. The fall of Şaban and Ramazan due to their incompetence made all the households laugh, and thus the act of falling was used as a comedy element. Comedy in this scene can be associated with superiority since it was caused by a non-serious human error.

Commander Hüsametdin enters the room and becomes suspicious of the fabric sellers, so he asks them to undress to see their true identities. When the perspective looks at the structure of the comedy in this scene, it is using sexuality that is a social norm of the Turkish and Ottoman society. And touching to this social tabu creates the comic moments in the scene. Therefore, the structure of the comedy could be linked with relief theory.

Afterward, Şaban and Ramazan begin to investigate on theft incident. In this scene, Şaban's way of action is paving the way for humor. For instance, Şaban still cannot believe that he is a detective, and constantly interrupts Ramazan's speech and ask that "are we a detective". Because of the lack of harmony between Şaban's non-serious stance and the seriousness of the event, comedy can be associated with the theory of incongruity. Additionally, during the investigation, Şaban has shown lots of more unharmonious ways of action which is not related to the seriousness of the case. For example, Şaban falls while looking out the window, checking under the tables, and supporting these behaviors with his clumsiness. Thus, when the perspective looks at

the underlying elements of comedy, it is possible to see that there are behaviors and clumsiness that do not match with space and time. Therefore, the superiority that linked with clumsiness, and incongruity is work together in the scene to provide humorous moments.

Şaban and Ramazan, who wear the clothes of the Black Sea region, go to question Yunus, the captain of the ship. Yunus captain, who has an extremely talkative character, is an effective element in creating humor in this scene. For example, Şaban and Ramazan want to question the captain, so they ask for the name of the captain, but Yunus tells the whole birth story until he says his name. In this scene, Şaban and Ramazan, who want to escape from the captain's excessive speech, jump into the cool waters of the sea together. Therefore, the critical approach toward the captain's excessive speech which is jumping into the water of the sea looks like solution-oriented.

In the next scene, Şaban and Ramazan go into disguise again, disguised as beggars, and go to Nazir Pasha's mansion to continue the investigation. The comedy elements in this scene are based on the speech and behavior of Şaban and Ramazan. For instance, Şaban says “why we are going to Nazir Pasha’s mansion at night time”, and Ramazan replies “it is not evening now, you are seeing dark because of your glasses”. In this scene, the comedy element is relying on Şaban’s state of being unaware of the situation that he is present. Thus, in this scene, the elements of unconsciousness and unawareness are used as triggering elements of the comedy. Additionally, Şaban and Ramazan fall in love with Selma, the butler of the house. In this scene, the comedy factor is created by the coincidental love of two friends to the very same girl who is Selma. They take off their glasses to see the beauty of Selma, and then the commander

Hüsamettin enters the room, then two friends close their eyes and begin to tell song connected with blindness. However, commander Hüsamettin recognizes and drives them away. In this scene, it is a comedy element that Şaban and Ramazan reflexively close their eyes and sing in order not to be recognized by commander Hüsamettin. Therefore, the act of foolishness that displayed by Şaban and Ramazan is taking the forefront to establish comedy within the frame of superiority.

It's time for dinner at Nazır Pasha's mansion, Şaban and Ramazan make a sudden foray into the room to continue the investigation and find the diamond. In this scene, comedy is mainly handled through Şaban's clumsiness and statements. For example, Şaban says “we are not a donkey”, which is mean you cannot fool us. Then, Şaban cannot realize his friend Ramazan who is searching for the diamond under the dinner table, stumble and fall to the ground. The sentences that Şaban said and the behaviors he exhibited completely support the opposite of each other. Therefore, the statement provided by Plato in chapter two supports the incident here, and superiority theory can explain that how comedy is established in this scene.

Şaban and Ramazan, who are detectives, stay overnight in Nazir Pasha's mansion. When the night comes Şaban begins to do extremely loud actions which should not do. For example, he violently opens the door of the wardrobe, and the door breaks. Afterward, Şaban hides under the bed, and when Ramazan goes upside of bed it collapses. In these scenes, the elements of comedy are formed through the opposition of time, place, and behavior. In addition, the repetitive "who is making noise" conversation between Şaban and Ramazan was also used as a comedy element. Thus, the incongruity theory explains the comedy of the time, space, and behavior opposition.

When Şaban and Ramazan start to wander around the house, they confronted the commander Hüsamettin. The commander, on the other hand, cannot see Şaban who is stuck behind the door. In this scene, the comedy takes place as Ramazan repeats Şaban's words and is eventually slapped by commander Hüsamettin. Ramazan prepared the ground for the comedy by repeating the words of Şaban, and finally, repeating the bad words of Şaban resulted in him being slapped by commander Hüsamettin. Hence, the superiority theory might explain how this particular moment created the comedy.



Figure 8: Şaban gets stuck behind the door

Afterward, Şaban and Ramazan contact the woman, at night time in the mansion, who owns the diamond, but when the woman hears the word diamond, she constantly cries and cannot speak. In this scene, comedy is handled through the owner of the diamond, whose speaking style resembles a chicken. Şaban pretends to be a rooster because he is trying to communicate and tries to understand the woman, but this attempt cannot

conclude positively. Thus, Şaban's critical approach to the subject and his imitation of a rooster appear as the basic elements of the comedy.

In the next scene, Ramazan claims that some noises are coming from downstairs, whereupon Şaban draws his gun and moves downstairs. The element that makes the comedy in this scene is that the person Şaban thinks is the thief is his mirror reflection. When the point of view focuses on the structure of the scene, we can tell that Şaban's foolishness lies at the base. Therefore, it is possible to explain the formation of comedy with the theory of superiority. Because, according to Plato, the proper subject of laughter is related to foolishness.

The next morning, Selma appears while hanging laundry and singing a song. Şaban and Ramazan are fascinated as they watch Selma, they argue over whom does she sings for, and they both claim that he sings it for himself, and they eventually decide to duel. Şaban and Ramazan draw their guns and turn their backs on each other. During the moment of duel, commander Hüsametdin enters between the duelists, naturally, he gets shot by bullets from the guns of Şaban and Ramazan. In this scene, the comedy consists of the reckless behavior of the commander Hüsametdin. Because the commander Hüsametdin ignores the obvious fact he can hurt by the bullets and enters the field of the duel, eventually, his unhealed arm gets hurt by bullets again. Therefore, the commander's way of action that reflects the naivety or callowness is not matching with his title commander, hence, the incongruity between the act of commander and his title is creates the comedy.

In the next scene, the commander Hüsametdin came up with a plan to send Şaban to eternal sleep. For this scene, the comedy factor is established by the commander's

confusion between a real gun with a lighter one and shooting another person instead of Şaban. The commander Hüsametdin gives a cigarette to Şaban and fires the gun to light the cigarette, however, he grasps a lighter one instead of the real gun, so, Şaban burns his cigarette, naturally, the commander gets angry and grasps the real gun to burn his cigarette, when the commander triggers the gun, he shoots a man inside of the room. The structure of the comedy is basically relying on the basic human mistake or error during the moment of action. Hence, in this scene, the comedy could be explained by superiority theory.

Afterward, Şaban comes to question Safinaz, the daughter of Nazir Pasha. As a result of the investigation Şaban misunderstood every word Safinaz said, eventually, Safinaz thinks that Şaban fall in love with her, so, she ran to Nazir Pasha and gave the marvelous news which is Şaban wants to marry her. For this scene, the structure of the comedy is established by the conversation between Şaban and Safinaz, also, the silliness of Şaban is another factor in the scene to trigger the laughter. In detail, the stance depicted by the character of Şaban is a form of description that he is not aware of the events and conversations around him. Hence, the lack of comprehension of the character is a fundamental element in the scene to provide the comic moments in the film, and due to the character's stance as a half-wit, the framework of the comedy could be related to superiority theory.

In the scene, Şaban does not want to marry Safinaz, and he goes to Selma and tells her that he loves her, so Şaban wants to eliminate his friend Ramazan and marry Selma. The comedy in this scene stems from Şaban's plans and practices to eliminate Ramazan. For instance, Şaban tells that he found the diamond inside the well. While Ramazan looking inside the well the commander Hüsametdin shows up and begins to

look inside the well as well. During that moment, Şaban plans to eliminate Ramazan. However, he throws the commander Hüsametdin inside the well instead of Ramazan. In this scene, the comedy elements are depending on Şaban's way of actions that could be related to inexperience, confusion, and evil deed. Hence, through the combination of these three notions connected to the nature of the character, eventually, the comedy occurs. Also, the representation of the character who provides the comedy in the scene is mostly fed by inexperience to most issues that the character deals with. Additionally, the inexperience of character is supported by clumsiness as well. More basically, the comedy in the scene was linked with errors or mistakes of the Şaban.

Şaban thinks that he threw Ramazan into the well and goes to Selma to tell that he threw Ramazan into the well. The comedy elements in this scene are based on Şaban's expressions and Ramazan's presence during the speech. For example, Şaban denigrates Ramazan and says, I have never met such a stupid person in my life. However, this denigration is belonged to Şaban due to his evil deed for Ramazan. Additionally, the foolishness of Şaban takes another role in the scene to pave the way for comedy because he threw the commander into the well instead of Ramazan, also, during that conversation Ramazan stands right behind Şaban as well. So, the conflict between Şaban's words and reality has created a clash on the screen, and Selma's gestures supported the conflict via her sarcastic answers. The incongruity theory could explain the comedy in this scene due to Şaban's words and reality. Moreover, the image of a character who creates a comedy is linked to the act of tomfoolery.

In the next scene, Şaban does not want to marry Safinaz, and they lie about Şaban's circumcision. Because according to Muslim religious beliefs you cannot marry someone if you do not have circumcision. In this scene, the comedy factor is relying

on circumcision matter, because in Muslim tradition such cases are rare to see. Hence, the matter of circumcision took into hand to establish comedy in the film. For example, the doctor who came to circumcise Şaban says sarcastically, wonderful our child is very young. Additionally, preparing a circumcision ceremony for such a mature person is another comedy factor in the scene. Moreover, the traditional circumcision dress that Şaban wore is another supportive element for paving to way to comedy as well. The whole elements above are points to two different theories of humor in the scene. The first one is incongruity because the circumcision dress is wearing by a mature person. The second one is relief theory because Şaban has already circumcision and the doctor cannot do the operation again. During that moment the tension is increased because the lie of Şaban could be revealed by the doctor, however, the doctor cooperates with Şaban and pretends like he is doing the operation.

Later, Şaban and Ramazan suspect that Commander Hüsamettin stole the diamond, and they begin to follow him. In this scene, Şaban and Ramazan wait in the phaeton and when commander Hüsamettin gets in another phaeton Ramazan says “Şaban follow this phaeton quickly”. However, Şaban gets out of the carriage and runs to follow the commander Hüsamettin. Hence, the reaction that Şaban display toward Ramazan’s expression could be connected to unexpectedness. In detail, the characteristic of Şaban which could be linked to a tendency to misunderstanding or different interpretations of the matter is taking the forefront in establishing humor. However, the underlying reason that triggers the laughter could be explained by incongruity and superiority theories.

Subsequently, the commander Hüsamettin goes to the tavern where Nigar works, and Şaban and Ramazan disguise themselves as a waiter to understand and reveal the truth.

In this scene, the characteristic of Şaban which could be linked to a tendency to misunderstanding or different interpretations of the matter is taking the forefront role in establishing humor. For example, Şaban and Ramazan bring champagne to the commander, Ramazan directs Şaban about how to open the champagne and says “‘firstly shake it’”. In this scene, Şaban shakes his belly smoothly like a belly dancer instead of shaking the champagne. So, misunderstanding of the matter by Şaban is the main factor to trigger comic moments in the scene. So, the underlying reason for the comedy is linked with notions like foolishness or silliness. Therefore, the comedy factor could be explained by superiority theory.

Afterward, Nazır Pasha appears in Nigar's room while playing a womanizer and gave his sister's stolen diamond to Nigar. In this scene, the comedy factors are generated by coincidental events that are connected with flirtatiousness. For example, while Nazır Pasha flirts with Nigar, his son-in-law Hüsametdin comes. Nazır Pasha and his son-in-law are unknowingly flirting with the same girl, the coincidental situation of flirting with the same girl paves the way for comedy. In detail, Nazır Pasha is an old man and obviously, he is the one who stole the diamond; therefore, this unexpected theft and flirtatious behavior cause comic moments. The relief theory could explain the structure of the comedy; Nazır Pasha deploy the detectives to find the thief, however, surprisingly he is the person who stole the diamond for Nigar as well. Hence, comedy was provided by accumulated false expectations about the thief.

Later on, the commander Hüsametdin comes to Nigar's room and Nazır Pasha hides behind a folding screen. The comedy in this scene is generated by serial events. For example, Şaban and Ramazan surprisingly enter Nigar's room and during that moment Nigar hides the diamond in Hüsametdin's pocket. Afterward, Hüsametdin pulls his

revolver toward Ramazan and Şaban. The detectives afraid of Hüsamettin's gun and run hide behind the folding screen. When they confronted Nazır Pasha, Şaban and Ramazan reveal themselves with confidence. Moreover, Kadırgalı Esref comes to Nigar's room and the room turns into a funfair. Firstly, the conversation between Nazır Pasha and his son-in-law Hüsamettin establishes comic points in the scene. Because both of them are flirting with Nigar, and Hüsamettin is married to Nazır Pasha's daughter. Under the light of this information, Nazır Pasha turns the wheel to his benefit and does not permit Hüsamettin to question himself. Secondly, the conversation between Kadırgalı Esref and Şaban establish comic peaks in the scene. For instance, Kadırgalı Esref sees a gun in the hand of Şaban and asks "what is this" in a sarcastic way. Şaban takes the question seriously and begins to explain "they call this gun, you hold this like that, aim at the target and pull the trigger", eventually Şaban pulls the trigger and shoots Kadırgalı Esref. Hence, Şaban's tendency to misunderstanding, lack of comprehension, or foolishness takes the forefront to create comedy in this scene.

In the next scene, Nazır Pasha, Şaban, and Ramazan take the commander Hüsamettin to the mansion and blame him for flirting with Nigar. In this scene comedy relying on the extreme way of action and reaction of characters toward each other. For example, Şaban and Ramazan slap commander Hüsamettin each time when they get an opportunity. Also, Şaban and Ramazan begin to strip all clothes of Hüsamettin to embarrass him. Moreover, Şaban finds the diamond in the pocket of Hüsamettin. Naturally, the commander Hüsamettin cannot bear more and turn into mad and grasp his revolver to kill Şaban. However, at that moment, two military soldier steps into the mansion and declare that truce is end and war started again. For this scene, the structure of comedy could be explained by relief and superiority theory. The comedy which

provided by stripping the clothes of the commander is connected with relief theory because in conventional society sexuality is perceived as a tabu. Additionally, when two soldier steps into mansion and made their announcement about war, Şaban and Hüsametdin calms down, Şaban kisses the commander Hüsametdin's cheek and made kind of peace. The representation of that moment displays certain underlying message which connected with patriotism.

In the final scene, Şaban and Ramazan are seen in the military base. The comedy in this scene is provided by Şaban and Ramazan's way of action. For example, Şaban tries to escape when they realize that Hüsametdin is the new commander of the unit. Also, when the whole troop line up, Şaban, and Ramazan get in line with their backs turned to avoid being recognized by the commander. Additionally, the commander Hüsametdin begins to teach grenade throwing as a first lecture, during that moment Şaban and Ramazan still wait in the line with their back turned against the commander. When the commander Hüsametdin pulls the pin of the grenade, a soldier comes to inform the commander there is a call for him, and the commander hand over the grenade to Şaban. Şaban holds the grenade and asks Ramazan "if I release that pin would it be exploded?", and releases the pin. Ramazan panics and tells Şaban to drop the bomb, Şaban throws the grenade and the commander's tent blows up. On the one hand, the very first comedy factor is provided by disrupting the military line order because as it known military is a place where strict rules and practices are applied. While every soldier faces the commander Hüsametdin, Şaban and Ramazan stand in the line as turned their back. Hence, the unpredicted way of action in the military line order could be interpreted in two different ways to explain humorous moments. The first one is the critical perspective toward military service and its strict rules and

practices, therefore, the accumulated negative feelings on the strict practices of the military, and the opposite attitude of Şaban and Ramazan may reveal the humorous perspective in the scene. The second one is related to the attitude of the soldiers who are Şaban and Ramazan because the presumed expectations are not fit with the idea of a regular soldier. Therefore, the incongruity theory could explain the comedy in the scene as well. On the other hand, the grenade incident comedy is related to the exaggerated behavior of Şaban because he throws the grenade where the commander Hüsametdin talks with the phone, and when the grenade explodes the commander is seen with black face and torn clothes. Hence, the comedy here is linked with human mistakes or errors but not a severe one. Moreover, the representation of the comic moments is displayed in a manner of a cartoon. So, while this scene, where imitation reality and fiction are intertwined, is delivered to the audience, it also displays the surrealism of the situation.

