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THE LINGUISTIC STYLE OF JOKES IN THE TURKISH LANGUAGE

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Abstract— Humor is important in Turkish communication and culture, from private loric stories to contemporary digital satire. Such a word game is clearly possible for syntactic manipulation, and such humor in Turkish, aggregation, and a rich dictionary. Turkish culture is packed with humorous content, but the linguistic aspects of Turkish jokes have little or no reporting in scientific texts. This study examines the linguistic construction of humor in the Turkish field and attempts to pay close attention to language-specific aspects such as suffixes, semantic ambiguity, code-switching, cultural references, and its role in constructing and decomposition of wit and dismantling. This study uses qualitative linguistic methods to analyze Nasreddin Hoca's anecdotes, printed joke books, online joke lidoes, and modern Turkish stand-up comedies. The analysis focuses on the basic theory of humor, the semantic theory of humor, and the general theory of verbal humor. The results show that, for the production of Turkish humor, as well as the powerful rotational use of culturally charged idioms, colloquial language sets, there is a comprehensive sociocultural information and a comprehensive structural foundation of hand shaking at hand for the production of Turkish humor. Currently, this work offers a comprehensive linguistic profile of Turkish jokes. This contributes to the study of humor linguistics and Turkish language and culture and can be the basis for future comparative research on humor between different languages.

Keywords — Turkish Humour, Linguistic Style, Wordplay, Semantic Ambiguity, Agglutinative Morphology

I. INTRODUCTION

Humor is a phenomenon commonly observed among people, but his interpretation of the language and culture in which it was born has been adapted. The branches of language humor are also relatively new and still underdeveloped. However, most of his focus lies within the borders of Western English, German, and French branches (Diedenhofen etal. 2015). In contrast to them, non-Indo-European languages such as Turkish do not give a similar academic focus despite their surprising oral heritage and dynamic properties. In this article, we intend to examine the dialectical style of Turkish humorous structures to cover some of this emptiness.

Turkish is part of Turkish and therefore is to aggregate typically. In other words, words are based on systematic additional prefixes and suffixes (Galloway 2023). As a result of this cohesive structure, Turkish has the ability to combine words in a dynamic and entertaining way, making humor easier to use. The Turkish case system also allows for the possibility of creating jokes with relatively free word sequences. These elements make it seem that, in addition to the culturally deep tradition of storytelling and satire, Turks are against the possibilities of entertaining puns in various forms.

Turkish society has deep, humorous roots, ranging from folk tales, from Nasreddin Hoca to contemporary internet memes and stand-up comedies. However, humor, despite its ubiquitous appearance, does not appear to be deeply veiled in terms of language. Instead of examining structural language principles of joke creation and understanding, most research focuses on humor from a folk tale and socio-cultural perspective. Intensive language testing is required to examine Turkish forms, syntax, semantics, pragmatists, and other language humor principles. Despite the immeasurable cultural values and complex linguistics in Turkish jokes, science does not seem to take into account the focus on scientific analysis of construction and stylistic design. Turkish humor is unaffected, in contrast to the abundance of academic attention delivered to English humor using various linguistic framework conditions, such as the theory of semantic semantic humor and the general theory of verbal humor. This absence is a serious challenge to understanding the cohesive, non-Indo-European humor mechanisms and understanding how the characteristics of each language affect the humor construction process. Plus, do not forget that humor is contextual.

Turkish word games, jokes all rely on phonological changes, multi-items, texts, cultural references, and suffixes. All of these are related to the structure of the language. These mechanisms are without thorough linguistic analysis, outside the scope of non-local speakers and scientists to compare humor studies. This article attempts to explain these mechanisms and make them analytically accessible (Bischetti et al. 2023).

The primary objective of this study is to examine the linguistic style of jokes in Turkish by identifying and analysing the key linguistic strategies and structures used in joke construction. The research aims to:

1. Describe how specific linguistic features of Turkish—such as agglutination, flexible word order, and vowel harmony—are utilised in the production of jokes.
2. Identify the role of ambiguity, polysemy, and homophony in Turkish joke-telling.
3. Investigate how cultural and pragmatic contexts influence the reception and meaning of jokes.
4. Contribute to cross-linguistic humour studies by providing a detailed case study of humour in Turkish.

This research uses a qualitative linguistic approach that centres on the textual analysis of jokes obtained from various sources such as:

• Oral texts from folklore, e.g., Nasreddin Hoca stories and regional fıkralar.
• Humour magazines such as LeMan and Uykusuz.
• Online forums and social media sites like Ekşi Sözlük and Turkish Twitter humour accounts.
• Contemporary stand-up comedy routines and scripts.

Each joke is studied with a particular theoretical perspective. The ones I consider here are through the morphological, syntactic, semantic, and pragmatic aspects of linguistics. The theoretical framework is based upon:

• Raskin's Script-based Semantic Theory of Humour (SSTH), where humour is considered to stem from the invoking of two contradictory scripts within a single text.
• Attardo's General Theory of Verbal Humour (GTVH) expands upon SSTH by including logical mechanisms as well as language, situation, and narrative strategies utilised in the jokes.

