Hacettepe University Graduate School of Social Sciences

Department of English Linguistics

HUMOR IN *HABABAM SINIFI*: A DESCRIPTIVE STUDY

Hilal Ergül

Master's Thesis

Ankara, 2012

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KABUL VE ONAY

Hilal Ergül tarafından hazırlanan "*Hababam Sınıfı*'nda Mizah: Betimleyici Bir Çalışma" başlıklı bu çalışma, 24.09.2012 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Hilal Ergül

ÖZET

ERGÜL, Hilal. *Hababam Sınıfı'nda Mizah: Betimleyici Bir Çalışma*, Yüksek Lisans Tezi, Ankara, 2012.

Rıfat Ilgaz'ın bir romanı olan *Hababam Sınıfı*'ndaki gülmecenin anlambilimsel ve edimbilimsel çözümlemesini hedefleyen bu çalışma, *Hababam Sınıfı*'nda sözlü gülmeceyi ortaya çıkaran söylemsel araçlar ile bu söylemsel araçlardan kaynaklanan örüntülerin neler olduğu, bunların hangi gülmece kuramı altında toplanabileceği ve son olarak da başarısız gülmece girişimleri elendikten sonra hemfikir olunan kısımları nelerin oluşturduğu sorularına cevap aramaktadır. Örneklem metindeki (yetmiş beş bölümden onbiri) gülmece içeren kısımlar, kırk yedi yetişkin (yirmi beş kadın, 22 erkek) katılımcıya uygulanan açık uçlu bir anket yardımıyla belirlenmiş ve Genel Söze Dayalı Gülmece Kuramı, Uygunluk Kuramı ile Ross, Raskin, Chiaro ve Grice'ın çalışmalarını içeren eklektik bir yaklaşım kullanılarak analiz edilmiştir. Bu çalışmada yapılan analizler, *Hababam Sınıfı*'ndaki gülmecenin alay, eğretileme, birincil anlamlandırmaların sorgulanması, hayvan özelliklerinin insanlara atfedilmesi, belirli kişilerin hedef alınması ve Grice'ın nitelik ilkesinin ihlali ile elde edildiğini göstermiştir. Bu kitaptaki gülmece, belirsizlik kuramının belirsizlik-çözüm süreminin olası belirsizlik safhası altında ve üstünlük kuramı altında toplanabilir. Anket katılımcıları, belirledikleri elliüç gülmece içeren kısımdan sadece beş tanesinde hemfikir olmuşlardır. Bu beş kısımdan her biri bir Grice ilkesi ihlali içermektedir ancak örneklemde üç adet bulunmasına rağmen hiçbiri esprili anlatımın vurucu cümlesi (punch line) değildir. Bunlara ek olarak, en üst sırada yer alan bu beş kısımdan dördünde gülmece etkisini yaratmak için insan/hayvan şemasal zıtlığı, üçünde ise sahte benzetimler kullanılmıştır.

Anahtar Sözcükler

gülmece, Genel Söze Dayalı Gülmece Kuramı, Gülmecede Anlamsal Şema Kuramı, Uygunluk Kuramı, anlambilim, edimbilim, fıkra, mizahi anlatı, Grice ilkelerinin ihlali

ABSTRACT

ERGÜL, Hilal. *Humor in Hababam Sınıfı: A Descriptive Study*, Master's Thesis, Ankara, 2012.

This study, setting out with a purpose to accomplish a semantic and pragmatic analysis of humor in *Hababam Sınıfı*, a Turkish novel by Rıfat Ilgaz, seeks answers to what the discoursal devices that create verbal humor in *Hababam Sınıfı* are, what the patterns of humor deriving from those discursive constituents in the novel are and under which theory of humor these constituents can be grouped into, and finally what the common constituents of the humorous parts which have been chosen unanimously are, having eliminated all failed humor. The humorous parts of the sample text (eleven chapters out of seventy-five) were identified using an open ended questionnaire on forty-seven (twenty-five females, twenty-two males) adults and were further analyzed in an eclectic approach using the General Theory of Verbal Humor, Relevance Theory, and the works of Ross, Raskin, Chiaro, and Grice. The analysis carried out in this study has shown that humor in *Hababam Sınıfı* is achieved through ridicule, metaphors, questioning the initial interpretations, attributing animal qualities to humans, targeting certain individuals and violating the maxim of quality. The humor in the book can be grouped under incongruity theories in the step of possible incongruity in the incongruity-resolution continuum, and under superiority theories. Out of the fifty-three lines which were deemed humorous by questionnaire participants, five of them were unanimous. All five of these lines included a maxim violation and none of them were punch lines although the book had three. Furthermore, four out of those top five humorous lines included the script opposition of animal vs. human and three of them had false analogies to create the humorous effect.

Key Words:

humor, General Theory of Verbal Humor, Semantic Script Theory of Humor, Relevance Theory, semantics, pragmatics, jokes, humorous narratives, violation of Gricean maxims

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LIST OF ABBREVIATIONS

FI	Forced Interpretation
GTVH	General Theory of Verbal Humor
IDM	Isotopy Disjunction Model
IR	Incongruity Resolution
KR	Knowledge Resource
LA	Language
LM	Logical Mechanism
NS	Narrative Strategy
RT	Relevance Theory
SI	Situation
SO	Script Opposition
SSTH	Semantic Script Theory of Humor
TA	Target
VEH	Verbally Expressed Humor

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“Dissecting humor is an interesting operation in which the patient usually dies.”

Arthur A. Berger

CHAPTER 1

INTRODUCTION

As an inseparable part of human nature and a popular means of mood boost, not to mention its history as old as humanity itself, humor is a phenomenon acknowledged by people all over the world, regardless of their nationalities, belief systems and education. The last three decades have been fecund in terms of humor research. New theories and approaches emerged while scientists throughout the world kept categorizing and re-categorizing previous research trying in vain to reach a common ground. On this matter, recent studies on humor contributed profoundly to literature; yet they have not been able to agree upon a definition of humor. According to Harvey Mindess (1971, p. 21), humor is "a frame of mind, a manner of perceiving and experiencing life...a kind of outlook, a peculiar point of view, and one which has great therapeutic power". For Fry (1963, p. 138), a psychiatrist and humor researcher who believes in the therapeutic power of humor (Fry and Savin, 1988), humor is "play"; whereas for Chiaro (1992, pp. 4-5), it is called wordplay if manifested through language; and “conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories”. To exemplify the complexity of a definition of humor, “a much simplified version of Schmidt-Hidding's (1963, p.14, cited in Attardo, 1994, p. 7) schema for the semantic field of humor” is displayed in figure 1:

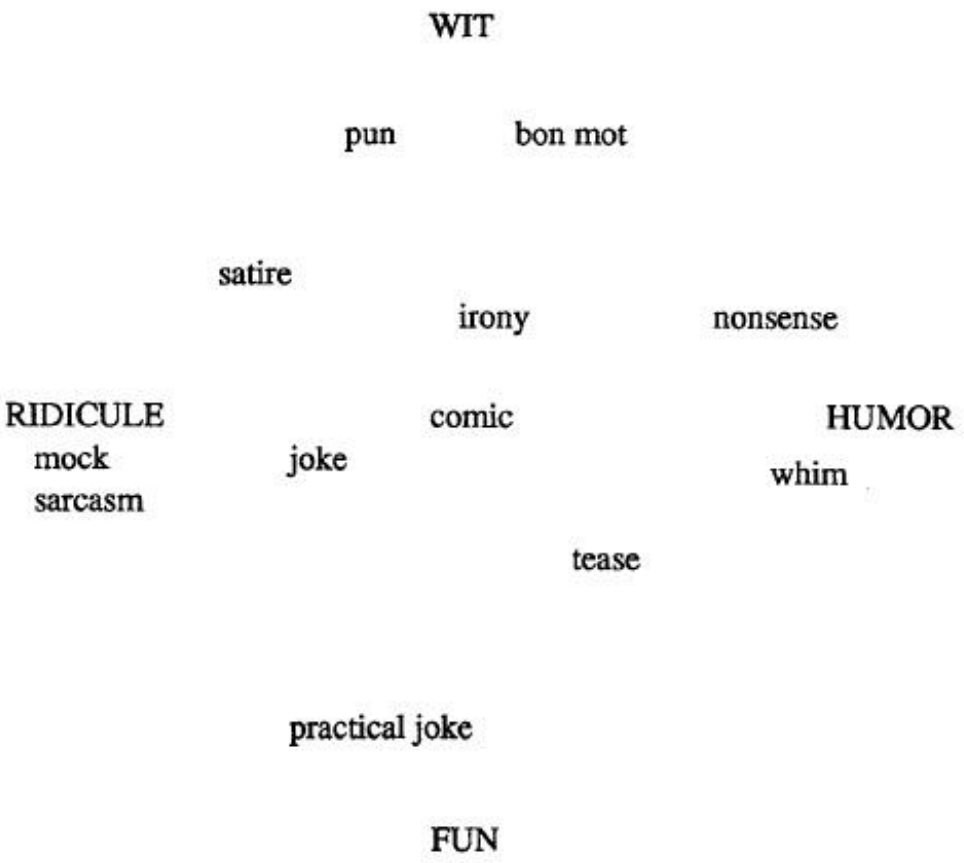


Figure 1: The Semantic Field of "humor"

For some, humor is its physical manifestation, laughter; for others, humor is the comic, the funny, or the ludicrous and for still others, humor is synonymous with wit or comedy (Carell, 2008, p.306). Attardo (ibid., p. 3) actually calls it "an impossible definition". Even a dictionary definition is not easy to come up with; and more important issues such as what creates humor, what makes us laugh (or smile but not laugh), and what aspects of it are universal are only a few of the things that have gone unanswered over the past years. Literature on humor research suggests that sociocultural knowledge forms the foundation for an appreciation of verbal humor and that "[t]he culture-bound nature of sense of humor comes from 'shared upbringing', presumably resulting in common prejudices, and world knowledge in general" (Alexander, 1997, p.118).

One's personality and subjective taste are also what deem a universal definition of humor highly problematic. What makes a specific written or spoken

representation of language or a sight funny for a specific person can be completely irrelevant for another person. In other words, “[h]umour is a notoriously subjective matter” (Lodge, 1992, p.111). For instance, someone asks: "What comes after advanced calculus?" Answer: "False teeth." Lacking the knowledge that calculus means a hardened dental plaque synonymous to tartar, it would be impossible for one to find this joke meaningful, let alone find it funny. On the other hand, a dentist may proceed to answer this question truthfully, not even recognizing it as a joke. Even comprehending the joke to its full capacity may not result in humor. “Humor is a pervasive feature of human life which crosses racial, cultural, sexual, and class divisions. Yet its nature is elusive” (Lafollette and Shanks, 1993, p.329).

At times it is easy to think that humor is a one time thing, that a person would not find a joke as funny the second time s/he hears it (Fry, 1963, p. 33). Because the element of surprise has been lost, the same joke may not even make a person smile the next time. There are times, however, that something will create the same humorous effect on a person no matter how many times it has been read, heard, etc. There are films which have become classics for this very reason. Another example may be when a friend makes a funny impression or says or does something in an extremely funny way, and the listener not only laughs out loud every single time but s/he also asks that person to repeat it over. Yet when the listener wants to try and tell this hilarious thing to another friend, it may just not translate and the only response that s/he gets from that third party is a courteous smile, and hence the catch phrase “You had to be there.”

There are yet other times when the same person who laughs at certain things repeatedly or has a ‘good sense of humor’ in general is not guaranteed to find the same thing or same kind of thing funny any given day. There are days on which people feel worse than others, days they have other stuff on their minds, which can be earthly or ontological. Imagine someone hearing a hilarious joke on their way to a loved one’s funeral or someone hearing an even more

hilarious one when they have a terrible ache in their head or a pain in their back. A person would not even want to smile under these circumstances, let alone laugh.

Laughter itself can never be taken as the sole indicator of humor, for it is not always so. As unlikely as it may be to laugh at a joke on one's way to a loved one's funeral, it is not impossible to find someone laughing hysterically during the actual service. Is it because they find death or burial funny? Perhaps, but there are usually explanations for this which are along the lines of nervous breakdowns and histeria, which do not sound humorous at all. So laughter itself does not mean humor, and neither the lack of it means a lack of humor. Sometimes people appreciate humor in other ways. Research shows that people laugh more when they have company (see Giles and Oxford, 1970; Smyth and Fuller, 1972; Fuller and Sheehy-Skeffington,1974 cited in Platow et al. 2005), so when a person is alone at a private place, maybe s/he just smiles or not even do that at a joke or something; yet when asked, that person can still say that s/he has found it funny. It is not impossible to convey humor just with eyes, or with infinitesimal changes in the face muscles. The impossible thing, it seems, is to place humor and its perception on the slab.

To perceive humor as it has been meant, it is safe to assume that one has to be on the Belonging or Esteem levels of Maslow's Hierarcy of Needs, according to which, without physical well-being and satisfaction, more advanced cognitive facilities lose thier importance to the human mind. A person would not cry about a movie if s/he were in physical pain, or would not laugh at a joke when s/he has just taken a fall. Provided that, Freud (1905, cited in Raskin 1985, p. 12) claims that one needs to be inclined to laugh, attuned to (i.e. ready for) the comic, exempt from unfavorable mental preoccupations, not too focused on the joke itself, and not sidetracked by emotions. He has a sixth condition that humorous perception can be affected by other things as well. In short, a person has to be physiologically, mentally and psychologically able and not otherwise occupied in order to acknowledge humor as it is meant to. And there still is no

guarantee whatsoever that the humorous attempt will not fail. Not all jokes are funny, and so many things that are not intended to be humorous may be hilarious. It is up to the scientist to try and understand this unique phenomenon called humor.

1.1. STATEMENT OF THE PROBLEM

Humor research is a vast field. Although there are countless studies aimed at improving our understanding of what humor really is, linguists so far have been more interested in canned jokes, riddles, quips, wisecracks, etc. in their analyses. Only recently has longer narratives attracted the attention of linguists, and there was scarce literature on the analysis of novels until the 21st century (see Attardo, 2001). Since then, scientists have been interested in looking into humorous content in narratives with humorous plots and/or content and several novels, including *The Hitchiker's Guide to the Galaxy* by Douglas Adams (see Corduas et al., 2008) and *Lord Arthur Savile's Crime* by Oscar Wilde (see Attardo, 2001, and Corduas et al., 2008) have been analyzed in terms of their linguistic humor components. Although Turkish humor has not been completely exempt from the literature thanks to the analyses of jokes and short texts, there have been no humor analysis attempts for novels written in Turkish so far (cf. 2.3).

1.2. AIM OF THE STUDY:

The aim of this study is to have a thorough analysis of the linguistic humor in a long narrative and to try to understand the constituents that make it unique. *Hababam Sınıfı* has been part of Turkish popular culture for more than half a century and it is an example of Turkish humorous literature. For this reason, it might be a valuable tool for explaining the intersection of Turkish language and humor. By analyzing the novel, the purpose is also that the linguistic theories and classifications that deal with verbally expressed humor and long narratives are applied to a singular text in an eclectic approach. It is expected to unveil a

thorough examination of the novel at hand. It might, in the long term and with more studies of the kind, help solidify a theory of linguistic humor for long narratives. By answering the research questions below, this study strives to shed light on a literary masterpiece that has so far been overlooked in terms of humor, and to understand what, if any, common constituents of humor are.

1.3. RESEARCH QUESTIONS:

1- What are the discoursal devices that create verbal humor in *Hababam Sınıfı*?
2- What are the patterns of humor deriving from those discursive constituents in the novel and under which theory of humor can they be grouped into?
3- What are the common constituents of the humorous parts which have been chosen unanimously, having eliminated all failed humor?

1.4. METHODOLOGY:

Humor is a rather broad field with its extensions ranging from psychology to stylistics, from sociology to ethnography and to anthropology and so forth. It is such in unison with human nature with all its complexity that it is possible to analyze humor in terms of everything. One can look at the vocal cords when laughter occurs, can analyze the brain waves when one is reading humorous texts, can look into the way ancient people used humor, can look at the healing power of humor and so on. It is incredibly easy to lose focus in the depths of humor research, so this study is confined to the linguistic perspective. Even within linguistics it is difficult to find where humor research starts and ends, because it can be semantics as well as pragmatics and it can easily be claimed by discourse analysts and then by cognitive linguists, etc. The study at hand

focuses merely on the text that is available and tries to draw from semantic and pragmatic studies of humor alone.

For the purposes of restraining this study within the limits of linguistics, the novel *Hababam Sınıfı* will be analyzed using Raskin, Attardo, Sperber and Wilson, Chiaro, Ross and Grice's linguistic theories, classifications and explanations of humor. It should be noted here that the aim of this eclectic approach is, by no means, to test the efficiency of the aforementioned work. At a closer look, they all share some common points in their explanation of humor, i.e. the three main classifications (superiority, incongruity, relief) are omnipresent in Raskin, Attardo, Chiaro, and Ross; the cooperative principle or the violation of Gricean maxims is a matter of concern for all six of them, etc. Most of them are actually works that complement each other by offering more detailed explanations for humor under different headings. Therefore, their unique aspects were used in this analysis and the same constituents that more than one of them take into account were not repeated in their separate analyses.

1.4.1. Materials

The materials to be analyzed were 11 chapters of the novel *Hababam Sınıfı* so as to remain as accurate and careful as possible in a one person research by restricting the data to be analyzed. To try and assure that a holistic view of the novel was retained, the first three chapters and the last three chapters were chosen and five chapters from in between were selected randomly using the Microsoft Excel random number generator to have a view of the material at hand that is as representative as possible of its entirety. To have a better understansing of the novel, a short recap on the plot and how it came to be written is called for, as an endeavor to enhance the readers' comprehension of the material at hand (assembled and translated from Ilgaz, 2011).

The novel started out as a short series in a magazine. In 1956, a humor magazine called *Dolmuş* had been launched by two comic writers, namely İlhan and Turhan Selçuk brothers. Rıfat Ilgaz had been writing for this magazine under many pseudonyms one of which was *Stepne*. When he was asked by İlhan Selçuk whether he would be interested in writing a series, Rıfat Ilgaz agreed. Based on his own experiences and of those around him, he wrote several stories featuring a boys-only boarding school in İstanbul and a specific class in it. According to the novel, the students in this class were all mischievous yet mostly kind hearted. They hardly ever studied their lessons, always cheated in exams, made the most of any vulnerability of their teachers and most importantly never bowed to anyone. They were a crazy class, hence the name *Hababam Sınıfı* which roughly translates as such.

Upon the immediate success of the series, he continued writing until there were 70 episodes. Then they were collected, some of them rewritten; and published as three separate books first of which was under the same pseudonym with drawings by Turan Selçuk and the other two under his real name with no drawings. This caused many speculations concerning plagiarism which were eliminated once and for all when all three of them were gathered in one book signed by him under his real name in 1957. The copy analyzed in this study is the 2011 edition of this final version, consisting of 75 episodes in total.

Today, it remains a timeless literary masterpieces of humor in Turkey. Sequels were written later both by its original author and his son, and all the books were made into films in the 1970s and early 80s. In the recent retro movement, the *Hababam Sınıfı* movies have been not remade but re-adapted for the twenty-first century audiences. The books still remain popular and in publication, and the films are still on TV and DVD and watched by not only dedicated fans but, possibly, by people from all around Turkey. *Hababam Sınıfı* has a special place in Turkish popular culture and its comedy never seems to grow old, which deserves special attention in the scientific mind.

1.4.2. Data Collection

The data to be analyzed were the humorous lines from the novel. However, humor researchers seem to agree on the impossibility of spotting humor precisely and the obligation to trust the researchers' educated thoughts (Attardo 1994, 2001, 2003: Ritchie 2000, 2004). To avoid relying on intuition at least during the initial process, the selected chapters of the novel were handed out to non-linguist participants with an accompanying open ended questionnaire to highlight the 'funny parts' and explain their reasoning in selecting particular phrases, clauses, or sentences (see appendix 1 for the questionnaire). This might be perceived as rather subjective, but for research which aims to undertake an area that is notorious for being highly subjective itself, it was decided to approach the subject in a rather subjective manner than opting for more analytic approaches and risking missing what is truly found humorous by "the man on the street". The data were later organized and classified into an extensive table (cf. 4.1). For Turkish readers' convenience, the sample chapters were added to the appendix with the humorous lines (as chosen by questionnaire participants) highlighted in gray. For the convenience of speakers of English, English translations were provided for each line in the extended table aforementioned as well as in the analysis section (cf. 4.2).

1.4.3. Participants

In search of a way to eliminate the role of intuition in this study, it is decided to let "the man on the street" locate the humor in the selected chapters of the novel. The participants consisted of 22 men and 25 women between the ages of 24 and 32. All hold bachelor's degrees from Turkish universities in various areas (Chemistry – 1, Automative Engineering – 2, Textile Eng. – 5, Mechanical Eng. – 3, Civil Eng. – 1, Computer Eng. – 2, Environmental Eng. – 2, Software Eng. 1, Architecture – 2, Economy – 4, Business Administration – 5, Biology – 1, Latin Language and Literature – 1, Law – 1, Medicine – 1, Teaching – 2, Psychological Counseling – 2, Archeology – 2, English Language Teaching – 6)

and they all volunteered to participate in the study. The average age of the men was 29 and the average age of the women was 26. See Appendix 1 for the questionnaire and Appendix 2 for the parts they highlighted in the selected chapters.

1.4.4. Procedures

In the attempt of describing the text at hand as efficiently as possible in terms of linguistic humor, the following steps were taken. Initially the sample chapters were typed in MS Word and assigned line numbers for ease in use in the later phases. Then they were copied and handed out to the forty-seven participants with the questionnaire form on top. The participants then underlined or highlighted the parts that they found humorous/funny and were asked to add a note explaining why. The summaries of these explanations can be found in the table in Appendix 2. After the questionnaire and sample chapter copies were collected, the humorous parts as indicated by the participants were assigned reference numbers. Using the line numbers from within the text and the reference numbers, the humorous parts were extracted and rearranged to form a table sorted as starting from the most humorous.