4.2.1 Analysis

To begin with, it was observed that *theories of humor* which are known as superiority, incongruity, and relief were used in the analyzed text to understand the structure of the humor and the reason of humor as well. Therefore, the usage of different humor theories to explain humorous moments in the film is an obvious indicator that humor is provided and served in a variety of ways for each different scene. Shortly, in this film the sensory, cognitive, and physiological side of the humor have been used to deliver the message.

Secondly, it was observed that the prominent concepts to define *conversational structure* are as follows, naivety, rawness, repetitive discourses, imitations, and polite ridicule. These notions are notable elements in the film to design and provide humor.

The very ideology, that fills these notions, is intimately related to the naivety of the characters Şaban and Ramazan. In other words, while designing humor at a conversational level, it was observed that Şaban and Ramazan do not have malicious, hateful, or destructive deeds in their conversations.

Thirdly, *the structure of the humorous behaviors* represented by the characters are as follows; clumsiness, foolishness, cowardness, ignorance, errors or mistakes due to lack of grip, sincereness, pureness, violence (slap), and naivety. In detail, nearly all of the notions above that represent the structure of the humorous behaviors are linked with being human being and displaying all sides of humans by representation of characters. However, the notion of violence which generally shows itself in an act of slap could be considered as a bad example to show and represent. Additionally, it was observed that this act of slap is not aiming to hurt or harm another person rather than that the slap in the scene represents shame and aims to embarrass the person who is slapped.

Finally, it was tracked that the critical approach to the hierarchical mechanism in the army is a noteworthy issue. This criticism achieved by the relationship between the commander Hüsamettin and Şaban. Because it was observed that Şaban is not a usual type of person who follow the social orders that exist in many social realms. Therefore, the contradictory characteristic of Şaban which can be linked with eccentrics pave the way to humor for many times in a critical manner.

4.3 Kibar Feyzo (1978)

The Director of the film is Atıf Yılmaz and the film is released in 1978. The main theme of the film is developed to break the chain of existing norms by bringing a

critical perspective to the ongoing village traditions. The main cast of the film consists of names such as Kemal Sunal, Şener Şen, Adile Naşit, İlyas Salman and Müjde Ar. Fundamentally, the conflict between good and evil is represented by three characters who are Kemal Sunal (Feyzo), Şener Şen (Maho Aga), and İhsan Yüce (Haci Huso). The character Feyzo is not pure good, however, in the conflict provided in the film he is representing the good. Additionally, Maho Aga who is the lord of the village (landlord), and Haci Huso who is the father of the girl Feyzo fell in love with are represented in evil shoes in the story of the film to create the conflict between good and evil.

Feyzo returns to his village after completing his military service. Feyzo, who does not even hug his mother who works in the field, runs to Maho Aga to get a permission to marry. In this scene, the humor is developed through the behavior model that Feyzo exhibits because of his desire to marry. This behavior can be interpreted as follows, the desire to marry outweighed the respect her mother should have shown and this indirect disrespectful behavior of Feyzo gave rise to funny moments. Hence, unexpected behavior pattern of Feyzo that he displays due to his desire of marry provide funniness which could be linked with incongruity theory. The incongruity, here, is mainly connected with cultural codes and expectations of any person which is first visits the older family members like father or mother after completing the military service.

Another prominent humorous event is provided by the conversational structure between Feyzo and his mother. This communication structure is due to the fact that Feyzo's mother does not want to pay to buy the girl and instead wants to buy oxen to plow the field. When the perspective critically focuses on the conversational structure

of Feyzo's mother's point of view, it is possible to see that he thought the ox would be more valuable and useful than giving the girl a bride price. Feyzo's mother said, “I won't buy that pig's daughter for you, I'll buy an ox with that money”. These words, in this discourse, that containing disparagement and insults brought a critical approach to the subject with a sarcastic structure, and also described the situation of both Feyzo and Gulo in a tragicomic way. Additionally, the audience around Feyzo and his mother applaud the reaction of the mother, and the smiling face of the actors is another triggering factor that signifies the situation as funny. Thus, while Feyzo's mother's discourse and behaviors are used as humorous elements, the reason for laughing can be explained by the superiority.



Figure 9: Mama pulling Feyzo's ear

Another humorous approach is based on peasant trickery or the games played by Feyzo to persuade his mother to marry Gulo. For instance, Feyzo pretends like he lost his mind due to love he held for Gulo, and Feyzo begins to talk with ox in the garden of their home and call the ox with name of his love “Gulo”. While the concepts of

cunning and vigilance came to the fore in this scene, the plays Feyzo performed in order to marry Gulo were served in a humorous manner. Thus, Feyzo's cunning and the games he plays can be considered as the basic humorous elements and the humor in this behavior model can be explained by the theory of superiority.

Feyzo and Gulo's flirtations and conversation also took their place in the film as a humorous approach. In this scene, Feyzo's use of the metaphorical approach as a bird imitation and Gulo's humor over this imitation are the basic elements of the humorous structure. Feyzo climbs on a tree and pretends to be a bird, whereupon Gulo goes out to the balcony and tries to talk to Feyzo. However, Feyzo says to Gulo “my lover should sing like me”, and Gulo begins to sign like a bird. In this scene, the unexpected way of flirtations of the characters could be considered as an occasional and rare sample because the way of flirtation is depicted out of standard patterns. In addition, the fact that Feyzo calls himself a love bird and embodies this metaphorical approach can be considered as another reason for humor. Additionally, while Feyzo and Gulo flirting Hacı Huso appears. In this scene, the structure of conversation the sentence of Gulo “Go, Fly,” is brings a critical perspective to the subject and turns the sentence into a humorous manner. In this scene of the film, the cultural patterns of the era which are flirting in front of family elders was considered disrespectful, is depicted. And Gulo’s fear of his father helps her to generate the sentence “Go, Fly”. Therefore, the structure of humor could be explained by the relief theory. Because the possible harsh reaction of Hacı Huso is not fulfilled, instead he repeated the sentence of Gulo and said to Feyzo “Fly to the ground”.

Another motif of the humorous representation in the film is provided by a conflict between urban and rustic life. The behavior pattern of Feyzo is loaded with a rustic

lifestyle and because of that reason, he has some difficulties adapting his attitudes in urban life. For instance, Feyzo having a sudden urge to use the toilet and wants to ease himself at the corner of a street. However, when a citizen realizes that situation, he approaches to Feyzo and pushes him and say “‘whoa! Look at that animal! He pees on the wall while toilet is there, there ought to be law! Learn some civilization’”. When we look at content of the conversation, obviously, Feyzo has scolded by a citizen due to his uncivilized behavior. Additionally, the message of the citizen is loaded with disparagement and humiliation toward rustic person who is Feyzo. However, the message is not the main material of humor but the behavior pattern of the citizen. In that case, the both behavior and message of the citizen is display in a superior manner to establish critical perspective toward conflict between urban and rustic life.

Feyzo learns the capitalist mentality in urban life and tries to apply that idea in his village to earn some money. However, this attempt of Feyzo is overthrow by the lord of the village who is Maho Aga. At this point, the humorous moments are provided by the behavior pattern of both sides. The very dominant characteristic of Maho Aga which could be linked with authoritativeness and destructiveness has played a role to establish humorous moments through superiority. Additionally, the characteristic of Feyzo which may be connected with submissiveness, and obedience to authority complete the elements of the humor in the film. For instance, Feyzo builds a toilet to collect some money for the bride price. When the lord of the village realizes the situation, he gave an order to destroy the toilets of Feyzo. So, the humor is provided by superiority in a way that smashing the personality or reputation of Feyzo by destroying his toilets.



Figure 10: Destructiveness of Maho Aga

Another vista in the film is change in Feyzo's actions from submissiveness to a heroic way of actions. Feyzo's attempt to practice the rule, order, and civilization he learned in the city life in his village has been served in a humorous and critical manner since he overturned the position of Maho Aga, the village's authority. For example, Feyzo organized individuals to trigger a resistance against the authority of the village and did this with the spirit of solidarity and concepts that he learned in the city. The first concept and argument of the Feyzo were related to bride price and he convinces the whole village that women are not the property of someone or belong to someone. So, the old fashion ideology of villagers is refuted by the strong argument conveyed by Feyzo. Additionally, another argument of Feyzo was linked with balanced wealth distribution because nearly whole wealth is gathered around the Maho Aga. For instance, Feyzo talks with cotton laborers in the cotton field and asks them to seek their rights to get the money that they deserve.



Figure 11: Maho Aga Runs Away from resistance

The resistance itself is not enough component alone in the scene to provide humor, so the defeated picture of the Maho Aga is one supportive element for humor, and hyperbolic depiction of the defeat of Maho Aga completes the humor. As a result, the overthrown picture of Maho Aga who represents the authority of the village (lord of the village) is the main reason for humorous moments.

4.3.1 Analysis

Firstly, three theories of humor are used in the text to analyze and understand the structure of the humorous moments. Also, it was observed that the situations which provide the humorous moments display some differences and can be explained by different reasons. Therefore, it is possible to say that each material of humor provided in the film serves different audiences' tastes.

Secondly, outstanding motifs or notions of the structure of conversations are unexpectedness, disparagement, insult, and indirect disrespectfulness. These notions are generally linked with the uneducated characteristic of the main characters. Also,

when the competition of the characters harmonized with nonliterate level conversation the notions like “insulting, disparagement, and indirect disrespectfulness” are observed and confronted by. At this point, the oral expressions of the characters should be investigated under the umbrella of rurality, because the image of rural conversations is represented in the film in a low-level and uneducated manner.

Thirdly, when we look at the structure of the humorous behaviors of the characters it can be elaborated like, indirect disrespectfulness, imitations, unexpectedness, submissiveness, obedience, and heroism. When the notions are considered in the context of rural lifestyle it is possible to understand the uneducated manner of characters. However, it has been observed that none of these behaviors of Feyzo are related to aggressiveness, violence encouragement, or discriminative tendency. Therefore, the general view of the analyzed parts of humor and notions that related to behaviors are not representing the image of discrimination, hate, aggressiveness, or violence.

Last but not least, it was tracked that the landlord system and existing norms of village traditions are critically processed in the film. The main concepts that critically depicted in the film were bride price, hierarchy (landlord), and unbalanced wealth distribution. Therefore, it was observed that the resistance provided by Feyzo and his supporters is involved in lots of humorous moments in the film. However, its observed that in the analysis section, the representative image of resistance is not always depicted as sweet but sometimes bitter and sometimes exaggerated.

4.4 Recep İvedik 5 (2017)

Recep İvedik is a serial film which is created by Şahan Gökbaşar. Each Recep İvedik serial has a different story to tell, and the title of the film represents the Recep İvedik character in the film. The first film met with audiences in 2008, and the last one is Recep İvedik 6 released in 2019. As an overview, the characteristic features of the Recep İvedik is interwoven with rude and prankishness behavior pattern. In this serial of the film, the story is established on an unexpected adventure of the character as always. In the plot of the film; Recep İvedik goes to visits his neighbor's home to deliver his condolences to İsmet's wife. During the visit, he feels sorry about İsmet's wife and wants to help her to complete İsmet's last duty. İsmet is a driver, and Recep İvedik thinks that last driving duty will not take long. Recep İvedik realizing that he is taking the Turkish national team players to an event abroad so that an irreversible adventure begins for Recep İvedik.

The curtains open with the scene where Recep İvedik, who comes out from the street run in slow motion to play leapfrogging with his friends, then continue with articulated cut-away scenes to show his numerous prankish behaviors toward people. Recep İvedik burns the newspaper which read by someone, throws eggs to the head of his friends, mocking the neighbor's grocery with a broom. Until that moment, the type of jokes that displayed is related to rudeness and prankishness. Extremely exaggerated behavior patterns of the character try to complete the mission of laughter via improper acts toward people. According to superiority theory people who think him/herself smarter, funnier, wealthier than then it is, s/he is a great example of ridicule. Hence, the scene is structured in a way to humiliate, underrate, and ridicule people to establish humor.

In the following scene, Recep İvedik appears in his neighbor's İsmet funeral rite. The time when he came to the funeral is later than other people, Recep İvedik launches verbal and physical harassment to someone to take his place, and the harassment comes to an end with the interference of the priest (imam). The structure of depicted scene conflicts with the place and behavior patterns. The crowded is in the mosque square preserve their silence for showing respect to the member of the family who lost their loved friend or colleague, also to the holy place of Muslims. However, the rude and disrespectful disturbance of Recep İvedik toward a person just for being in front line could consider as the main element to structure the humor with superiority.

Afterward, Recep İvedik goes to visits his neighbor's home to deliver his condolences to İsmet's wife. In the funeral home they serve halva to everyone, when Recep İvedik takes his halva, he asks if there is butter inside of halva or not? Recep İvedik takes one spoon halva and tries to measure the taste with his method, and he begins to makes weird voices. Then he claims there is no butter inside of the halva and spits it out. This scene is another solid example of conflict between medium and behavior. Because another extreme disrespectful behavior displayed toward İsmet's wife in the funeral home. Undoubtedly, this acts of Recep İvedik wants to provoke laughter via superiority.

While Recep İvedik was about to leave the funeral home, stand in front of İsmet's wife and delivers his condolences. During that moment, he begins to talk about how İsmet loves her and continues with exaggerated memories that he had with İsmet. The memory of Recep İvedik includes mostly sexual fantasies of İsmet. Also, Recep İvedik ridicule İsmet's wife's physical appearance. This structure of the scene put a solid overrated act of Recep İvedik which is not matching with the socially expected type

of attitude in a funeral home. The manner of Recep İvedik is unkind, conflicted with expectation, and far away from naivety. Hence, rather than tailored insolence, the direct wordy insolence takes the front line of the humor material in the scene.

Recep İvedik gets on the bus with his loyal friend Nurullah to complete İsmet's last driving location that is Uskub. The passengers are the national athletes of Turkey. Before taking the national athletes, Recep İvedik and Nurullah have conflict about the position that he finds himself as a driver. Nurullah answers him, if you do not like it, I can take the drive. After that, Recep İvedik replies, "look at him he nagging like my girlfriend", and raises his hand "I will hit you". The structure of the scene relies on the conversation between two friends and the hand movements of Recep İvedik toward Nurullah. The connotation meaning in the sentence "nagging like my girlfriend" represents the complaint toward Nurullah's statement. Additionally, the way of expression is another crucial issue to debate. Recep İvedik's sentences were fully loaded with contempt toward his friend Nurullah. However, this contempt is not only connected with his friend but to everyone. Secondly, hand movement or body language of Recep İvedik which represent and mean to hit or strike is another element for Recep İvedik to engender the comedy.



Figure 12: Recep İvedik scares Nurullah

Afterward, Recep İvedik is arriving at the place where national athletes are waiting for the bus. Recep takes his phone out of his pocket and calls the manager of the team to ensure if they are the right team who waits for nearby him. Recep explicitly can see the person who answers the phone, however, he gets out from the bus and insistently approaches toward manager while talking on the phone. Recep looks to the manager and describes his outlook suit, tie, and his hair. When Recep İvedik comes to the manager's hair, he ridicules his hair due to the type of manager's hair which is curly, and addresses him as a clown. Firstly, the attitude of the character is used to establish the humorous scene in the film. Because talking on mobile phone while you are face to face with someone is seems odd. This odd behavior of Recep claims to provoke laughter. Secondly, ridicule with the manager's hair is used as another humor material to trigger the laughter on side of the viewers. The denotation meaning of the clown is known as an entertainer who wears funny clothes and acts in a silly manner. However,

when we look at the scene the person who wears the funny clothes and acts in a silly way is Recep İvedik. Hence, superiority is obvious element here to provide humor.

In the following scene, there are some happenings in the way to Uskup as well. Recep talks with his friend Nurullah to serve tea and coffee for the passenger because assistants usually serve such beverages on the bus. When he learns that Nurullah does not prepare anything to serve, he gets angry and wants to change the driver sit with Nurullah. At that moment, the inappropriate behavior of Recep İvedik that related to place and behavior display moments to create humor. During the driver change moment, while the bus still going on the road, Recep sits on the steering wheel and says, “You’re making my ass take the wheel”. This could be connected with relief theory due to the dynamics of the scene. Everyone in the bus expects to hit somewhere on the sideway because Recep and Nurullah do not see the road while they switching their places. So, the reckless behavior of Recep depicts a situation which is conflicts with reality. Also, slang words are another material for establishing the humorous scene. Recep’s sentence “you’re making my ass take the wheel” is signifying his body part which is impossible to take the drive of the bus. So, the combination of slang words with Recep’s extreme behavior is again played role in obtaining a humorous scene.