The patterns that differ depending on Turkish jokes can be understood by these theories. It is important to note that the goal is not to study Turkish humor from a psychological entertainment perspective, but to examine the relationship between form and cultural content in the construction of Turkish humor.

This article has many contributions, including the fields of linguistics and humor studies.

• Empirical Contribution: It offers a corpus-based study of Turkish jokes, capturing instances of humour in oral, prin, and digital media.
• Theoretical Contribution: It examines the applicability of existing humour frameworks on a non-Indo-European language, looking into their applicability and flexibility.
• Methodological Contribution: It constructs a preliminary descriptive linguistic framework for the study of joke texts in Turkish that could extend to other languages with similar typological features.
• Cultural Contribution: The analysis of humour in the Turkish language reveals nuances of how language encapsulates and constructs culture, norms, ideology, and social antagonisms.

Besides contributing to these areas, the research also has an impact on teaching the Turkish language, intercultural communication, and translation. It can enhance the development of Turkish language learning resources through the thoughtful design of teaching materials reflecting the complexities of humour, which aids in navigating the translation and interpretation challenges posed by humour across languages.

The article has been divided into five sections. In "Structural Features of Turkish Jokes," the author analyses the relation between the structure of jokes in Turkish and syntax, morphology, and phonology. In "Semantic Ambiguity and Wordplay," the focus is on puns, homophony, semantic ambiguity, and other forms of wordplay as important aspects of humour. In "Sociolinguistic Dimensions of Humour," the author examines humour as it relates to culture, identity, and regionalism in relation to social discourse. "Pragmatics and Performance" looks at the various ways humour is given, taken, and understood to be in different contexts. "Conclusion" draws together the insights from the discussion and provides recommendations for further investigation into the shaping and significance of humour in the Turkish context.

II. STRUCTURAL FEATURES OF TURKISH JOKES

When it comes to Turkish, it is important to understand its characteristics in order to analyze how humor works in Turkish jokes. The typological features of language, especially cohesive forms, relatively free ordering of words, and systematic vocal harmony, are extremely beneficial for the creativity of graphics that can be manipulated in humorous ways. Most of the Turkish jokes rest in the form of grammatical or phonetic expectations mixed with the surprise caused by the "syntactic staging" or mountains of morphma that shocked readers and listeners. This part analyses the structural basis of Turkish jokes and focuses on the most important linguistic elements of humor structures. (Gheorghe et al.).

2.1 Agglutinative Morphology and Word Formation

Turkish is characterized by its cohesive morphological system. This means that the root word can be extended with several suffixes to form complex words. Usually, each suffix has a grammar function, and the combination of these elements is very productive and regular. Example:

Ev (home) → evler (home) → evlarden (from home) → evlerdendir (he/she/it comes from home).

This morphological productivity plays a central role in humor. Jokes often use this flexibility by attaching unexpected suffixes to create absurd or double meanings. Humor often violates expectations that listeners expect traditional forms, but unexpected extensions are presented. Consider the following example from an internet-based Turkish joke (Heintz et al, 2015):

"*Ders çalışmayan öğrenciye ne denir?*
Cevap: Geleceksizsiniz!"
(What do you call a student who does not study?
Answer: "You-are-without-a-future!")

The punchline *geleceksizsiniz* is a neologism formed from *gelecek* (future) + *-siz* (without) + *-siniz* (2nd person plural/formal). Adding a humorous connotation is the fact that a word is created through suffixation that is non-existent yet understandable and carries devastating negative weight. The structure is decoded piece by piece, with every morpheme contributing meaning until the punchline hits. This vivid, creative suffixation is specific to agglutinating languages and is fundamental in the art of Turkish jests.

In addition, this phenomenon allows for recursive suffixation, which increases the potential for lexical ambiguity. In terms of language, this characteristic is used to create jokes with deliberate misinterpretation and phonological overloads that subvert traditional expectations, producing incongruity at the heart of much humour.

2.2 Word Order and Syntactic Flexibility

The basic Turkish structure consists of subjects, followed by objects, and verbs. SOVs are defined patterns but are subject to relocation according to case brand principles. Set components can be changed for both focus and aesthetic reasons without changing their meaning. This is great for keeping the viewer at the punch line or keeping the punch line in until the very end. For example,

forces listeners to build expectations and increase tension by placing the verb at the end of a sentence. Conversely, the object or verb procedure allows orders to surprise listeners, and expectations can be ignored.

A classic example of the use of grammar for sophisticated humour is the garden-path construction or use of reversing meaning without context (Jiang et al. 2019):

"*Adamın biri kafede oturuyormuş, garson gelmiş ve demiş: 'Bir şey ister misiniz?' Adam demiş: 'Evet, başka bir garson.'*"

(Translation: An individual is sat in a coffee shop. The server comes up to him and asks, "Would you care for anything?" The individual subsequently returns: "Yes, another server.")