Two of the eleven chapters (namely chapters three and seventy-three) did not contain any humor as far as the questionnaire participants were concerned. The remaining nine chapters were sorted in order of the number of people who liked the humorous parts in them (and their percentage values), and the sequential order (i.e. the order they appeared in the book) was provided in an appendix. In the analysis, all jab and punch lines were listed in order of sequence and English translations were provided. The number of people who found it humorous, and the percentage value for it were also included.

All the lines which were listed were examined carefully to provide an analysis as complete as possible. Each humorous line in the selected chapters was taken into consideration and the theories and classifications of Raskin, Attardo,

Chiaro, Grice, Yus and Ross were applied to each single line in the hope of depicting the phenomenon multidimensionally. Humor can result from semantic opposition, slapstick, farce, etc. and it can be enhanced or hindered by certain factors like shared knowledge or world knowledge, or in Chiaro's (1992, p.13) terminology, poetic competence. A multifaceted analysis of each line was the main motivation underlying the overall objective which was to compose a descriptive study of the humor in *Hababam Sınıfı*. It should be underlined once again that the overlapping parts of the aforementioned works were not repeated in the analysis and only the unique parts of them were applied to the data.

1.5. LIMITATIONS OF THE STUDY

Social Science is concerned mostly with the non-physical aspects of human beings, and countless questions can be asked pertaining to human nature. It is therefore home to endless opportunities in terms of research, but this infinity is also the very reason why there are hardly any cases which are proven or analyzed rock solid. Humor, too, is one of the most problematic areas in the field with many pitfalls which are difficult, if possible, to avoid. To be as scientific as possible, a homogeneous group of young people were asked to highlight the parts in the sample chapters of the book that they found humorous, which in itself can very easily be deemed faulty. When there is no agreement even on the definition of humor, how can a person be asked to identify a given line as funny, and even after doing so, how can his or her criteria in spotting the humor be distinguished from another person's?

In order to minimize or at least be as aware as possible of people's uptake at determining humorous parts, the open ended questionnaire also included a 'reason' slot. For every humorous part they marked they were expected to explain why, which was also problematic. In spite of decades of research and numerous theories proposed, humor researchers are still not sure why exactly something is funny. It is now accepted that laughter is not a direct indication of humor, and neither are they necessarily connected (e.g. embarrassed laughter,

nervous laughter, etc.). The degree of how humorous each participant found each highlighted part was also not possible to take into consideration.

1.5.1. Abstaining from intuition

When analyzing humor linguistically, the desired method is to have a formula by which one can dissect words and phrases and look into the humor within, similar to a biologist dissecting a frog. Given the fact that this is a social science and not a natural one, this is not quite possible. On the other hand, it is neither desirable nor scientific to analyze what the researcher herself finds humorous. The linguistics of humor seems to be at a crossroads at the time being. Although many scientists are putting considerable amount of work into the quest of coming up with a formal method to analyze all kinds of humor, it has unfortunately not been achieved yet.

Since humor researchers in the field of linguistics seem to agree on the fact that the furthest they have come is a semi-formal method, it is impossible to rule out the role of intuition in spotting humor. Therefore, the aforementioned questionnaire was decided upon. The result proved that stance right, for the participants hardly agreed on any given line being humorous (cf. Table 2). It is worth noting here that Attardo (2001, p. 28) clearly informs his readers that he is not interested in performance but competence when he proposes GTVH as a method of analyzing verbal humor, so the deviation from his methodology should simply be seen as the reversal of this statement.

1.5.2. Validity Concerns

The number of the people who participated in the questionnaire was relatively small. Although they were chosen from within the same age group and from a relatively equal number of males and females in order to avoid gender-related differences in the results, it will be better if the research is applied to more people in a more controlled (i.e. recorded) environment in the future. In the

long term, this study is suitable for application to reveal gender differences in the conception of humor as well as a cross cultural study provided a sufficient number of interested researchers are brought together. It may also turn out fruitful to apply the questionnaire to people from different educational backgrounds to shed light onto how education affects the perception of humor.

CHAPTER 2

LITERATURE ON HUMOR RESEARCH

In the last thirty years in which humor research gained momentum and new data kept flowing into the literature, it has become clear that humor is a multi-disciplinary field of research. Researchers from various fields like psychology, anthropology, philosophy, linguistics, sociology and literature have been working on humor. Even before the last three decades, "Goldstein and McGhee (1972) quote about 400 works concerning humor published between 1900 and 1971" (Attardo, 1994, p.15). The categorization of the theories of humor has become a challenge in itself. Keith-Spiegel lists eight categories—biological, instinct, and evolution; superiority; incongruity; surprise; ambivalence; release and relief; configurational; and psychoanalytic (1972, pp. 4-13). Raskin (1985, p.31) calls this "an informative blitz-survey" and goes on to summarize the three types that have come to be known as the conventional theories of humor: cognitive-perceptual, social-behavioral and psychoanalytical. Attardo (1994, 46-47) also praises Keith-Spiegel's classification, yet adopts Raskin's three families, summarizing them into the table below:

Cognitive	Social	Psychoanalytical
Incongruity	Hostility	Release
Contrast	Aggression	Sublimation
	Superiority	Liberation
	Triumph	Economy
	Derision	
	Disparagement	

Table 1: Raskin and Attardo's classification of humor theories

Attardo (ibid.) then integrates "two classes of research that for various reasons pursue perspectives somewhat different than the three main theories-physiological and literary theories". In his 2001 book, however, Attardo adds

two more categories to the classification of humor theories, further depicting the seeming improbability of a complete coverage of them at any given time. To quote him further, "[the] problem facing a [humor theories] survey is that the body of literature concerning humor is so large that it is not pragmatically possible for any single scholar to cover it in its entirety" (Attardo, 1994, p.15). A review of the literature as thorough as possible is given below, but only those which are of immediate relevance to the study at hand will be described in detail. Taking into account the different takes on taxonomies and terminologies, no specific classification was followed.

2.1. HISTORICAL VIEWS OF HUMOR:

Theories of humor are traditionally divided into three main and sometimes irrevocably intertwining branches. For they are not strictly linguistic theories, they have been introduced without fine details, and merely in their essence. Also deriving from the same reason, the objections to each, as well as strong and weak points have mostly been withheld. Below is a main outline of what major humor theories have looked like since ancient Greece, where the first written records on any thoughts on humor are found in the writings assembled from the ideas of Plato.

2.1.1. Superiority theories:

Also known as theories of criticism, disparagement, triumph, derision, aggression or hostility (Kirkmann, 2006; Raskin, 1986, pp 36-38); superiority theories are grounded on the conception that a person's visible lack of intelligence or ability to comprehend what is obvious to the reader/listener is what makes a certain event or text funny. The person receiving the joke places him/herself on a superior level because s/he (thinks that s/he) would never do the same mistake, etc. as the person in the joke. In this type of theories, humor

has a target usually based on political, national and gender grounds. In Turkish, what can be classified as “Temel jokes” or “Black Sea jokes” are a perfect example of what has been claimed in superiority theories throughout ages starting with philosophers such as Plato and Aristotle.

Please see the following joke and its translation as an example:

> Temel, bir yabancı diller dersanesinin müdürüne gitmiş:
> - Oğluma pir yapancu dil öğretmenuzu isteyrum.
> - İngilizce mi, Fransızca mı, Almanca mı?, diye sormuş müdür.
>
> Temel de:
> - Hancisu daha yapancuysa oni öğretun, diye yanıtlamış.
>
> (Özünlü, 1999, pp. 31-32)

Translation: Temel goes to see a foreign language institution manager:

- I want you to teach my son a foreign language.
- English, French, or German?, asks the manager.

And so:

- Teach whichever is more foreign, replies Temel.

According to superiority theories, the reader finds the above joke humorous knowing that s/he would never be that ignorant. Thomas Hobbes (1650, p.46 in Carell, 2008) asserts that

> “[t]he passion of laughter is nothing else but *sudden glory* arising from some sudden *conception* of some *eminency* in ourselves, by *comparison* with the *infirmity* of others, or with our own formerly: for men laugh at the *follies* of themselves past, when they come suddenly to remembrance, except they bring with them any present dishonour. (emphasis original)

And when he says that, he actually echoes what has been said centuries ago by ancient philosophers. Plato thought that people laugh at others' misfortunes (1975 [-4th], pp. 45-49, cited in Carell, 2008, p.3), and Aristotle, calling humor “comedy”, said that it was "an imitation of men worse than the average; worse ... as regards to... the Ridiculous, which is a species of the Ugly" (1954 [-4th], p.

229, cited in ibid.). Cicero (1942 [-55], pp. 373, cited in ibid.) also indicated that humor is resulted from the "unseemly or ugly".

One of the most rigid approaches to humor as a means of conveying superiority is Henri Bergson's, who claims that humor is "intended to humiliate … [and] would fail ... if it bore the stamp of sympathy or kindness" (Bergson, 1899, pp. 187-188 cited in Carell, 2008, p. 2). A rather thorough summary of what humor is about according to the theories of disparagement comes from Hazlitt (1903, pp. 8-9, cited in Carel, 2008, p. 4) when he says that

> "[w]e laugh at absurdity, at deformity, at mischief, at what we do not believe; to show our satisfaction with ourselves, or our contempt for those about us, or to conceal our envy or our ignorance. We laugh at fools and at those who pretend to be wise - at extreme simplicity, awkwardness, hypocrisy, and affectation"

2.1.2. Relief Theories

They have also been called the theories of release, sublimation, liberation or relaxation (Kirkmann, 2006; Raskin, 1986, pp 36-38), but they are more commonly referred to as psychoanalytic. These theories are more about the recipient than superiority theories, therefore regarding it as a social phenomenon. "Nothing is laughable in itself: the laughable borrows its special quality from some persons or group of persons who happen to laugh at it" (Greig, 1923, pp. 71 cited in Carell, 2008, p.2). Viktoroff, another humor theorist, supports the view that one has to be a member of a social group to experience humor: "One never laughs alone—laughter is always the laughter of a particular social group" (1955, p.14 cited in ibid.).

Relief theories dwell on the psychological effects that humor has on the recipients, and as is the norm with anything psychoanalytic, Sigmund Freud is the outstanding representative of this category. In Freud's views, humor is one

of the substitution mechanisms which turns one's socially tabooed aggressive impulses into acceptable ones and enables the person to avoid wasting psychic energy to suppress them. "This energy continuously builds up within the human body, has no further use and therefore has to be released, [which] is spontaneous and expresses itself in laughter" (Mulder and Nijholt, 2002, p.4). Humor and laughter release the tensions and inhibitions generated in a person by societal constraints. The joke is the catalyst for the release and/or relief; and if a sense of relief is achieved when a joke is performed, humor is successful.

Freud points out to six aspects that create or nourish humor:

> (a) The most favorable condition of the production of comic pleasure is a generally cheerful mood in which one is "inclined to laugh."
> (b) A similarly favorable effect is produced by an expectation of the comic, by being attuned to comic pleasure.
> (c) Unfavorable conditions for the comic arise from the kind of mental activity with which a particular person is occupied at the moment.
> (d) The opportunity for the release of comic pleasure disappears, too, if the attention is focused precisely on the comparison from which the comic may emerge.
> (e) The comic is greatly interfered with if the situation from which it ought to develop gives rise at the same time to a release of strong affect.
> (f) ... the generating of comic pleasure can be encouraged by any other accompanying circumstance. (1976 [1905], pp. 282-85 cited in Carell, 2008, p.2)

As can be seen, Freud's checklist is not solid, for the sixth criterion is imperceptibly broad in its range to include any and all occurrences that are not accounted for in the first five.

According to release theories in general, relief is spontaneous when a joke is performed and it expresses itself in laughter. This theory is popular among those who believe that laughter is beneficial for one's health. The problematic part is that "[a]mple research has established beyond doubt that humor and laughter, while obviously related, are by no means coextensive" (Attardo, 2003,

p.1288). “When theorists have studied humor, they often assumed that laughter was either a necessary or a sufficient condition of humor [but i]t is neither (LaFollette and Shanks, 1993). Therefore, since relief theories do not specifically give an explanation as to why something is found humorous and instead focus on laughter as the end result of successful humor; they can in fact be regarded as theories of laughter.

2.1.3. Incongruity Theories:

These are also known as the theories of inconsistency, contrast, contradiction, or bisociation (Kirkmann, 2006; Raskin, 1986, pp 36-38). The mutual point is that they are all based on the cognitive processing of the humorous input. In these theories, it is assumed that every humorous unit has two different planes of thought (or frames of reference, isotopies, schemas, scripts, etc.) and these two are mutually incompatible in addition to including a certain common part which makes the change from one to another possible. The recipient starts processing the information interpreting it in the most accessible script, and proceeds until the interpretation comes across a semantic obstacle (e.g. punch or jab lines) and fails. At that instant a swift cognitive work will be done to see the other possible script which has now revealed itself.

What incongruity theories do is "incorporating into one situation what belongs to another" (Monro, 1951, p.45). “Kant, in the eighteenth century, is credited to have made the first full conceptualisation of incongruity” (Mulder and Nijholt, 2002, p. 4) but Schopenhauer (cited in: Morreal, 1987, p.52) defines it the best: “The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity.”

2.1.3.1 Koestler and bisociation: In the past half century, incongruity theories of humor have become one with Arthur Koestler since the publication of his *The*

Art of Creation in 1964. Koestler's work was first on foremost focused on creativity and it had a relatively small proportion of it devoted to humor; yet its ramifications have been timeless. The idea of bisociation (i.e. the state of being associated with two things at the same time) has been the major achievement of Koestler's book; unveiling the significance and universal role that shifts between different planes of cognition has in human thinking and communication. In that sense, the similarity between humor and metaphor is obvious; therefore Fauconnier and Turner (2002, p.37 cited in Kirkmann, 2006, p.28), the world-famous cognitive theorists of metaphor have highly appreciated Koestler's "idea that creativity involves bringing together elements from different domains".

> "The pattern underlying both stories is the perceiving of *a situation or idea, L, in two self-consistent but habitually incompatible frames of reference, M1 and M2.* The event L, in which the two intersect, is made to vibrate simultaneously, on two different wavelengths, as it were. While this unusual situation lasts, L is not merely linked to one associative context, but *bisociated* with two." (1964, p35. Emphasis original.)

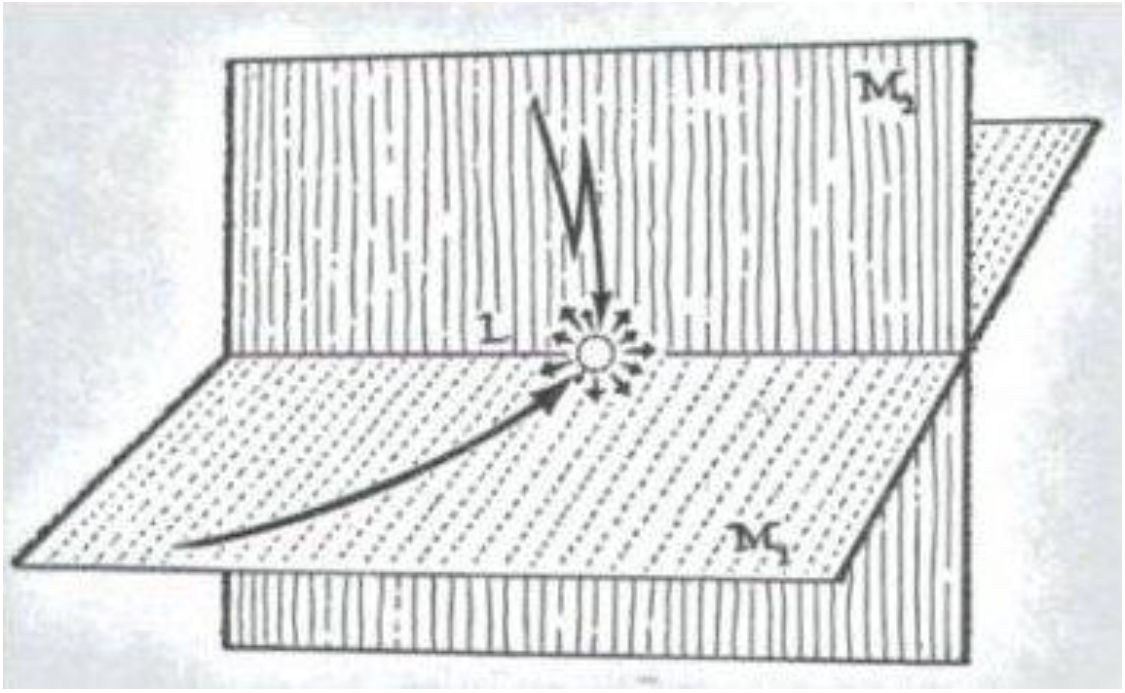


Figure 2: Diagrammatic representation of Koestler's bisociation theory (1964, p.35, cited in Kirkmann, 2006, p.29)

2.2. LINGUISTIC THEORIES OF HUMOR

The first linguistic theory of humor was proposed by Victor Raskin in 1985. It was a formal theory covered in the area of semantics and was called the Semantic Script Theory of Humor (SSTH). It is safe to state that his was the most solidly formulated theory of humor in literature at the time; and the General Theory of Verbal Humor (GTVH) which is used in this study, too, was an extended version of Raskin's original theory. Linguistic theories of humor have abounded ever since; which Attardo (1994), in a very broad sense, classifies as essentialist, teleological, and substantialist. See his book for an entire survey of literature. In this study, however, for the sake of simplicity and focus, and to avoid an overflow of impertinent information, this part of the review on linguistic humor theories will set out with an introduction of the SSTH and move onward to the final version of the GTVH which was expanded to fit lengthy texts.

Before starting with Raskin's theory, brief background information on its origins is called for. It must be noted here that Raskin's theory is pertinent to jokes and jokes alone (i.e. not other possible humorous texts) and it draws heavily on Greimas's (1966, cited in Attardo, 1994) conception of isotopy. An isotopy has been fairly problematic to define, but in the simplest way it can be explained as the repetition of semes, i.e. smallest meaning units which are abstract by nature. According to Greimas (cited ibid., p. 64), semes are "instantiated in lexemes" and their repetition creates an isotopy which "makes possible the uniform reading of the text. (ibid., p.76). For instance, in the phrase "going for a walk" there is an isotopy of motion, triggered repeatedly by the words "go" and "walk".

This actually was not developed as a model of humor; but Greimas was the first to propose that jokes have two essential parts which he called *narration/presentation* and *dialogue*. (ibid.) They have later come to be known as the onset/setup and punch line of the joke in literature. This formulation of

jokes was later systematized by Attardo (1986: 1989, cited in Attardo et al.,1994) as the “Isotopy Disjunction Model (IDM)”. The denomination is “based on the idea that in a joke, an otherwise ‘normal’ linear processing of the text [i.e. the isotopy] is disrupted [i.e. disjuncted] by an ‘anomalous’ element that is peculiar to the joke text”. (ibid.) “Greimas' analysis […] consists of two separate claims: 1) jokes are composed of two "parts"; and 2) jokes contain an "opposition" or a "variation" [Greimas, 1966, p.71] of an isotopy, and at the same time a "camouflage" (ibid.) of the opposition, performed by the connecting term” (Attardo, 1994, p.63). The relevance of this model, especially the semantic foundation as well as the idea of opposition, is immediate to Raskin’s theory, which is explained in sufficient detail below.

2.2.1. The Semantic Script Theory of Humor

Overlapping and opposing scripts are the essence of the main hyphothesis of Raskin’s SSTH. According to Raskin, there are two conditions for “a single joke carrying text” to be considered funny:

i) the text is compatible, fully or in part, with two different scripts

ii) the two scripts with which the text is compatible are opposite.

(1985, p.99)

Basically, the recipient of the humor forms an expectation (i.e. makes an assumption) based on frames activated by the words used in the humorous text but at the end it turns out to be something other than what s/he expected. The frame of the initial expectation/guess and of the final outcome are partly or fully overlapping and yet opposing. In Raskin’s terminology, the frames that are activated lexically or inferentially are called scripts. “Scripts are the mental representations of a large amount of information pertaining to a given lexical item or concept” (Corduas et al., 2008, p.3) and marked in small capitalized letters by convention. It is possible to think of scripts as mental maps (i.e. what supposedly comes to mind when) triggered by a lexeme.

Subject: [+Human] [+Adult]
Activity: > Study medicine
= Receive patients: patient comes or doctor visits
doctor listens to complaints
doctor examines patient
= Cure disease: doctor diagnoses disease
doctor prescribes treatment
= (Take patient's money)
Place: > Medical School
= Hospital or doctor's office
Time: > Many years
= Every day
= Immediately
Condition: Physical contact

">" stands for "in the past," and " = " for "in the present."

Figure 3: The Lexical Script for DOCTOR (Raskin, 1985, p. 85)

See below the doctor's wife joke and a demonstration of the SSTH:

(1) *"Is the doctor at home?" the patient asked in his bronchial whisper. "No," the doctor's young and pretty wife whispered in reply. "Come right in."*

(ibid., p.117)

In this joke, the first part is compatible with the reading that an ill man is visiting the doctor seeking help. The second sentence, however, makes the doctor/patient relationship incongruous and seems more compatible with the reading that the man and the doctor's wife are having an illicit affair. Therefore, in terms of the SSTH, the scripts of DOCTOR and LOVER overlap in an obscene/non-obscene opposition.

Subject: [+Human] [+Adult] [+Sex: x]
Activity: Make love
Object: [+Human] [+Adult] [+Sex: x]
Place: Secluded
Time: > Once
= Regularly
Condition: If subject or object is married, spouse(s) should not know

">" stands for "in the past," and " = " for "in the present."