In another scene on the bus, Recep gets hungry and asks the national athletes if they want to eat beans and rice. They all agree to eat beans and rice. In the restaurant, Recep wants to visit the chief to check meal. He tastes the beans and rice with his method and does not like the taste of the meal. Then Recep begins to add more hot paper and olive oil in big portions. This scene includes the extreme way of attitudes of Recep İvedik because such big portions of hot paper and olive oil certainly make the meal uneatable.

After that Recep İvedik still does not like the taste and adds another thing that is engine oil. This scene could be considered as the highest level of exaggeration that Recep displays. Because no human being can eat engine oil inside the meal. This scene implies that Recep does not consider himself as a human-animal nor non-human animal. Hence, actions of Recep consolidate with scenes and his corrupted behavior patterns gives damage to everyone except himself.

Naturally, all athletes who ate the meal get sick, and they will not be able to compete in Eurosia (national games). The manager of Turkey wants to withdraw from the competition due to the health conditions of the athletes. Recep İvedik denies the withdraw and kidnaps the manager and ties him to the chair. He announces him as leader of the Turkish team and creates a new team which consists of KAKADER (Karaambar Truck Driver Union). The comedy materials in that scene are related to conversations, physical actions, and slang sentences between characters in the film. For example, in the hospital scene, Recep İvedik asks the doctor to do something to heal athletes. The doctor replies the only medicine, for now, is rest, they need to rest. When the doctor turns his back begins to walk, Recep starts to talk with himself and does an imitation of the doctor “rest, rest, rest... what are you here for, how the hell did you become a professor?”. The imitation of a doctor was exaggerated by Recep İvedik, so it turned into a parody. Hence, the parody targeting to provoke laughter on side of the viewers with extreme imitation. Also, slang words are involved in the scene like idiot and jerk toward the doctor. For the conversational part, ignorance of Recep takes the dominant part to establish comedy. For instance, the manager of the team accuses Recep of the situation of the athletes, and says “damn you”, however, Recep

replies “why what did I do?”. Afterward, slang words from both sides accelerate, in the end, Recep slaps the director and knocks him down.

Recep gathers his mates from Karaambar Truck Driver Union to join the national games. The representation of Recep’s friends is not fit the profile of the athlete at all. However, they manage the register all of them to the games. This scene combines different elements to generate humorous moments in the film. Firstly, the outlook of the new team members of the Turkish team is incompatible with the profile of the athlete due to their physical appearance which is fat, rude, and like a mafia. Secondly, during the registration Recep gets angry with the registrar because the information which they provide to the registrar is false, the men who accompany are at least 40 years old. However, claims in the documentation paper are 16 or 18 years old. Recep İvedik begins to yell, roar, and hit the table of the registrar to make him believe. However, the assistant of the manager persuades the recorder with his soft tongue. So, the tragedy of the physical appearance of Recep and his friends which will represent Turkey is obtaining first place in the structure of the scene. Also, the performance, nature, and way of arguing of Recep’s friends confirm that their physical appearance is balanced with rudeness as well. Furthermore, the structure of the film is supported by Recep İvedik’s classical ill-mannered, disrespectful, irregular, and impolite practices toward the registrar.



Figure 13: Friends of Recep İvedik who are claimed as 16-18 years old

In the following scene, Recep learns that cultural bonding night would be held before the competition, and yet they are not ready for anything. Recep assigns duty for everyone and gets ready for the night. Initially, at the basic level of the scene, Recep's tough and aggressive personality is the noticeable element that paves the way for humor. While Recep assigns duty to the girls, he extremely imitates and insults them due to reason that they do not know how to cook. Secondly, in the opening speech Recep takes the microphone on behalf of Turkey and verbally teases other national athletes. Recep firstly salutes all national athletes then says “we will whoop your asses”. Thirdly, on the cultural bonding night, Recep accelerates tension with Greece athletes. Because according to Recep, all food types that Greek athletes present are Turkish food, and he accuses them of theft. Recep claims that Greek's spy the Turkish restaurants from opposite shores, and in the end fight launches. In these exhibitions, the message which is eager to stimulate laughter is mostly structured on imitation, insulting, provoking, and even fighting. Therefore, superiority is a common theme in

the scene to create humor. The gender roles are dominantly represented in the scene within masculine and patriarchal perspectives. While Recep İvedik paving the humor the masculinity and the patriarchal approach toward the issues is not represented in a critical manner, rather than that Recep İvedik reinforced the gender roles with his attitude and manner.

The national games commence, and competitions continue in different branches. The very first game is throwing a round shot. Recep İvedik throws a round shot like a grenade, and the shot hits the referee's head. For this scene, the situation of knocking the referee with a shot is the main factor that provides humor. Rather than the verbal and characteristic features of Recep İvedik, the situation itself is used for the comedy. Subsequently, Recep throws the second-round shot, and this time he achieves the new world record. The following behavior of Recep İvedik when he gets the new world record includes excessive negative or teasing body language to his opponents. In this display, inappropriate, provocative, and excessive behavior of Recep predominantly show itself within the scene. So, humor effectively related to the character's behavior toward opponents.

The competition continues with other athletes' articulated scenes. In each scene, Recep İvedik takes central place even he did not compete in the game and illustrate excessive joy or nonsense behaviors in the competition field. Also, Recep İvedik is displayed wordy distractions toward the opponents and his teammates as well. For example, Merve is a short pole vault athlete, Recep mocks with her shortness and says "Merve, do you want a ladder just in case?". Also, Recep uses wordy distraction on Ukrainian pole vault athlete and says "careful not to sit on it". After each humiliation, Recep İvedik finds himself funny and laughs with his own. The humiliation, exaggeration,

slang words, and teasing of the opponents is taking the fundamental role in the scene to provoke laughter.

At the end of the day, Turkey collects all the gold medals in the competitions then Recep goes to visit the manager to show all the gold medals that they achieved. Recep grabs all gold medals and wears them to the director's neck. In this scene, Recep İvedik uses his hand to hit the manager's face many times. Also, he metaphorically insults the manager due to his performances in the competition and says, “we used to have cows, dumb cows. We used to put bells on them”. The structure of the scene is predominantly using Recep İvedik's natural features which include rudeness, excessiveness, and prankish behavior pattern to provide humor or provoke laughter. These two components which consist of hitting and metaphorical humiliation are the elements to ignite laughter. So, superiority is the main visible behavior type to establish humor.

Afterward, Recep goes to find Nurullah because he was not kept an eye on the manager, and Recep finds him in a sports bar while drinking cocktails with the rest of the team members. Recep says ‘athletes do not take alcohol, get out!’ and dismiss all team members from the bar, in the meantime, a waitress gives alcohol to Recep and he cannot resist, take all the tequila shots. The scene includes the contradictory behavior pattern of Recep İvedik. Normally, the expectation of the mind relates itself to Recep's leave from the sports bar. However, Recep stays in the sports bar, and has fun rather than leave the place. So, the unexpected way of action that Recep displays is connected to the incongruity.

In the sports bar, Recep İvedik meets with two girls and drinks all tequila shots with them. When the alcohol begins to show its effect, the entertainer enters the stage to announce the hotdog and ride rode competition. In this scene, different elements are included in the structure of the humor. Firstly, the drunkenness of Recep İvedik paves the way for humor in the scene. For instance, Recep directly being a volunteer to the competition, and while he wants to show himself to the entertainer shake his hand rapidly. The entertainer chose the Greek, then Recep makes his voice louder and says chose me “the Turk Against the Greek”. Secondly, when Recep İvedik comes to the stage he instantly does inappropriate hand movements toward spectators. Recep’s opponent is Niko whom they fight at the begging of the film due to meal conflict. Both competitors introduce themselves, however, Recep introduces himself and directly says that “I do not wish any luck to my component”. Thirdly, during the hotdog competition eating method of Recep İvedik displays extreme acts. Also, he hit his opponent's face with a hotdog. These three elements of humor consist of rudeness, violence, drunkenness, and extreme bodily acts. According to Plato, the proper subject of laughter is related to foolishness, and what makes ridicule a person is considered as unselfconsciousness (Morreall, 1997). Therefore, superiority is the fit and dominant idea here to achieve laughter via humor.

In the ride rode competition, the competitors deliver a short speech to if they are familiar with this game or not. Niko says “I used to do rodeo with my family when I was one year old”. Recep replies that “So, his all family is ox”. The disrespectful discourse of Recep İvedik that insults Niko and his family is used in the scene to provoke laughter via humor because some of the audiences already supported the discourse and laughed at Recep’s statement. Afterward, Niko cannot stand much on

ride rode and fell, when Recep İvedik gets on the rider rode the machine gets broken and starts to spin so fast. In the end, Recep cannot stand more and throw up on Niko and the entertainer. The general overview of the depicted scene fed itself from the characteristics of Recep İvedik to provide comic moments in the film. The performed characteristic of Recep covers reckless statements toward Niko to disgrace him and his family. Additionally, the impact of the words triggers people inside the sports bar and makes them laugh. Secondly, the situation itself dominantly tries to create tragedy so that stimulates the comedy. Hence, the dominant parts of comedy are served by the characteristics of Recep İvedik, and so related to superiority.

In the morning Recep was a hangover and sleeps under the tree. The assistant of Recep finds him and tries to wake up to catch competition that weight lifting. However, opponents of Recep already lifted the weight, and a new challenge waits for Recep İvedik. This scene includes Recep's heroic narrative about how he saved the day. Firstly, the requirement to get the gold medal for weight lifting is to lift more than 300kg, and Recep says "300kg? let me think... I can do it register me, by God, I can". The behavior that is depicted by Recep İvedik is strongly connected with Plato's statement on humor. Plato says; if any person thinks herself or himself smarter, wealthier, or virtuous than s/he is, then this is a great example for ridicule, and people like to laugh at them (Morreall, 1997). Secondly, the behavior of Recep İvedik and the situation that he finds himself in while lifting the weight are other elements in the scene to obtain comedy. Recep observes that weight lifters smell ammonia to be more stimulated. When the table turns to Recep, he asks for his friend to give him his shoes and smells them instead of ammonia. This behavior pattern is another signification for exaggeration to establish a comedy. Also, while Recep is lifting 350kg his pants

tearing up. So, this scene is provided to ridicule on Recep's situation to create a comedy as well.

For the next competition, Recep made up devilish plans for opponent team Russia and show his illegal side. Recep prepares doping, places them into the Turkish delight, and serves them to Russian boxer Nikolay. According to Recep, the Russian boxer will defeat the Bulgarians then Recep will object to the match and Turkey compete with exhausted Bulgaria. However, the plan of Recep İvedik does not work because Bulgarians withdraw from the competition, thus, Russian boxer Nikolay and Turkish boxer Recep fights in the boxing ring. Firstly, the image of Turkey that is represented by Recep İvedik draws its outlines in an inferior, match-fixer, and irregular manner. Secondly, elements of humor in the scene rely on Recep İvedik's exaggerated and overacted behaviors. For example, Recep denies the decision of the committee with a childish attitude then gets angry at to referee because he knows that Nikolay will beat Recep so easily in the impact of doping. Also, during the objection of Recep İvedik, he uses some sentences like "am I a rooster? Are you pitting rooster or pit bulls?". This statement also is a signifier for the defining illegality of this match due to the doping which Recep serve to the athlete Nikolay.

Before entering the match with Russia, Recep still wants to convince the referee that the condition of Nikolay is not normal due to his overreacted behaviors of Nikolay. Recep says to the referee "does he look normal? Just look at him". The referee turns his head and looks at Nikolay, during that moment, he shows overblown behaviors in the ring. And referee turns his head back and says he is a remarkably normal athlete. Firstly, the sentences of Recep İvedik signifying that he has anxiety about beaten by the Russian athlete Nikolay. So, the connotation meaning of Recep İvedik' behavior

pattern shows that he wants to withdraw from the competition, however, his pride is not granting permission to do that, and rather he continues to try to persuade the referee. Recep insistently passes his message linked to the doping usage of Nikolay; however, the referee says that “doping is tested post-game, we cannot do it before”. At that moment, Recep gets mad and yells to the referee and says “Why would I need him to be tested after I got beaten”. Consequently, the hidden cowardice behavior of Recep İvedik which is revealed in the anger mask causes the comedy due to his artificial behaviors. The connection of the dots leads the way to superiority because of Plato’s explanation of humor.

In the boxing ring, Recep İvedik is still afraid of Russian athlete Nikolay and whispers to the referee to cancel the match. The referee says “I want a clean match”, and Recep replies, “how it can be clean?”. When the match gets started Recep runs directly to his corner and his gestures display a certain type of fear against Nikolay. In this scene, the re-presentation of the Recep İvedik image depicts the weakness against the Russian athlete. Recep’s rudeness, disrespectfulness, and extreme characteristics melt against the wild opponent. Also, the elements of humor provided on Recep’s melted character as well. He runs away from the Russian athlete in the ring which includes, and displays excessive childish physical attitudes toward Nikolay. In the end, when Recep punched his head by the opponent, he starts to talk nonsense, lose himself mentally, and dance in the ring with the impact of the punch. Hence, the comedy in that scene is composed of the exaggerated behaviors of Recep İvedik in the ring, within the frame of superiority.

In the next scene, a doping test is made as a result of the Turkish team’s objection. Recep enters the scene with a bottle of urine in his hand and says “where do I put

this?’. The bottle that Recep holds in his hand is nearly 1.5 liter, and the bottle is almost filled with urine. The referee says “Sir, this is the cup you need to use” and shows a little box that must be added urine. Recep İvedik opens the bottle and pours his urine into the little box and on the referee’s hand as well. To analyze this scene, firstly, Recep İvedik and his behavior will be evaluated. The bottle is filled with urine represents Recep’s ignorance toward the doping test. Secondly, while Recep pouring the urine to the little box hold by the referee is causes another ignorant way of action toward the referee. Because he pours the urine all way down to the box and the referee’s hand. The structure of the scene developed on the ignorant way of action that display by Recep İvedik targets the create comic scenes. So, the comedy is mainly accumulated around Recep’s actions toward people which is related to superiority.

Recep gets negative results from the doping test, and he starts to ask odd questions to the referees that related to his old sicknesses. For example, Recep asks “people say I might have diabetes, does it show up?” or “any STDs?” or “what about Ebola?”. The referee insistently says no, and adds we only can look for doping. The ignorant image of Recep İvedik welcomes us to the scene with his unrelated questions to the topic. The nonsense question generated by Recep İvedik tears the main concern in the testing room and ties the bond to the unrelated subjects. So, the incongruity which provided by Recep’s statement sets the way to the comedy.

When the Russian athlete appears in the scene, Recep starts to murmur to the referee and says “The machine will go crazy, it will show everything”. Then Recep directly turns to the Russian athlete and continues to complain about their competition in the ring. Firstly, the body language of Recep İvedik shows some certain pride and cowardness at the same time. Because while Recep complaining to the Russian athlete

he uses teasing words and preserving his space not to be beaten again. Secondly, when the doping results of Nikolay reveals as positive, Recep begins to do hand movements that are connected with slang. Then Recep says “He did dope, he has no morality”. In this statement, viewers know that the doping is prepared served by Recep İvedik and the real lack of morality is belonging to Recep İvedik. Also, the Russian athlete was disqualified and Recep take the gold medal instead. During that moment, Recep rhyming slang to tease the Russian athlete, and they begin to fight in front of the whole committee. Hence, the shameless type of actions provided by Recep is the dominant element of comedy in the scene.

In the next scene, Recep İvedik appears with his assistant in the park then they see the Nurullah take walk with the prisoner (director of the Turkish team), however, the director is tied to the wheelchair and some cables connected to his head. Recep stops them and asks Nurullah “you do not take the prisoner outside like this. You should at least gag him, what if he screams?”. Nurullah replies, “he cannot scream, I have set something and connected electricity into his brain”. Nurullah pushes to button to show that the mechanism works, and gives electricity to the director’s brain. In this scene, the facial expression of the Nurullah while giving electricity to the director’s brain shows a certain kind of pleasure and happiness. Because Nurullah seemingly expects some compliment from Recep due to his creative torcher mechanism. Also, Recep İvedik and Nurullah debate about the mechanism itself at the same time. The situation itself here provides incongruity with the concepts of prisoner, and park which is open to public. Hence, the comedy in this scene is related with unconnected two concepts.

In the succeeding scene, when Nurullah and the director disappear, Recep’s head gets spin and he staggers. The assistant of Recep takes him directly to the rehabilitation

center to speed up his recovery process. Firstly, the questions asked by Recep İvedik that linked to the rehabilitation center curiously show themselves. Afterward, Recep does not want to enter the oxygen tank due to his claustrophobia, however, when he entered the oxygen tank he did not want to exit because the level of oxygen made him high. The comedy in this scene relying on Recep's statements after he exits from the oxygen tank. Recep laugh at himself acts high and happy. The behavior, gesture, and talking pattern of Recep İvedik portray that there is something good, right, and funny in the oxygen tank. Hence, Recep's drunkenness, in a way, provides and complete the element of comedy in this scene.