What gives rise to the humour in this case is an interplay between the interpretation of the morphological parts of the word bir şey (something) and how the sentence is structured. It also depends on the order of the phrases in the sentence and the continuation with an answer, which turns everything upside down. Combining different levels of syntax and pragmatics in word order in a way that postpones unambiguity only to later provide a resolution that is contradictory yields humour.

Another case of Turkish syntactic misdirection is the use of humour. One of the greatest attributes of the Turkish language is that the verb is placed in a final position, allowing the audience to be taken on a journey of semantic progression only to be deceived at the end by an utterly different verb; this creates a funny incongruity congruent with Raskin's (1985) semantic script theory.

2.3 Phonological Play: Vowel Harmony and Sound Patterns

Another structural device of humour is the rule of Turkish vowel harmony, a phonological rule that governs the agreement of vowel elements in suffixes, which helps in the formation of jokes. While the rule is generally mandatory in the standard version of Turkish, trying to adhere to these rules too strictly or attempting to exaggerate them can be funny, especially in childlike contexts.

In addition to this, phonological repetition, rhyming, and alliteration abound in humorous riddles and childish jokes. For example, Turkish tongue twisters (tekerlemeler) are often based on extreme phoneme alternation or exceedingly rapid drawing.

"*Şu   köşe   yaz   köşesi,   şu   köşe   kış   köşesi,   ortada   su   şişesi.*"
(This corner is the summer corner, that corner is the winter corner, and in the middle is a water bottle.)
Such sound-based humour enhances oral performance and is used to create rhythm, tension, and laughter, especially in folk performances and schoolyard jokes.
In modern digital humour, phonetic play is often preserved in written form using spelling variations to mimic dialects or urban slang, as seen in online Turkish memes or jokes where *kanka* ("bro") may be rendered *kınka* to imitate a regional accent. These phonological choices shape both identity and comedic tone, signalling in-group membership or mocking a social stereotype.

2.4 Structural Compression and Creativity

Another structural feature used in jokes is lexical compression, made possible by Turkish's ability to encode rich information in single, long words. This is particularly visible in jokes that present made-up words or long strings of suffixes to mimic bureaucratic jargon or mock formal speech.
For example:
"*Müdürlükleştiremediklerimizdensiniz*"
(Roughly: "You are among those we could not turn into directorate members.")
This word parodies excessive officialese by pushing morphological construction to an extreme. The comic effect is derived from its absurd length, mechanical structure, and critique of formal authority. Turkish morphology enables such expressions, and when intentionally overused or placed in casual contexts, they become potent humour devices.
In summary, the structural features of the Turkish language are not only functional elements of grammar but also serve as creative tools for humour. The agglutinative nature of Turkish allows for extensive word formation and suffixation that surprise and amuse. Flexible word order permits strategic punchline placement and misdirection. Vowel harmony and phonological features offer rhythm and playfulness. These structural features, when combined with cultural familiarity and pragmatic timing, form the backbone of Turkish linguistic humour.
The interplay between language structure and creative intent reveals the Turkish language's potential for subtle, layered, and culturally grounded joke construction. These unique typological features challenge existing humour models based on Indo-European languages and open the door to broader theoretical insights about the role of linguistic structure in humour creation (Lopez et al. 2017).

III.   SEMANTIC AMBIGUITY AND WORDPLAY IN TURKISH JOKES

One of the most compelling aspects of Turkish humour is its reliance on semantic ambiguity, wordplay, and lexical innovation. These elements play a crucial role in creating humour by exploiting multiple meanings of words, sounds, and phrases. This section focuses on how polysemy (multiple meanings of the same word), homophony (words that sound the same but differ in meaning), and other forms of wordplay are used to generate cognitive incongruity and humorous effects in Turkish jokes. By understanding how these mechanisms work in the Turkish context, we can gain insights into the cognitive and social dimensions of humour as it functions in the Turkish language (Schermer et al. 2020).

3.1 Polysemy and Multiple Meanings

Polysemie - a phenomenon in which a word has several meanings depending on the context - is a central feature of many languages, including Turkish. With a rich vocabulary and dependence on suffixes, Turkish often uses polysemic words to create humor. In jokes, the speaker can intentionally activate some meanings of a word or phrase, leading to unexpected interpretations that will cause laughter.
A classic example of a polysemic lies in the Turkish joke based on the same name, words that have the same shape but have different meanings:
"Beni your Zaman Aral, Ama Bo Kez Ben Ona Aralm!"
(He always calls me, but this time I will call him!) It mainly means "choose a person's phone number", but Alamac can also "find something" for things that change unexpectedly with punchline actions.
This type of ambiguity is because listeners first interpret the sentence based on their understanding of the social context, leading to more surprising conclusions than they hear the second unexpected meaning they hear. The

cognitive shift from the first to the second interpretation creates the discrepancies necessary for humor (Raskin, 1985).