Figure 4: The Lexical Script for LOVER

For one more example, see the joke and its analysis below (101FunJokes, 2010):

> A college teacher reminds her class of tomorrow's final exam. "Now class, I won't tolerate any excuses for you not being here tomorrow. I might consider a nuclear attack or a serious personal injury or illness, or a death in your immediate family, but that's it, no other excuses whatsoever!" A smart ass guy in the back of the room raised his hand and asked, "What would you say if tomorrow I said I was suffering from complete and utter sexual exhaustion?" The entire class is reduced to laughter and snickering. When silence is restored, the teacher smiles knowingly at the student, shakes her head and sweetly says "Well, I guess you'd have to write the exam with your other hand."

As part of the initial assumption, 'sexual exhaustion' would be expected to have resulted from coitus that included at least two people and one would not think of other means of sexual action. Furthermore, when the boy asks his indecent question, the teacher would be expected to be embarrassed perhaps, or angry; telling him off or even sending him to detention eventually. What the hearer/reader gets instead is an implication on the teacher's part that the boy had been masturbating and therefore he would simply have to use his other hand which he didn't use for that purpose.

According to the SSTH , the joke above is rendered humorous because the text is compatible with two distinct scripts (which are overlapping) and the two scripts are in a relation of antonymy (i.e. opposed, for the purposes of the text). When the words "utter sexual exhaustion" come into the scene, the script of SEX is activated inferentially. Please see the lexical scripts below:

Subject:	[+Human] [+Adult]
Activity:	> flirt with the subject of affection/desire
	> foreplay
	= engage in physical intimacy with (usually) the opposite sex
	= get satisfied
Place:	= secluded
Time:	= any time
	= More frequent if participants can be considered youthful
Condition:	> Physical or emotional attraction

> Sexual arousal
= Physical contact
Note that “<” stands for “in the past” and “=” for “in the present”

Figure :5 The lexical script for SEX

When the teacher makes her remark, however, a different script is activated. See below:

Subject:	[+Human] [+Teenager]
Activity:	> seek sexual relief
	= stimulate the genitals
	= use one hand to obtain sexual relief
Place:	= secluded
Time:	= any time
	= More frequent if participants can be considered youthful
Condition:	> Sexual arousal
	= Physical contact
Note that “<” stands for “in the past” and “=” for “in the present”	

Figure 6: The Lexical Script for MASTURBATION

As can be seen, the scripts of SEX and MASTURBATION are almost fully overlapping except for the activity and condition parts. They henceforth emerge as the Script Opposition (SO).

2.2.2. The General Theory of Verbal Humor

The GTVH is a cognitive theory that is based on the resolution of an incongruity to create humor. It started out as a mutual work of Attardo and Raskin (1991), but was later revisited by Attardo to address a larger range of humorous texts (2001). In essence, it is an updated version of Raskin’s (1985) Semantic Script Theory of Humor. According to SSTH, a text is deemed humorous if and when a situation awakens a frame in the recipient’s mind and yet ends up fitting into another. These frames which are triggered in mind by a verbal stimulus are called scripts in SSTH and as long as they are local antonyms (the two scripts are opposites of each other) and they are overlapping (compatible with the

same events, situations, etc. to a certain or full extent); the text is said to aim at creating humor.

For a sound basis to a study on verbal humor, the GTVH calls for the examination of any humorous lines using six parameters known as Knowledge Resources, which then make a finer analysis possible. In this study, the humorous lines in *Hababam Sınıfı* which were spotted by questionnaire participants will be examined using the GTVH and those lines will be identified as a jab line, or a punch line, to be later dissolved into the six KRs for the purposes of revealing potential humorous patterns in this long text. A punch line as a term has long existed in the literature to mean the final part of the joke making it funny. Attardo (2001) introduces jab lines to mean the same thing as a punch line yet not occurring in the final position. Any humorous parts that are found in passing in a text can now be called jab lines.

As indistinguishable as punch and jab lines may be semantically, they differ considerably when it comes to their role in the narrative. In the Isotopy-Disjunction Model; Attardo (1994) explains that punch lines act as a disjunctor in the text, i.e. they disrupt meaning, force the recipient to backtrack and re-evaluate the text they have been exposed to. It is when s/he reads the punch line that the reader "switch[es] to a second script" (Attardo, 2001). Jab lines, however, do not necessitate the re-evaluation of the text. "[T]hey do not disrupt the flow of the narrative, because they either are indispensable to the development of the "plot" or of the text, or they are not antagonistic to it." (ibid.)

The next step is allocating the six KRs to each jab and punch line. The script opposition (SO), logical mechanism (LM), narrative strategy (NS), language (LA), target (TA) and situation (SI) of the line will be listed for each humorous line. Here is the famous light bulb joke as an example to see the KRs in action:

(22) *How many Polacks does it take to screw in a light bulb?*

Five – one to hold the bulb and four to turn the chair.

(Dundes, 1987 in Attardo, 2001)

With the KRs listed hierarchically, this is how the joke looks in the GTVH (ibid.):

- **SO:** "normal/abnormal; smart/dumb"
- **LM:** "figure/ground reversal"
- **SI:** "changing a light bulb"
- **TA:** "Poles"
- **NS:** "question and answer"
- **LA:** "How", "many", etc.

For more information on how the GTVH identifies and classifies humor, see cf. 3.3.

2.2.3. Ritchie's Verbally Expressed Humor

Ritchie (2000, 2004) also did some extensive work on Verbally Expressed Humor (henceforth VEH) and his proposal on expressing VEH (Ritchie, 2000) is one of the few linguistic attempts on a formal theory. His method of analysis is quite similar to that of Raskin and Attardo's. He points out that if a text has an obvious meaning which is later forced off by the meaning of a second text, i.e. to be replaced by a less clear meaning, humor occurs. For example:

(23) *Why do birds fly south in winter?*

It's too far to walk.

(ibid. p. 4)

According to Ritchie, the receiver of the joke would think that the first speaker is asking why birds fly *south* as opposed to why they *fly* south, so they would anticipate an answer to that 'more obvious' meaning of the question. The second meaning is forced on the receiver only after s/he gets the second text and thus humor is created. Although Ritchie (2004, p.80) criticizes the SO KR of GTVH as being "ill-defined", his way of explaining the joke above is

essentially the same. He explains the Incongruity-Resolution (henceforth IR) theories in an expanded way and his take on Forced Interpretations (henceforth FI) is worth mentioning as far as this study is concerned.

> "[I]ncongruity alone is not sufficient to create humour, but this incongruity must be resolved (i.e. seen to be not as incongruous as first thought). This is done by a multi-stage process in which an initial incongruity is created, and then some further information causes the resolution of that incongruity." (Ritchie, 2004, p. 54)

The IR model was first proposed by Suls and can be summarized as follows:

- as text is read, make predictions.

- while no conflict with predictions, keep going.

- if input conflicts with predictions:

- if not ending – PUZZLEMENT.

- if it is the ending, try to resolve:

no rule found – PUZZLEMENT.

cognitive rule found – HUMOR

(Suls, 1972, cited in Yus, 2008)

Ritchie later lists two models of IR, namely FI and and two-stage. In FI, the set up of the joke can be interpreted in two different ways, but then the punchline contradicts this obvious interpretation and 'forces' the reader to 'reinterpret' the joke. And in the two-stage model which he credits Suls (1972, cited in Ritchie, 2004, p. 59) for, "[t]he punchline creates incongruity, and then a *cognitive rule* must be found […] to follow naturally from the information established in the set-up."

See Ritchie (2004 pp.196-8) for his proposed structures of punchline conflict, punchline resolution, discourse-coherence misunderstanding, punchline revision, punchline inference, double entendre punchline, expectation clash and

narrating a situation in jokes. If a joke employs one of these delivery mechanisms, Ritchie (2004, p.183) calls it **a propositional joke**, one of the two main joke types that he suggests, the other one being **a linguistic joke**, "defined by a configuration of linguistic elements, involving notions such as phonetic similarity, segmentation into words, etc.".

He also suggests that jokes may involve some extraneous information which are not central to the joke but "might enhance the funniness of a text" (Ritchie, 2004, p.179). He summarizes them as follows: Inappropriateness, question-solving, thwarted expectations, disparagement (insult), superiority over joke character(s), embellishment (detailing the joke to make it more interesting, vivid, etc.), dramatic tension (utilizing narrative devices to make the set-up longer), facilitation (making the joke more intelligible by appealing to one's logic), parallelism (intertextuality), prank (tricking the audience into feeling foolish), ingenuity (cleverness), and funny words, the explanation on which is rather vague.

2.3. TURKISH STUDIES OF HUMOR IN LINGUISTICS

Karabaş (1980) examined Turkish cartoons analyzing the role of body hair in them, suggesting that cartoons be accepted as aesthetic works of humor. Özünlü (1991) examined Turkish jokes and street writing before Aksoy (1992) also studied cartoons drawing attention to the importance of context in creating humor. The following year, Özünlü (1993) took an interest in the language use of a Turkish columnist's fictional alter ego (Atilla Atalay and Eray, respectively) for it included unusual usages of the Turkish morphosyntax. In her unpublished MA thesis, Şenipek Kınay (1993) studied on Turkish verbal jokes, basing her analysis mainly on Discourse Analysis.

Four years later Karahan (1997) published an article that focuses on the discourse of Nasreddin Hodja; which may or may not have served as the basis to her 1999 study in which she turns to word play and puns analyzing the

language use of a Turkish public figure Ferhan Şensoy. Özünlü (1999) made a comprehensive analysis of Turkish humor ranging from political, sexual, death-related, cultural, etc. jokes to shadow puppetry and from plays to humorous texts found in comic books.

2.3.1. Literature review on Rıfat Ilgaz and *Hababam Sınıfı*

Hababam Sınıfı has been a part of Turkish popular culture for more than half a century and although scientific research on it does not abound, it has not gone completely unnoticed, either. Bezirci (1997) wrote an essay on the life and works of his close friend Ilgaz, which was published posthumously for both. Küçük (2002) devoted a whole chapter to the analysis of the characters in *Hababam Sınıfı*, approaching it from a literary aspect. In 2006, a memorial symposium was held in Kastamonu in the honor of Rıfat Ilgaz. In one of the proceedings, Yılmaz (2006) points out that *Hababam Sınıfı* is worth studying because it appeals to young children and adults alike despite the clear cut differences between the humor-related likes of the two groups. Her focus is not mainly on the novel, but it is worth mentioning since it is one the few that mentions its humorous value.

In the same year, Akçam (2006) took a different stance on his approach to Ilgaz's humor and remarked on the grotesque features of it drawing from Bakhtin's (1965, cited in Akçam' 2006) concept of carnival. According to Akçam (ibid.), *Hababam Sınıfı* is a 'half serious-half humorous' work of art in which part of the humor comes from the fact that conventions are broken and the human nature is revealed from every aspect at the expense of others but at the same time, for others. Şahinalp (2010) uses the *Hababam Sınıfı* movies, the 1974 version and the 2004 version, to compare and contrast how the perception of humor has transformed in the past decades in Turkey. She bases her work on the theory that what people laugh at, what people perceive as funny change over time, whereas the present study is based on the hypothesis that some features of humor in a particular language can be timeless.

CHAPTER 3

THE IDENTIFICATION AND CLASSIFICATION OF LINGUISTIC HUMOR

Endavouring to describe a work of literature in terms of humor using linguistic tools without doubt calls for identification and classification criteria. Over the years different scientists have proposed different ways of explaining verbally expressed humor. It should be noted that only works which can help describe *Hababam Sınıfı* have been listed and elaborated on in this chapter. The aim of this chapter is to look at how humor theories and theorists have identified and classified humor. It must be pointed out here that the objective here is not to weld them into one and create a new way of identifying and classifying verbally expressed humor in narratives. The outlines here are used in the analysis in their own terms and individually.

3.1. RASKIN'S CLASSIFICATION

In his one and oly solely-authored book on humor, Raskin (1985, p. 24) starts his classification of the types of humor with **ridicule** which, "in most cases, cannot be verbalized". By nature, it includes an action and without exception occurs in the expense of discomfort to somebody else. He gives examples of anti-pretense, anti-politics, and anti-clerical examples under deliberate ridicule, and mention affectionate ridicule which is less harsh than the aforementioned ones. Then there is **humor at the speaker's own expense** followed by **self-disparaging humor**. Some humor types he calls "a duel-of-wits", like the **riddle**, the **conundrum** a.k.a the punning riddle, the **pun** itself, and finally the **suppression/repression humor** divided into sex and politics. Raskin devotes two entire chapters to the last two, which in itself shows the importance of sex and politics in the creation of humor.

He then goes on to deal with conceptual taxonomies, the first dichotomy being that of the artificial laughable and the natural laughable (Viktoroff, 1953, pp.60-1 cited in Raskin, 1985, p. 26), which can also said to be between the stereotypical laughable and the spontaneous laughable, or the static laughable and the dynamic laughable, also proposed by Viktoroff. Raskin simplifies the dichotomy into **intended** and **unintended humor**, the former occurring with an effort on the speaker's part and the latter is not meant to be, but perceived as funny. The second dichotomy, according to Raskin, is of the terms **wit** and **humor**. After discussing various definitions of both, he adopts humor and declares to ignore the terms *wit* and *witty* terminologically.

Lastly, he recites Esar's (1952, pp.12-33 cited in Raskin, 1985, p.29) classification of humor into seven types, namely riddles, conundrums, wisecracks, epigrams, gags, jokes and anecdotes. Raskin skips the first two due to their familiarity and explains the other five.

'A wisecrack always deals with a particular person or thing' (ibid, p.15):

(2) *He's a man of letters; he works in the post office.*

The epigram 'refers to a general group of persons or things' (ibid, p.18):

(3) *'Age gives people away; it tells on them.'*

> "Thus simply switching the subject transforms one into the other, so that 'The man who is buried in thought is generally of grave appearance' is an epigram, but 'Whenever John is buried in thought he has a grave appearance' is a wisecrack." (Willis, 2002)

Esar (1952, p. 25, cited in Raskin, 1985, p.29) defines gags as "limited to a definite form of comic dialogue", usually being "conversation[s] rather than dialogue[s]" whereas jokes and anecdotes are very similar, the former involving a "situation comedy" and the latter illustrating "a moral point or a celebrity's character".

Raskin also recites the historical theories of humor i.e. theories of incongruity, hostility, and release. Within the incongruitiy theories, he distinguishes four

possibilities: impossible incongruity, possible incongruity, complete resolution and incomplete resolution. The first one means the absurd in the onset of the joke and the second means a more logical ambiguity in the onset, while the latter two focus on the final part of the joke, claiming that the understanding of the ambiguity at the beginning may be complete, or not.

3.2. ROSS'S CLASSIFICATION

In a "broad characterization", Ross (2005, p. 4) points out to five different types of humor:

1- wordplay and ambiguity,
2- taboo-breaking,
3- attacking a target,
4- allusion and intertextuality,
5- nonsense or the absurd.

According to Ross, (ibid.) humor can exist outside of these types, and individuals may find different types of jokes funny whereas some people may just not find them appealing at all; and even one's own reaction to the same (type of) jokes may change in time. Ross (ibid.) also points out that one joke can be put into more categories, and that laughter, even though not a must, is a fair indication of humor. Below is a summary of Ross's account for linguistic humor and its sources.

3.2.1 The Incongruity Theory

Its main focus being the element of surprise, this theory "states that humour is created out of a conflict between what is expected and what actually occurs in the joke" (Ross, 2005, p. 7). The jokes falling into this category make use of ambiguity for the purposes of humor and they may also be termed as **one-off jokes** or **gags**, although the possibility for comprehending two meanings from

the same utterance is called a **pun** (ibid.). She divides the incongruity theory into two main parts: structural ambiguity, namely phonology, graphology, morphology, lexis and syntacs; and meaning related, namely semantics, pragmatics, discourse and register.

3.2.1.1 Phonology: The sounds that make up a language are often used to create humor especially when two words are **homophones** i.e. they are spelled differently but pronounced the same. These are rather difficult to conver in writing.

(4) *What is black and white and red all over?*

A newspaper.

Apparently, a newspaper is not black and white and red all over, and the answer only becomes meaningful when the question is spelled as “What is black and white and *read* all over?”.

Another way to create phonology-driven humor is to use **contrastive stress** i.e. to emphasize a usually unstressed part of a sentence. The infamous Turkish advice

(5) *“Oku baban gibi esek olma.”*

can be translated into English in two different ways depending on stress and intonation: “Study like your father so you won’t end up being an ass.” or “Study so you won’t end up being ass like your father.”

In spoken language, the only indicator as to how sound groups must be devided, i.e. **word boundaries**, is the context, which can be exploited for creating humor. A common joke among Turkish teenagers which is exemplary of exploiting stress and intonation to shift word boundaries is to ask their friends to repeat the name *Fenasi Kerim* fast, which becomes a blurry fenasikerimfenasikerimfenasikerim… and then a new sentence reveals itself in place of the name as a rather obnoxious crudity.

Also phonology-related, there are **malapropisms** and **spoonerisms**. Derived both from people's names (Mrs. Malaprop from Sheridan's play *The Rivals* and an Oxford University tutor named The Reverend William Archibald Spooner respectively), these two structural ambiguities are commonly used for creating humor. A malapropism is reciting an utterance with similar words but as something entirely other. Find below a set of malapropisms in *Şabanoğlu Şaban* (Eğilmez, 1977):

(6) Recep: "Efendim bütün *kabahat Şaban'in*."
Nazır Paşa: "*Kabahat ananın* mı?"
Recep: "*Anamı karıştırma*!"
Nazır Paşa: "*Çocuğu sıkıştırma*, anlatsın."
Şaban: "Babacığım, mesele *Kadırgalı'dan çıktı*."
Nazır Paşa: "Neee, *Kınalı'da yangın mı çıktı*?

Since a translation would be void in providing the original sound similarities, the italicization of the malapropisms was provided in the above examples. In the same category of humor, a spoonerism is mixing up the initial sounds of words, like saying 'coly how' instead of 'holy cow'. It usually occurs as a slip of the tongue, which, in its unintentionality, is more fun.

Last but not the least in this category, Ross lists **allusions**, which require world knowledge and extra-linguistic knowledge. In an allusion, one or more words are replaced by others with similar sounds in an utterance where "[t]he double meaning may involve reference to a saying or quotation [and i]f the listener does not share the same awareness of this, the ambiguity cannot be recognised." (Ross, 2005, p.11).

3.2.1.2 Graphology: The written representation of a language can also cause a stuructural ambiguity and contribute to humor. According to Ross (2005, p.13) "Some examples of humour need to be seen rather than heard." Like in the following joke:

(7) *TOO MUCH SEX* *makes you shortsighted.*

(Crystal, 1995, p. 406 cited in Ritchie, 2004, p.32)

Ross (2005, pp.13-4) lists three types of graphological ways of creating humor: **anagrams, word boundaries** and **acronyms**. It is not uncommon to see witticisms of familiar sayings in this category. See the following joke for the use of forming anagrams for humorous purposes:

(8) *Bad spellers of the world, untie.*

As with allusions, meta-linguistic knowledge is once again needed here. For this joke to be acknowledges, one has to be familiar with the sloganous saying: ”[group name]s of [place name], unite!” as in “Communists of Zimbabwe, unite!” which is meant as a call to a particular group of people to show awareness on a certain topic. In (8) above, ‘untie’ is an anagram of ‘unite’, and the change in the word makes more sense since it is addresses to the ‘bad spellers’ of the world.

Like spoken boundaries of words can result in ambiguities, so can the physical space between written representations of the words. Ross (2005, p.13) gives the following example:

(9) *THE PEN IS*
MIGHTIER THAN
THE PENIS

Which draws on the well-known proverb “The pen is mightier than the sword.” To explain the humorous use of acronyms, i.e. the initials of a number of words but together forming a new word like NASA or CELTA, Ross (2005, p.14) points out that organizations trying to find an acronym title that is easy to remember is so common “that this tendency itself is mocked […] as in

(10) *‘What we need to use is courtesy, respect and patience—CRAP*’”.

3.2.1.3 Morphology: The study of morphemes which are commonly known as the smallest meaningful units in a language can also be a device in creating

humor. Ross (ibid.) explains that a morpheme can be a word in itself or a **bound morpheme** (a prefix or suffix). In the word relationship, for instance, -ship is a suffix where as a ship, i.e. the morpheme itself, means a naval means of transport. This structural ambiguity is used for creating humor. See the cross-linguistic joke below for an example:

(11) *En zengin süperkahraman kimdir?* (Who's the richest superhero?)
Betmen. (Batman)
En süper süperkahraman kimdir? (Who's the most super superhero?)
Süpermen. (Superman)
En fakir süperkahraman kimdir? (Who's the poorest superhero?)
Öğretmen. (Teacher)

This joke draws from the fact that the word "man" used in the names of superheroes which are compound nouns, is pronounced in a similar way to the Turkish suffix *–men* which makes the word teacher out of the Turkish word teach (*öğret-*). So a teacher in Turkish is a superhero, but a really underpaid one at that.

Compound words are also possible for humorous use mainly because they cannot be reversed without a change in meaning (*av tüfeği* vs. *tüfek avı*, i.e. a hunting rifle vs. a rifle hunt) and compound words made of opposite words are not always opposites (*kına gecesi* vs. *kına günü*, i.e. henna night vs. henna day).

3.2.1.4 Lexis: The vocabulary itself in a language can also be a source of humor. **Homonyms**, words that have the same spelling and pronunciation, are the first in this category to be used for humorous effect. A variation in meaning of a famous Turkish motto, though bitterly sarcastic, can be an example to this. The variation is meant as a reference to the supposed laziness of Turkish people nowadays compared to the time of our leader Mustafa Kemal Atatürk.

(12) *Atam izindeyiz*.

is originally meant as a promise to our founding father, meaning “We are on your path/track, our Atatürk” but with the correct prelude, it now also means “We’re on leave of absence, our Atatürk”. However, it should be noted here that the homonymy here is achieved through a change in the morpheme structure. In the former translation above, the word is divided into the following morphemes:

Ata	-	m	iz	-	in	-	de	- yiz
Atatürk	1st per sing. poss.		path	2nd per. sing. poss.		locative	1st per. pl.	