In the next scene, Recep and his assistant go to the cold chamber. When Recep enters the chamber, his assistant leaves the place. The Russian athlete comes and changes the level of the coldness of the chamber and locks the Recep inside the room. The next day, the assistant searches for Recep İvedik but cannot find him. They run to the chamber and find him in a frozen condition. The comedy element that stands out in this scene is based on the behavior of Recep İvedik when he was locked in the cold room. As soon as he realized that the room was locked, Recep started to move around the room in a panic. Secondly, the first word Recep said when they found him was "I am freezing my ass off, my ass off". Thus, Recep İvedik's use of slang and his reactions are the basis of the comedy in this scene.

In the following scene, the friends of Recep İvedik want to warm him up and ties him to the stick like spin roasted lamb. Firstly, while Recep's friends are spin him, they are chatting at the same time. Recep lights up and yells at his friends because they stopped spinning during the conversation, and each time when they try to do conversation same situation repeats itself. The spin-roasted lamb issue seems absurd and that absurdity

paves the way for comedy in the scene. Secondly, Recep's statements while he is getting burnt during the conversation is supporting the comedy element in the scene. For example, Recep says "I feel much better but my ass is on fire, spin me! You idiots". Therefore, two components in the scene visibly take a role to prepare comic moments in the film. One of these components is incongruity, and another one is superiority.



Figure 14: Recep's friends are trying to melt him down

Afterward, we see Recep competing in different competitions one after the other. In the wrestling competition, Recep İvedik enters the scene with a companion of shrill pipe and drum which are traditional Turkish folk instruments. Also, one of Recep's friends wants to grease Recep before entering the stage. In this scene, greased or oiled wrestling represents the old traditional Turkish sport, and it's similar to normal wrestling. However, oil or grease adds to make the competition harder. Secondly, while Recep İvedik entering to the competition stage, he asks his friends to play shrill

pipe and drum to increase his mood, and while he entering to the stage, he runs makes a circle and hit his hand together. This is a well-known movement in the traditional Turkish oiled or greased wrestling, the competitors draw small circles before start to competition to decide where to attack. These two combinations of the act of Recep İvedik tries to establish humor with incongruity.

Two competitors take their positions in the wrestling area, the referee says shake hands, and during this moment Recep does gesture with his hand to his opponent. This hand gesture is an obvious signifier of mocking the people and not taking them seriously. Also, during the competition, Recep İvedik insistently show acts from traditional Turkish oiled wrestling, and so interrupted by the referee so often. For example, Recep grabs the Romanian athlete from his bottom side and the referee stops the match and says “there is no such move, it is illegal”. Recep replies “He is all rounded and curvy, how I am going to grip him throw him down, either by his ass or It’s wrestling”. In this specific scene, the comedy is generated by Recep İvedik’s confusion and ignorant about normal wrestling. Therefore, acts and sentences of Recep which is not suits to the wrestling competition is dominant elements for comedy.

In the following scene, the referee asks Recep to take the bottom position, and he has no idea about bottom position, so asks to the referee “what do you mean?”. The referee explains “kneel down, and put your hands down”, and continues “Romania, top position”. The structure of the scene relies on Recep’s sexual implication about the position itself. So, the comedy relies relief theory, restriction in the society sexual and violence-related is could be the reason for the accumulation of that energy and stimulates the laughter. Also, in conventional societies most significant tabus builds on sexual norms (Avcı, 2020).

The next competitions in which Recep İvedik takes place like swordplay, table tennis, and archery are included unrelated doings with the sports itself, and each branch that he competes in ends up with success. For example, Recep hits his opponent in the swordplay and runs away, however, when he is getting hit by the opponent team Recep begins to complain about the rules of the game. Another example is taking place in table tennis, while Recep İvedik is playing table tennis he is not following the ball with his eyes, rather than that, he checks his clock and says hi to someone. Furthermore, Recep İvedik takes the arrow and place it into his throat, and also uses the arrow as cotton buds to clear his ear in the archery competition. In these scenes, the comedy is constructed on incongruity and provided in that way. The process of juxtaposition the irrelevant or illogical subject with its target topic may trigger laughter (Morreall, 1997). Hence, the usage of the arrow as cotton but could be categorized as a juxtaposition of objects with an unrelated way of action.

Subsequently, Recep and his friends kidnap the whole Russian team to understand who locked him in the cold chamber to freeze. We see that Russian athletes are tied in the children's park at night time. Before Recep hits the slap to the Russian athlete Nikolay, he confesses and says “that was me who locked you in the chamber”. When Recep hears about the confession, they take him to the poolside and drop him in it as a punishment. The representation of the Recep İvedik character is overloaded with bullying and tyrant characteristics in the scene. Additionally, Recep İvedik punishes the Russian athlete Nikolay, however, the real trouble maker is no one but Recep İvedik. So, the hypocritical behaviors of the character may plan to achieve comedy in that way.

According to Hobbes, the human race is constantly in competition with one another. The tendency for competition that the human race seeks for power only came to an end by passing away. The superiority makes itself visible when someone won the fight, or confronted with him/her old weaknesses. In such a moment's person feels superior, and congrats him/herself (Morreall, 1997).

Soon after, the scene begins with The Eurasia Youth Sports Games closing night. The competition of the night is the men's 4x2000 finals. In the stadium, Recep walks through the crowd to his friends, pushing and hitting everyone he passes by. Firstly, the action of Recep represents disrespectfulness toward other foreign athletes, and this behavior pattern of Recep İvedik signifies that he sees himself as superior to other athletes around him. Additionally, in Turkish culture, there is a saying in the child's game which is "I'll hit anyone who comes in front of me". This scene has included some traces from this saying as well. Secondly, the comedy is dominantly linked and structured to the way of actions that Recep displayed toward his opponents. Hence, the main elements of the comedy fed by Recep İvedik's sayings and way of actions toward people which is generally connected with superiority.

Then the race begins and Recep İvedik shows extreme movements to support his friends at the side of the event field. For instance, these excessive actions consist of jumping, cheering, shaking his body so rapidly, and rhyming the words. Subsequently, when the turn comes to the Recep İvedik in the relay race, Recep's friend Adem gives the baton to Recep's bottom side rather than his hand. During the race, Recep stops and says "to my hand! Not to my ass!", and slaps Adem. Afterward, Recep turns back to the race, and each athlete that he passed shows insulting hand gestures. Until that moment, predominantly the structure of the scene fed by the physical actions of Recep İvedik to pave the way to comedy. When we look at Recep's hand gestures, it depicts the disrespectful, bullying, and reckless behavior pattern toward his opponents. Also,

the Turkish leader Mustafa Kemal Atatürk has a saying “I like sportsmen who are smart, agile and also well-behaved”. This representation of words is a quite well-known quote from Atatürk in the Turkish nation, however, the attitude of Recep İvedik is displaying quite the opposite side of that quote. Thus, in this scene, Recep's unruly, bizarre, rebellious, and arrogant attitudes continued to be the main material of the comedy.

In the closing scene, Recep İvedik runs in the competition field, and due to his overweight, his belly jumps from up to down. When all athletes come to the finish line no one can guess who wins the race, and they look to cameras to see who passed the finish line first. The images come to a huge screen, and we can see that the first one who passed the finish line is Recep İvedik. Additionally, in the huge screen the image of Recep is shows insulting hand gesture to the cameras. Naturally, this hand gesture which is directly pointed to the camera have displayed to the whole people in the stadium. For this scene, fundamental elements of the comedy obtained by making fun of Recep İvedik's physical appearance, and making a hand gesture that means swearing. Also, the representation of Turkey here once more disgraced by disrespectfulness toward opponents, spectators and referees, however, the film itself depict the epic winning scene with full of Turkish flag, Recep İvedik, and his friends.

4.4.1 Analysis

First of all, it is important to note that three theories of humor are used in the text to understand and analyze humor. More importantly, the superiority theory is a more dominant theory to dissolve and understand the humor in the film. The second one is incongruity and the last one is relief theory which is used to understand humorous moments in the film.

Secondly, the highlighted conversational structures and notions that took place in analyze section are as follows; verbal bullying, disrespectfulness, direct insolence, unkindness, contempt, ridicule, slang, ill-mannered expressions, and impoliteness. It has been observed that, at the root level of the meaning, all of these notions are connected with rude norms that include discrimination, gender discrimination, hate speech, aggression, and violence. Also, when we consider the costume, character, and place as one body the character is not adapt his manner to the environment. Additionally, the conversations that the character represented in the film are generally depicted with bad manners and slang. Therefore, it is possible to say that the character displays an aggressive type of conversation in every environment to provide humor.

Thirdly, the behavior-based humorous acts of character are as follows; imitation, fighting, physical violence, teasing body language, prankish behavior, and excessiveness. When the behavior structure is examined, it is possible to say that almost all of the concepts that provide humor are produced by negative patterns. Therefore, the behaviors displayed by Recep İvedik represent the intolerant person toward anyone in society.

Last but not least, it's observed that while Recep İvedik 5 has a laugh-oriented structure, it's ignored the role of making people think while making them laugh. Nor, the film did not make any effort to convey any social message as well. However, in the context of the film, Recep İvedik's character uncloaked the gender roles which exist in patriarchal societies and reinforced that ideology without criticizing the existing norm. So, it is possible to say that the structure of the film is only designed for purpose of entertainment without involving the criticism.

4.5 Düğün Dernek 2: Sünnet (2015)

Düğün Dernek 2 Sünnet is a Turkish comedy film directed and written by Selcuk Aydemir. The cast consists of names such as Murat Cemcir, Rasim Oztekin, Ahmet Kural, Devrim Yakut, Erdal Tosun. The film tells the story of İsmail who wants to perform a circumcision ceremony for his grandson.

The movie begins with the image of a newborn child. Afterward, the growth of the child is displayed in articulated serial scenes. Firstly, the scene in the hospital has included some behavior patterns of the characters that could be related to humorous acts to trigger the laughter. The relatives, to share the excitement and happiness of the newborn baby show exaggerated way of actions in the hospital. These ways of action consist of exploding the balloons with a needle or and drifting, shaking, or hitting the father of the newborn baby on the floor. This exaggerated way of acts in the public space could be linked with awkwardness and abnormality. Therefore, the humor attempt in that scene could easily be linked to superiority theory due to the awkward and abnormal behavior patterns of the characters. And naturally, the representation of what is funny in the scene signifying the oddness and abnormality.

Matias comes to the age of circumcision, and two grandfathers of Matias are seen in the garden of a mansion, where is located in Latvia while talking about something. Turkish grandfather Ismail tries to tell his concern about circumcision to Latvian grandfather. However, due to they do not share the common language to speak Ismail's son helps to translate the conversation. However, since Ismail's son have trouble to translate his father's words, Ismail begins to express himself with body language. For example, Ismail grabs a Cuban cigar and its cutter then cuts the head side of the cigar

to depict his concern about circumcision. In this scene, Turkish social mores are taken place in the scene to establish humorous moments or trigger the laughter. Because, in Muslim mores circumcision of the boy's is requirement, hence depicting the circumcision by cutting the head of Cuban cigar could be linked with incongruity theory to explain the humor in the scene.

In the next scene, Çetin who is a friend of Ismail is seen at the table while drinking a soup. During that moment Latvian girl approaches the table and asks Çetin that “how to say have a good day in Turkish”, and Çetin replies “that is too easy, Allahu Akbar”. In this scene, Çetin misleads the Latvian girl and teaches the wrong sentence to her. The knowledgeable shortcomings of Latvian girl that is related with not knowing the Turkish and Muslim culture are taken to the hand to by Çetin mocking with Latvian girl. So, the superiority theory could be explaining the structure of humor in this scene. Because scorn or mockery could be linked with a feeling of superiority due to thinking him/herself smarter than the opposite side. Therefore, the signifier of the humor represented under the umbrella of mockery and foxiness. Additionally, Hatice asks Çetin that what he just taught the Latvian girl, he replies “have a good day”, and he continues with smiling “the other day they asked me how to say good morning and I taught them the Shahada” and he adds “when I get up in the morning the entire family is making the confession of faith”. Çetin's way of telling this situation, due to his manner which is smiling and proud from himself points the foxiness, mockery, or absurdity is a way of action that is perceived as humor and trigger laughter.

During that moment, two grandfathers enter the dining room where Çetin is drinking his soup. They continue to conversation which is connected with Matias' circumcision. Latvian grandfather tells in his language “we cannot choose to circumcise Matias. He

must decide for himself as an adult''. Ismail's son translates the sentence completely wrong to make his father stay calm. In this scene, the wrong translation of Ismail's son to keep tension at a low level is one element that establishes humorous moments in the scene. Additionally, at that moment, Latvian grandfather turns his face to Çetin and says "there is no God but Allah" in the Arabic language which he tries to imply Bon appetite. The misuse of the words is another component in this scene to create humorous moments in the scene. Moreover, Turkish grandfather Ismail makes his finger in the meaning of peace while Latvian grandfather leaving the dining room, however, then suddenly moves his finger in the meaning of scissors to imply the circumcision. Hence, switching the meaning from peace to circumcision is a deliberate act of paving the way for humor. The underlying reason for humor could be linked and define with relief theory due to unexpectedness in the end of Ismail's action.



Figure 15: Turkish grandfather implying circumcision with his fingers

Later on, Ismail, Çetin, Hatice and Ismail's son Tarik are seen in the airport. During that moment Ismail sits alone on the branches and talk with himself and display some

body languages with his hand. Ismail's way of answers, attitude is show that he is an eccentric character and his stereotypical traits causing humor. For instance, when Tarik who is Ismail's son approaches, sits near Ismail and says "Dad, you are embarrassing us, what's with talking to yourself", and Ismail replies "No kindred spirits Tarik". Additionally, Ismail's wife asks the same question and he replies again "That's confidential. So confidential it is for my ears only. It mustn't leak out". This answer of Ismail is the product of reason, which is why, the main cause for the humor in the scene provided by critical approach toward the question itself.

Afterward, the scene where a thief stole everything at someone's home takes the stage. In this scene, the thief drifts his luggage to put every stuff that he stole. When the thief steps into the kitchen a sudden fire appears on the stove. Surprisingly, the thief visits the home owner's room and tries to wake him up. In this scene, the luggage of the thief is the first component that paves the way to humorous moments. Secondly, the conversation between the householder and the thief develops hilariously. For instance, the thief shakes the householder to wake him up and says "I toss the water to wake you and you go: 'Praise God'. I pinched you and: 'Not now girl'. I sing in your ear and: 'Change It. Do I have to wake you with a kiss?'. Noticeably, the thief is not the type of person who spread terror around him rather he is so comfortable while waking up the householder to warn him about the fire. Also, the characteristic of the thief is linked with a feeling of mercy due to his common sense and responsible behavior pattern. Therefore, the thief's sense of humor and way of actions shows him as a person who has a morality, however, the occupation that he chose is seemed strange due to his behavior pattern. So, the certain expectation which may any thief display in the situation of fire during the robbery could be expected as running or leaving the place.

However, the thief in the scene is shows virtue and wakes the householder. Hence, the humorous moment in the scene could be explained by the relief theory. Moreover, the thief displays a solid sense of humor toward the householder and says “If you like I can give you the phone of cops”, and throws the real phone instead of the number and says “I nicked that too”. This critical approach of the thief toward the householder pushes the viewers to think about the relationship between a thief and a victim of theft. Fundamentally, the humor in the scene is established by the incongruity in an ideological approach with embodying the eccentric character with opposite notions and actions.

In the next scene, Ismail and Çetin appear in the plane while having a conversation. Ismail talks about the granddad’s duties on grandson in their traditions. Also, he wants to gather his crew to complete the duty of circumcision. While Ismail describing the duty of any grandfather, the gestures and way of talking with Çetin is the main act of humor in the scene. Ismail’s idiosyncratic way of attitude may combine with enthusiasm and exaggeration causing humor. This eccentric character’s funny mannerism is supported by facial expressions and funny physical movements pave the way for humor. In detail, the Turkish grandfather’s traits take the major step for humor. Also, Çetin’s extremely comfortable way of sitting takes the attention which may consider as funny. Çetin is seen as stretch out his one foot to another seat on the plane without shoes. This behavior type could consider as penetrating the other people’s comfort zone, however, the person who sits in front of Çetin continues to sleep, and seems not disturbed at all. To sum up, the absurdity and disrespectful behavior pattern provided by the two characters are establishes the core of the humor in the scene.