Similarly, Turkish jokes often use words that have more than one meaning, forcing the audience to navigate these layers of interpretations. This multi-layered wordplay is one of the defining characteristics of Turkish humour.

3.2 Homophony and Sound-Based Ambiguity

Homophonic puns, in which differing words share a semblance of phonetics, serve as a basis in imbuing humour into the Turkish vocabulary. The systematic arrangement of vowels and consonants within the language's phonetic system allows for rhyme-like units of sound within a particular phrase or sentence to create comic ambiguity, making the use of homophones frequent. The humour emerges when the listener interprets one word, only to discover that another word, which sounds identical, is being referenced.

To illustrate, the following lines deliver a joke that takes the essence of a homophonic pun's essence and aims to create puns out of the ambiguous interplay of two words that sound the same but differ in meaning.

"Bir adam diğerine, 'Beni seviyor musun?' diye sormuş. Diğer adam cevaplamış: 'Evet, seni seviyorum, ama seni kesinlikle kovarım!'"

(One man asks another, 'Do you love me?' The other replies: 'Yes, I love you, but I will definitely fire you!')

The "kovarım" leaves us hanging. While the word generally known as "fire" makes its way into work parlance throughout the phrase "I fire people," it can playfully coax a chimerical mid-definition of "to skulk away." By setting the stage for a cozy received "love," the expectant audience are turned on to receive an anticipated response, only to be blindsided by a switch of reality, humorous usage in the workplace, removing aide would allow provide rationale for the misdirection, taking advantage of shifting presented semiology explanation.

Like any other auditory wordplay, homophony and phonological ambiguity make an incredible amount of use of the listener's hearing and phonological processing skills. The humour depends upon two meanings that sound alike and may not be particularly clear until it is too late to change a reasoning that leads to the punch line. This method is characteristic of all sorts of Turkish verbal humour, including riddles, puns, and those that require wordplay, where hearing is as important as semantics and syntax (Scherme et al. 2023).

3.3 Punning and Lexical Innovation

Another distinguishing characteristic of Turkish jokes is the usage of puns, which in Turkish translates to *kelime oyunları*. Puns are carefully crafted to mix words with similar pronunciation or meaning. The effectiveness of puns in Turkish is strengthened by the language's vast collection of homophonic pairs and polysemous terms. Puns are frequently employed not only in customary jokes but also in social media, television comedy, advertising, and even politics (Colak et al., 2023).

Perhaps the most widespread type of pun in Turkish exploits the different meanings of a word by constructing a sentence that exploits multifaceted meanings:

"Her zaman gözlük takar, çünkü gözüne her şeyin iyi görünmesini ister."

(He always wears glasses because he wants everything to look good in his eyes.)

Punchline: The word gözlük (glasses) is used literally as the person has a "point of view" or "perspective," metaphorically implying that the person is overly concerned with the appearance of things rather than the essence. The humour in this case rests on the word "gözlük," which means the optical gadget but also functions as a part of a conceptual play. In this sense, the pun shifts an observation that seems simple into a multifaceted commentary about vanity, appearance, and perspective. This type of punning demonstrates how far one can go with Turkish vocabulary because they require an electronic emphasis on both lexicon and semantics.

3.4 Cultural and Contextual Ambiguity

In Turkish jokes, along with linguistic elements, a culturally shared reference is an extra layer of meaning that must be understood. Like many other Turkish jokes, it relies on double entendre, which one reading is laden with expectations of humour that stems from societal norms, social anticipations, or ironic twists based on shared experiences.

For example, analyse the following humour that exploits the cultural stereotype of Turkish bureaucracy (Semiz et al., 2014):

"Bir devlet memuru neden deniz kenarına gitmez? Çünkü tüm tatillerini resmi izin olarak kullanır!"

(Why doesn't a civil servant go to the seaside? Because they use all their holidays as official leave!)

Punchline: The humour is not only in the wordplay but in the over-the-top depiction of inefficiency, a type of humour that is well-known in Turkish society. The joke exploits both the concept of tatil (holiday) and the inflexible attitude prevalent in bureaucratic cultures to create a surprise that resonates culturally.

Cultural frameworks determine the meanings of particular words and phrases, inferring that a single word can have a plethora of meanings in a particular context. These jokes, while not based on linguistic ambiguities, still incorporate humour based on shared social knowledge.

3.5 Cognitive Incongruity and Humour

The techniques of language outlined earlier, specifically polysemy, homophony, and punning, create cognitive incongruity, which is the underlying mechanism for many jokes. Incongruity theory (Schopenhauer, 1836) states that the source of humour is the perceived variance in expectation and delivery. In Turkish jokes, this incongruity often stems from the use of multiple meanings of a word, sound-based ambiguities, or culturally based references that come in the form of unexpected turns.