Whereas the latter translation consists of the following morphemes:

Ata	-	m	izin	-	de	- yiz
Atatürk	1st per sing. poss.		leave of absence	locative	1st per. pl.	

For the ambiguity in meaning in the two sentences can be said to result both from morphology and homonymy, it is appropriate to note once again that in the analysis of humor, more often than not, the material being analyzed can fall under more than one categories. Ross (2005, p.17) also points out that it is hard to distinguish between a homonym and polyseme, which is the name given to a word with more than one meaning. As **polysemy** is a word having various but related meanings, the best way to know which is which, as Ross (ibid.) points out, is to look them up in a good etymological dictionary.

Prepositions are listed under the possible reasons of humor in the sense that they are polysemous and this can create ambiguity leading to a joke. Ross (ibid.) also mentions **phrasal verbs**. However, she defines them as words whose meaning together cannot be deduced when they are handled separately and not as words that are used together to name one action. Therefore, they are not pertinent to the Turkish language and therefore to the study at hand, are exempt from this paper.

Also related to lexis are **idioms**, **collocations** and **connotations**. ‘*hapı yutmak’* in Turkish, for example, is an idiom meaning ‘to be no good any more’ or ‘to be in trouble’ whereas literally it means to take a pill. When someone

swallows a pill and says '*hapı yuttum*', there is an ambiguity in meaning because one cannot help but think of the idiomatic meaning. In Turkish '*baş*' and '*kafa*' are synonyms that mean 'head'. When collocated with the verb 'geçmek', however, they mean entirely different things. That is, '*başından geçmek*' means to experience or go through something, whereas '*kafasından geçmek*' means to think of something. Similarly, '*kafaya koymak*' is an idiom meaning to be determined about something but when the word '*kafa*' is replaced with its synonym, it loses the metaphorical meaning. This has everything to do with the connotations of a word, too, because the title 'department head' could be translated into Turkish as '*departman başı*' but never as '*departman kafası*'.

3.2.1.5 Syntax: "[T]he way that meaning is created by the structure of words in a sentence" is another device for humorous effect (Ross, 2005, p.20). '*O salak beni ilgilendirmez*' can be translated into English in two different ways depending on whether the word '*o*' is a modifier or a headword. If it is taken as a modifier belonging to the word '*salak*', then this sentence would mean 'that dumbass does not concern me.' However, if the word '*o*' is a headword, that makes the word '*salak*' a modifier belonging to the headword '*ben*', in which case the sentence would mean 'That does not concern the dumbass me.' See Ross (2005, pp. 20-3) for clause analyses and the effects of subject, verb, object, indirect object, complement, and adjunct (or adverbial) in the creation of humor.

A common reason for syntactic ambiguity is di-transitivity, i.e. having both direct and indirect objects. The question "Do you sell children clothes" for example, can be interpreted as "Do you sell clothes to children?" or "Do you sell children's clothes?", which can be exploited for humor purposes. Although **deixis** is commonly looked in discourse analysis, Ross (2005) lists it under syntax first, to elaborate on later. She starts out with **pronoun reference** with the main branches of **anaphoric** and **cataphoric reference** in which a pronoun can refer to a word or phrase which occurs before or after it respectively.

(13) '*Çekoslovakyalılaştıramadıklarımızdan mısınız?' includes one of the longest words in Turkish, so can you spell it? - Sure, I – T.*

In the example above, the it is an anaphoric reference to the word 'Çekoslovakyalılaştıramadıklarımızdan' but the hearer takes it literally and spells the pronoun 'it' instead.

3.2.1.6 Semantics: Semantics studies meaning and "examines relations of sense between words" (Ross, 2005, p.30). **Synonyms** like '*adam'* and '*erkek'* (i.e. man and male respectively in English), or **antonyms** like '*kadın*' and '*adam*' (i.e. woman and man) are part of semantics. The **connotations** that words have are also studied under semantics because words invoke different connections in our mind. Whereas man refers to a human grown up male, a male alone connotes a rather biological sense which can be applied to infants, animals, words, etc. **Collocations** are also to be noted here, because even the synonym of a word may not be able to replace it in a collocation. Like for example, we say '*kadınlar tuvaleti*' (i.e. ladies' room) in Turkish but not '*dişiler tuvaleti*' (i.e. females' room). Similarly, objects which are essentially opposites, like ladies' room and gents' room, may not be always named by antonyms, that is, we say '*kadınlar tuvaleti*' in Turkish for ladies' room but never '*adamlar tuvaleti*' for men's room.

To further depict possible semantic ambiguity, Ross (2005, p. 31) lists **contradiction**, **oxymoron**, and **paradox**. A contradiction occurs when statements are necessarily false, as in David Coleman's statement *Colemanballs*: "We estimate, and this isn't an estimation, that Greta Waitz is 80 seconds behind." (ibid.). An paradox could be explained as two statements contradicting each other infinitely, as in:

(14) *The statement below is true.*
The statement above is false.

And an oxymoron is the juxtaposition of two opposing words or phrases together such as the adjective bitter-sweet or fire ice. As an example of its use in humor, Ross (2005, p. 32) lists the phrase 'Military Intelligence', which is

rather sarcastic deriving from the double meaning of intelligence as both information and as cognitive ability, which is widely believed not to exist in military.

“A **tautology** […] is a statement which is true by virtue of its meaning alone, as there is apparently needless repetition.” (ibid.) For example, a teacher is someone who teaches people things, so to say something like “I’m a teacher so I teach” would be a tautology since it is communicatively empty, i.e. it goes without saying. Some tautologies, however, are not devoid of meaning, Ross (ibid.) points out, because they make an emphatic point as in “What’s done is done.” or “What is to be will be”.

Metaphor and simile constitute another type of semantic ambiguity. The humorous effect of these figures of speech may result from the strangeness of the image that they create.

(15) *Women are like tables. It’s difficult have a decent meal in the absence of both.*

The simile above can be found humorous firstly because human beings and inanimate objects are not often compared and when they are, it is expected to be in the same sense. The only thing a table does during a meal is to hold the meal, so a bizarre image occurs in the simile above.

(16) *Your eyes are fire. We should take a break till winter when I need the heat.*

The metaphor above starts can easily be thought of as a statement of love and passion, and as a compliment to the hearer, but the second part of the joke reveals that the words are taken litereally, i.e. thee eyes readiate hear which is difficult to bear outside of winter. Ross (2005, pp. 35-6) also talks about “**mixed metaphors**, usually two clichéd expressions joined together without awareness of the strange images created”, “[t]he term **conceit** [,] used for an extended metaphor”, **analogies** and **surreal humor** as in (17) below:

(17) *What's black and dangerous and sits in a tree? - A crow with a machine gun.*

(Oscar Wilde in Metcalf, 1994, p. 79 cited in Ritchie, 2004, p. 13)

The last term mentioned under Semantics is **intertextuality**.

> "Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations." (Allen, 2000, p.1)

According to Ross (2005, p.37) it "is used when you need to understand that a reference is being made to an existing text, [as s]ome humour refers to existing styles and conventions of humour itself." In an elephant jok, for instance, one needs to know that elephant jokes exist as a joke type and the common sense answer is what makes them surprising (ibid.).

3.2.1.7 Pragmatics: Pragmatics refers to the ways that sentences acquire meanings through contexts, sometimes requiring factual knowledge and assumptions to understand the significance (Ross, 2005, p.38). Under pragmatics, Ross dwells on the speech act theory, the cooperative principle and conversational implicatures to cause ambiguity in meaning hence resulting in humor. Details are exempt from this part for discussions and explanation are given below (cf. 3.7).

3.2.1.8 Discourse: Discourse describes the rules and conventions beneath the use of language in utterances in which efficient listening and reading result in prediction from clues and signals (Ross, 2005, p. 41) "The openings of texts often create certain expectations about what will follow [and t]hese expectations are then subverted in humour" (ibid.). The author also mentions three-partite

set-ups in jokes in which a pattern is established by the first two people, comments, etc. only to be broken by the third. According to Ross, jokes are usually anti-climactic, meaning the build-up which leads to the punch line is hardly ever fulfilled. See the example below:

(18) *Woody asks whether he should ask for a rise in pay. His colleague says 'You're a good bartender, you're never off sick, you don't have holidays. I wouldn't bother.'*

(from the US sitcom *Cheers*, cited in Ross, 2005, p. 42)

3.2.1.9 Register: Register is the term that refers to a particular style that is adopted automatically by the utterer to serve a specific purpose. People may switch registers swiftly in any day from formal to informal, etc. However, the formal - informal continuum according to Ross (2005, p. 43) is "an oversimplified view of the range of styles" as individual language users change their style to adapt to the situation i.e. "whether you are speaking or writing; what your purpose is; whom you are addressing, even your topic". When the shift is between two registers that are rather wide apart and is sudden, it results in **bathos**, which is known as the juxtaposition of prestigious ideas or significant life events and inappropriate or inconsequential items. In the movie *the Princess Bride* (Reiner, 1987) Buttercup kisses the King and when he asks why she had done that, she says:

(19) *Because you've always been so kind to me, and I'll never see you again, because I'm killing myself as soon as we reach the Bridal Suite.*

When a similar arrangement is made using historical characters, it is called **anachronisms**. In *the Princess Bride* (ibid.), for example, Vizzini the villain dares the Man in Black, who in fact is the male protagonist Wesley, to a battle of wits. When the Man in Black asks Vizzini to confirm he thinks he is smart enough for that, Vizzini says:

(20) *Let me put it this way: Have you ever heard of Plato, Aristotle, Socrates? Morons!*

3.2.1.10 Parody: Ross (2005, pp.47-50) also mentions **parodies** as a genre of humorous imitation of an existing style, where she mentions allusion as a parody is an extended allusion in essence, which cannot be thought completely separately from intertextuality. She describes intertextuality as “reference to existing styles” and points out once more that unfamiliarity with the hosts i.e. origins of these types of humor; the humor would unavoidably be lost. Parodies and allusions always try to make clear somehow that they are ‘rip-off’s an existing style or register and this self-reflexive nature, Ross claims, helps transcontextualize humor, i.e. bridge two contexts such as the old and the new and the ‘naff’ and the ‘in’, etc.

The purpose of a parody, Ross asserts, can range from playful imitation to **satire**, from celebration of a respected style to **irony**. When the aim is to criticize a person, an organization, etc. the term satire is appropriate and example to which is Jonathan’s Swift’s *A Modest Proposal* in which he makes preposterous suggestions like Irish people make use of small children by eating them, etc. only to draw attention to the maltreatment of children in his time. As in this example, one of the ways to write satire is to use irony, which Ross (2005, p.50) describes as “an expression of meaning, often humorous or sarcastic, by the use *of language of a different or opposite tendency*” (emphasis original), and when an individual is mocked deliberately, it is called **lampoon**.

3.2.2. The Superiority Theory

Ross (2005, p.51) credits Thomas Hobbes as the establisher of this theory and explains humor as the delight of a human being at the misfortunes of others. She points out that this is not the only reason of humor and that it is the least desirable one, since according to Hobbes (cited in ibid.) people who laugh at the flaws and downfalls of others are the most insecure ones, “forced to keep themselves in their own favour, by observing the imperfections of other men”. According to this theory, humor needs a **butt**, or “an object of ridicule” (ibid.)

and the most common butts of jokes are less powerful groups, and powerful groups; followed by self-depracating humor.

3.2.2.1 Less powerful groups as the butt of humor: Under this category, Ross lists groups that are perceived inferior in some way, like women, feminists, the Irish in Britain, the Black Sea Region people in Turkey, etc. She points out, however, that this type of humor can result from insecurities on the part of the joke-maker, seeking to hide their own inferiorities by attacking others.

3.2.2.2 Powerful groups as the butt of humor: Humor can work in the other way around, too. It is possible for a group of people to target a more powerful group and inferiorize them using humor as "an attack on people in superior positions of power and influence" or as a "fight-back of the victim, who has only words to use against money, might and status". A scene from *Back to the Future Part II* (Zemeckis, 1989) comes to mind where Marty McFly, reading the newspaper from 2015, finds it incredible that his future son would be convicted and sentenced within just two hours of his arrest, in answer to which Doctor Emmett Brown says:

(21) *The justice system works swiftly in the future now that they've abolished all lawyers*.

3.2.2.3 Self-depracating humor: When the butt of the joke is the person himself, or when flaws common to man are made fun of, this is called self-depracating humor.

3.2.3. Psychic Relief

Whereas the superiority theory talks about a battle between social groups, Ross (2005, p. 61) suggests, psychic relief is a battle within man. Here the topic of humor is taboos i.e. the unmentionable like religion, sex and death, and this type of humor serves to relieve people from their fears by overcoming them in laughter.

3.2.3.1 Sex and excreta as taboos: The ancient roots that Ross (2005, p.64) recites of this tendency to make sex and excreta as the topic of humor is an indication “that sex, though a taboo, does not fall outside the boundaries of socially acceptable humour”. It is important, however, to be watchful of the boundaries because this kind of humor stops being funny when it is offensive. Slight hints at sexual concepts, a.k.a. **innuendos**, Ross claims, make it more acceptable and funnier, enabling the joke teller to blame the listener of ‘having their mind in the gutter’.

3.2.3.2 Death as a taboo: Like sex, humor about death can be acceptable and humorous or downright offensive or even unmentionable, and hence the word ‘taboo’. Ross points out that joking about death in general is not usually considered offensive, and it relieves us to a certain point. Joking about a specific death, however, as in someone who has recently passed away, is considered sick and not tolerated.

3.2.3.3 Religion as a taboo: Ross (2005, p.65) recounts religion as the third and final taboo to be joked about. She observes that the sensitivity of people to humor in the expense of religion seems to be declining in accordance with the decrease in church going. It could be noted here that religion is not so much of a taboo as long as the humor about it does not concern blasphemy and degrading of any people or beliefs involved.

3.3. ACCORDING TO GTVH

The GTVH essentially derives from Raskin’s SSTH explained above, but with more devices to utilize in analyses and with more regard to all humorous texts rather than just jokes.

3.3.1. Knowledge Resources:

When Raskin and Attardo (1991) revisited the SSTH, they added five more parameters to Script Opposition, called knowledge resources (KRs); language,

situation, narrative strategy, target, and logical mechanism. This created what is now called the General Theory of Verbal Humor which in six parameters covers all the significant aspects of the joke. They can be regarded as the ingredients of a humorous text.

3.3.1.1. Script Opposition: SO is the original parameter to the analysis of humor. There is the initial script which is triggered during the onset of the humorous text, and the script which is only activated after some additional information. These two scripts overlap, meaning what a notion entails in one's mind can be suited to more than one situation. In that case those two scripts oppose each other as far as the text is concerned and this creates script opposition. Script opposition is shown using a slash between the two scripts such as good/bad, obscene/non-obscene. It must be noted here, however, that the scripts do not have to be opposites i.e. antonyms in the literary sense of the word. In Attardo's (2001, p.163) analysis of *Lord Arthur Savile's Crime*, for instance, the script opposition in the line "tiny black eyes and wonderful emeralds" is listed as human feature/stone; and in the line "Gorgeous peeresses chatted affably to violent Radicals", the script opposition is peeress/radical.

3.3.1.2. Language: The Language (LA) KR is the verbalization of a text. It is responsible for the exact wording of the text and for the placement of the functional elements that constitute it, hence responsible for the position of the punch line (Attardo, 1994, p. 223). There is no list available as to what the LA of a joke can be or how it is decided whether a specific LA contributes to humor or now, and looking at Attardo (2001, pp. 163-201) this KR is irrelevant to the jab line more often than not. Rather surprisingly, out of the 275 lines from various literary pieces that Attardo (ibid.) analyzes, there were only 12 only LAs that were deemed relevant and with the multi occurrence of some, there were only 9: idiom(atic), alliterative, Evangelistic register, colloquial, coordinating conjunction, quotation, repetition with variation, paronyms and register markers.

3.3.1.3. Narrative Strategy: This KR abbreviated as NS “accounts for the fact that any joke has to be cast in some form of narrative organization, either as a simple (framed) narrative, as a dialogue (question and answer), as a (pseudo-) riddle, as an *aside* in conversation, etc.” (Attardo, 1994, p.223). It is essentially “the genre, or rather microgenre […] of the joke […]” (Attardo and Raskin, 1991, p. 300).

3.3.1.4. Target: The Target (TA) KR is basically who the joke is aimed at. Not all humorous texts have TAs (they have to ridicule somebody or something to have this KR; otherwise it is rendered “irrelevant”), but well known targets in jokes are people from the Black Sea region in Turkey, Poles in the USA, Austrians in Germany and vice versa, etc.

3.3.1.5. Situation: The Situation (SI) KR is what the joke is about “([i.e] changing a light bulb, crossing the road, playing golf, etc.)” (ibid.). In other words, it “consists of the rest of the content constituents or “props” of the joke, like other participants beside the target, activities, objects, instruments, etc.” (Kirkmann, 2006, p.37).

3.3.1.6. Logical Mechanism: And finally there is the Logical Mechanism (LM) KR, which determines how the opposing the scripts were brought together. (ibid.). According to Attardo (2001, pp.25-26): LMs can range from straightforward juxtapositions “Canopy Desert Canoe Club” to more complex errors in reasoning, such as false analogies, “Women are like tables, it’s hard to have a good meal in the absence of either.” or garden path phenomena, as in “I love yo - gurt.” or figure-ground reversals, as in: “How many poles does it take to screw in a light bulb? 5. One to hold the light bulb and four to turn the table he’s standing on.” (light bulb: figure; body: ground) and chiastic arrangements: “I must stop overeating or overeating will stop me.”

The so far discovered LMs are (Attardo et al., 2002): Role-reversals, vacuous reversals, garden-path, almost situations, inferring consequences, coincidence,

proportion, exaggeration, meta-humor, role exchanges, juxtaposition, figure-ground reversals, analogy, reasoning from false premises, parallelism, ignoring the obvious, field restriction, vicious circle, potency mappings, chiasmus, faulty reasoning, self-undermining, missing link, implicit parallelism, false analogy, cratylism and referential ambiguity.

3.3.2. Expansion of the GTVH for longer texts:

The 2001 book of Attardo makes GTVH applicable to texts of any length and jokes of any kind. GTVH started out as an extension of SSTH but was later developed further by Attardo as an elaborate means of analysis for humorous texts other than jokes and it now takes into consideration the narrative plot as well. In essence, the GTVH specifies four types of humorous plots (Attardo, 2001, pp. 93-95):

1- *Narratives structurally similar to jokes* are basically texts that end in a punch line.

2- *Metanarrative plots* violate the nature of the narrative mode “for the purposes of humor to the point that the narrative development is hijacked by the humorous goal of the text” (ibid.). An example would be the final scenes of the movie *Kiss Kiss Bang Bang* where all the “dead” characters come back alive for a hospital visit at the end of the movie and Val Kilmer’s character, Perry speaks directly to the audience saying “Thanks for coming, please stay for the end credits, if you're wondering who the best boy is, it's somebody's nephew, um, don't forget to validate your parking, and to all you good people in the Midwest, sorry we said fuck so much.” (Silver et al., 2005) Now at that point everything about the movie as a narrative is disrupted by the actor’s address of the audience and talking as himself rather than his character in the movie, and all this is for the purpose of creating humor.

3- *Plots with humorous fabulae* have ultimately humorous story lines (i.e. with a SO in the central complication) but they do not necessarily possess punch or even jab lines. Most chapters of *Hababam Sınıfı* fit into this type of humorous narrative; the events are in themselves humorous yet there are no specific semantically distinguishable lines.

4- *Plots with serious fabulae* include humor and humorous lines but have an essentially serious story line. They can be summarized as a completely non-humorous text because the humor is not essential to the main parts and characters of the story.

In addition to the types of plot plus the diagnosis and punch and jab lines, an important feature that tis theory of humorous texts is a **strand**, which is "a sequence of [at least three] (punch or jab) lines formally or thematically linked" (Attardo, 2001, p. 83). The repetition of the content of any KR is significant. "[R]epetition may be the single most important mechanism in comedy" (Charney 1978, p.82 cited in Attardo 2001, p. 85). It creates "strands" of lines, i.e. a set of at least three lines that are somehow related, which then reveal a pattern of humor. A **substrand** occurs when "a subset of the lines that constitute a strand which share some combination of features which is not common to the strand at large" (p.84). For the purposes of this study, a **central strand** can be defined as a strand which is found in around 75% of the text analyzed, whereas a **peripheral strand** is generally defined as "a strand which occurs only in one (or few) instance(s) in the text" (ibid.). The subcategories of strands, namely combs and bridges are exempt from this study due to the fact that not all of the novel is analyzed.

As stated above, in the GTVH, after listing all scripts activated lexically and inferentially, if all the scripts fall under two "more general and less specific" (Attardo, 2007) scripts and these scripts are opposites (for the purposes of the text, i.e., they are local antonyms); as well as overlapping (compatible with each other to some extent), then the line is semantically verified as humorous.

Those parts were also identified as jab or punch lines. The difference between the two humorous elements according to Attardo (ibid.) is as follows:

> "Semantically punch and jab lines are the same but in terms of narratology, punch lines necessarily disrupt the text in which they occur (they violate the expectations set up by the co(n)text; whereas jab lines do not (necessarily) disrupt the text and in fact often support and develop it."

Punch lines occur in final positions. According to Attardo (ibid.) the verification is to delete a phrase to the right hand side of the text and if the text is no longer funny, that phrase was the punch line. The next step was to annotate the lines with the value of the six KRs, producing a database associating six labels to each jab line (ibid.).