Ismail is seen in their house's garden. The conversation between two couples is the core factor that is used to create a humorous moment in the film. For example, Hatice comes to the garden and saw Ismail having breakfast with his own, and says “did you get yourself a second wife? Who set this table?”, Ismail replies “I did. And did such a great job”. The first gaze to the conversation is to take Ismail’s idiosyncratic character one step forward and render it visible. Also, Hatice has shown funny gestures, or physical movements to show her astonishment toward Ismail’s behavior. Each character has an idiosyncratic way for responding to situations. These behavior patterns and ways of expressions of the characters are conveying the message which is humor via exaggerated stance and social or cultural norms. For instance, Hatice uses a metaphorical sentence which is “I took a note of this”. This sentence means to say that I will not forget your behavior or what you did. However, the metaphorical approach is committed as real, and her note is shown in the frame with a cut-away shoot. Hence, the humor is provided by a critical approach toward situations in the scene.

Afterward, Ismail and Çetin enter a building that they claim as the hospital’s storeroom. The drawings and photos on the wall are used as one of the elements to establish humorous moments. Due to Fikret’s job which is propane business, drawings on the wall are used to pave the way for humor. For instance, the theory of evolution is depicted on the wall with a mixture of gas bottles, monkeys, and Fikret who is Ismail and Çetin’s friend. This can be interpreted as Fikret is the ultimate level for the mixture of human and propane business. Also, the meaning could imply that Fikret and his ancestors were evolved with gas-bottle and he completes his evolution inside the gas-bottle. In detail, Darwin’s theory of evolution is used to establish the humorous

moments in that scene. Moreover, the season chart appears on the wall while Ismail and Çetin keep walking and following the signs on the wall. In this chart, for each season summer, spring, winter, and fall have specific depictions within the season pictures. For the summer season, there is an omelet or some sort of food on the gas bottle, for spring there is a connection between oven and gas bottle, for wintertime, there is a bear who looks sleep on the log, and also gas bottle and catalytic heater, last but not least, for the fall season, the gas lamp that linked to gas bottle is seen nearby a small picture of deer. The interpretation of this season chart could be mean that Fikret is a man who loves his business all the time. The details on the season chart and connection of gas bottles with whole seasons may also be related to the instructive side of the season chart. Because the season chart is pre-school education which is learned in kindergarten. Hence, the characteristic of Fikret is can be read by the season chart, and this characteristic is enormous love to propane business.

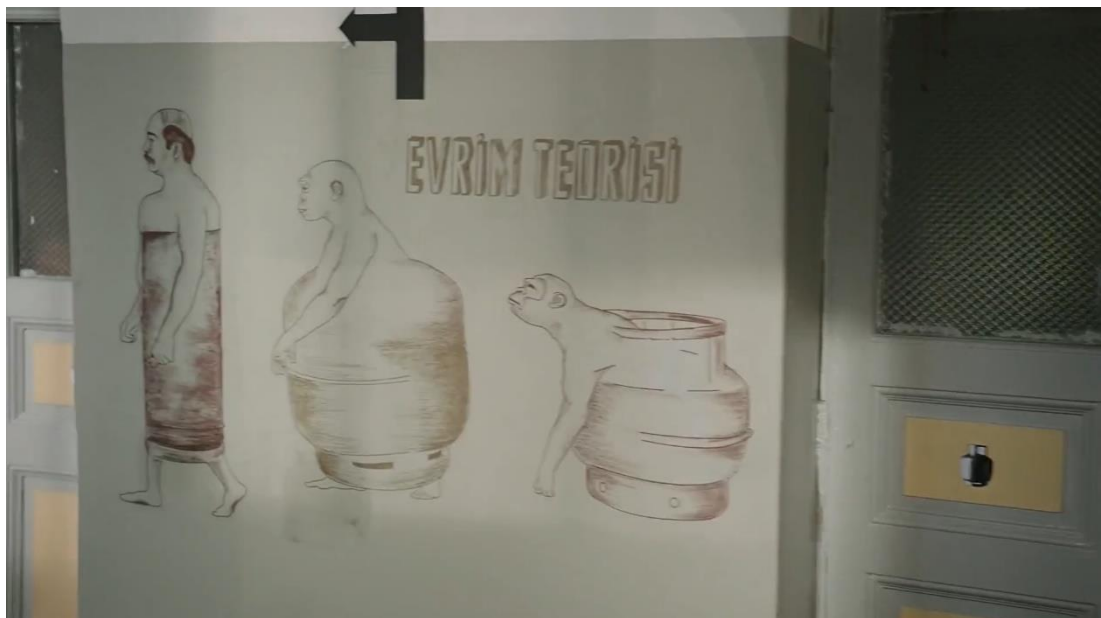


Figure 16: Gas bottles and the theory of evolution

Ismail and Çetin find Fikret in the hospital's storeroom. Firstly, the conversation between three friends creates some funny moments, and afterward the examination room of the doctor is another scene to establish humorous moments as well. For instance, when Ismet and Çetin arrive in the room of the Fikret, they approach Fikret with suspicious steps, and asks him "Fikret, how are you?", Fikret replies "Kaput, they do repairs here". This description of Fikret wants to signify the process of healing, however, he talks about himself like an object or not a human being or such. So, the words chosen by Fikret reflect his current condition and opinions about himself. Hence, Fikret's expression of himself in objectified sentences can be seen as a humorous element. Also, Fikret asks his friends "Is there a wedding? Otherwise, you would not be here". The seriousness, astonishment, and idiosyncratic way of expression in Fikret's sentence are used as triggering factors to establish humor. Additionally, after the affirmation of the wedding by his friends, Fikret begins to dance with his belly. This attitude of Fikret looks funny and interesting due to the physical movements that he conducts with his belly. Afterward, some footage is shown on the screen which helps the audience to understand that Fikret is in a psychiatric hospital. In this scene, the doctor shows some images, and Fikret interprets images as "a small cylinder, a big cylinder and an industrial cylinder". This scene was designed humorously due to the doctor's obfuscation. Because of the answers of Fikret, his friends seem devastated because they think he still sees everything as a cylinder or gas bottle. However, the all images that the doctor show to Fikret includes a gas bottle and he answers the questions correctly. In brief, the humor can be explained by relief theory due to the unexpected way of the act provided by the doctor.

Ismet and Çetin sign the paper to be the guardian of Fikret and got permission to dispatch him from the psychiatric hospital. In this case, Fikret gets angry and says “If a signature gets me out, where were you for the last two years? I am not coming”. This sentence of Fikret is pave the way for humor because Fikret seems sad but has some more words to say. The reluctance of Fikret takes the attention of Ismail and he asks “did you like it here?”, Fikret replies “I cannot stand it, they use natural gas Ismail, I see no cylinders. I wonder how my cylinders are doing. The big ones can look after themselves but the babies?”. In detail the structure of conversation is the core factor to provide humorous moments in the psychiatric hospital. The metaphorical or simile approach of Fikret interrupts the logical thinking about and establish incongruity between Fikret’s cylinders and real cylinders. While humor could be explained by incongruity theory, semiotically, bound between the cylinders and Fikret could be interpreted as a relation between human to human not cylinder to human. Hence, Fikret's great love for cylinders and his bond becomes clear once again within the frame of the questions he asked, and his conveying the message through similes brings a humorous approach to the scene.

The conversation between Fikret and Saffet’s dad is one of the humorous moments in the film. The conversation happens right in front of the psychiatric hospital. Saffet’s dad and Fikret greetings to each other. During the greeting Fikret holds his eyes, and Ismail says “look he is moved to tears”, Fikret replies “the hell I am! What is with the onions, my eyes are watering, one hello and I’m in tears, it is like dragon’s breath”. The structure of Fikret’s sentence relies on extreme and hyperbolic language. So, the hyperbolic reaction toward onion breath helps reveal the truth about the breath of Saffet’s dad. However, the way of expression linked with exaggeration in the words

and hyper bodily reactions of Fikret turns the situation into funny moments. In fullness, the humor can be explained by superiority theory, due to the manner that Fikret shows to the person he talks with. Because no matter how much Fikret's attitudes and statements are associated with exaggeration or hyperbole, the attitude underlying this behavior consists of a kind of humiliation as well. Hence, thinking you have the right to humiliate someone is associated with superiority.

In another scene, Fikret sees the girl he fell in love with walking by the shop. Fikret's behavior, attitude, and sentences during the conversation are used as a humorous element in this scene. For instance, Fikret say to the girl's dog "what a cute dog, is that yours or rented?" the girl replies "mine", then Fikret continues "I have Kangal dog, I did a great job training him, dogs usually freak out howling with the call to prayer, mines go to the living room to turn down the TV, and he warns anyone who with crossed leg". With these sentences, Fikret's implying that he taught his dog the Muslim customs and traditions by attributing human characteristics to his dog was used as a humorous element. Because although these statements are purely imaginary, it is unlikely that any dog will exhibit such behavior. In detail, anthropomorphism is the main factor that Fikret used in his sentences to turn the situation in a funny manner. Hence, incongruity theory can explain the factor which stands behind the humor. Because attributing human traits to animals is establishes incongruity with a real image of the dog in our minds, and trigger the laughter.

Fikret delivers two cylinders to Ismail's house, and the manner and conversation between Fikret and Hatice cause humorous moments in the film. For instance, Hatice wants a glass of water from Fikret and when she drinks the water Hatice says "many be those who water your grave". This sentence means a blessing or favor, however,

Hatice uses this sentence sarcastically rather than a blessing. This sarcastic manner and gestures of Hatice render the situation humorous. Additionally, Fikret asks for the payment of the cylinders that he brought, and Hatice gets angry and says “pay what? Take the tray of cheese pie there”, Fikret replies “cheese pie?”, and Hatice replies as “yes”. In this scene, anger of Hatice and her eagerness to trading the cylinders without paying is playing main role to pave the way for humorous moments. In detail, funny gestures, implicativeness, word plays or pun, and anger used as core elements in the scene.

Ismail, Çetin, Fikret, and Saffet meet in the coffee house to talk about their plans on Matias’ circumcision. In this scene, the conversation between friends, and absurdity in Yılmaz’s sudden appearance are two fundamental factors used to establish humorous moments in the film. The character Yılmaz is a thief, and his friends have no idea about where he is and how they can reach him to include him in the plan. However, when they begin to talk about money, all of a sudden, Yılmaz jumps from where he sits and joins the conversation and says “where is the money?”. Hence, the characteristic traits of Yılmaz used in the scene to provoke humorous moments via funny manners which are supported by exaggerated physical movement and enthusiasm. The humor can be explained by superiority theory, due to displaying the weaknesses of any thief.

Afterward, the situation that Yılmaz was involved in used to create a humorous moment. Yılmaz stole the key of Saffet’s home to get the money. This sudden act of burglary does not bother Saffet and he says “I am not keeping all that money at home”. Firstly, the response of Saffet is provided in cold blood and calmness signifying that he knows his friend Yılmaz and so there is nothing to worry about. Additionally, Ismet, Çetin, Fikret, and Saffet begin to talk about their plan without the

presence of Yılmaz. In that scene, Ismet says ‘‘Let’s not talk plan in public. Everyone is listening’’. First thought about Ismet’s sentence could light the idea that he is talking metaphorically and he wants to talk about that serious issue in a more private place. However, when the camera changes the angle and shows that lots of people circled them want to hear what they are talking about, carries the situation much more different level. Because, the sentence, which is made to be thought of metaphorically, is revealed as real, not metaphorical. Therefore, the situation seems out of context or unlinked with the normal expectations of the matter. So, incongruity theory one of the elements which can explain the reason of laughing in the scene.

Ismet and his friends gather in the classroom to discuss their plan for circumcision. In this scene, Fikret’s entrance to the lecture hall is one of the factors which establish humorous moments in the film. Fikret appears behind the window of the classroom and runs toward it with brick in his hand, and he suddenly smashes the window to enter the classroom via the window. This unexpected way of entrance to the classroom is broke the casual way of thinking and surprises the viewers. Therefore, the hyperbole course of action of Fikret takes place in the scene to set the way for humor. Additionally, Saffet says ‘‘For heaven’s sake, I have the keys’’. When Ismail hears that sentence, he goes harsh with Saffet and says ‘‘So hand them over, I broke that window to get in’’. In that moment, camera shows other broken window to show that Ismail enter the building with smashing the window as well. The exaggeration of the situation doubles with Ismail’s act and support the hyperbole with his behavior.

When everyone gathers in the classroom, Ismail conflicts between his words and drawings on the wall. Ismail says ‘‘The plan is as you see on the board, plain and simple’’. Firstly, Ismail who described the circumcision plan as plain and simple is

showed a humorous point of view due to incongruity which seems to complicated circumcision plan on the board. Additionally, the traits of İsmail which display eccentric gestures, and mannerism are prepare the way for humorous moments. Therefore, the argument of İsmail conflicts with the reality of visuals to create humor. And eccentric gestures and mannerisms supported the conflict to ensure the comedy was processed accordingly.



Figure 17: İsmail's eccentric mannerism and his conflict with words

While İsmail and his friends are walking down the road, Fikret sees Leyla's house and invites Çetin to show the house. In this scene, the components of humorous moments can be named as unusual conversation, eccentric mannerism with exaggeration, or hyperbole. Firstly, the conversation between Fikret and Çetin develops in a usual way, however, Çetin makes the conversation unusual by his answers. For instance, Fikret says “come here, this is Leyla’s place”, Çetin replies “like it is a Mimar Sinan masterpiece”. With this answer, Çetin ridicules of enthusiasm and excitement of Fikret through his critical and sarcastic statement. Therefore, at the core level, humor is can explain by superiority theory. Secondly, the funny mannerism is mostly

displayed by Fikret through hand movements or gestures. For example, Fikret attempts to trespass to the garden, and when Çetin realizes the dog, he warns Fikret. During that moment, Fikret replies “the dog ate out of my hand, dogs do not attack anyone who fed them by hand”. However, while Fikret telling this sentence, his hyperbolic way of hand and body movements creates unusual views on the screen. Hence, exaggeration in body movements or gestures is another element in the scene to support the humorous moments. Afterward dog catches the shirt of the sleeve and torn the whole piece. Hence, the humor in the scene could be explained by relief theory due to the unexpected attack of the dog.

While Fikret's friends are meeting with the mayor, Fikret looks for a high place to take a selfie and goes to the top floor of a building. The sequence of events that took place during Fikret's selfie can be considered as a comedy element. For example, while Fikret is taking a selfie, a voice from below says “are you going to jump or not? If not, I’ll turn off my phone, I’m low on battery”. In this scene, although Fikret says that he is only going to take a selfie, the citizens below try to encourage Fikret to jump. In such a case, the reaction of the public and individuals would be to discourage Fikret, not to encourage him to jump. Hence, due to the folk's unexpected way of behavior humor could be explained by relief theory. Additionally, a bride comes out of the opposite building and gets angry with Fikret, and says “god damn you, everyone’s taking your photo here instead of giving their gold”. First of all, while the bride's overreaction was preparing the way for humor, as it can be understood from her discourses, her giving more value to gold than human life and displaying this with extreme behaviors and attitudes were used as an element of humor. Moreover, reporters arrive to the scene and one of them says “he will land about here, here is

chalk, draw this, it is more photogenic’’. In this scene, the journalists' choosing a more photogenic place for Ferit's death point created humorous moments. Because the job of the journalists is not to choose a photogenic point of death and draw around the dead with chalk, but to prepare objective news. Humor can be explained by the incongruity theory, as the behavior pattern of the reporters is exhibited in an unusual way and goes beyond expectation. Furthermore, the police involve to the situation and says ‘‘please surrender to the Sivas police, you’re surrendered’’. During that moment, three person who claim themselves as thief appears and surrender to the police. Thus, the surrender of thieves, who have nothing to do with the incident, upon the announcement of the police is another element of humor. And this element of humor can be explained by the theory of superiority because of the silliness of thieves.

The conversation between Ismail and the doctor to get a fake report and the reports he brought were used as a humorous element. First of all, the doctor, who looked at Ismail's reports, said that everything was fine and got up to look at the x-ray report. As Ismail's stance in the x-ray film depicts a shy attitude, the doctor seems astonished, and Ismail's posture in the x-ray film is used to establish a humorous moment. Thus, the basic element that makes up the humor is due to the unexpected pose that Ismail exhibited in the x-ray film, and therefore it is possible to explain the humor with the incongruity theory. Additionally, when the doctor turns around, she sees Ismail half-naked and asks ‘‘why you have undressed?’’, Ismail replies ‘‘you said you would examine me’’, and doctor say ‘‘I can do that with your clothes on’’, Ismail replies ‘‘why did doctor Tuncay have me strip all the time’’. This conversation between Ismail and the doctor is seen as Ismail does not understand why he always undressed to examine by the doctor Tuncay. However, the underlying reason of humor is generated

by hidden sexual implication within the sente of Ismail. Because here, doctor Tuncay's examination of Ismail by stripping him off gives a sexual implication to the subject. Therefore, here humor can be explained by the relief theory.