This manipulation in expectations engages the listener to rethink their cognitive placement of the elements of the humour. The surprise, therefore, provides the pleasurable mental strain that provokes laughter. In this case, the humour arises not only from the realisation of a well-thought-out tagline but also from the acknowledgement of how far apart the beginning and ending elements of the joke are.

To summarise, semantic ambiguity, polysemy, and wordplay form the foundation of humour in Turkish. The Turkish language has an arsenal of vocabulary and phonetics which, together with cultural norms, produces dissonance that can be exploitatively humorous. Furthermore, the striking ability of the Turkish language to maneuver through morphological, syntactic, phonological, and cultural lenses, which all happen simultaneously, offers great versatility for imaginative humour, adds to the argument. An understanding of such processes is important, especially for non-Turkish speakers, so they can learn to appreciate these jokes and analyse them alongside humour from other languages.

IV. SOCIOLINGUISTIC DIMENSIONS OF HUMOUR IN TURKISH JOKES

While humour can be approached as a cognitive phenomenon or as language and literature in action, it has far deeper implications in society and culture. Often, jokes in Turkish contain humour that embodies social structures, gender relations, geocultural biases, and historical dominion intricacies. In this chapter, I describe the humour sociolinguistically by social strata, gender, area, media, and social etiquette, and social mores. Grasping the parameters of sociolinguistics depicted here explains how jokes, particularly in Turkish society, serve as a means of multifaceted critique besides being a source of mirth.

4.1 Social Stratification and Humor in Turkey

The concept of social class in Turkish humour has its significance as Turkish jokes act as subtle, and sometimes overt, commentaries on social disparity and the dominant class system. Turkish society is not new to the presence of humour targeted at political and bureaucratic elites. In fact, it has been common practice for lower socioeconomic groups to vent through humour their perceptions of many social norms. Turkish humour, especially the most traditional and folk forms, portrays the "baba," or head of the family, is seen as the utmost figure of authority. His position of power is usually a source of mockery. The laughter surrounding rich and powerful people, for example, or bureaucrats who don't do their jobs well and abuse their power, is, in a sense, used to 'baba' common citizens, who are judging the system on its moral faults, even if it is just for the sake of a joke. (Sezgin et al.2023).

"To illustrate social class conflict, let us view the following joke."

"Zengin bir adam fakire sorar: 'Ne iş yapıyorsun?' Fakir cevaplar: 'Sizin gibilerle uğraşıyorum!'"

(A rich man asks a poor man, 'What do you do for a living?' The poor man answers, 'I deal with people like you!')

In this case, the answer containing the so-called punchline is a reversal of power relations where the poor man has claimed the upper hand. This form of wit is rooted in the reality where the weak claim having to work with the powerful. The existence of such defensive humour against social injustices is part and parcel for Turkish jokes on the use of harsh humour for high socio-economic differences.

4.2 Gender Roles and Humor in Turkish Society

In terms of genders, nuances of Turkish society are expressed through and navigated within humour. Traditional Turkish jokes often resort to gender roles, depicting both men and women in certain defined social roles. These roles might include an exaggerated idealisation of women as nurturing housewives and men as virile, independent, and sometimes incompetent overgrown boys (Gorkem et al. 2018).

Like many other societies, Turkish jokes have stereotypes about husbands and wives. Husbands in relation to their wives are often depicted as foolish. One classic example is:

"*Kadın kocasına demiş: 'Beni neden seviyorsun?' Adam cevaplamış: 'Çünkü seninle yaşamak zor!'*"

(The wife asks her husband: 'Why do you love me?' The husband replies: 'Because living with you is hard!')

This joke relies on the stereotype of a commanding wife balanced with a husband who is powerless to her overbearing authority. Attempts to comprehend these jokes might lean towards a variety of interpretations; however, it is important to note that the essence derives from the socio-psychological expectations experienced in terms of gender, relations of power, and household in contemporary Turkey.

Simultaneously, now more than ever, contemporary Turkish humour is used to actively make fun of traditional structures of gender, and in modern jokes, women's empowerment is illustrated as the subversion of men's authority or patriarchy. For instance, more recent jokes might feature women as assertive, intelligent, and powerful, which turns many socially constructed stereotypes upside down.