3.3.3. The GTVH as a semi-formal theory:

In practice, the biggest problem pertaining to the GTVH lies in the fact that it depends on the semantic analysis of the humorous lines. To be able to formally lay out the structure of the humor in a specific text, all the scripts that are activated by their respective lexematic handles should be written down; which then enables the researcher to formally determine whether there is overlapping and opposition between any two scripts. No complete syntactic description of any language exists, and neither does a perfect semantic/pragmatic tool which is capable of producing a literal interpretation/ representation of the text and of drawing all necessary inferences from the text (Attardo, 2001, p. 9). To examplify, one may look at the dictionary entries for each word in the first sentence of *Hababam Sınıfı*, and the vastness of the number of scripts they can invoke in one's mind is clearer. It should be noted that each of these entries forms at least one lexical handle to a script that can be semantically combined with every other script surfaced by the meaning of every other word in the sentence; and even without the inferences and connotations, the possible

combinations are numerous. In other words, if a sentence S consists of the following morphemes (M)

$$S = M_1, M_2, M_3 ... M_n$$

and every script listed in the lexicon under each morpheme is marked as a variable with a lowercase Greek letter, the number of potential combinations(PC) for

$$S = M_\alpha, M_\beta, M_\gamma ... M_\omega$$

is

$$PC = \alpha \cdot \beta \cdot \gamma ... \cdot \omega$$

, which is called a 'combinatorial explosion' due to the impossibility to account for the emerging variety of the possible combinations (Attardo, 2001, p. 10). Note that in the meanings provided above, every word but one can be assigned one of them. The sense in which the word '*eşek* (donkey)' is used in the text at hand is not included which necessitates it for the reader to infer, which, in turn can result in an 'inferential explosion'.

If the script is considered a static object, i.e. consisting of "slot-filling relationships", it may someday be possible to semantically analyze a text to full extent; yet "Kintsch and Mannes (1987 cited in ibid) have provided evidence for the dynamic nature of scripts". Humans revise their scripts constantly, especially when encountered with new information. Furthermore, the scripts that are activated in each single individual's brain cannot possibly be the same. For all the aforesaid reasons and possibly more, the analysis method at hand is, at best, semi formal.

3.3.4. Criticism of the theory

Ritchie (2004, p.80) criticizes the fact that the KRs in the GTVH are parameters but they have no central framework to act as parameters, and they are not sufficient to define jokes. He points out that at least four of the six KRs can be

applied to non-humorous texts as well, and therefore it is unclear as to why they would be the central points of a theory of humor. Most importantly, he claims, “the basic concepts, particularly the central mechanisms of scripts, script opposition, and logical mechanism are […] ill-defined[.]” According to Ritchie (ibid.), Attardo proposes nothing that does not already exist in other IR theories.

The biggest problem that a researcher applying GTVH to a humorous text can face is the fact that there are indeed no definitions and limitation as to what the KRs are. The SO KR is as well defined as it can be in contrary to what Ritchie claims, but the others are vague indeed. There is a list of possible LMs for example, but there is no explanation available as to what they precisely are, therefore the researcher has no choice but to implement his/her own understanding of concepts like garden path phenomena, cratylisms, etc. The LA KR is also very flimsy in the sense that it is irrelevant in more than nine out of ten times in even the analyses that Attardo himself made (cf 2.2.2.3).

Another problem seems to be fact that the GTVH works better when applied to canned jokes than with narratives. The difficulty of analyzing a long text formally is shown above (cf 2.2.2.9), but a closer examination of the analyses in his 2001 book reveals that what is analyzed may not involve any humor at all. The subjectivity of the perception of humor has been explained in abundance in this study, and the fact that laughter is not an obligatory indication of humor, but in any case some of the lines analyzed seem to be none other than ordinary narrative strings of words. However, by implementing a questionnaire that asks people what they find funny instead of spotting the GTVH, it is hoped that this last criticism has been avoided.

3.4. CHIARO’S DEFINITIONS

Chiaro (1992) has contributed to wordplay tremendously in terms of classifying verbal humor. As common denominators of verbal humor, Chiaro lists degradation, sex, and the absurd. She has looked into the pragmatics of

wordplay, and used frameworks which are affiliated more with descriptive linguistics. Her work has been chosen for the analysis of the text at hand for she has not only studied the structure of jokes, quips, riddles, asides, but also the extent to which those humorous forms are culture-oriented or universal. *Hababam Sınıfı* has many jab lines that are rather difficult to understand for someone who is not deeply familiar with Turkish culture and language. There are some lines that cannot be understood nor acknowledged (i.e. found humorous) by everybody even if they are considerably attuned to the Turkish language and culture. So focusing on the ethnic side of humor analysis is crucial to the study at hand.

An important distinction that she makes is between **prosaic** and **poetic** jokes. According to Hockett (1977, cited in Chiaro, 1992, p. 14), "while prosaic jokes play on some aspect or other of world knowledge, poetic jokes simply play with language itself. Chiaro claims that any joke plays on language in one way or another; the way it is told, its prosody, or even mimics and gestures play on language, although she does not elaborate on how mimics and gestures would play on language like a pun does. So the prosaic versus poetic distinction is highly adoptable in a study like this where a descriptive approach is taken.

Looking inside word play, Chiaro lists four main types: Slips of the tongue, reported slips, deliberate word play, and inexplicable play on language. When it comes to framing word play, she recounts the rules of a typical joke as follows: The joke as a narrative form, the joke in verse form, the joke as formula, the joke as aside, the joke as ritual, the joke as rejoinder, and twisting the formula

3.4.1. Slips of the Tongue

Chiaro (1992, pp.17-9) suggests that tongue slips are the slapstick of verbalized humor and she first talks about Freudian slips, which she explains as outbursts of the subconscious by slips of the tongue, usually sexual, or revealing the attitude of a person towards something. As a type of verbal slip, she explains

metathesis, which is more commonly known as spoonerism, with an example from Hockett (1977, cited in ibid.)

(24) *This is how we go to Berkland and Oakley? – Erkland and Boakley? – no, Boakland and Erkley? – darn it! Oakland and Berkeley!*

Like Ross, Chiaro also lists malapropisms which was elaborated on in 3.2.1.1 and therefore will not be dwelt on here. Chiaro touches on **misplaced words** which are rather unfortunate word choices which can be interpreted dually and therefore "add to, rather than disrupt, discourse cohesion", resulting in humor.

(25) *There are certain some things which only happen to women. Period.*

(from a lecture on poetry, reported by Sherzer, 1978, cited in Chiaro, 1992, p. 21)

3.4.2. Reported Slips

These are slips of the tongue which are then reported by the hearers to other people. They are not jokes per se, but can be seen as a branch of verbal slips explained above. Another way of creating humor by way of reporting somebody else's errors, Chiaro notes, is by "poking fun at hoteliers and caterers the world over in their poor attempts at translating into English. Please see below a picture taken at the 12th Annual Handcraft Training Symposium, which was translated into English rather poorly (Türker, 2012):



Figure 7. A reported slip

3.4.3. Deliberate Word Play

These are deliberate jokes which are similar to verbal slips in form. They can easily pass as genuine slips should the speaker need the pretense. Here Chiaro lists playing with graphology, anagrams, palindromes ("Was it Eliot's toilet I saw?"), playing with sounds, manoeuvring phonology, playing with word boundaries, playing with word formation, playing with lexis (homophones, homonyms and polysemes), playing with syntax, and finally playing with the rules of conversation, all of which were accounted for in Ross's taxonomy and are therefore not dealt with here.

3.4.4. Inexplicable Play on Language

Accordiong to Chiaro, not all word play can be accounted for using traditional labels. Although this may well be ture, the first example she gives from *Round the Horne* could perhaps be explained as bathos or an anti-climactic punch.

(26) *Kenneth Horne: Do you know anything about Professor Cornposture?*
Stooge: Oh, he's the world's leading expert in ballistic missiles; he won last year's Nobel Prize in Physics and he's head of the science department at Yale.
Why do you ask?
Kenneth Horne: He asked me to lend him five shillings.

3.4.5. The Joke as a Narrative Form

Some jokes are like stories and like the genre they resemble, they have plots. According to Chiaro, in such jokes the listener expects the humor to be poor, so the joke relies mainly on performance. The irrelevancies make them interesting, and a good teller can captivate the listener's attention so the corny ending is forgiven.

3.4.6. The Joke in Verse Form

As Chiaro puts it, “a ‘story’-style joke can also accur in verse form” (1992, p. 58). See an example from *Bridget Jones’ Diary* (Maguire, 2001):

(27) *There once was a young woman from Ealing,*
Who had a particular feeling.
She lay on her back,
And opened her crack,
And pissed all over the ceiling.

3.4.7. The Joke as Formula

The author points out here that there can be as many joke formulae as the number of people who tell them, so she limits the examples to the ‘OK’ formula, the ‘doing it’ formula, which are basically templates of jokes in which a joke template remains with crucial parts to be replaced with the targets of the joke teller’s choice.

3.4.8. The Joke as Aside

“[Asides] are one-liners which normally consist of either an affirmative or an interrogative sentence containing the verb ‘to be’, in which the definition contains a pun” (Chiaro, 1992, p.65) although they do not necessarily have to include puns (p.66). So *The Devil’s Dictionary* by Ambrose Bierce can be said to consist mostly of asides since his definitions follow the formula laid out by Chiaro as in:

(28) *Consolation is the knowledge that a better man is more unfortunate than yourself.*

(Bierce, 1957 cited in Ross, 2005, p.51)

Chiaro (1992, p. 66) also explains **exhortations** here, which are jokes usually found in graffiti form giving a command to the reader as in 'Save water – bath with a friend', followed by **comments and complaints** such as 'An apple a day keeps the doctor away but an onion a day keeps everyone away.'

3.4.9. The Joke as Ritual

In some cases the joke cannot simply be told by the teller and requires participation by the recipient like in knock-knock jokes which canot exist without an initial answer from the hearer. Riddles, Chiaro points out, are the archetype of jokes as ritual.

3.4.10. The Joke as Rejoinder

When two jokes interact with each other usually as quick-witted comments about sex or politics, or sometimes religion, this is called a rejoinder.

(29) *God is dead. – Nietzsche*
Nietzsche is dead. – God

The above example is now a common t-shirt saying whose creator could not possibly be traced, as is the one below:

(30) *(on a womens' t-shirt) I have the vagina so I make the rules!*
(on a mans' t-shirt) I have the penis so I fuck the rules!

3.4.11. Twisting the Formula

Last but not the least in Chiaro's account of joke formulae is the twisting of the existing ones to thwart expectations and create humor in the expense of a joke structure.

(31) *There was an Englishman and an Irishman and … BANG!*

Here the joker plays with the convention of the Irish jokes itself and provides and early punchline twisting the set-up which the recipient has come to know and expect.

3.5. HUMOR AS NON-BONA FIDE COMMUNICATION

Linguistic humor has also been explained in terms of the deviation of Gricean maxims. Although it has a rather old theory, Grice's Cooperative Principle and the maxims of quality, quantity, relevance and manner are still used for analyzing linguistic data. According to Raskin (1985, p.100), joke telling can occur in four possible ways, which can occur in different combinations:

1. The speaker makes the joke unintentionally
2. The speaker makes the joke intentionally
3. The hearer does not expect a joke
4. The hearer expectes a joke

In Raskin's view, unintentional joking when the hearer does not expect it (possibilities 1 and 3) happens within the borders of *bona-fide* communication, i.e. following the Gricean maxims (Grice, 1975, pp.45-7 cited in Raskin, 1985, p. 103) which are listed below for the reader's convenience:

Maxim of Quality: Say only what you believe to be true

Maxim of Quantity: Give exactly as much information as required

Maxim of Relation: Be relevant.

Maxim of Manner: Be Succinct

When the speaker makes the joke intentionally, however, and when the hearer expects to hear a joke (possibilities 2 and 4 above); a new set of maxims is called for (Raskin, 1985, p.103):

> Maxim of Quantity: Give exactly as much information as is necessary for the joke.

> Maxim of Quality: Say only what is compatible with the world of the joke.
> Maxim of Relation: Say only what is relevant to the joke.
> Maxim of Manner: Tell the joke efficiently [i.e. abiding by the conditions of humor]

In this new framework, the participants do not expect to be involved in *bona-fide* communication. On the contrary, flouting the maxims is expected and *non bona-fide* communication becomes the norm; "[the hearer] perceives the intention of the speaker as an attempt to make him, […] laugh." (ibid.) The hearer will therefore "look for the necessary ingredients of the joke", namely two overlapping and opposing scripts.

Yus (2003), however, believes that humor is not compatible with Grice's maxims since it defies the principle of cooperation; so he goes on to explain humor in terms of Sperber and Wilson's Relevance Theory. The underlying idea is that just because jokes do not follow Grice's maxims does not mean that humorous lines are not successful communicative utterances.

3.6. RELEVANCE THEORY TO EXPLAIN HUMOR

Sperber and Wilson's Relevance Theory was analyzed by Yus so as to explain the interpretation of humor. He points out that "the main foundation of [Relevance Theory] is the hypothesis that human beings rely on one single interpretive principle, which they invariably use in their attempt to select the interlocutors' intended interpretation" (Yus, 2003, p.1295). He further explains that no specific rules are needed to obtain relevance - "it is possible to be optimally relevant without being as informative as is required" (ibid., p. 1296). When it comes to jokes, the speaker can purposefully cause some of the information to remain implicit for the hearer so s/he will try to find the most relevant meaning, which often necessitates mental effort. Relevance Theory (henceforth RT) states that the hearer deciphers a statement, thinking that a set of assumptions (like what the cotext and the context imply to state the least)

which were ostensified present sufficient balance between cognitive effects and the mental effort required to come to the right interpretation – which is the one aimed by the speaker. Sperber and Wilson (1995, p. 47) claim that a hearer wanting to fully comprehend the intended message must pass through interpretive phases. This could be visualized as follows:

Speaker's thought/intention

↓

encoded relying on the context and the cotext and other possible assumptions

↓

transmitted

↓

decoded relying on the context and cotext and other possible assumptions

↓

intention/thought understood

When the hearer first hears an utterance s/he focuses on the 'logical form' first, which is basically the semantic representation and does not dwell on all the implications of it just yet. According to Yus (2003, p.1302) this may be intentionally taken advantage of by the speaker to create humorous effects. In other words, the person who tells the joke can "play with the arrangement of grammatical constituents" in order to create humor (ibid, p.1304).

(32) *A lady went into a clothing shop store and asked, "May I try on that dress in the window?" "Well," replied the sales clerk doubtfully, "don't you think it would better to use the dressing room?"*

(Clark, 1968 cited by Oaks, 1994 cited in Ritchie, 2004. p. 42)

What the hearer initially decodes is 'the dress in the window' but what the teller intends it to be is 'to try it on in the window', and the possible duplicity of the

lady's questions is what causes humor to arise. Therefore, the next loop for the hearer to jump through is 'ambiguity resolution'. The speaker utters an ambiguous sentence which can go a lot of ways so the hearer picks the most likely interpretation. Yet, at least two interpretations can be possible, which means both can be taken as the intended meaning by the hearer so s/he will not be able to decide which interpretation to pick.

(33) *When Salieri asks Mozart about his own skills, Mozart replies saying: "I never thought music like that was possible"*

(Yus, 2003, p.1305).

It is impossible to comprehend without further intelligence whether Mozart is praising or criticizing Saliery.

In the next phase of interpretation, the hearer is required to assign a logically sound spatial or temporal reference to a polysemous word or an indexical. This interpretive step is therefore called 'reference assignment'. The speaker manipulates the hearer's approach to these referents to be humorous. In (34), the word 'ball' has two meanings that are being played on; and in (35) the teller has the liberty of manipulating the indexical 'it':

(34) *Why was Cinderella thrown off the baseball team?*
Because she was running away from the ball.

(Rosenblooom, 1976, cited in Oaks, 1994, p.378, cited in Yus, 2003, p.1306)

(35) *A doctor thoroughly examined his patient, and said, "Look, I really can't find any reason for this mysterious affliction. It's probably because of drinking." The patient sighed, and snapped, "In this case, I will come back when you're damn well sober!"*

(Dedopulos, 1998, p.207 cited in Yus, 2003, p.1306)

The penultimate interpretive step is called ‘enrichment’. The interpreter has to enrich the message while decoding it since the semantic ingredients may not always be enough and contextual information is required to make up for the inadequacy. When, for instance, a wife asks her husband how many cartons of milk they have got, the husband need not say more than just a number. He does not need to repeat the words ‘carton(s) of milk’ for his wife to understand what he means, yet semantically the answer will be almost empty. In short, during conversations, messages are usually not fully explicit; a lot of information is left out for the hearer to insert in the process of decoding. This semantic economy is easy to manipulate by the joke teller to create a humorous effect.

(36) *Manager to interviewee: “For this job we need someone who is responsible.”*
Interviewee to manager:” I’m your man; in my last job, whenever anything went wrong I was responsible”

(Yus, 2003, p.1306)

In the example above the manager does not see the need to elaborate on what he means by ‘responsible’, assuming that the interviewee will understand it as a character trait whereas the interviewee actually chooses to interpret it as ‘responsible for doing something’. The answer also implies that s/he thinks it natural for the manager to have somebody to blame things on, to hold responsible. Hence the “I’m your man” sequence, one might think.

Which brings up the final stage of interpretation, which is called ‘driving implicatures’. According to Wilson and Sperber (1986, p.383) implicatures are ‘’those contextual assumptions and implications which the hearer has to recover in order to satisfy himself that the speaker has observed the principle of relevance”. Based on contextual effects, an implicature may be strong (requiring less cognitive effort) or weak (requiring more). To interpret an implicature, the hearer needs to process new information in the foreground of

the context created by her/his beliefs and assumptions. At this stage, the humor is created solely by the implicatures driven and not by the semantic meanings of the words at all. Without the knowledge that there is a song called "you've got Bette Davis eyes", that there is a celebrity called Bette Davis who is famous for her eyes and that it is not customary to compliment someone on the knees, the following joke would not come across as humorous:

(37) *Two ugly, overweight ladies are leaning on the counter of a hot-dog stand. One says to the other, "You've got Bette Davis knees"*

(Dolitsky, 1983, p.45 cited in Yus, 2003:1307)

Essentially, Yus (2008, p.142) describes four types of jokes in his classification:

> (1) jokes based on the explicit interpretation of the joke or alternative explicit interpretations;
>
> (2) jokes which generate humor from a clash between explicit content and implicit information retrieved from context;
>
> (3) jokes based on the audience's responsibility to draw implicit information from context in order to derive implicatures; and
>
> (4) jokes whose main source of humor lies in the reinforcement or invalidation of commonly assumed stereotypical background information about the society in which the audience lives.

According to Galinanes (2000, p.100), "in humorous novels a wide range of illocutionary acts are employed, which constantly reinforce each-other to generate a very limited range of implicatures." It is also worth noting here that although theoretically one derives from Pragmatics and the other from Semantics, RT and GTVH practically analyze jokes in a fairly similar way. The ambiguity, the double meaning of nouns or indexicals, the implicatures, are all accounted for under the title of semantic opposition and local antonymy. In this sense, Ritchie's way of describing VEH does not fall far from these two theories, either. Basically, an ambiguity caused by more than one possible meaning in an utterance lead the hearer/reader to choosing the most likely form

given the cotext (and the context sometimes, for simultaneous jokes), and then ends up facing a most unlikely but still possible interpretation of it. It is safe to claim that different linguists from different schools of thought agree on how to explain verbal humor, albeit with different terminology.

CHAPTER 4

ANALYSIS OF THE HUMOR IN HABABAM SINIFI

4.1. QUESTIONNAIRE RESULTS

As stated before, the chapters of the novel were sampled as; three chapters from the beginning, three from the end, and five random chapters in between, coming to eleven chapters in total. Copies of these chapters were read by 47 subjects and the 'funny' parts were highlighted by them. (See Appendix 1 for the questionnaire) This procedure was selected in order to reduce the role of intuition along with single-handedness in spotting humor and in the hope of disabling subjectivity in the analysis. For the latter purpose, i.e. to cut off subjectivity as effectively as possible, a line was considered to be humorous and thus analyzed regardless of the number of people who highlighted it.

Below, see a list of the lines which were deemed humorous by the subjects and their reason for doing so if available. To see those lines in their context, please refer to Appendix 3 with the corresponding reference number. Note that the table below appears descending order. For a sequential order of the same table please see Appendix 2.