In another scene, Ismail brings someone from the psychiatric hospital to his house, and because he can't get a fake report from the real doctor, he disguises the person that he brought as a doctor and being examined to him in front of his wife. The humor in this scene lies in the absurdities of the false doctor's diagnoses. For example, the doctor returns after examining Ismail and says ‘‘he is dead’’. Also, another diagnosis of the doctor is ‘‘he has another 20.000 km in him’’. Yılmaz the son of Ismail asks to doctor ‘‘what illness does he have, do we know the name’’, and the fake doctor replies ‘‘osman’’. The fake doctor's diagnosis absurdity is used as the main factor in the scene to provide humorous moments. Because hyperbole, lack of knowledge, and unrelated medical terms in fake doctor’s sentences established humor. Thus, laughter occurs because the diagnoses that are not related to Ismail's disease and which the doctor uses as medical terms contradict and conflict with the cognitive mind. And in addition, the disguise of a mentally unstable individual as a doctor and convincing everyone else can be defined as another factor that supports humor. For this reason, it is possible to explain the humor in this scene, which is the result of the combination of many different elements, with the theory of incongruity.

Preparations for the circumcision festival are nearly completed and Ismail comes to the area where mass circumcision will be performed. In this scene, the conversation between Ismail, his wife and his wife's friends are designed in a humorous way. For instance, one of Hatice’s friend says ‘‘he does not look at death’s door, looks like an ox, he will outlive half of us’’. Because Ismail looked healthy, fit, and vigorous,

Hatice's friends used these words sarcastically. Also, another friend of Hatice says “the doctor told Seher she had ten days but she’s still alive”, and Ismail replies “when was that?”, she answers “ten days ago”, right after Ismail says “Is Seher that women on the ground?”. In this event, which can be described as a situation comedy, the fact that Hatice's friends do not believe Ismail and the exaggeration and extremism in expressing these discourses paved the way for humor. Therefore, the humor occurred right after Hatice’s friend complete her sentence while Ismail shows that Seher is lying on the ground without any life sign. This could be explained by relief theory due to constructed expectation toward a sentence of Hatice’s friend is not blanket the truth but otherwise.

While İsmail and Saffet are talking about a subject in the field of circumcision ceremony, Ismail's armchair can be considered as a humorous element. One of the comedy element in this scene is provided by the symbolic representation of the chair which is likened to the throne in Game of Thrones. In the semiotic approach, the chair that Ismail sits on may represent the games that he plays to make the circumcision ceremony happen for his grandson Matias. The fact that Ismail, who is the main actor of all the games he played for the circumcision ceremony, is sitting on that throne and playing a new game again to get Saffet’s last money, has displayed a critical and humorous approach to the subject.



Figure 18: İsmail sits on the throne while having conversation with Saffet

Fikret, Çetin, and Yılmaz take the circumciser from his house to take him to the field, but many things happen to them on the way. The series of events that happened to them on the way are told in a humorous way. For example, the thief who robs the house is Yılmaz, and the man who robbed is a circumciser. This coincidental joining of two-character ignites the serial of humorous moments. Yılmaz beats the circumciser with the cylinder that he grabs from the truck and knocks him down. In this scene, the humor is provided by physical violence toward one another, and the scene where Yılmaz runs and the circumciser chases him is used as a supportive element to pave the way for humor. Therefore, it is possible to explain humor with the theory of superiority. Additionally, in the gas station, the cylinder truck of Fikret is stolen by some thief, and they must hurry to take the circumciser to the ceremony field. In this scene, Fikret, Çetin, and Yılmaz decide to steal the first car that enters the gas station, as the truck is stolen. And they stole the first car that enters the gas station, however, in a while, the gas of the car ends, and they begin to push the car, and also, they recognize that the car they steal belongs to the police. These series of misfortunes faced by Fikret, Çetin,

and Yılmaz appear as triggering factor for humor. Moreover, Fikret, Çetin, and Yılmaz, who left the police car and started to run barefoot because of fear, stop in front of a villa on the way, and Yılmaz wants to steal another car in front of the villa in order to attain the circumcision ceremony. When we look at the structure of this scene, it is possible to see that the event that supports the creation of humor is a tragedy. However, the tragedy has been turned into a tragicomic by being processed with humorous events. For example, Yılmaz begins to dance when he realizes the car in front of the villa and says “let’s grab that car there and go, look it is abandoned”, and he says “finders keepers” and begins to dance in front of the car. Yılmaz’s reckless and funny mannerism when he finds another car is used to trigger the laughter, and the combination of serial of unfortunate events with the behavior that Yılmaz displayed is the main element in the scene to establish humorous moments.

The conversations and discourses between the family member, the circumciser, and Matias during the circumcision of Matias were displayed humorously. For instance, Matias says to circumciser in Turkish “Inject two needles at least to make it really numb”, Tarik who is father of Matias replies “heart that, mom? Fear is helped him to crack Turkish”. In this scene, humor was made over Matias, who does not speak Turkish, however, he begins to speak Turkish like his mother tongue, with the effect of his fear factor. While Matias’ fear of the circumciser can be described as a weakness, the sentences he used, and speaking in the Turkish language can be considered wise. Therefore, superiority theory can be used to explain the humorous nature of this scene. Additionally, when the doctor completes the operation, he asks “who is the dad”, and throws the skin to the father in a pack. When we look at the structure of this scene, it is possible to realize that exaggeration and unexpected answers are one step ahead to

create humor. For example, Matias' dad asks "what do I do with it?", and Ismail replies "we can make a belt, son". As it is visible in the conversation, the hyperbolic way of expression provided by Ismail is displaying a critical approach toward the situation, and also, remain of such a massive skin after circumcision is impossible for any humankind. Therefore, mixed factors which are the hyperbolic symbolic representation of the skin, and unexpectedness in answers of Ismail used to establish humorous moments.

4.5.1 Analysis

All three humor theories have been used to understand and analyze the structure of humor. And, it has been observed that different elements of humor which are sensory, cognitive, and physiological components used to create and design humor.

Secondly, the highlighted notions in the structure of conversation as follow, simile, word plays or pun, implicativeness or metaphorical approach, humiliation, and mockery. These notions which are establishing the humor in the film do not contain discrimination, hate speech, or class difference but ignorance.

Thirdly, the structure of behavior which used in the film to establish humorous moments is as follow, awkwardness, absurdity (which can be relate with exaggeration or hyperbole), oddness, foxiness, unexpectedness, disrespectfulness, humiliation, and abnormality.

Last but not least, the characters represented by actors and actresses are consist of characters that living in the rural side of the country or in a village. Also, its observed that the behavior and conversation patterns of the characters are described under the mask of being eccentric, and the humorous moments in the film reinforced by eccentric

characters course of actions. Additionally, it is important to note that the critical side of the humor is not totally ignored in the film, and the critical side of humor sometimes provided by intertextuality (game of thrones or Darwin' theory of evolution), and sometimes by social criticism. Lastly, the storyline of the film is related with circumcision which social norm and exists in Turkish society.

4.6 Arif v 216 (2018)

The film directed by Kıvanç Baruönü and written by Cem Yılmaz. Also, the stars of film consist of well-known names like, Cem Yılmaz, Ozan Güven, Özkan Uğur, Özge Özberk, Farah Zeynep Abdullah and Seda Bakan.

The film titled Arif v 216 is the latest movie of the series. The first film of the series is G.O.R.A and the second one is A.R.O.G. The very first film of the series which is G.O.R.A tells the story of Arif Işık (Cem Yılmaz) who is an antique carpet seller kidnaped by aliens. During that kidnap or journey, Arif Işık had collected plenty of stories to tell and had lots of friends in the space with strong bounds. One of his friends from G.O.R.A is a robot named 216.

In the latest series of the film robot 216 comes to earth to visit Arif and live the humane feelings as humans do. The story of the film is ignited by the ideology of the robot. And this ideology of the robot is to feel humane feelings such as love, happiness, or sorrow. The reason why the robot wants to experience these feelings is related to the black and white Turkish movies he watched. Because 216 learned all the valuable feelings such as purity, love, and solidarity from Yeşilçam films. At the surface level, the content of the film consists of the incident during the journey of Arif and 216 in the 1960s.

The robot enters the atmosphere of the earth by a quite colorful spaceship. The unidentified flying object takes the whole world's attention and sometime later all news channels are gathering in front of Arif's house to get some information about the alien. In this scene, the critical approach to the situations is achieved by the perspective of universality. Because although the event occurs in Istanbul, agents from CIA, MI6, and KGB want to question Arif, and at the end of the line delivery guy from "Yemeksepeti" introduce himself. Therefore, it is possible to analyze the scene from two different perspectives. The first perspective is critical mind questions that what are these foreign agents doing in Istanbul to question Arif, and secondly, what is the business of delivery guy from Yemeksepeti in such a serious atmosphere. So, the humor in the scene can be explained by incongruity theory. Because the delivery guy is dispelling the atmosphere of seriousness and establishing an absurd moment to deliver humor.

Arif searches for the time machine to send the 216 back to G.O.R.A. During that moment conversation between Arif and 216 has established on humorous base. For instance, 216 gives many examples from iconic characters from the Yeşilçam era to highlight the meaning of friendship. And as a contrary argument Arif denies the world the 216 depicts and says that "this is not the world that you depict, do not fabricate things and do not do nostalgia". Additionally, Arif implies that no one cares about a robot who wants to be a human. Therefore, this represented conversation of two friends is referring to the social carelessness or coldness between the human race to human race. Moreover, Arif says that "do not mentor me with your two-megabyte mind". So, after Arif delivering the message about present social defect about society, he paves the way to humorous moments with his sarcastic speech and coincidental lower

body part visual of the robot. Basically, in this scene, humor can be explained by superiority theory.

Arif and 216 travel in time to the 1960s. While they are wandering in that time both friends are confronted with some serial events which connect them to famous Turkish films topics of that period. For instance, Arif and 216 coincidentally meeting with a blind girl, the car hits the blind girl. Also, they are trying to gain surgery money for the blind girl. Moreover, robot 216 falls in love with the blind girl (Pamukşeker). These types of iconic situations in old Turkish films were so famous in that periods. The reason why these scenes were quite iconic is linked with the notion of solidarity. In these scenes, the conflict shows itself with Arif's lost beliefs on feelings like solidarity, goodness, and naivety. Because, in the beginning, Arif questions the surgery money of blind girl as only a financial matter, and he pushes the humane feelings aside. Especially, in one scene, all members of the house display a musical dance play to show their happiness. However, in the scene, Arif comes from upstairs, sits on his chair, and thinks loudly "when this will be over". And the middle-aged person who plays guitar seems ashamed and says to 216 "I guess he could not sleep well". In this scene, the kindness and gentle answer of the middle-aged person softens the atmosphere with humorous approach toward Arif's attitude. Therefore, it seems that the relief theory can help to understand the structure of humor.



Figure 19: Arif sits at the middle and go sour his face while everyone dancing

The owner of the Pertev Toys who is Mr. Besim coincidentally captures the 216 and be fascinated by the technology of the robot. Mr. Besim convinces 216 to be his subject to mass-produce the robot and wants to market the 216's copies to Turkish people's service. Mr. Besim unwittingly chooses the right sentences to persuade 216 and says "Let's produce hundreds of thousands of you, you will be everyone's lover, you will access people's heart". These sincere sentences of Mr. Besim conquer the 216's heart and soften him. Also, the little doubt in 216's mind leads him to ask a question "really". Mr. Besim replies that "you're kidding me, even carpet sweeper sold more than one million last year". This conversation between the robot and Mr. Besim reveals the real intention of Mr. Besim, and the profit-oriented conversation with fancy words of Mr. Besim paves the way for humorous moments. Because the comparison between the high-tech robot with a carpet sweeper is quite absurd. Therefore, humor in this scene can be explained by incongruity theory due to the juxtaposition of two unrelated technological comparisons.

In another scene, we see that Arif and 216 be cross with each other. So, 216 convinces himself to give all his templates to Pertev Toys, and this incident change course of the future. The very moment of Arif and 216 confronted in the future, the conversational structure of the scene paves the way with humor. Because the very first will of 216 is changed and he became a tyrant type of person in future, and this confrontation of two friends includes lots of sarcastic way of expression to remind that what 216 was in the past and what he became now. For instance, Arif says “‘when you first come you said that you want a Turkish film, however, you turned yourself into a Christopher Nolan’”. This structure of the conversation provides the humor with intertextuality and implies the dark future that 216 builds in time. Also, 216 gives many sarcastic answers to Arif as well. Therefore, it is easy to observe that the humor relies on the combat of the words which can be linked with superiority.

When Arif sees the dark future that 216 built in the future he teleports himself to the past again and launches serial hoaxes to 216 to give him a lesson. As a part of this revenge plan Arif decides to be a famous singer. Because 216 became an iconic and the most outstanding image of Pertev Toys and Turkish society. Therefore, Arif compose plenty of songs and sing from unheard in 1960s but quite famous in 90s and 2000s. Basically, the style of Arif’s revenge from the 216 is cloaked under the umbrella of success. It is possible to say that in the bottom deep, this act of mockery is not conducted in shallow level to give a lesson to 216, and Arif mocked with 216’s famousness with his successful image as a singer. So, the humor in this scene can be detected under hidden mockery mask toward his friend. Also, within the perspective of humor theories, the superiority theory can help us to understand the structure of humor in the scene.



Figure 20: Arif becomes a famous singer of 1960s

In another scene, Arif arranges a meeting to make peace with his friend 216. However, the battery of 216 is running low, and on the way to the meeting place his battery finishes. The waste collectors who saw the robot takes him to the junkyard. Arif sees that incident and follows the waste collectors to the junkyard with a bicycle. In this scene, the humor is provided by Arif's musical imitation while trying to find the 216 in the junkyard. Because hundreds of copies of 216 with the same clothes sit in the junkyard as a waste. Arif claims that 216 cannot resist the sound of the goblet drum, and begins to imitate the sound of the goblet drum with bare sound. When 216 hears the sound of the goblet drum, he twists his hands and raises them, as traditional belly dancers play by twisting their hands. Basically, the very first material of the humor can be seen as imitation, and second one can be name as cultural codes of Turkish society which can be connected to traditional dance motifs of belly dancers. Therefore, the tragedy in the scene transformed into a tragicomic moment with altering the dynamics of the scene by reinforcing them in cultural codes. So, to understand the structure of

humor, the relief theory can be applied in the scene. Because the expectation about wicked closure for 216 alters with comic representations.

In a scene, Arif, 216, Mr. Besim, Zeki Müren, Pamukşeker, Gavarel, and Pervin stand altogether and challenges each other. Mr. Besim takes Pamukşeker as a hostage because he wants to sell 216 to the Germans. Arif pretends like he takes 216 as a hostage to save the Pamukşeker, and Gavarel pretends like he takes the Pervin as a hostage as well. With the theatrical entrance of Zeki Müren who is an outstanding singer of the 60s, the tension seems to dispel. However, Mr. Besim fires his gun and shot Zeki Müren. At that very moment, the newspaper strikes Arif's face and we see the headlines of the news say "Zeki Müren shot again". And Arif says that "Besim and 216 they run, the media hide the incidents again". At the surface level, the disparagement to media and its opacity has taken as a subject to a matter. Therefore, the lampoonery which adapted in a didactic manner to the scene could be considered as humor. And it is observed that the critical approach toward the matter of subject is used as the main element to complete humor. So, as a result of observation, the incident of fleeing of Mr. Besim with 216, and its connection with the media's opacity are two different matters. However, the technique of handling the issue, the newspaper hitting Arif's face, and Arif's sentence is a design that creates humor. This structure of humor can be explained by relief theory. Because the approach to the accumulated emotions about the "media hiding the events" allows us to explain the humor with the relief theory.

Mr. Besim falls from the plane without a parachute. When Arif sees that situation, he jumps out of the plane with the only parachute in the plane and tries to catch Mr. Besim to save his life. In this scene, humor is provided by the conversation between Arif and

Besim and served to the audience. Also, the structure of the conversation has a quality of the lesson. For instance, Arif catches and embrace Besim on the sky to hold him tightly, and Besim says in an emotional manner “you hugged me”. And Arif replies “I did not want you to die, I just wanted you to understand what sort of fool you are”. Also, Besim says again “no one hugged me as you do before”. After this sentence Arif looks surprised and says “well then the reason is lack of love”, and continue “are you aware that we are falling?”. Besim replies “Yes, I am aware, do not you open the parachute?”. Arif continues “we are falling together, if you understand the metaphor, I will open the parachute”. This metaphorical conversation between Besim and Arif delivers a message which is related to society’s wrongdoings in general and sends the message that whole wrongdoing is affecting all people of the society. Also, the behavior of Arif resembles a sharp-eyed mentor. Arif’s determinations on the issue and way of seeing the matters highlight the important themes in society from his eyes. Additionally, the component of humor in the scene completed with place of subject, attitude and gestures of Besim. Because Besim begins to act like a child and cries to Arif to open his parachute, and Besim repetitively says that “I understand the metaphor please open the parachute”. In a deeper segment, the conflict between good and evil resulted in the success of the good, and this defeat of evil, in this matter evil is Besim, can be seen as a reinforcing element to support the humor. Therefore, it is possible to argue that the humor can be explained by incongruity theory. Because evil character’s personality turns into a good and behave like a child, and the place of conversation, which is the sky, turns into a place of a lesson to depict the meaning of falling not metaphorically but practically. So, this can be interpreted as juxtaposition of different concepts to engender humor in a mental plane can be linked with incongruity.