4.3 Regional Identity and Dialect in Turkish Jokes

Precise cultural and linguistic regional diversity in Turkey sets a broad framework for humour. Jokes based upon regional identity usually make use of the accent and cultural identity of the urbanised west (especially Istanbul) and the east and south-eastern rural regions. Numerous jokes are spun around prevailing regional stereotypes. For instance, people from the Anatolian or Black Sea regions are often depicted in a backward, rural, old-fashioned way, while those from Istanbul are regarded as too sophisticated, out of touch with "real" Turkey, or excessively cosmopolitan. The humour lies in the juxtaposition of urban and rural cultures, where the latter is viewed as uncouth and foolish and is a manifestation of the deep-rooted cultural gulf within Turkey (Muhawi, 2013). Take note of the following joke that employs regional vernacular to create distinctions for the purposes of humour:

"*A man from the Black Sea region comes to Istanbul. He spends two days in Istanbul and then goes back to his village. Everyone asks him: 'What did you do in Istanbul?' The man replies: 'Honestly, we've got more work here!'*"

The punchline of this joke highlights the perceived backwardness of rural regions in comparison to the fast-paced life of Istanbul, while the man's humble explanation suggests that the Empire's sophistication is overstated. These types of regional jokes serve to comment on the cultural and linguistic diversity of Turkey, as well as the laughter that can be derived from such differences.

4.4 Power Dynamics and Social Hierarchies in Humour

As with most contemporary humour, Turkish jokes are based on social hierarchies. They are meant to celebrate or poke fun at power dynamics, and their socially hierarchical (and often ageist) Turkish societal structure focuses on these (occupation) divides.

Turkish jokes have often merged both military matters and bureaucratic inefficiency. When critiquing the military, the humour is almost always aimed at authoritarian, disciplined, and hierarchical social structures that stem from the military institution. Many military jokes depict commanders and other figures of authority in a clownish or overreacting manner as a means of poking fun at pinnacles of control.

"*The officer says to the soldier: 'Didn't you understand me?' The soldier replies: 'No, sir, I respect you!'*"

The soldier's response ascribed to the humorous nature of hierarchical exchanges and strips the officer of power. It shows that moments of tension between different ranks in life can be deflated with laughter (Karisto 2022).

4.5 Modern Media and the Development of Turkish Humour

With the introduction of contemporary media like the internet and social networks, the effect of humour on the Turkish population has drastically changed. Politically themed memes, viral videos, and internet jokes not only serve entertainment but also enable satire or social commentary, especially on issues that need social attention.

Political humour is particularly visible in the Turkish media where jokes concerning politicians and social matters receive a lot of attention. This form of comedy may be subversive in that it focuses on discontent toward the political leadership and social issues. With the advent of Twitter and Instagram, people are able to participate in social commentary during national events in real time, providing a new style of interaction with humour.

In one instance, bazaar areas where internet users are able to create memes that imitate or laugh at the latest political figures and events, utilising software applications to project their satire further than ever before. Such jokes are usually presented in succinct phrases enabling the public to express themselves in a constricted manner even in a tese political climate.

In summary, Turkish jokes present a social phenomenon where the sociolinguistic influences of humour are complex, with humour embodying the social reality relating to class divisions, gender, regional affiliations, and hierarchical dominance. By studying the utilisation of humour, we find out more about society's norms, its institutions, and how they utilise language not just to communicate, but to confront power structures. Whilst humour in Turkey will always have a unique essence, the fact that it evolves into adapting to contemporary media makes it easier for political and cultural dialogue to broaden through innovative avenues.

V. THE ROLE OF TURKISH HUMOUR IN MODERN SOCIETY

There are many ways through which human beings interact with each other in human societies and in group settings, and humour acts as one of the social interactions through which individuals are able to communicate and socialise with each other. In Turkey, for example, humour is useful in public conversations because it helps shape social relations and assists in getting through during difficult periods. While there have been drastic political, social, and technological transitions in Turkey, humour has still been able to change in accordance with modern life while still keeping its traditional forms. The modern globalised world and contemporary media platforms have had a significant impact on Turkish culture, and this paper will focus on discussing the changes that this region has faced, along with revising the social, psychological, and sociocultural elements of Turkish humour (Apaydn 2005).

5.1 Humour as a Social Relationship Builder

Social mechanics have always been associated with humour, and researchers have put a lot of effort into examining the prominence of humour as a social relationship builder. In Turkey, humour enhances group cohesion and promotes social relations and sophisticated networks among people. For both personal and professional settings, jokes are very helpful in building and strengthening a sense of identity among members of different groups, ranging from family and friends to colleagues and even political supporters. Humour can be used to support social members through various situations, and the laughter that follows a joke plays a huge role in helping ease conflicts and strengthen group identity.

As well as constructing cultural identity, one of the most important social functions of humour in Turkey is to identify. Humour, whether used in informal environments like family gatherings or in public forums, serves to express groupthink, reinforce social standards, and confront social deviance. The use of area-specific slang or expressions in jokes, for instance, helps the participants to reinforce and claim their membership to a particular locale and community. Nonetheless, deviance in any form can also unite people from disparate segments of society, such as class, ethnicity, or even generation, by trivialising the societal gaps and focusing on commonalities.

One example of humour that brings people together is the use of shared experiences to make people laugh. Many Turkish jokes rely on shared societal experiences that unite people from different backgrounds, such as traffic jams, bureaucracy, or even the economy's hustle and bustle. For example, jokes about Istanbul's maddening traffic are beloved not just by Istanbulites but by many non-residents as well, because they tackle issues that everyone understands.