Line No	**Ref. No**	**Line**	**English Translation**	**Number of people to have found it humorous**	**%**
230-1	16	"Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"	"In polite [i.e. upper class] mammals' tongue, this meadow is called a summer resort."	47	100
237	17	"Ceylanlar, ahular pek rağbette olan memelilerdendir."	"Antilopes and gazelles are among the mammals that are highly in demand."	47	100
240-1	18	"İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."	"There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban."	47	100

355	28	“Ulan Şaban, mööö! desene!”	“Şaban man, say mooo!”	47	100
427-8	35	“Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!”	“There is no way any of us can become ‘from Sivas’ at this age!”	47	100
67	09	“[O eşek] benim efendim!”	“[That ass is]” me, Sir!	45	96
651-2	45	“Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul’da olsa yüz kilo süt eder…	“It produces twenty-five kilos of milk a day… Which comes to a hundred kilos of milk if it were in İstanbul…”	45	96
342	26	“Le mi alır, la mı alır başına?”	“Does it have a *le* or a *la* at the beginning?”	41	87
345	27	“Ama bizim İnek tam feminin sayılmaz ki…”	“But our Cow doesn’t quite count as feminine…”	41	87
37	07	“Nesin sen, hayvan herif?”	“What are you, you animal?”	40	85
151	11	“Ulan, İnek’in tabanının altı bile para ediyor be!”	“Boy, even the soles of Cow’s feet are worth money!”	38	81
713-4	47	“Hollanda’yı soracaktı bana, tuttu Felemenk’i sordu!”	“He was supposed to ask me Holland, but he went ahead and asked the Netherlands!”	37	79
800	48	“Bilmiyorum, İsviçre’den alınmadır herhalde!’	“I don’t know, it must have been borrowed from Switzerland!”	37	79
303	25	“Satılık İnek!”	“Cow for sale!”	36	77
358-9	31	“Vendu, vandü diye mi yazılır? İnsaf!”	“Is vendu spelled vandü? Mercy!”	36	77
654	46	“Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!”	“So you mean this Holland is a place just like Hababam Sınıfı!”	34	72
1160	51	“Ebenin körü demiş…”	“Your mom says…”	34	72
153-4	13	“İnsan, inek olmalı hayatta…”	“A man has got to be a cow in life…”	33	70
43	08	Harıl harıl kopya hazırladık.	We prepped cheat sheets industriously.	32	68
27	04	İnekliğine bakmadan, bir de yağcılık yapıyordu.	He was flattering him despite his own cowness.	30	64
366	32	“Yıkıl!” dedi, “karşımdan… La vache!”	“Get!” he said, “out of my sight… La vache!”	30	64
153	12	“İnek’in arka ayakları bir Yenice sigarası…	“Cow’s back feet are [worth] a [pack of] Yenice cigarette...”	28	60
206	15	“İnekliğin lüzumu yok, değiştir kâğıdı!”	There’s no need for cowness, change the paper!	28	60
356	29	Şaban, nedense bu şakalara	For some reason, Şaban	26	55

		gerektiği kadar kızmıyordu.	wasn't getting mad enough at these jokes.		
392	34	"Kaçırdım!"	"I've lost it"	26	55
183	14	Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.	Maraton Raşit had ricocheted to the top of the desks and was bouncing around.	25	53
358	30	"Hadi İnek'i anladık…"	"Suppose I accept the Cow [justification]…"	24	51
435-6	36	…'yağcılarla mücadele' kurumuna girmişti.	...he'd joined the institute for 'fighting against flatterers'.	18	38
553	42	"Siz Sivaslı değil, Sivaslıların döküntüsüsünüz…[…]"	"You are not Sivas people, you are the relics of them…"	18	38
1158	50	"Kim demiş Hocam?"	"Who says, Teacher?"	16	34
1160	52	"[…]Sana ne!"	"What do you care?"	16	34
289-90	33	Kel Mahmut ayaklarının dibinde yatan Hayta'ya: "Ne oluyor?" diye bağırdı.	Kel Mahmut shouted "What's happening?" at Hayta who was lying at his feet.	14	30
510	39	Şaban, İnek'liğinden beklenmeyen bir soğukkanlılıkla:	Şaban [spoke] with a coolness that wouldn't be expected of his Cow'ness.	14	30
249-50	19	Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı[…]	Especially one of them [i.e. the cats] was, for the kitchen, as harmful as the assistant teacher Tilki Behçet.	9	19
285	21	"Bakalım, piyango kime vuracak?" diye beklemeye başladık.	We started waiting thinking "Let's see who's going to win the lottery?"	9	19
834	49	"Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!"	May God give you health and welfare! I'm glad you're doing well!"	9	19
32	05	""Hayır efendim!"	"No sir!"	8	17
75	10	"Vaktinde gelsen olmaz mı?"	"Couldn't you arrive on time?"	8	17
555	43	Bu sınıfta sizden önce espiyonluk da yoktu!"	("There was no ratting out in this class before you, either!"	8	17
2	01	"Kel Mahmut, *Hababam Sınıfı*'nın kapısına dikilmiş, yırtınıyordu"	Kel Mahmut was shouting his ass off standing in front of the door to Hababam Sınıfı.	5	11
437	37	Hemen o akşam Tulum Hayri'ye başvurmuş[tu].	He'd appealed to Tulum Hayri right away that evening.	5	11
543	41	"Ulan sen de Sivas'tan gelmedin ya…"	("Man you sure haven't come from Sivas…"	5	11
7-8	02	"Sınıf başkanı Palamut	Class representative	4	9

		Recep, bir taktik inceliği göstermek zorundaydı”	Palamut Recep had to come up with a fine strategy.		
21	03	“Ot koydu efendim!”	“He put grass Sir!”	4	9
36	06	“Ben eşek değilim!”	“I’m not an ass!”	4	9
256	20	“*Hababam Sınıfı*’na giren kedi sağ mı çıkar?”	“Can a cat ever come out of Hababam Sınıfı alive?”	4	9
286	22	Sedat Bey’in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.	Mister Sedat’s zeroes were aplenty but they were ineffective as blank ammo.	4	9
287	23	Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…	It would not kill, it would only make you suffer if it hit a soft spot…	4	9
290	24	Piyango, Refüze’ye vurmuştu.	Refüze had won the lottery.	4	9
467	38	“Kendisi…”	“Himself...”	4	9
529	40	Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.	Fourteen people came forward instead of the seven from Sivas.	4	9
582-3	44	Tulum, Solucan Nuri’nin jimnastikçi ile aynı kaba kirlettiklerini bulup çıkardığı gün biraz rahatlamıştı.	Tulum was a little relieved the day he found out Solucan Nuri and the gymnastics guy were doing crap together.	4	11
1362	53	Birer ikişer damlayın kahveye!	“Come by the café in ones or twos!”	4	9

Table 2: Humorous lines in *Hababam Sınıfı*

The most striking finding at first sight is perhaps the fact that there were only five lines that each and every participant found humorous. The difficulty with analyzing humor is in fact that very picture seen above, and if the object was to analyze humor constituents that were perceived as funny by every recipient, then it was possible that this whole study would have to focus on for sentences in total. It is also worth noting that it would not be surprising to have completely different results should the exact same participants be given the same text with the same procedure on another date. Such slippery is the nature of humor and there lie the infamous pitfalls of analyzing humor.

4.2. THE ANALYSIS

The selected eleven chapters were analyzed using the theories outlined in chapter 3 and the results were as follows. Please note that its English translations follows each line in brackets, and that all the lines excerpted below are classified as jab lines unless stated otherwise. Also note that the "In Raskin's Classification" section below does not include the SSTH analyses since they are included in the GTVH analyses. Please find the list of related abbreviations below for convenience.

KR – Knowledge Resource
SO – Script Opposition
LM – Language Mechanism
NS – Narrative Strategy
SI – Situation
LA – Language
TA - Target

1- Line 2. *Kel Mahmut, Hababam Sınıfı'nın kapısına dikilmiş, yırtınıyordu.* (Kel Mahmut was shouting his ass off standing in front of the door to *Hababam Sınıfı*.) This line has been found humorous by 5 people, which constitutes 11% of the total number of participants. When narrating the actions of the school principal, an authority figure without doubt; the narrator, who is a student, is supposed to use neutral language, if not formal. The predicate here, however, is far from neutral, yet it overlaps with the expected line of words until the very last word. The uncalled for word choice therefore indicates humor.

In Raskin's Classification: In Raskin's terminology, this line includes ridicule for it is an action which is conveyed through language, and it includes the discomfort of an "other" as far as the students are concerned. The connotation of the verb 'yirtinmak (i.e. shout one's ass off)' can be counted as another

constituent of humor since its connotations are rather informal and not to be used in a formal description. And by the use of this word, and the deragotary nickname (‘Kel’, meaning ‘bald’) may as well lead to the superiority theory, which is also in harmony with the ridicule technique that Raskin’s theory proposes.

In Ross’s Classification: According to Ross’s outline of humor and its resources, this one can be said to result from the narrator’s register. The choice of words here have a rather different effect than “The principal was speaking in a loud voice at the door” would have.

By Chiaro’s Definitions: Chiaro analyzes word play in terms of one-liners, riddles, canned jokes, etc. The ‘joke as a narrative’ category she elaborates on deals with texts which are, simply put, long jokes, and not narratives such as novels. She does have, however, a fallback category for ‘inexplicable play on language’, and this line could fall under that category.

In terms of Non-Bona Fide Communication: Since ‘shouting one’s ass off’ is more informative than is absolutely necessary, it could be argued that the maxim of quantity is violated here.

According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.

According to the GTVH: **SO** formal/informal; **LM** garden path; **SI** cotext; **TA** Kel Mahmut; **NS** irr: **LA** irr.

2- Lines 7,8. *Sınıf başkanı Palamut Recep, bir taktik inceliği göstermek zorundaydı*. (Class representative Palamut Recep had to show some finesse in tactics.) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. Class representatives are supposed to help the school administration and be truthful. This particular class representative, however, has to consider saving his face in front of his friends, i.e. not reveal the guilty party right away. It is not possible to not assist the principal either, so he chooses to give away the person who is sure to give away the real culprit.

In Raskin's Classification: This line also includes ridicule but because it is not a particularly hostile or an obscene one at all, it falls under the affectionate ridicule category, and also the category of possible incongruity because to see a student follow tactics and strategies in answer to a very simple question is unexpected but possible.

In Ross's Classification: In Ross's terms, this is an extended metaphor, i.e. a conceit of war because this is what tactics are connotated with.

By Chiaro's Definitions: Inexplicable play on language.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation clashing with contextual assumption, which in this case is that class representatives cooperate with teachers.

According to the GTVH: SO *righteousness/solidarity*; **LM** *false analogy: "education as war"*; **SI** *lying*; **TA** *Şaban*; **NS** *irr*; **LA** *irr*. Although the butt of this humorous line is not actually in there, the cotext indicates the target as Şaban, therefore this line can be classified as cotextual.

3- Line 21. *"Ot koydu efendim!"* (He put grass Sir!) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. The fact that Şaban has been the victim of another trick is obvious and expected, but the element of surprise comes from the bunch of grass because when he starts the sentence with "Tarih kitabımın içine… (In my history book…)" a customary ending would be like "… şunu şunu yazdı. (… he wrote this and this.)" But that is not how Şaban's sentence ends.

In Raskin's Classification: Şaban's willingness to reveal a degrading action cast upon him for his search of retribution results in his ridiculing himself, which in Raskin's classification termed as self-disparaging humor, and another example of humor out of aggression.

In Ross's Classification: This can be classified as self-deprecating humor although the character does not intend his statement to be humorous.

By Chiaro's Definitions: Inexplicable play on language.
In terms of Non-Bona Fide Communication: No maxim violation detected.
According to RT: This line does not fit into the four joke types defined by Yus (2008).
According to the GTVH: SO *written insult/realia*; **LM** *self-undermining*; **SI** *complaining to the principal*; **TA** *Şaban*; **NS** *question and answer*; **LA** *half sentences.*

4- Line 27. *İnekliğine bakmadan, bir de yağcılık yapıyordu.* (He was flattering him despite his own cowness.) This line has been found humorous by 30 people, which constitutes 64% of the total number of participants. The word *ineklik (cowness*, which is a variation of the usage of the word inek (cow) as a derogatory nickname, is used as if it is a personality trait. It can be regarded as a nonce word, possible but nonexistent as a lexeme, and yet pretty sufficient to get the narrator's meaning (i.e. nerds are not supposed to be flatterers) through.

In Raskin's Classification: Here the narrator makes fun of Şaban for the sake of making fun of Şaban, which in Raskin's term falls under the deliberate ridicule category and can be once again placed in the category of hostility.
In Ross's Classification: The non-neutral register of the narrator could be responsible for the humor here.
By Chiaro's Definitions: The humor can be argued to have caused by the word 'ineklik (cowness)' because the suffix '-lik (-ness)' is added to a noun which does not usually take derivational suffixes. In Chiaro's terms, this is playing with word formation.
In terms of Non-Bona Fide Communication: There is no obvious connection between one's tendencies of flattery and being a 'cow', so it can be argued that the maxim of relation is violated here.
According to RT: Implicated premises and implicated conclusions at work.
Implicated premise: Cowness disallows other negative features.
Implicated conclusion: Şaban cannot be allowed flattery.

According to the GTVH: SO *absurd/real characteristic*; **LM** *meta-humor*; **SI** *irr*. **TA** Şaban; **NS** *irr*. **LA** *word formation.* This line is also part of the narrative and not part of a diologue, and because of the reasons listed above, should be classified as lexico-semantic.

5- Line 32. *"Hayır efendim!"*. ("No Sir!") This line has been found humorous by 8 people, which constitutes 17% of the total number of participants. First, he admits to being the one who stood up, but then he says no when he was asked a second time. Nonetheless, what he denies is rather unclear. Because the question was "Who is that ass racketing on top of my head?" Does he say no to being the ass or being the one who caused the racket (see line 31)? The answer is clarified below.

In Raskin's Classification: The humor here derives from the inclarity in which Şaban chooses to respond to the principal, and in so doing once again allows other to ridicule him, which is once again self-disparaging humor, also found under hostility.

In Ross's Classification: In Ross's terms, the reason for humor can be contradiction, which she describes as 'statements that are necessarily false' (2005, p.35). Şaban is contradicting himself when he says he stood up and then denies it.

By Chiaro's Definitions: Chiaro describes this kind of humor as 'playing with the rules of converation'. In this line, as the reader later finds out, Şaban has taken the question in its face value. That is, he ignored the principal's intended meaning (i.e. whether he was causing the noise) and chose to respond to the word 'esek (ass)' instead.

In terms of Non-Bona Fide Communication: Şaban first says that he indeed stood up, but then when asked again if he was the one who stood up he says he wasn't. Therefore, it can be argued that the maxim of manner is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *admission/denial;* **LM** *cratylism*; **SI** *questioning;* **TA** Şaban; **NS** *question and answer*; **LA** *irr*. Here the humor derives from the ambiguity in Şaban's words, and can therefore be classified as lexico-semantic.

6- Line 36. *"Ben eşek değilim!"* ("I'm not an ass!") This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. The dialogue leading to this point can very well continue with the student treading the water and the teacher raging on. The student chooses to contradict the teacher in this line and falls right into the 'inek (cow)' pitfall. While his intention must be to avoid being insulted, when he refuses the word 'esek (ass)', the word that automatically comes to mind is 'inek (cow)'. In contexts like this, when someone says "i'm not X", it is expected to be followed by an "i'm Y". In this case, the second part is filled in by the reader. So he unintentionally readies the ground for him to be called his infamous nickname, hence creating humor.

In Raskin's Classification: As the two hidden threads of conversation continue, preventing the reader from guessing which implication in a question Şaban is answering or what information the principal is getting from Şaban's equally baffling answers, Şaban ends up making himself the butt once again allowing his classmates to call him a cow. This is self-disparaging humor falling under the hostility theory .

In Ross's Classification: What Şaban says here is a tautology, i.e. something that is true by nature, and therefore needs not be stated. The fact that he needs to express that fact makes this line humorous.

By Chiaro's Definitions: Related to the previous line, this one also falls under the 'playing with the rules of conversation' category.

In terms of Non-Bona Fide Communication: In this statement Şaban is witholding information. Whereas he's asked whether he was the ass to cause all the racket, he only responds to the word 'ass'. Therefore, the maxim of quantity is violated.

According to RT: Implicated premises and implicated conclusions at work.

Implicated premise: Negation entails an affirmation.

Implicated conclusion: Şaban is a cow.

According to the GTVH: The KRs would therefore be: **SO** *human/animal; seriousness/triviality*; **LM** *reasoning from false premises*; **SI** *teacher telling off students*; **TA** *Şaban*; **NS** *irr;* **LA** *negation.*

7- Line 37. *"Nesin sen, hayvan herif?"* ("What are you, you animal?") This line has been found humorous by 40 people, which constitutes 85% of the total number of participants. When a person refuses being called a derogatory word, the opposite party is not supposed to carry on with it; especially when the participants are a high school student and a teacher. Here, however, the principal not only refuses to stop with the insults, but he also chooses another degrading term to continue with his enquiries, which results in comic impact.

In Raskin's Classification: As the conversation between Şaban and the principal gets less and less comprehensible (as far as the participants are concerned), the principal finally gets angry and demands an absolute answer from Şaban. The principal's intention, however, could not possibly be to ridicule his student, as he is presented as an affectionate teacher throughout the novel, which then puts his angry remark under the unintentional humor category, part of a possible incongruity, which is defined as 'elements that are unexpected or improbable but possible, [i.e.] a dignified man slipping on a banana peel.' (Raskin, 1985, p.33).

In Ross's Classification: In Ross's terms, the humor in this line is related to discourse as it violates the conventions for a meaningful conversation. That is, the principal asks a question that needs no answer and the face value of the utterance is empty.

By Chiaro's Definitions: Regarding the fact that the last three lines take place in the same conversation, it would make sense to put this line in the 'playing with the rules of conversation' category.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.

According to the GTVH: SO *proper/improper*; **LM** *chiasmus*; **SI** teacher telling off students; **TA** Şaban; **NS**; *question and answer*; **LA** *slang*. The noteworthy part about is line is that it does not have a punch line but it is as good as there because the answer to this question is rather clear in the reader's mind. Because the words or not actually there, this can also be classified as cotextual.

8- Line 43. *Harıl harıl kopya hazırladık.* (We prepped cheat sheets industriously.) This line has been found humorous by 32 people, which constitutes 68% of the total number of participants. When a student says that they were absolutely silent for two periods before an exam, they are expected to have been studying (overlapping). They are, however, up to no good and this provides the necessary local antonymy.

In Raskin's Classification: "Kant emphasized that laughter is *an affection arising from sudden transformation of a strained expectation to nothing*" (1790, p.177 cited in Raskin, 1985, p.31, emphasis original). Here at the end of the first chapter, too, when the principal hopes to soothe the chaos in the class with the threat of an upcoming written exam, and when the reader is presented with the fact that one could hear a pin drop in the classroom after that, the unvoiced presumption is that the students are studying. In this line, however, we find out that they are not. For this reason, this line takes it one step further in the incongruity stages continuum, and into 'complete resolution'.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This is recognized as a punch in Chiaro's terms but the reason for it goes unanswered.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Yus (2008) distinguishes a typical strategy that favors a very accessible interpretation at the initial stage, which in this case that the students

are going to cram for the test, only to be invalidated afterwards, i.e. they prepare cheat sheets. So the type is: "explicit interpretation questioned."

According to the GTVH: It is one of the only three punch lines found in the analyzed chapters. This fact has to do with the location of the line, which is final, which is the prerequisite of a punch line by definition. **SO** *education/mischief*; **LM** *inferring consequences*; **SI** *irr*; **TA** *irr*; **NS** *irr*; **LA** *irr*. Here the humor results from the action and the mental image created, not from word play. So the appropriate classification would be situational.

9- Line 67. *"[O eşek] benim efendim!"* ("[That ass is] me, Sir!") This line has been found humorous by 45 people, which constitutes 96% of the total number of participants. Statements like this are not easy to come by as people are more prone to saving face rather than admitting to being an ass. This is what may have brought this up as a humorous line in the questionnaire. It measures well with incongruity theories, because the preliminary to this sentence overlaps with any foreseeable answer on the student's part and yet he chooses to own up to the mischief at hand, hence giving the reader the absurdity they possibly look for in a humorous line.

In Raskin's Classification: The element of surprise, i.e. that a student should agree to being called names by their class's arch enemy, could be the main reason why almost all questionnaire participants found this line humorous. This is incomplete resolution.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. the student is going to go for denial) questioned.

According to the GTVH: SO *common sense/absurdity, animal/human*; **LM** *self-undermining;* **SI** *cotext* **TA** *Hayta İsmail;* **NS** *Q and A*; **LA** *irr*. The humor here is cotextual.

10-Line 75. *"Vaktinde gelsen olmaz mı?"* ("Couldn't you arrive on time?") This line has been found humorous by 8 people, which constitutes 17% of the total number of participants. Just when the reader expects the students to be in for facing the music, the Principal instead asks a simple question and then leaves. This simple question also implies – Şaban's punctual arrival meaning his walking right into Hayta's trap- that the Principal would not mind the students pulling jokes on each other, which seems out of character for him. This reinforces the humor.

In Raskin's Classification: The lack of anger and aggression in the principals response to Şaban, who brought the mischief upon him by being late, relieves the reader of the anticipation of and places it under the incongruity theories at the stage of complete resolution.

In Ross's Classification: The reason of humor here could be bathos in Ross's terminology, resulting from a sudden change in the principal's register i.e. from furious to compassionate.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Regarding the fact that Şaban has no idea what has been happening, this line violates the maxim of manner.

According to RT: Explicit interpretation (i.e. the principal is going to scold Şaban) questioned.

According to the GTVH: SO *educator/fellow mischief, normal/abnormal*; **LM** *role reversal*; **SI** *The principal reveals a hitherto unknown characteristic*; **TA**; *Şaban*; **NS** *rhetorical question*; **LA** *irr*. The humor here can be classified as bathos because this soft register is unexpected of the principal.

11-Line 151. *"Ulan, İnek'in tabanının altı bile para ediyor be!"* ("Boy, even the soles of Cow's feet are worth money!") This line has been found humorous by 38 people, which constitutes 81% of the total number of participants. They talk about Şaban in a way they would talk about any animal whose body parts could be put into surprising uses and are therefore worth money,

i.e. the soles of a cow's feet would go to waste under normal circumstances. The "Şaban as a cow" analogy is repeated once again.

In Raskin's Classification: Once again ridicule is present and Şaban is being made fun of. There is no incongruity here but superiority.
In Ross's Classification: There's satire in this line by way of sarcasm.
By Chiaro's Definitions: This line, along with the two following ones, seems to be a rejoinder, which is a category of interacting jokes, i.e. continuing each other with a slight endavour to outwit and/or complete the one that comes before it.
In terms of Non-Bona Fide Communication: Because the statement does not convey the truth, the maxim of quality is violated.
According to RT: This line does not fit into the four joke types defined by Yus (2008).
According to the GTVH: SO *animal/human*; **LM** *false analogy*; **SI** *cheating preparation for an exam*; **TA** *Şaban*; **NS** *irr*; **LA** *exclamation*. This is once again humor at Şaban's expense, and the ridicule is apparent. On the whole, it can be categorized as lexico-semantic.

12-Line 153. *"İnek'in arka ayakları bir Yenice sigarası…"* ("Cow's back feet are [worth] a [pack of] Yenice cigarette...") This line has been found humorous by 28 people, which constitutes 60% of the total number of participants. Şaban's classmates are elaborating on the same joke. What should really create humor must be how off-handedly they talk about their friend as if he was cattle.