4.6.1 Analysis

First of all, it is observed that three theories of humor have played an active role to understand the structure of humorous moments in the analyzed text of the film. As we know from theories of humor in Chapter 2, all three theories have different fundamentals. Therefore, we can say that in this film the superiority (sensory), incongruity (cognitive), and relief (physiological) side of the humor have been used to design and deliver the message.

Secondly, it observed that the structure of conversation includes notions like disparagement, kindness, heartiness, sincerity, fancy words, absurdness, sarcastic expression, didactics, and lampoonery. It's possible to see that humorous factors in the structure of conversation deliver the message within the frame of tolerance limits. Also, this limit of toleration refers to the perspective of respect as well.

Thirdly, another observation in the text about behavioral structure is as follows, hidden mockery, imitation, didactic attitude, and determination on social matters. Therefore, the behavior and attitudes of characters in the film is not portraying a discriminative way of actions to provide humor.

Last but not least, when the scenes are considered under the title of costume, it is possible to interpret those costumes are revealing the social status or differences of the individuals in a manner of poor and rich. However, although the costumes of the characters represent the class difference it is not portrayed as a discriminative factor in binary human relations. So, the outstanding storyline of the film has processed the matter of yearning the nostalgia. Moreover, it is important to note that, since the genre of the film mixed with comedy and sci-fi, and Arif travel through time from 2010s to

1960s, film has a proper environment to observe the conversational and behavioral differences of characters in both periods.

4.7 Overall Discussion

Overall, the analysis and the findings section of the dissertation sought answers to differences in humor understanding within selected periods. And the selected films are analyzed in a multidimensional perspective which are narrative of the film content, and conversational and behavioral patterns of characters to reveal the different dynamics of humor understanding in Turkish comedy films. Here, the importance and relevance of analysis and findings of the study will be discussed to highlight the major issues which take place in selected Turkish comedy films.

The major findings for the narrative of film contents in the Yeşilçam era; three of selected films which are *Tosun Paşa*, *Şaban Oğlu Şaban*, and *Kibar Feyzo* all have a critical perspective toward status quo or lampoonery on old status quo. For *Tosun Paşa*, the overthrown image of Tosun Pasha (representation of authority in Ottoman) is a critical approach toward questioning the authority, its power, and its position by representation of character in the film. For *Şaban Oğlu Şaban* it was tracked that the critical approach to the hierarchical mechanism in the army is a noteworthy issue. For *Kibar Feyzo* the class struggle is taken as main theme and the sub concepts that critically depicted in the film were bride price, hierarchy (landlord), and unbalanced wealth distribution. Additionally, the conversational and behavioral patterns of the characters are; it has been processed with a different perspective for each film. For *Tosun Paşa* conversational and behavioral patterns do not contain discriminatory, hateful, or anger-inducing motives. For *Şaban Oğlu Şaban* the conversational and behavioral patterns do not have malicious, hateful, or destructive motifs. For *Kibar*

Feyzo it has been observed conversational and behavioral patterns of Feyzo are not related to aggressiveness, violence encouragement, or discriminative tendency.

The major findings for narratives of film contents in the new Turkish cinema period; one of the selected comedy films displayed a critical perspective toward status quo which is *Arif v 216*. The other two films are preserved the present status quo of Turkish society and constructed a film that only laughter and entertainment-oriented. Additionally, the conversational and behavioral structures of the characters for each film have processed in a different manner. For *Recep İvedik* character, the conversational and behavioral structure include discrimination, gender discrimination, hate speech, aggression, and violence. For characters in *Düğün Dernek 2: Sünnet*, the conversational and behavioral structure do not contain discrimination, hate speech, or class difference but ignorance. For *Arif v 216*, the conversational and behavioral structure is not portraying a discriminative way of actions to provide humor.

As indicated in chapter 3.1 culture is connected with producing, exchanging and sharing meanings between the individuals of a society, and naturally communication take place at the center of this cultural process. Hence, due to sharing meanings or common cultural codes between members of a society are more likely have tendency to interpret the world around them in a similar way (Hall, 1997). Since the films are linked with part of the culture, they are being a part of circuiting the producing, exchanging, and sharing meanings between the individuals of society as well. Therefore, extracting the cultural codes and messages within all complex forms like power relations, gender, race, class, and so on is possible to be read the text with cultural studies.

Additionally, concept of representation has a grand importance in produce meaning and circulate in the society because ‘‘representation connects meaning and language to culture (Hall, 1997, p.15)’’. In detail, representation of something by images, language, codes or signs visualize signifier in our mental plane. The concepts such as; humor, love, hate, peace, car, birds, table, book etc. are all clustered and classified in our mind between complex relationship (Hall, 1997). Hall indicates that representation is about how meaning is entered into an event. When we look at the concept of humor in selected Turkish comedy films from the Yeşilçam era, the representation of humor is interwoven with a critical perspective toward the status quo or old status quo in Turkish society. For the Yeşilçam era, the meanings which are class struggle, hierarchy, or lampoonery on the image of authority entered into the content of the film (event) with comedy genre.

The approach toward the characters would be observed from the perspective of the representation theory of Hall (1997), and harmonized debate of Hall (1989) which is related to culture and identity. The characters' representation of the conversational and behavioral patterns for both periods should not and cannot think outside of the identity production. Therefore, the identity production of the character via representation in the films is having a crucial role in understanding the different dynamics of the selected films for both periods. So, the very first discussion about the characters are related to structural alterations, the outline of the structure is depicted in a manner where characters display naive, smart, and more cloaked way of disparagements or disrespectfulness in their conversational structures for the 1970s. Secondly, the conversational structure of the characters represented in films displayed bold actions

which avoided cloaking the disparagement, naivety, or rawness in selected films of the 2010s.

Also, the observed behavioral structure of the characters is represented in the perspective of natural human errors or mistakes with the combination of a less smart way of actions (foolishness, clumsiness, lack of grip, and so on) in the 1970s selected films. Subsequently, the behavioral representation of the characters is escaped and revealed themselves into less smart way of actions and displayed prankish, abnormal, absurd and foxy way of actions for Recep İvedik 5 and Düğün Dernek 2: Sünnet. However, Arif v 216 preserved the hidden way of mockery in the characters' behavioral structures as in the 1970s. Hence, the variables in the conversational and behavioral structure of the characters are, fundamentally, indicates that humble representation of the characters in the 1970s is altered into an arrogant manner with bold actions in Recep İvedik 5 and Düğün Dernek 2: Sünnet. The surface meaning of that analysis above, between characters, shows that the representation and cultural identity of the characters resembles two sides of a coin that have some sharp differences in observable level. The possible reasons for that changes or alteration will be debated in the conclusion (chapter 6) section.

The significance of the study here is relying on extracting the cultural codes of humor understanding in both periods to uncloak the differences and render the difference visible to make a healthy comparison in humor understanding. According to (Özdemir, 2010), the fundamental stances of humor is relying on critical thinking, and he continues with, criticism and self-criticism considered as the basic dynamics for improve society and humanity. In the light of this statement, we will be able to

understand that if the basic dynamics of society which are critical thinking, criticism and self-criticism functioning well to improve the society and humanity or not.

Finally, the contribution of this study to the literature would be exhibiting the humor understanding in selected Turkish comedy films with their differences to understand the changes of Turkish society within the frame of the comedy films genre. Also, we will be able to see the mediating role of humor in critical thinking, criticism or self-criticism while exposing the event of the films.

4.7.1 Representative Structure of Characters

Additionally, the highlighted conversational and behavioral structures of the characters in the analyzed films are another crucial matter that must put a finger on. The characters' dominant and observable conversational patterns from *Tosun Paşa* (1976), misunderstanding, sarcastic expressions, misinterpretation of events, wrong use of proverbs, hyperbole, simile, and tailored insolence. Secondly, the characters' conversational structure from *Şaban Oğlu Şaban* (1977) is naivety, rawness, repetitive discourses, imitations, and polite ridicule. Thirdly, the characters' conversational structure from *Kibar Feyzo* (1978) is unexpectedness, disparagement, insult, and indirect disrespectfulness.

Additionally, the behavioral structures from *Tosun Paşa* (1976) is clumsiness, recklessness, brazenness, exaggerated acts, lampoonery, impetuosity. Secondly, the behavioral structure that analyzed from *Şaban Oğlu Şaban* (1977) is errors or mistakes due to lack of grip, sincerity, pureness, violence (slap), naivety. Thirdly, the behavioral structures that observed from *Kibar Feyzo* (1978) is indirect disrespectfulness, imitations, unexpectedness, submissiveness, obedience, and heroism.

When we look at the *Recep İvedik 5* (2017) the dominant conversation patterns of the character is verbal bullying, disrespectfulness, direct insolence, gender discrimination, unkindness, contempt, ridicule, slang, ill-mannered expressions, and impoliteness. Also, the conversational structure of the characters in *Düğün Dernek 2: Sünnet* (2015) is elaborated as Simile, word plays or pun, implicativeness or metaphorical approach, humiliation, and mockery. Finally, the visible conversational structure of the character in the *Arif v 216* (2018) is specified as disparagement, kindness, heartiness, sincerity, fancy words, absurdness, sarcastic expression, didactics, and lampoonery.

The behavioral structure of the character in *Recep İvedik 5* (2017) is imitation, fighting, physical violence, teasing body language, prankish behavior, and excessiveness. Subsequently, the behavioral structure of the characters in the *Düğün Dernek 2: Sünnet* (2015) is listed as awkwardness, absurdity (which can be relate with exaggeration or hyperbole), oddness, foxiness, unexpectedness, disrespectfulness, humiliation, and abnormality. Last but not least, the behavioral structure of the character in *Arif v 216* (2018) is recorded as hidden mockery, imitation, didactic attitude, and determination on social matters.

Table 4: Conversational and Behavioral Structures

Analyzed Films	Conversational Structures	Behavioral Structures
Tosun Paşa (1976)	Misunderstanding, sarcastic expressions, misinterpretation of events, wrong use of proverbs, hyperbole, simile, and tailored insolence	Clumsiness, recklessness, brazenness, exaggerated acts, lampoonery and impetuosity

Şaban Oğlu Şaban (1977)	Naivety, rawness, repetitive discourses, imitations, and polite ridicule	Clumsiness, foolishness, cowardness, ignorance, errors or mistakes due to lack of grip, sincerity, pureness, violence (slap), and naivety
Kibar Feyzo (1978)	Unexpectedness, disparagement, insult, and indirect disrespectfulness	Indirect disrespectfulness, imitations, unexpectedness, submissiveness, obedience, and heroism.
Recep İvedik 5 (2017)	Verbal bullying, disrespectfulness, direct insolence, gender discrimination, unkindness, contempt, ridicule, slang, ill-mannered expressions, and impoliteness	Imitation, fighting, physical violence, teasing body language, prankish behavior, and excessiveness.
Düğün Dernek 2: Sünnet (2015)	Simile, word plays or pun, implicativeness or metaphorical approach, humiliation, and mockery.	Awkwardness, absurdity (which can be relate with exaggeration or hyperbole), oddness, foxiness, unexpectedness, disrespectfulness, humiliation, and abnormality.
Arif v 216 (2018)	Disparagement, kindness, heartiness, sincerity, fancy words, absurdness, sarcastic expression, didactics, and lampoonery.	Hidden mockery, imitation, didactic attitude, and determination on social matters.

The highlighted view of the structures of characters has shown sharp differences within period films between *Recep İvedik* and *Şaban* characters. At first glance to Şaban character is revealing the picture of a naive, foolish, clumsy but lucky person. The character is expressed as lucky because these characteristics of Şaban are allowing him to do lampoonery on any subject without discomforting people around him. The conversational structure of the *Şaban* character has been used many motives of ridicule, disparagement, or disrespect in his verbal communication while paving the

way for humor in the films. The important nuance in the conversational and behavioral structure of the *Şaban* character is hidden in his indirectness or tailored manner. Therefore, it is possible to say that the character *Şaban* is providing the lampoonery, disparagement, or disrespect implicitly. This indirect and tailored manner of the character is nearly repeated in each film of the *Şaban* character to pave the way for humor in the analyzed films. So, the implicativeness and foolish, naive, or clumsy kind of features of the character is allowing him to enter from the gate of the criticism without disturbing the peace. To sum up, the character *Şaban* seemingly has sufficient characteristics with his features to dive into social matters with preserving the humorous environment without turning the film medium into chaotic warfare.

The character *Recep İvedik* is sitting on another side of the coin with sharp differences from the *Şaban* character. These remarkable differences are generated from the behavioral and conversational structure of the *Recep İvedik* character. Because as visibly elaborated in Table 4, the conversational structure like verbal bullying, disrespectfulness, direct insolence, unkindness, contempt, ridicule, slang, ill-mannered expressions, and impoliteness are all representing the unpleasant expressions explicitly or directly. These signifiers of the communication that the *Recep İvedik* character represents are presented in a bold and barefaced manner. The directness of the character while disrespecting or acting in an impolite manner can be related to lack of deepness, lack of communication design, and shallowness of the character. This shallow characteristic of the *Recep İvedik* is combined and processed with an individual-level of humor to pave the way for comedy. Therefore, it is possible to say that the individual level of humor could not cross over from laughter-oriented perspective to the societal level of humor. The main characteristic

(uncivilized, ignorant) of the Recep İvedik character allows him to use any unpleasant way of communication to legitimize his actions, and therefore, patterns of the character leave the societal level of humor in the shadows or simply it is possible to say that social matters are staying at the background without being noticed.

In detail, when both characters thought side by side, the resemblance may define as an example of a good cop and bad cop, or they could be thinking as Hacıvat (Şaban) and Karagöz (Recep İvedik) characters. Because the oppositions in the society always existed and will continue to exist in the future too. According to Obuz (2019), the characters (Şaban and Recep İvedik) have certain characteristic differences, however, he says that “I could not decide which one will win but there is one fact which is Turkish folk loved them both” and he adds “*Recep İvedik 6* (2019) is cross over the one million viewership number in three days” (Obuz, 2019). From this stance point, even the characters are offered sharp characteristic differences in the structural level Turkish folk have shown a tendency to watch the Recep İvedik character on the cinema screens. Therefore, both characters from different periods have left their signatures to their periods.

Moreover, it is important to note that, two of the films from the 1970s and three films from the 2010s period have taken their places on the Netflix platform. The films that sit on the Netflix platform are *Şaban Oğlu Şaban* (1977), *Kibar Feyzo* (1978), *Recep İvedik 5* (2017), *Düğün Dernek 2: Sünnet* (2015), *Arif v 216* (2018). Additionally, as indicated by Cloete (2017) the films are part of the culture and considered as a cultural product (p. 1). From this stance point, Netflix is having a great role in carrying the cultural products of Turkish society to the international market with products of the 1970s and 2010s.

Before I finish, the main characters of the films have consisted of male characters in all selected films from the 1970s and 2010s. From this stance point, male dominance is occupying the main role for each analyzed film in both periods. The female characters in the selected films are taking the secondary role rather than the main role is a common feature of the selected films. Therefore, within the frame of that statement, it is possible to say that pattern of patriarchal society is the hegemon in the motifs of the selected films which are *Tosun Paşa* (1976), *Şaban Oğlu Şaban* (1977), *Kibar Feyzo* (1978), *Recep İvedik 5* (2017), *Düğün Dernek 2: Sünnet* (2015), *Arif v 216* (2018). However, it is important to note that according to Husrevoglu (2019), some films acted by actresses as the main role in the 2010s. For instance, *Deliha* (2014), *Nadide Hayat* (2015), *Görümce* (2016) (Husrevoglu, 2019, p. 45).