"İstanbul'da trafik öyle yoğun ki, sabah işe gitmek için akşamdan önce kalkman gerekiyor!"

(The traffic in Istanbul is so heavy that you have to wake up the night before to go to work in the morning!)

These types of jokes do not simply serve the purpose of making people laugh; they also reinforce the common perception, shared by all, of urban life in Istanbul, where every person, regardless of their social status, experiences the same societal inconveniences. People become united on a different level through this humour, regardless of their differences.

5.2 Humour as A Coping Mechanism in Hard Times

Humour is one of the psychological defence mechanisms used to cope with stress and difficult situations. In Turkey, with its period of political and social unrest, humour is said to help people deal with harsh necessities and fight against oppression. Social and economic pressure has always led to the development of certain humorous facets characteristic of the Turks.

For instance, during periods of political oppression or military coups, humour has often been used as a method of passive resistance. The use of cruelty and satire has enabled the Turkish people to voice their anger directed at politicians, political institutions, and social evils without being punished.

A typical example of such cruelty is satirical jokes aimed at the political and military heads of the people. They are sometimes freely heard in private conversations and, lately, on social media, which has become a platform where a lot of private discontent is expressed.

A shocking instance of this is the ridicule reserved for politicians in times of crisis. For instance, when the government of Turkey encountered some serious political turmoil in recent years, humour was frequently employed to either mock or downplay the severity of the situation. Consider the example:

"The Prime Minister left, and a new one arrived. But my mother is still the same!"

This doe alleviate some tension but also emphasizes the fact that politicians lose their significance in the context of where they are placed as political marionettes. This form of humour is a matter of survival, a way to express and navigate oppression without making direct confrontational statements (Boylan 2015).

5.3 The Development of Turkish Humour in the Recent Era

While adapting to the modern era, Turkey has dealt with the radical appropriation of social changes, technological advancements, and globalisation. An example of this is modern humour, which is now propelled through the internet age and social media channels capable of reaching endless audiences and expanding the limits of satire and joke-telling. Furthermore, conventional humour in the form of storytelling or stand-up comedy did not perish with the arrival of the digital world. In fact, those forms are flourishing now more than ever, thanks to people's ability to share and critique on an international platform.

A cornerstone in the modern-day paradigm of Turkish humour is the invention of political memes, viral videos, and jokes that transcend the boundaries of the internet. Social networks, including but not limited to Facebook, Instagram, and Twitter, have broadened the reach of entertainment drastically. Furthermore, online platforms allow fast-paced interactions concerning relevant social issues, enabling individuals to effortlessly voice their opinions. The fast-paced and direct manner of expression allowed on these online platforms has resulted in instant reactions to critical news and put immense power in the hands of the citizens.

The circulatory system of humour has undergone rapid changes with the advent of social media and has aided in the globalisation of Turkish humour, as it now resides in a cross-national world. While Turkish humour used to be traditional in nature, it drew its roots from local customs and dialects, Turkish internet users have now partaken in transnational conversations, and therefore also adopted the internet's transcendence beyond borders. This has resulted in the hybridisation of humour, in which Turkish jokes now contain references, memes, and trends from other cultures.

In popular culture, the phenomenon of using humour in Turkish memes is accepted globally, which is further illustrated by the ease of access to sources of information. These Turkish memes, which utilise aching parts of intercontinental pop culture, also modify them into the Turkish context, thus making them accessible and relatable for the global audience, not just to the Turkish audience. These developments not only provide evidence of the adoption of foreign elements to Turkish humour but also demonstrate how humour is shared and consumed in the digital environment (Zhou et al. 2007).

5.4 Effects of Globalisation on Turkish Humour

Particularly concerning the realm of entertainment, the developments of globalisation have had far-reaching consequences on the scope of Turkish humour. With the increasing spread of Western-style comedies across Turkish television, films, and other digital platforms, newer formats and styles of Turkish humour have started to adapt. Thus, stand-up comedy has recently emerged as one of the more fashionable forms of entertainment in Turkey, as local comics have begun extensively adopting various foreign forms of comedy, including observational humour and satire.

Furthermore, this process of cultural intermingling does not come without its conflicts. Many conservatives believe that the adoption of Western-style Turkish comedy is much too dominant and has resulted in the loss of important features of the Turkish comedic tradition. In any case, Turkish comedians still continue to modify traditional stories using modern, foreign methods of humour for the purposes of telling Turkish tales. The phenomenon of Turkish stand-up comedians such as Şahan Gökbakar and Ata Demirer clearly depicts the evolution of Turkish humour in the age of contemporary media while still ensuring its ancestral essence (Mumku 2020).

5.5 Modern Contexts: Humour on Social Media, Television, and Stand-up Comedy

Some might argue that social media may be the most important reason people laugh nowadays in Turkey. With real-time sociopolitical and cultural events happening, people's reactions and commentary through humour are disseminated promptly all-over social media. Collective expressions such as hashtags, meme culture, humour, and viral videos heavily aid the streams, whereby humour interacts with both local and international problems around the globe.