In Raskin's Classification: Probably because the last two lines are part of the same utterance in the book, their placement is the same humor out of superiority.
In Ross's Classification: There's satire in this line by way of sarcasm.
By Chiaro's Definitions: This line is a rejoinder.
In terms of Non-Bona Fide Communication: Because the statement does not convey the truth, the maxim of quality is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human*; **LM** *false analogy "Şaban as a cow"*; **SI** *pulling Şaban's leg*; **TA** *Şaban*; **NS** *irr*; **LA** *affirmation*. Here the play on language is a metaphor, appropriating the lexico-semantic category.

13-Lines 153-4 *"İnsan, inek olmalı hayatta…"* ("A man has got to be a cow in life…") This line has been found humorous by 33 people, which constitutes 70% of the total number of participants. Here, the joke is taken one step further by the pure absurdity of this statement. "A man has got to be ..." is a common introductory phrase used to talk about a man's responsibilities and the things he is expected to be, such as "A man has got to be strong", "A man has got to be the breadwinner", etc. When the sentence starts with an introductory phrase which is essentially used to praise manhood, saying "A man has got to be a cow" creates humor.

In Raskin's Classification: The conversation takes a u turn back to the deliberate ridicule route, staying within the superiority theories.

In Ross's Classification: There's satire in this line by way of sarcasm.

By Chiaro's Definitions: This is the final rejoinder in this set.

In terms of Non-Bona Fide Communication: Because the statement is obscure and unneccessary, the maxim of manner is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human, common sense/absurdity*; **LM** *juxtaposition*; **SI** *pulling Şaban's leg*; **TA** *Şaban*; **NS** *irr*; **LA** *affirmation.* This statement is yet another attack on Şaban as favoured butt, and the humor derives from the absurdity of the proposition itself, but overall it is an allusion to a cliche.

14-Line 183. *Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.* (Maraton Raşit had ricocheted to the top of the desks and was bouncing around.) This line has been found humorous by 25 people, which

constitutes 53% of the total number of participants. That an exam invigilator would be alert and attentive would be expected, but the narrator takes this to another level buy using rather unaccustomed verbs for the situation like "fırlamak (ricochet)" and "sekerek dolaşmak (bounce around)".

In Raskin's Classification: Once again the feeling of superiority outweighs others and another teacher is targated with deliberate ridicule.
In Ross's Classification: The humorous effect here is caused by the register adopted by the narrator. He uses words that ridicule the teacher instead of choosing more neutral ones.
By Chiaro's Definitions: Inexplicable play on language.
In terms of Non-Bona Fide Communication: In the narrator's attempt to ridicule the teacher, the statement has become more informative than is necessary to convey the meaning. Therefore, it can be argued that the maxim of quality has been violated.
According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.
According to the GTVH: SO *seriousness/triviality*; **LM** *none*; **SI** *exam invigilation*; **TA** *Maraton Raşit*, **NS** *irr*; **LA** *word choice*. This can be classified as lexico-semantic just like line 1 because it employs very similar ridicule, i.e. picturing a square teacher ricocheting and bouncing around the room like gazelles is what contributes to humor.

15-Line 206. *"İnekliğin lüzumu yok, değiştir kâğıdı!"* ("There's no need for cowness, change the paper!") This line has been found humorous by 28 people, which constitutes 60% of the total number of participants. The word "cowness" comes up once again as an unpleasant personality trait of Şaban's. The fact that Tulum Hayri would seize the chance to call Şaban a cow even when he has the upper hand and is clearly disregarding their deal are what provide the oppositeness. Instead of being nice to Şaban, Hayri chooses to try him in spite of his dire need for his cooperation. His otherwise serious and formal choice of words is also worth noting.

In Raskin's Classification: The seriousness of the situation and the conflicting word choice puts this line under the possible incongruity stage of the incongruity-resolution continuum.

In Ross's Classification: The humor here is caused by the clashing registers that the speaker adopts. He uses an intimate register when he uses the word 'cowness' yet his overall tone is quite formal.

By Chiaro's Definitions: The play on word formation seems to cause the humorous effect.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation clashing with contextual assumption, which in this case is the assumption that people are nicer to their peers when they need them.

According to the GTVH: SO *decent/indecent, common sense/absurdity*; **LM** *ignoring the obvious;* **SI** *cheating attempt during an exam;* **TA** *Şaban*, **NS** *boldness*; **LA** *cowness.* Because this line would not have been considered funny if Hayri had said something along the lines of "There's no need to be difficult/cowardly, etc.", the humor here can be classified as lexico-semantic.

16-Lines 230-1. *"Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"* ("In polite [i.e. upper class] mammals' tongue, this meadow is called a summer resort.") This line has been found humorous by 47 people, which constitutes 100% of the total number of participants, making it one of the only 5 lines that each single questionnaire participant agreed was funny. In a biology exam, the talk of mammals is no reason for humor, but by calling them "polite" i.e. bourgeois, and calling their version of meadow "a summer resort", the student makes it clear that he is not talking about animal mammals per se, and neither is he quite into the test at hand.

In Raskin's Classification: Puns are the main reason of humor here, and the element of surprise that such nonsense should come out of an exam paper puts this line in the possible incongruity category.

In Ross's Classification: The speaker employs a conceit, i.e. an extended metaphor, to create the humorous effect.

By Chiaro's Definitions: This line is an aside, consisting of the verb 'to be' with a pun.

In terms of Non-Bona Fide Communication: The double meaning in the words causes ambiguity, violating the maxim of manner.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human, common sense/absurdity*; **LM** *false analogy*; **SI** *the student wants to look like he's not idling as he waits for his cheating paper and writes trivial stuff on the exam paper*; **TA** *rich people*; **NS** *pseudo-informative statement*; **LA** *polite mammals, meadow, summer resort*. This is humor by pure metaphor, so the category is lexico-semantic.

17-Line 237. *"Ceylanlar, ahular pek rağbette olan memelilerdendir."* ("Antilopes and gazelles are among the mammals that are highly in demand.") This line has been found humorous by 47 people, which constitutes 100% of the total number of participants, making it one of the only 5 lines that each single questionnaire participant agreed was funny. Two things should be noted here. Firstly, in Turkish, the word "mammal (*memeli*)" consists of two morphemes: *meme* (breast) and *-li* (with, having). And secondly, the words *ceylan* and *ahu* are both common metaphors for beautiful women. Consequently, when the sentence appears to be a strange yet perfectly biological, what it can also be interpreted as is this: "Comely, beautiful ladies with breasts are highly in demand." A perfect example of double-entendre.

In Raskin's Classification: Puns are, like above, the main reason of humor here, and the element of surprise that such nonsense should come out of an exam paper puts this line in the possible incongruity category.

In Ross's Classification: The speaker employs a conceit, i.e. an extended metaphor, to create the humorous effect.

By Chiaro's Definitions: This line is an aside, consisting of the verb 'to be' with a pun.

In terms of Non-Bona Fide Communication: The double meaning in the words causes ambiguity, violating the maxim of manner.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human;* **LM** *cratylism*; **SI** *the student wants to look like he's not idling as he waits for his cheating paper and writes trivial stuff on the exam paper*; **TA** *irr*; **NS** *pseudo-informative statement, word play*; **LA** *antilopes, gazelles, mammals*. Like the previous line, this is humor by metaphor and is therefore lexico-semantic.

18-Lines 240-1. *"İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."* ("There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban.") This line has been found humorous by 47 people, which constitutes 100% of the total number of participants, making it one of the only 5 lines that each single questionnaire participant agreed was funny. Classifying Şaban in the ranks of cattle so efficiently and repeatedly is the reason for humor in this line. The repetition of the "Şaban as cow" false analogy contributes to the humor, but the questionnaire participants noted a surprise / appreciation for the author's wit in coming up with these jokes.

In Raskin's Classification: Puns subside in this line and the main reason of humor here is another deliberate ridicule, which is the main ingredient when it comes to the hostility theories.

In Ross's Classification: There is satire here by way of lampoon, i.e. mocking a certain individual, which in this case is Şaban.

By Chiaro's Definitions: This line is an aside, consisting of the verb 'to be' with a pun.

In terms of Non-Bona Fide Communication: Because the statement does not convey the truth, the maxim of quality is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human*; **LM** *false analogy*; **SI** *the student wants to look like he's not idling as he waits for his cheating paper and writes trivial stuff on the exam paper*; **TA** *Şaban*; **NS** *pseudo-informative statement*;

LA *Crimean cow*. Ridicule is ever-existent in the humorous lines of *Hababam Sınıfı*. This is also lexico-semantic since the humor relies first and foremost on the words and their meanings.

19-Lines 249-50. *Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı[…].* (Especially one of them [i.e. the cats] was, for the kitchen, as harmful as the assistant teacher Tilki Behçet.) This line has been found humorous by 9 people, which constitutes 19% of the total number of participants. A human being classified as the standard of harmfulness in the kitchen is rather unconventional and therefore disrupts the expected flow of the narration, meeting the necessary criterion of semantically created humor.

In Raskin's Classification: Because this line deals with a particular person ridiculing it in a smart remark, it is classified as a wisecrack, also part of the superiority theories.
In Ross's Classification: There is satire here by way of lampoon, i.e. mocking a certain individual, which in this case is Behcet.
By Chiaro's Definitions: Inexplicable play on language.
In terms of Non-Bona Fide Communication: No maxim violation detected.
According to RT: Implicated premises and implicated conclusions at work.
Implicated premise 1: Animals are harmful for the kitchen.
Implicated premise 2: Tilki Behcet is harmful for the kitchen.
Implicated conclusion: Tilki Behcet is an animal.
According to the GTVH: SO *animal/human*; **LM** *false analogy "Behçet as a pest"*; **SI** *irr*; **TA** *Tilki Behçet*; **NS** *explanatory statement*; **LA** *harmful*. Also an attack on another person, a type of ridicule, this line is also lexico-semantic.

20-Line 256. *"Hababam Sınıfı'na giren kedi sağ mı çıkar?"* ("Can a cat ever come out of *Hababam Sınıfı* alive?") This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. The narrative so far informs the reader that the school chef fears for his cat's

life because the previous Biology teacher cut a cat open. In his current statement, however, the reader comes to find out that his real problem lies within the notoriety of *Hababam Sınıfı* itself. He expresses his concern with a rather bold statement, making the reader revise their script of the situation.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Implicated premises and implicated conclusions at work.

Implicated premise: Animals do not come out of slaughterhouses alive.

Implicated conclusion: *Hababam Sınıfı* is a slaughterhouse.

According to the GTVH: SO *classroom/slaughter house*; **LM** *inferring consequences*; **SI** *Students need a cat for Biology class*; **TA** *Hababam Sınıfı*; **NS** *rhetorical question*; **LA** *to come out alive.* Another example of lexico-semantic humor.

21-Line 285. *"Bakalım, piyango kime vuracak?"* diye beklemeye başladık. (We started waiting thinking "Let's see who's going to win the lottery?") This line has been found humorous by 9 people, which constitutes 19% of the total number of participants. The teacher's rage is met pretty serenely by the students. Whereas it would be wiser to know which page they were supposed to go to in the first place and save themselves all the drama, they do not seem to mind the overlooming quiz at the least and what is more, they anticipate fun.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: The likening of an oral pop-quiz to a lottery constitutes a conceit.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *seriousness/triviality*; **LM** *false analogy "oral test as lottery"*; **SI** *French class*; **TA** *irr*; **NS** *irr*. **LA** *lottery*, *win*. This line can be listed as situational humor, but the metaphor should not go unnoticed either.

22-Lines 286. *Sedat Bey'in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.* (Mister Sedat's zeros were aplenty, but they were as ineffective as blank ammo.) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. Here the narrator explains their lack of anxiety by using a metaphor. A teacher's worst possible mark not meaning anything to the students serves as the opposite of the expected response by the students. On a more general basis, this sentence also hints at the students' perception of education: a fight between the teacher and the students.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: In Ross's terms, this is an extended metaphor, i.e. a conceit of war because this is what ammunition is generally connotated with.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *seriousness/triviality*; **LM** *false analogies "education as war", "zero points as blank ammunition"*; **SI** *French class*; **TA** *irr*; **NS** *irr*. **LA** *ineffective, blank ammo*. This line can be classified as lexico-semantic because humor is created through word play, namely simile.

23-Lines 287. *Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…* (It would not kill, it would only make you suffer if it hit a soft spot…) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. The narrator/student has a rather unorthodox way of explaining his teacher's ways. Here he elaborates further on his previous statements, continuining the humor by wordplay i.e. metaphor thread.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This is another conceit of war.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *seriousness/triviality*; **LM** *false analogy "education as war", "zero points as blank ammunition"*; **SI** *French class*; **TA** *irr.*, **NS** *irr*; **LA** *kill, suffer, hit, soft spot*. The metaphor continues here on a slightly different track, but the category does not change.

24-Line 290. *Piyango, Refüze'ye vurmuştu.* (Refüze had won the lottery.) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. The false analogy of oral test as lottery is brought to its conclusion here and this line, too can be classified as humor by situation, i.e. students not being affected the teacher's anger. However, since an oral test is not a lottery in the literal sense, the humor can also be said to have been created by word play and therefore can be classsified as lexico-semantic.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: The likening of an oral pop-quiz to a lottery constitutes a conceit.

By Chiaro's Definitions: Inexplicable play on language.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *seriousness/triviality*; **LM** *false analogy "oral test as lottery"*; **SI** *French class*; **TA** *irr*; **NS** *irr*. **LA** *lottery*, *win*.

25-Line 303. *"Satılık inek!"* ("Cow for sale!") The onset is intriguing as it is, a piece of paper stuck to Şaban's back is promising in the realm of *Hababam Sınıfı*. This line has been found humorous by 36 people, which constitutes 77% of the total number of participants. It builds up until the reader gets the translation from the culprit. Seeing a human being so conveniently and effortlessly put in the place of an animal and the absurdity of this very situation is what creates humor.

In Raskin's Classification: This is a pun and it falls under the superiority theories because of the ridicule it contains.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: This message consists of falsity, and violates the maxim of quality.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human*; **LM** *false analogy*; **SI** *Şaban goes to the board to have an oral test in French*; **TA** *Şaban*; **NS** *pseudo-informative label*; **LA** *cow for sale*. The disparagement of Şaban puts this line in the category of lexico-semantic humor.

26-Line 342. *"Le mi alır, la mı alır başına?"* ("Does it have a *le* or a *la* at the beginning?") This line has been found humorous by 41 people, which constitutes 87% of the total number of participants. Up until this point, the teacher's frustration is expected to be about the mischievous act of a student upon one of his fellows. In this very question, however, the reader finds out that the teacher is merely mad at the grammatical mistake in the label stuck to Şaban's back.

In Raskin's Classification: The teacher's mind is pre-occupied with the grammatical mistakes that were committed so this is unintentional humor there is complete resolution because the reader gets to find out what had the teacher wound up.

In Ross's Classification: This line requires extra-linguistic (world) knowledge i.e. that French is a gendered language and *le* and *la* are the masculine and feminine articles respectively..

By Chiaro's Definitions: This line is dependent on shared knowledge.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. the teacher is angered by the mischief) questioned.

According to the GTVH: This is one of the three punch lines found in the book, since it requires a revision of the story as it has been interpreted thus far. **SO** *moral/mundane concern*; **LM** *referential ambiguity*; **SI** *irr*; **TA** *irr*; **NS** *interrogation*; **LA** *French articles*.

27-Line 345. *"Ama bizim İnek tam feminin sayılmaz ki…"* ("But our Cow doesn't quite count as feminine…") This line has been found humorous by 41 people, which constitutes 87% of the total number of participants. Under normal circumstances, the student would own up to his mistake, be ashamed and not answer the teacher's question. But this student is quickly over the surprise of the teacher's indifference to his lack of discipline and starts to find ways to find a loop hole in the grammar mistake that the

teacher implies he has made. The French word *vache* (cow) may be feminine, but Şaban is not.

In Raskin's Classification: As opposite to the teacher's question and its humorous components, there is deliberate ridicule here and therefore the theory of superiority.

In Ross's Classification: This line requires extra-linguistic (world) knowledge i.e. that French is a gendered language and *le* and *la* are the masculine and feminine articles respectively.

By Chiaro's Definitions: This line is dependent on shared knowledge.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO animal/ human, *common sense/absurdity, normal/abnormal*; **LM** *referential ambiguity*; **SI** *irr*; **TA** *Şaban*; **NS** *objecting*; **LA** *irr*. The change from femininity in a word to the gender is disruptive and this line is very close to being the punch line except the narrative does not end here. The category is lexico-semantic.

28-Line 355. *"Ulan Şaban, möööö! desene!"* ("Şaban man, say mooo!") This line has been found humorous by 47 people, which constitutes 100% of the total number of participants, making it one of the only 5 lines that each single questionnaire participant agreed was funny. As the teacher gets more curious as to who this "our Cow" might be, another student's way of urging Şaban to reveal himself as "the Cow" is rather humorous.

In Raskin's Classification: This is a wisecrack that falls under the theory of superiority.

In Ross's Classification: There's satire here by way of lampoon.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Considering the fact that Şaban is nor really a cow, asking him to 'moo' in answer to a call violates the maxim of relation.

According to RT: Implicated premises and implicated conclusions at work.

Implicated premise: Cows respond by mooing.

Implicated conclusion: Şaban is a cow.

According to the GTVH: SO *animal/human*; **LM** *false analogy "Şaban as a cow"*; **SI** *irr*; **TA** *Şaban*; **NS** *irr*. **LA** *onomatopoeic exclamation*. This is a wisecrack, and falls under the lexico-semantic category.

29-Line 356. *Şaban, nedense bu şakalara gerektiği kadar kızmıyordu.* (For some reason, Şaban wasn't getting mad enough at these jokes.) This line has been found humorous by 26 people, which constitutes 55% of the total number of participants. This statement reveals to the reader that there is a certain level to the anger which is invoked by their jests. In aggression/hostility theories of humor led by Freud, it is an acknowledged fact that making the target angry adds to the satisfaction.

In Raskin's Classification: Ridicule is still present and the act is deliberate; which places this line under the superiority theory.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *jesting for fun/jesting for a purpose*; **LM** *garden path phenomena*; **SI** *irr*; **TA** *Şaban*; **NS** *depicting the situation*; **LA** *mad enough*. This is also humor as part of the narrative itself, and can be classified as embellishment in Ritchie's terminology, therefore ending up in the broader category of lexico-semantic humor.

30-Line 358. *"Hadi İnek'i anladık…"* ("Suppose I accept the Cow [justification]…") This line has been found humorous by 24 people, which constitutes 51% of the total number of participants. Instead of scolding the student for degrading his classmate, the teacher takes a purely logical stance and is ready to accept the usage of the masculine article before the word cow for Şaban is a male.

In Raskin's Classification: The illusion that the author manages to create, that the teacher is oblivious to the impact he is having on the rest of the classroom, deems this line unintentional humor and the incongruity stage is incomplete resolution.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. the teacher is angered by the mischief) questioned.

According to the GTVH: SO *common sense/absurdity*; **LM** *faulty reasoning*; **SI** *irr*; **TA** *irr*; **NS** *irr*; **LA** *the Cow*. Here the humor may be caused by bathos because of the unexpected register of the teacher, and it is therefore lexico-semantic.

31-Line 358-9. *"Vendu, vandü diye mi yazılır? İnsaf!"* ("Is vendu spelled vandü? Mercy!") This line has been found humorous by 36 people, which constitutes 77% of the total number of participants. When the teacher starts his sentence in a conciliatory manner pertinent to the previous argument, the readers may anticipate the well-deserved scolding upon the degradation of a fellow class mate is coming. Alas. The teacher is concerned with the spelling of the second word this time, and he does not seem to have any interested in the wrongdoing among the students.

In Raskin's Classification: Completing the previous line, this line is a complete resolution and includes unintentional humor.

In Ross's Classification: This line requires extra-linguistic (world) knowledge i.e. that French words are not pronounced as they are spelled.

By Chiaro's Definitions: This line is dependent on shared knowledge.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. the teacher is angered by the mischief) questioned.

According to the GTVH: SO *common sense/absurdity*; **LM** *faulty reasoning*; **SI** *irr*; **TA** *irr*; **NS** *irr*; **LA** *irr.* This is another prosaic humorous line which requires French phonological knowledge, but the category is still lexico-semantic.

32-Line 366. *"Yıkıl!" dedi, "karşımdan… La vache!"* ("Get!" he said, "out of my sight… La vache!") This line has been found humorous by 30 people, which constitutes 64% of the total number of participants. Although the teacher does not meet any of the discipline-related criteria the readers have come to expect from a teacher, it still includes an element of surprise when the teacher himself calls Şaban a cow.

In Raskin's Classification: There is possible incongruity here since it includes the unexpectedness of the concept by definition, and the humor is completely unintenional, not taking into account the fact that the conversations are not natural but pre-written.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.

According to the GTVH: SO *educator/angry person*; **LM** *role reversal*; **SI** *irr*; **TA** *Şaban*; **NS** *scolding*; **LA** *La vache*. This, too is register humor and falls under the lexico-semantic category.

33-Lines 389-90 *Kel Mahmut ayaklarının dibinde yatan Hayta'ya: "Ne oluyor?" diye bağırdı.* (Kel Mahmut shouted "What's happening?" at Hayta who was lying at his feet.) This line has been found humorous by 14 people, which constitutes 30% of the total number of participants. Conventionally, teachers and students are supposed to have conversations face to face, or at least without one of the parties lying at the other's feet.

In Raskin's Classification: This line does not fall under any of the linguistic categories in Raskin's classifications. However, the visualization that the words trigger falls under the slapstick humor category.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO common sense/absurdity, *normal/abnormal*; **LM** *figure-ground reversal*; **SI** *The cat has run away*; **TA** *irr*; **NS** *interrogation*; **LA** *irr*. Since the humor results from the situation itself and not the words used to describe it, this line should be classified as situational.