4.7.2 Social & Cultural Discussion on Selected Periods

To begin with, society and identities are always in a process of change and construction. As Hall (1989) indicated cultural identity is a matter of ‘becoming’ and as well as ‘being’, and like everything historical, they undergo constant transformation (p.70). Therefore, observing the changes is an inevitable fact for the representative characters of selected comedy films for both periods. Because while social changes are occurring in society, these changes would be affecting the cinema industry as well as the humor understanding in the films. For instance, the military coup in the 1980s has paved the way for regulations in the cinema industry such as opening the market for foreign production companies like Warner Bros. Also, technological developments, like private TV channels have stepped into people's lives and started broadcasting in mainstream media, so, variety for screening improved with new perspectives. Subsequently, digital platforms (YouTube, Netflix) are another technological development that should be considered as affecting cultural identity.

Because cultural identities are not independent of developments, changes, or regulations in society.

In detail, the debated structural changes of the Şaban and Recep İvedik characters in chapter 4.7.2 could be linked with technological, social, or political changes in society. It is possible to observe thirty years gap when the selected periods are considered. Therefore, the technological, social, political, or effect of the military coup mentioned above have found plenty of time to reveal their effects on the cultural identities of characters in the selected comedy films. The sharp changes in the characters' structural design are a solid example of social and cultural change in Turkish society. For instance, the expressions of the Şaban character are conducting the lampoonery covertly, cloaked, or indirectly, which signifies that the society of the 1970s does like humor more designed, complicated, or suggestive manner. Because according to Sunal (2012), “Kemal Sunal is not only making you laugh, but making you think while laughing, and not only make you think but taking your attention to social matters as well” (p. 525).

On the other hand, the Recep İvedik character is wiped out the notions like covertly, cloaked, or indirectly and created a character opposite of the Şaban where the bullying, ill-mannered expressions, or direct insolence motifs are hegemon. These representative iconic characters of the Turkish comedy films are explicitly showing the sharp changes of cultural identities of the characters. The direction of the change could be considered from drawing room comedy or comedy of manner to slapstick comedy. However, it is important to note that, according to Obuz (2019) “Turkish folk loved them both because *Recep İvedik 6* (2019) is cross over the one million viewership number in three days” (Obuz, 2019).

Chapter 5

CONCLUSION

Initially, sub-questions would be answered to find out the answer to the main question of the dissertation which is to try to understand “what are the differences in sense of humor between the 1970s and new Turkish cinema period (2010s) comedy films”.

This thesis attempted to find answers to three questions that were elaborated in chapter 1. These questions are as follows, what are the most dominant comedy concepts in the 1970s? What are the most dominant comedy concepts in the new Turkish cinema Period (the 2010s)? What are the differences in sense of humor between Yeşilçam and New Turkish Cinema period comedy films?

1- What are the most dominant comedy concepts in Yeşilçam Period?

It has been observed that in the chapter 4 section, the storyline of the selected comedy films critically processed the power relations or social matters of that close historical period by characters in the 1970s. Therefore, it is possible to note that Yeşilçam (the 1970s) comedy films have a dimension that represents the matters of social reality through the eyes of the characters. Additionally, it is observed that three films from the Yeşilçam (the 1970s) period (Tosun Paşa, Şaban Oğlu Şaban, and Kibar Feyzo) have been brought critical perspectives to the status quo of that times within the frame of humorous approach. Moreover, the most dominant comedy concepts are established on the criticism of power relations by characters’ conversational and behavioral

patterns in storylines of Yeşilçam (the 1970s) period. The dominant patterns of characters are as follows, misunderstanding, simile, hyperbole, tailored insolence, naivety, repetitive discourses, imitations, disparagement, clumsiness, foolishness, cowardness, and sincerity. And the visible critical storylines of the films are the landlord system, bride price, unbalanced wealth distribution, lampoonery to the image of Paşa (ranked ottoman officer), and lampoonery about the hierarchical mechanism in the army and the social life. Furthermore, it is important to note that the characters (Şaban, Feyzo, Ramazan, Safinaz, Adile Naşit) carry the features of individuals in Turkish society. Since the characters belong to the Turkish folk and carry their values, beliefs, and traditions they do not seem artificial on the cinema screen. And the notions which are included in the conversational and behavioral patterns of the characters (misunderstanding, clumsiness, tailored insolence, sincerity, or naivety) are represented under the umbrella of ethic, intellect, and humane feelings without involving the evil deeds.

Finally, within the frame of analyzed movies, the most dominant concept of humor in the Yeşilçam period was observed in 2 different ways. Firstly, the common features of three films (Tosun Paşa, Şaban Oğlu Şaban, and Kibar Feyzo), offer power relations and social matters from a critical perspective. So, all films are actively criticizing the status quo or old status quo in the 1970s. Secondly, the conversational and behavioral patterns of the characters are represented with the perspective of harmony, ethics, intellect, and humane feelings. As discussed in the chapter 4.7 the conversational and behavioral structures of the characters have shown tendency to provide humor with indirect way of expressions and with complicated course of action while having a conversation. So, avoiding the directness is turning the matter into a riddle. In detail,

the uncivilized disrespect may end up with a fight or abuse (vulgarity, slangs, cursing and etc.) However, to conduct a disrespect in a cloaked manner requires intellect and intelligence to make a humor with civilized attitude in conversation and behavior.

2- What are the most dominant comedy concepts in New Turkish cinema period?

First analyzed film from the new Turkish cinema period, Recep İvedik 5 has used the social norms and social structures of Turkish society in the storyline. However, it is observed that the film does not display any critical perspective to any subject, and only focuses on triggering laughter on side of the viewers to entertain them. As we can recall from chapter 2, most of the scholars were talking about the critical stance of humor, however, there are some scholars who combine humor with clownery as well. Within this perspective, Recep İvedik 5 is excluded itself from the critical side of humor and focused on solely the entertainment factor. Additionally, when we look at the conversational and behavioral structure of entertainment elements they are as follows, verbal bullying, direct insolence, contempt, ill-manner expressions, unkindness, imitation, fighting, physical violence, and prankish behaviors. The features of the Recep İvedik are linked with the aggressive, hostile, and offensive types of characteristics. Also, the conversational and behavioral pattern of the character represented under the umbrella of disrespectfulness, and wickedness toward each individual. When we look at the conversational and behavioral structure of the character, it is possible to say that Recep İvedik does anything to trigger or provoke laughter without revealing the intellectuality and civilized attitude. Finally, although the character Recep İvedik is portrayed as a character from Turkish society, the character does not represent and embrace the whole society as one body but represents only a portion of people from the public.

The second analyzed film from new Turkish cinema period, *Düğün Dernek 2: Sünnet* involved the matter of circumcision in its storyline. However, the storyline of the film does not process the circumcision matter from a critical perspective. Rather than that film reinforcing and reminding the already existed or present norm in Turkish society. Also, when we investigate the characters and their humor style, it is possible to say that characters do not ignore the believes, values, and traditions of Turkish society and they represent the characters within that frame by exaggeration. When we look at the conversational and behavioral structure of humor elements they are as follows, simile, word plays, implicativeness, metaphorical approach, humiliation, mockery, awkwardness, absurdity, oddness, foxiness (deceiving), unexpectedness, disrespectfulness, and abnormality. These features of the characters are represented in a hyperbole manner to pave the way to humorous moments. Also, when we examine the conversational and behavioral pattern of the characters it is possible to realize that representations of characters are depicted as uncivilized kinds of attitudes because of the notions like disrespectfulness, foxiness, humiliation, and mockery. Finally, it is observed that the most dominant comedy concepts in *Düğün Dernek 2: Sünnet* are connected with conversational and behavioral patterns of the characters. Therefore, uncivilized behaviors with a harmony of intellect are at the forefront of humor.

It has been observed that, in *Arif v 216*, social and cultural codes are represented by character Arif in various motifs. The storyline of the film critically addressed the issue of yearning the nostalgia and processed that topic overtly. This critical perspective was related to notions like trust, kindness, and solidarity which are exist in Turkish society in the 1960s, and the nostalgia was related to the yearning for those notions. Also, it is important to note that, there is ‘one’ humorous perspective in the analyzed text toward

media and power relations. However, we cannot associate that only criticism toward media and power relations that exists in a scene to the entire film. Additionally, the conversational and behavioral structure of the character to provide humor is as follows, kindness, sincerity, fancy words, absurdness, didactic lampoonery, disparagement, heartiness, sarcastic expressions, hidden mockery, imitation, didactic attitude, and determination on social matters. The most important feature that distinguishes Arif v 216 from other analyzed Turkish comedy films is that these concepts are processed with didactic and instructive attitudes and discourses. When we look at the conversational and behavioral pattern of the character, it is possible to claim that representation of the attitudes is a combination of civilized act and intellect. Finally, within the frame of analysis, the most dominant comedy concepts in Arif v 216 are conversational and behavioral patterns of the characters. Secondly, the storyline of the film is processed from a critical point without including explicit power relations.

Finally, the most dominant concept of humor in the new Turkish cinema period was observed in 2 different ways. Firstly, the criticism of power relations and social matters is notably diminished in the films of the 2010s. Especially, Recep İvedik 5 and Düğün Dernek 2: Sünnet have not tend to criticize the power relations or present status quo of Turkish society. However, Arif v 216, briefly, touched on social matter like media criticism or neighborhood relations in present Turkish society, and indicated the issue of yearning the past days especially the 1960s. Therefore, claiming that Arif v 216 has critically approached to the status quo would be a right statement. Secondly, in two movies (Recep İvedik 5 and Düğün Dernek 2: Sünnet), the representation of conversational and behavioral structures of characters are closely related with

uncivilized attitudes by eccentric characters. It is important to note that, each film have created their own characters to represent the Turkish society.

3- What Are the differences in sense of humor between Yeşilçam and New Turkish Cinema period comedy films?

To answer the last question of the dissertation, Yeşilçam period and new Turkish cinema period comedy films would be compared in the frame of the storyline, and characters conversational and behavioral features to determine if there is any alteration on the sense of humor.

On the one hand, I would like to talk about *the similarities* between Yeşilçam and the new Turkish cinema. Firstly, in both periods, it has been observed that humor is designed and served through the conversational and behavioral patterns of the eccentric characters. Secondly, in the analyzed films, there are some common concepts in characters' conversational and behavioral features which were used in both periods to establish humorous moments. These concepts are named as simile, disparagement, imitations, sincereness, unexpectedness, and sarcastic expressions. Since there are some ideological similarities in conversational and behavioral ‘notions’, we can say that formation of structures of humor is designed in a similar way of understanding. So, the differences in the representation of the similar ideologies will be talked below.

On the other hand, in analyzed Yeşilçam (the 1970s) comedy films, criticism to power relations or to social matters which have been taken as a subject to the films are depicted in a humorous manner to deliver the matter. And this critical approach toward power relations is analyzed and observed in three of analyzed films in the 1970s. However, in the analyzed text of the films from new Turkish cinema period (2010s)

only Arif v 216 criticized the power of media, and neighborhood relationships in a context of a scene. Additionally, the yearning nostalgia which has been taken as a subject to the film is another critical approach to the present position (status quo) of Turkish society. Because the subject of the film is criticized for the status quo of Turkish society. Also, another two comedy films from the new Turkish cinema period which are Recep İvedik 5 and Düğün Dernek 2: Sünnet have not provided a visible criticism for power relations, or social matters. Therefore, under the consideration of that knowledge, the comedy films between Yeşilçam and the new Turkish cinema period have differences within the frame of critical approach to social matters. Additionally, some concepts of characters from the Yeşilçam era and the new Turkish cinema period show differences. For instance, from the Yeşilçam era, the concepts of characters like, misunderstanding, naivety, rawness, repetitive discourses, indirect disrespect are not observed in new Turkish cinema. Rather than that the term like mockery, word plays, absurdness, oddness, foxiness, and didactic lampoonery take place in the characters conversational and behavioral structure.

To sum up, the final data shows that there are some differences in sense of humor within analyzed Turkish comedy films. The first difference is criticism of power relations or critical perspectives toward events in the films are notably diminished in the new Turkish cinema period. Secondly, characters are displayed structural differences in the conversational and behavioral patterns for both periods, and these differences elaborated as boldness, absurdity, and directness are notably increased in selected films of the 2010s. Therefore, the motives like tailored insolence, indirect disrespectfulness, hyperbole, or lampoonery in the 1970s notable diminished and

turned into arrogant and uncivilized acts for Recep İvedik 5 and Düğün Dernek 2: Sünnet.

According to (Özdemir, 2010), the fundamental stances of humor is relying on critical thinking, and he continues with, criticism and self-criticism considered as the basic dynamics for improving society and humanity. In the light of this statement, the results of the dissertation show that criticism is diminished and therefore one of the basic dynamics for improving society and humanity is not functioning properly in two of the selected films.

The differences in the storytelling and conversational and behavioral structures of the characters are could be related to the different dynamics of both periods. For instance, the military coup in the 1960s, and the establishment of the new constitution in 1961 have provided a suitable environment for critical approaches to matters. Additionally, the search for originality and freedom has given its birth to the cinema in the 1970s. And, we obviously can see the solid products of originality and freedom in expression in the analyzed selected films for the 1970s. As Öngören (1998) indicates, tolerance is an important component of humor to be achieved by creators. Because it is ‘not possible to progress critical thinking in a place where there is no tolerance (p.15). Hence, we can say that the political tolerance level was seemingly flexible due to freedom of criticism in the analyzed films of the 1970s.

Also, according to Gürbüz (2015), the new regulations which allow the foreign production companies like Warner Bros and UIP to open their offices in Turkey rendered the marketplace more vulnerable in 1988. While the number of American films was increasing, the number of produced Turkish films was decreasing. (p. 273).

Additionally, other dynamics of the period were related with born of private TV channels in the 1990s. Therefore, when we look at the recent analysis of the selected films, we can see that the originality which had been found in the manner of freedom of criticism has been notably diminished. The reason for this diminishment could be related to three possible assumptions within the framework of the thesis. The first one is the level of tolerance is decreased and producers or scriptwriters are not including the criticism of social matters. The second approach is, the new regulations in 1988 had affected the ideological perspective of the new directors or scriptwriters to drift apart from originality. The last approach is, the both are affected by the new cinema period (the 2010s) and these patterns are revealed from the results.

5.1 Recommendation for Future Study

The question of diminishment of the criticism of power relations or applying a critical perspective toward events in new Turkish cinema why diminished could be another future study that may be investigated. Because criticism is requiring tolerance and tolerance should be provided from the ruling power to the ruled. If tolerance does not exist in a society, criticism may replace its place from foreground to background with simple laughter-oriented materials. Therefore, political communication might put that matter under the scope and investigate the cinema and power relations of the 2010s.

Additionally, the fact that the characters of Turkish comedy films are not recognized at the international level may come up as another research topic. Because the recognition of the characters in the international market has an important role in the race of culture. Therefore, even the five out of six films already sit on the Netflix platform, the international recognition level of the characters, the question of why the

characters could not reach the blockbuster level might be investigated to establish more strong comedy characters in the future.

Last of all, male dominance was dominant motifs in the analyzed films. Especially, the film titled *Recep İvedik 5* (2017), has included many motifs that referring the gender roles. As indicated in Table 4, gender discrimination is observed during the film analysis. Therefore, two different but the connected topic might take place in future studies. The first one is related to male dominance in Turkish comedy films. For this topic, the dynamics and reason of the male dominance in comedy films may take place to debate on the equity or balance in the character selection for the main role. And the second one is discourses that are linked with gender discrimination in the *Recep İvedik 5*. In this film, re-generating and distributing the gender roles of the individuals might be investigated as a future study.

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APPENDIX

Filmography of the Selected Films

Title	Director	Scriptwriter	Cast	Genre	Year
Tosun Paşa	Kartal Tibet	Yavuz Tuğrul	Ayşen Gruda, Şener Şen, Kemal Sunal, Adile Naşit, Müjde Ar, İhsan Bilsev	Comedy, History	1976
Şaban Oğlu Şaban	Ertem Eğilmez	Sadık Şendil	Halit Akçatepe, Sevda Aktolga, Kemal Sunal, Adile Naşit, Şener Şen, Ayşen Grude	Comedy	1977
Kibar Feyzo	Atıf Yılmaz	İhsan Yüce	İlyas Salman, Kemal Sunal, Şener Şen, Adile Naşit, Müjde Ar, İhsan Yüce	Comedy	1978
Recep İvedik 5	Togan Gökbakar	Şahan Gökbakar	Şahan Gökbakar, Orkan Varan, Deniz Ceylan, Hüseyin Baycur, Murat Bölücek, Zeynep Demirtaş	Comedy	2017
Düğün Dernek 2: Sünnet	Selçuk Aydemir	Selçuk Aydemir	Ahmet Kural, Murat Cemcir, Rasim Öztekin, Barış Yıldız, Devrim Yakut, Şinasi Yurtsever	Comedy	2015
Arif v 216	Kıvanç Baruönü	Cem Yılmaz	Cem Yılmaz, Ozan Güven, Seda Bakan, Özkan Uğur, Zafer Alagöz, Farah Zeynep Abdullah	Comedy, Sci-Fi	2018