Similarly, television and streaming sites have opened new horizons for humour in Turkey. Comedies such as "Gülbeyaz," "Beyaz Show," or the more recent "Kardeş Payı" represent a huge shift towards younger audiences by blending traditional Turkish comedy with modern ones. They tackle contemporary issues of politics, society, and identity, but also strive for traditional substance through humour in order to not lose touch with cultural relevance.

Humour, like any other form of art, has greatly evolved throughout the years. In contemporary Turkish society, humour is not merely limited to jokes. It serves different purposes, such as bringing people together or acting as a form of rebellion, all while providing general entertainment. The practice of humour has been coping with the political and social changes in Turkey, and with the help of globalisation and digital platforms, it is constantly evolving. Whether it is done through oral storytelling, which has now become traditional, or through contemporary methods such as memes and stand-up comedy, humour is crucial to public interactions and helps people in expressing themselves, as well as their identities and culture (Baslar, 2023).

VI. CONCLUSION

The intricacies of social life, culture, and politics from the past and even today have a strong influence on the phenomenon in discussion: humour in the Turkish language. In this paper, we have analysed how styles of language in jokes, wordplay, irony, exaggeration, or pun contribute to the cultivation and appreciation of humour in society. With the Turkish humour's language mastery, these elements make clear the link that exists between creativity and culture. The construction and phonetics of the Turkish language are complex, and as such, it is easy to manipulate, which provides a culturally pertinent means of satire through phonetic and social experimentation. As we have seen, humour in Turkey provides society with comedic satire that greatly defines social relations. It promotes interaction, strengthens group relationships, and aids most of the time in the navigation of social class barriers. From every aspect of everyday life or even everyday issues of national and political significance, jokes act as a tool for associative solidarity as well as an expression of unity. Ridiculing one's own hardships, social norms, authority, and exercising them in the presence of political oppression or societal tension has, over the years, become a recognisable trait of Turkish humour. The paper also explores how humour serves as a coping mechanism when faced with challenges. During periods of political strife, economic decline, or even social decay, the Turkish people's response tends to be humour as a means of resistance, relief, and strategy for navigating the challenging circumstances. The custom of using humour to lash out at rulers has evolved over the centuries, and, especially during politically repressive periods, it takes on an array of new forms. From satirical quips to dark humour, and even political memes. The beauty about Turkish society is that humour, no matter how bitter or mocking, serves as an avenue for public expression of discontent without direct confrontation.

The digital transformation of Turkey has changed the world of humour in many respects. Digital platforms such as social media, television, and the Internet have changed the processes of creating, sharing, and consuming humour. Though more traditional forms of Turkish humour, such as oral storytelling, stand-up comedy, and satirical theatre, continue to flourish alongside newer ones, the circulation of jokes and memes through social media such as Twitter, Instagram, and Facebook has expanded their scope. These platforms not only document but also facilitate the internationalisation and hybridisation of local humour. Globalisation is further noticeable through the infusion of foreign references, memes, and other popular pieces of constructed humour (traditionally

referred to as 'locally made' humour), which complement localised culture. Humour is one domain which has changed with the globalisation of Turkish culture. With increasing global cultural exchange, Turkish humour has "transnationalised."

Infusion of internet memes, global pop culture references, and foreign comedic styles have Turkish jokes laced with wider appeal. However, Turkish humour, like everything else, is pugnaciously dominated by global influences, yet still manages to sustain a unique character that considers the socio-political and cultural realities of the country. The Turkish humour adaptive process of maintaining traditional roots alongside these global influences simply illustrates the profound depth and flexibility of humour as a cultural instrument. In the case of Turks, humour remains one phenomenon that has reached its peak due to their lifestyle, which entertains citizens while reflecting society. Used as an escape from the pressures of day-to-day living, humour allows engagement with political matters. The emergence of stand-up comedy and satirical television shows has proven that humour can address serious contemporary concerns like politics, social identity, and economic disparity. Simultaneously, social media humour is essential in shaping public discourse and providing an outlet for under-represented voices otherwise silenced.

To conclude, understanding humour in the Turkish context involves more than detecting a punchline; it reveals the intricate values Turkish society holds, the intertwined social relations, and the political intricacies at play. Despite the linguistic evolution of social and theatrical systems, and the diversification of humour itself, it remains an important vehicle for political and cultural expression as well as social integration. The forms of humour will always be responsive to the social, political, and technological shifts taking place within Turkey, offering people new ways to cope with their ever-changing world. Exploring these linguistic and sociocultural aspects sheds light on the local and global role and relevance of humour, claiming its essence in the Turkish social and cultural settings. Future studies will add depth to these remains by understanding the features and aspects of humour in regard to the Turkish identity and culture.

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