34-Line 392. *"Kaçırdım!"* ("I've lost it!") This line has been found humorous by 26 people, which constitutes 55% of the total number of participants. The possible duality in Hayta's words is what creates the humor. On the surface he may mean the cat by "it" but looking at his physical state i.e. lying on the floor at the principal's feet, he might as well mean his mind or sanity. Also, his answer lacks the sufficient information required by the question.

In Raskin's Classification: This is a pun and falls under the possible incongruity category.

In Ross's Classification: This is a pun.

By Chiaro's Definitions: Polysemy is what causes humor here. The word 'kacirmak (lose)' can mean losing the cat in this context, or it can be interpreted as losing one's mind judging by the physical condition the student is in when he utters the sentence. Chiaro (1992, p.39) does not distinguish between polysemes and homonyms, so in her terminology, the humor in this line can be said to arise from either.

In terms of Non-Bona Fide Communication: The obscurity in meaning here violates the maxim of manner.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *common sense/absurdity*; **LM** *referential ambiguity*; **SI** *The cat has run away*; **TA** *irr*; **NS** *Q and A*; **LA** *words with dual meaning.* The (un)intentional pun places this line in the lexico-semantic category. It should be noted that it is not possible to know whether the character –or the author for that matter- means it to be a pun.

35-Lines 427-8. *"Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!"* ("There is no way any of us can become 'from Sivas' at this age!") This line has been found humorous by 47 people, which constitutes 100% of the total number of participants, making it one of the only 5 lines that each single questionnaire participant agreed was funny. The motivation behind the teacher's praising the students from Sivas is to make examples of them. He seems to think there is a thing or two that *Hababam Sınıfı* can learn from these "decent, honest, brave" people. What he tries to achieve is clearly not getting Hababababam Sınıfı to become from Sivas. Humor is created by the twisting of his meaning, if not words.

In Raskin's Classification: This is a wisecrack and an aggressive attempt to teach the teacher a lesson, so it falls under the superiority theories.

In Ross's Classification: This is a tautology.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Considering the fact that the teacher's purpose in the things he says is not to convert the students' home towns, what Necmi says violates the maxim of relation.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *being from Sivas/becoming from Sivas, common sense/absurdity*; **LM** *ignoring the obvious*; **SI** *irr*; **TA** *irr*; **NS** *pseudo-objection*; **LA** *become, from Sivas*. The sheer absurdity of the words here is what creates the humor, so this should be classified as lexico-semantic.

36-Lines 435-6. *[…]'yağcılarla mücadele' kurumuna girmişti.* ([...] he'd joined the institute for 'fighting against flatterers'.) This line has been found humorous by 18 people, which constitutes 38% of the total number of participants. The usage of formal words to name a cause as trivial as fighting flatterers achieves the comical effect.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *common sense/absurdity*; **LM** *exaggeration*; **SI** *irr*; **TA** *irr*; **NS** *irr*; **LA** *formal word choice*. This is a decoration of the narrative, an embellishment as Ritchie calls it, and is therefore lezico-semantic.

37-Line 437. *Hemen o akşam Tulum Hayri'ye başvurmuş[tu].* (He'd appealed to Tulum Hayri right away that evening.) This line has been found humorous

by 5 people, which constitutes 11% of the total number of participants. This line builds up on the onset of the above lines. Appeals are made to courts, etc.; not to classmates.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *common sense/absurdity*; **LM** *exaggeration*; **SI** *irr*; **TA** *irr*; **NS** *irr*; **LA** *formal word choice*. The choice of words here result in bathos, so the category is lexico-semantic.

38-Line 467. *"Kendisi…"* ("Himself…") This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. This slight threat meets humor at the point where it moves from possible (flying the beanie) to impossible (flying the person).

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This is a contradiction caused by the essential falsity of the utterance.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Since it is not physically possible for someone to fly someone else away without the assistance of technological equipment, this statement violates the maxim of quality.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *common sense/absurdity*; **LM** *exaggeration*; **SI** *Güdük Necmi is trying to intimidate the new students*; **TA***Yamuk Osman*; **NS** *Q and A* ; **LA** *irr*. This is humor by imagery/absurdity, and should be classified as situational.

39-Line 510. *Şaban, İnek'liğinden beklenmeyen bir soğukkanlılıkla […].* (Şaban [spoke] with a coolness that wouldn't be expected of his Cow'ness.) This line has been found humorous by 14 people, which constitutes 30% of the total number of participants. The reader has been introduced to Şaban's "cowness" at this point, and is familiar with its negative meaning. Nonetheless, seeing the word in a serious cotext as part of the natural flow of the story is humorous due to its local oppositeness and contextual overlapping with more conventional words.

In Raskin's Classification: Here the narrator makes fun of Şaban for the sake of making fun of Şaban, because he is actually casting a 'heroic' deed. This, in Raskin's terms, falls under the deliberate ridicule category and can be once again placed in the category of hostility.

In Ross's Classification: The humorous effect here could have been achieved by the intimate word choice placed in a more formal register, i.e. that of the narrator's.

By Chiaro's Definitions: This line plays with word formation.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Implicated premises and implicated conclusions at work.

Implicated premise: Cowness is a personality trait that entails hotheadness.

Implicated conclusion: Şaban Is a cow.

According to the GTVH: SO *animal/human*; **LM** *false analogy "Şaban as a cow"*; **SI** *interrogation*; **TA** *irr*; **NS** *story development*; **LA** *cowness*. The bathos here deems this line lexico-semantic.

40-Line 529. *Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.* (Fourteen people came forward instead of the seven from Sivas.) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. Their lack of respect for the authority in the class i.e. the teacher certainly contributes to the humor. The reader expects seven people to come forward when the teacher asks for seven, but the number is doubled by those who do not mind the consequences if the teacher found out they were not who they implied to be.

In Raskin's Classification: There is possible incongruity in this line since it readies the reader for the unfolding of interesting events.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *obedience/disobedience*; **LM** *proportion*; **SI** *The teacher is trying to find the culprit*; **TA** *irr*; **NS** *story development*; **LA** *seven, fourteen*. The humor here is purely situational.

41-Line 543. *"Ulan sen de Sivas'tan gelmedin ya… […]"* ("Man you sure haven't come from Sivas…") This line has been found humorous by 5 people, which constitutes 11% of the total number of participants. The humor lies in the mere fact that the teacher not only utters this sentence to one of the students from Sivas, but he is their leader. It should be noted here that this particular teacher has been with *Hababam Sınıfı* since the beginning of the academic year. He cannot tell his old students from his new students, which tells the reader something about the teacher's overall attitude towards the students.

In Raskin's Classification: This line could be classified as unintentional humor and falls under possible incongruity.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *pretending/being mistaken to be pretending*; **LM** *reasoning from false premises*; **SI** *The teacher is trying to find the culprit*; **TA** *Karga Bekir*; **NS** *irr*; **LA** *colloquialisms*. Although the word choice of the teacher is rather unorthodox, this whould be classified as situational humor.

42-Line 553. *"Siz Sivaslı değil, Sivaslıların döküntüsüsünüz…[…]"* ("You are not Sivas people, you are the relics of them…") This line has been found humorous by 18 people, which constitutes 38% of the total number of participants. After all his praises about Sivas people in every single lesson, the teacher surprises the reader by his choice of words here. Especially because he says this very sentence right after he tells them they are like brothers to him.

In Raskin's Classification: This line falls under incomplete resolution in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Because the teacher believes that the people in front of him are from Sivas, saying that they are not violates the maxim of quality.

According to RT: Explicit interpretation (i.e. the teacher is going to show the students from Sivas as profile students) questioned.

According to the GTVH: SO *praising/scolding*; **LM** *missing link*; **SI** *The teacher is trying to find the culprit;* **TA** *students from Sivas;* **NS** *preaching;* **LA** *disappointed register.* The cathartic feeling that the reader gets here, i.e. the fulfillment of the retaliatory feeling makes this line part of the situational category.

43-Line 555. *"Bu sınıfta sizden önce espiyonluk da yoktu!"* ("There was no ratting out in this class before you, either!") This line has been found humorous by 8 people, which constitutes 17% of the total number of participants. This is another example of the GTVH definition of a punch line. Up until this point, the reader has been made to think that the teacher was trying to find the student who brought the fire crackers into class. However, it is revealed to the reader in this sentence, hence forcing them to revise their script of the teacher's motives to behave the way he did, that what he was actually angry about was their betrayal of his friends. His reaction was rather delayed because he was faced by fourteen people whereas he was looking for the seven students from Sivas to tell them off.

In Raskin's Classification: This line falls under complete resolution in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. the teacher is going to show the students from Sivas as profile students) questioned.

According to the GTVH: SO *betrayal/solidarity*; **LM** *referential ambiguity*; **SI** *irr*. **TA** *students from Sivas*; **NS** *preaching*; **LA** *disappointed register, colloquialisms*. Also situational.

44-Lines 582-3. *Tulum, Solucan Nuri'nin jimnastikçi ile aynı kaba kirlettiklerini bulup çıkardığı gün biraz rahatlamıştı.* (Tulum was a little relieved the day

he found out Solucan Nuri and the gymnastics guy were doing crap together.) This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. Conventionally, a certain substitute hanging out with a certain teacher should not mean anything to student who needs a very high grade from one of them. Word choice is also noteworthy.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.

According to the GTVH: SO *decent/indecent;* **LM** *potency mapping;* **SI** *irr;* **TA** *irr;* **NS** *irr;* **LA** *slang.* The humor here should be classified as lexico-semantic.

45-Lines 651-2. "Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul'da olsa yüz kilo süt eder…" ("It produces twenty-five kilos of milk a day… Which comes to a hundred kilos of milk if it were in İstanbul…") This line has been found humorous by 45 people, which constitutes 96% of the total number of participants. A kilo of milk equals four kilos of milk does not sound very arithmetical. When you add to it the knowledge that Turkish milkmen are known to mix water into the milk they sell, the equation suddenly makes sense.

In Raskin's Classification: This is an epigram, which, by definition, is a wisecrack that deals with not a particular person but a general group of people, who in this case could be the milkmen or the food authorities who do not do

anything about the quality of milk – or lack thereof. It falls under the superiority theories.

In Ross's Classification: The humor here depends on extra-linguistic knowledge and is culture-dependent.

By Chiaro's Definitions: This line heavily relies on shared knowledge. Chiaro (1992) explains that the information that underlies a joke must be shared "between sender and recipient for a joke to be understood." In this line, without culture specific knowledge on the peculiarities of milkmen, the humor would go unacknowledged.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *pure milk/water mixed milk;* **LM** *garden path phenomena;* **SI** *irr;* **TA** *Şaban;* **NS** *pseudo-informative statement;* **LA** *irr.* Because of the culture-specific knowledge this line requires, it falls under the prosaic humor category.

46-Line 654. *"Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!"* ("So you mean this Holland is a place just like *Hababam Sınıfı*!") This line has been found humorous by 34 people, which constitutes 72% of the total number of participants. The confusing simile may seem irrelevant on the surface, but this statement follows the one where Tulum Hayri finds out that Holland is famous for its cows.

In Raskin's Classification: The abrupt likening of the classroom to a country foreshadows a wisecrack, which undoubtedly follows. Since Şaban is ridiculed once again, this line falls under the superiority theories.

In Ross's Classification: The humor here depends on extra-linguistic knowledge.

By Chiaro's Definitions: The humor is caused by an aside in this line, which is defined as a one-liner with the verb 'to be' followed by a pun or a punch, which in this case is the latter. However, this joke is also dependent on shared knowledge, i.e. Holland is famous for its cows.

In terms of Non-Bona Fide Communication: Because what is said is untrue and the speaker is aware of that, the maxim of quality is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *animal/human;* **LM** *false analogy "Şaban as a cow";* **SI** *irr;* **TA** *Şaban;* **NS** *conversing for the ears of a third party;* **LA** *simile.* The simile here deems this line lexico-semantic.

47-Lines 713-4. *"Hollanda'yı soracaktı bana, tuttu Felemenk'i sordu!"* ("He was supposed to ask me Holland, but he went ahead and asked the Netherlands!") This line has been found humorous by 37 people, which constitutes 79% of the total number of participants. This humorous line must also be categorized with punch lines as it is in this line that the reader finds out the reason behind the student's confusion.

In Raskin's Classification: There is complete resolution as the reader finds out why the student failed to answer the teacher's question despite having expected the question.

In Ross's Classification: The humor here depends on extra-linguistic knowledge.

By Chiaro's Definitions: This joke is also heavily dependent on shared knowledge. He lacks the knowledge that Holland and the Netherlands are one, and thinks that Solucan Nuri was not true to his word.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Explicit interpretation (i.e. Hayri will answer the questions because he's been expecting this) questioned.

According to the GTVH: SO *knowledgeable/ignorant;* **LM** *reasoning from false premises;* **SI** *irr;* **TA** *irr;* **NS** *irr;* **LA** *Holland, the Netherlands*. This line is purely prosaic i.e. requiring world knowledge as there is no way of acknowledging the humor here without the information that the two country names in fact refer to the same place.

48-Line 800. *"Bilmiyorum, İsviçre'den alınmadır herhalde!"* ("I don't know, it must have been borrowed from Switzerland!") This line has been found humorous by 37 people, which constitutes 79% of the total number of participants. The pun here lies beneath the fact that Turkey has adapted most of its civil laws from Swiss laws. The kind of law in question in this dialogue, however, is a philosophical law. The reader gets this answer as they expect a sort of guess on who this philosophical law might belong to.

In Raskin's Classification: This can be named another epigram which satirizes the state authorities of a previous time. This falls under superiority theories.

In Ross's Classification: The humor here depends on extra-linguistic knowledge.

By Chiaro's Definitions: Polysemy is what causes humor here. The polyseme is not in this sentence per se, this quip is enabled by the word 'kanun (law)' which is in the question. (See Appendix 2, Line 799) One must also be aware od the fact that Turkey has adapted most of its civil laws from Swiss laws to fully appreaciate the intended humor here, which renders this line dependent on shared knowedge.

In terms of Non-Bona Fide Communication: Because all the person is required to say is that he does not know and what he adds to his answer is not of any assistance, he violates the maxim of manner.

According to RT: Implicated premises and implicated conclusions at work.

Implicated premise: All laws come from Switzerland.

Implicated conclusion: Philosophical laws also come from Switzerland,

According to the GTVH: SO *civil law/philosophical law;* **LM** *ignoring the obvious;* **SI** *Philosophy test;* **TA** *irr;* **NS** *irr;* **LA** *pun*.

49-Line 834. *"Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!"* ("May God give you health and welfare! I'm glad you're doing well!") This line has been found humorous by 9 people, which constitutes 19% of the total number of participants. As the teacher catches a cheater in action, he is supposed to be bolder and angrier than this. He chooses sarcasm instead.

In Raskin's Classification: This line falls under the superiority theory because of its ridicule constituent.

In Ross's Classification: There is satire here by way of sarcasm.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: Because the teacher is being sarcastic, the maxim of quality is violated.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *aggressive/sarcastic;* **LM** *ignoring the obvious;* **SI** *Philosophy test;* **TA** *irr;* **NS** *irr;* **LA** *sarcasm*. The sarcastic register puts this line under the lexico-semantic category of humor.

50-Line 1158. *"Kim demiş Hocam?"* ("Who says, Teacher?") This line has been found humorous by 16 people, which constitutes 34% of the total number of participants. When someone makes a sentence starting with "They say...", it is not customary to ask them to specify it -for the sake of face saving, for the person either does not know the agent or does not want to say it for a reason. When it is a teacher who does that, the students may not abide by the rules of face-saving much.

In Raskin's Classification: This is intended humor but it is also an aggressive probing into the teacher's authority so it falls under the superiority theory.

In Ross's Classification: The student is mocking the teacher which is satire by way of lampoon.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: When someone starts a sentence with "They say..." it is obvious that the identity of the 'they' is unknown, and to ask for this information violates the maxim of quality is violated.

According to RT: Targeting background encyclopedic assumptions: One does not ask for classification for statements which begin with “They say...”.
According to the GTVH: SO *conventional/unconventional;* **LM** *ignoring the obvious;* **SI** *The teacher is preaching;* **TA** *Susak Cafer;* **NS** *enquiry;* **LA** *irr*. There is a gag as defined by Esar and reported by Raskin, deeming this line lexico-semantic.

51-Line 1160. *“Ebenin körü demiş…”* (“Your mom says…”). This line has been found humorous by 34 people, which constitutes 72% of the total number of participants. As uncustomary it is for someone to ask a person to elaborate on ‘they say’, it is inappropriate for a teacher to answer a student in this manner. The element of surprise and local antonymy form the humor.

In Raskin’s Classification: There is possible incongruity here since it includes the unexpectedness of the concept by definition, and the humor is completely unintenional, not taking into account the fact that the conversations are not natural but pre-written.
In Ross’s Classification: The highly informal register that the teacher adopts contributes to the humorous effect in this line.
By Chiaro’s Definitions: This line could not be described using Chiaro’s definitions.
In terms of Non-Bona Fide Communication: The maxim of quality is violated because the person says something that he knows to be untrue.
According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.
According to the GTVH: SO *appropriate/inappropriate;* **LM** *role reversal;* **SI** *The teacher is preaching;* **TA** *irr;* **NS** *irr,* **LA** *slang*. The gag continues here.

52-Line 1160. *“Sana ne!”* (“What do you care?”) This line has been found humorous by 16 people, which constitutes 34% of the total number of participants. Once more, it is inappropriate for a teacher to answer a student in this manner. The element of surprise and local antonymy form the humor.

In Raskin's Classification: Once again, and most probably because the last two lines are of the same utterance, there is possible incongruity here, too. It includes the unexpectedness of the concept by definition, and the humor is completely unintenional, not taking into account the fact that the conversations are not natural but pre-written.

In Ross's Classification: The highly informal register that the teacher adopts contributes to the humorous effect in this line.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: Targeting background encyclopedic assumptions: Teachers are dignified people.

According to the GTVH: SO *appropriate/inappropriate;* **LM** *role reversal;* **SI** *The teacher is preaching;* **TA** *irr;* **NS** *irr,* **LA** *slang*. Also continuing the gag and implementing bathos, this line falls under the lexico-semantic category.

53-Lines 1360-2. *"Biz kahveye gidiyoruz. Bizi rahat bırakın!" dedi. Ama biz: "Birer ikişer damlayın kahveye!" anlamına aldık bu sözü.* ("We are going to the café. Leave us alone!" he said. But we took it as: "Come by the café in ones or twos!") This line has been found humorous by 4 people, which constitutes 9% of the total number of participants, making it one of the 11 least funny lines judging from the number of people involved. Obviously there is no observable connection to the original sentence and what it has been interpreted as. This is a case of people hearing what they want to hear. Nonetheless, the overlapping and oppositeness are there, creating humor.

In Raskin's Classification: This line does not fall under any category in Raskin's classifications.

In Ross's Classification: This line could not be explained using Ross's classification of humor.

By Chiaro's Definitions: This line could not be described using Chiaro's definitions.

In terms of Non-Bona Fide Communication: No maxim violation detected.

According to RT: This line does not fit into the four joke types defined by Yus (2008).

According to the GTVH: SO *interfering/not interfering;* **LM** *vacuous reversal;* **SI** *two students are going to a fight;* **TA** *irr;* **NS** *irr;* **LA** *irr*. The absurd nature of the humorous bit here derives merely from words, and is therefore lexico-semantic.

Out of the fifty-three humorous lines analyzed in the eleven chapters, thirty-two were lexico-semantic, three were cotextual, eight were situational, and five were prosaic, i.e. requiring some kind of world knowledge to be acknowledged as humorous. The lexico-semantic category consisted of a range of verbalizations from bathos to puns and from similes to metaphors but the most consistent constituent contributing to humor was ridicule. Almost all of the jokes were at someone's expense, mocking them, degrading them, pranking them or simply making fun of them.

CHAPTER 5
FINDINGS AND DISCUSSION

This chapter is intended for gathering the results of the analyses carried out in Chapter 4, in search of a holistic view of what each humor theory or classification method has contributed to the study at hand. Whereas in the previous chapter each line was taken into focus and analyzed, in this chapter, the analyses results are further analyzed for an overall comprehension and to discuss the numbers (i.e. percentages, etc.) that arise. There are 10 tables in this chapter summarizing the information gathered in the previous chapters. The first table (3) shows the humorous lines listed with their corresponding analysis per humor theory or classification. Please skip the table to read the findings and discussion.

It should be noted that, in Table 3, for the sake of spatial economy, surnames and abbreviations were used as codes to refer to humor theories and classification models. The title **Raskin** refers to the classification results reached by utilizing Raskin's classification (cf. 3.1). Raskin's SSTH was not put to use in the analyses for it is included in the GTVH, so his classifications pre-SSTH can be found here. The title **Ross** is used refer to the classification model of Ross (cf. 3.2), while Chiaro refers to Chiaro's descriptions of wordplay (3.4). The analysis of humor in terms of non-bona fide communication (cf. 3.5) is found under the **violated maxim** title, and although **RT** refers to Sperber and Wilson's Relevance Theory, here it is used to refer to Yus's explanation of it and results driven from it (cf. 3.6). The GTVH analysis of the humor could not be placed in this table because the way the theory works for narratives (cf. 3.3) required tables which show the placement of the 6 KRs chapter by chapter.

Line No	Ref. No	Line	English Translation	Raskin	Ross	Chiaro	Violated Maxim	RT	#	%
2	01	“Kel Mahmut, Hababam Sınıfı’nın kapısına dikilmiş, yırtınıyordu”	Kel Mahmut was shouting his ass off standing in front of the door to Hababam Sınıfı.	superiority; ridicule	register	inexplicable	quantity	targeting background encyclopedic assumptions	5	11
7-8	02	“Sınıf başkanı Palamut Recep, bir taktik inceliği göstermek zorundaydı”	Class representative Palamut Recep had to come up with a fine strategy.	possible incongruity, affectionate ridicule	conceit	inexplicable	N/A	explicit interpretation clashing with contextual assumption	4	9
21	03	“Ot koydu efendim!”	“He put grass Sir!”	superiority, self-disparaging	self-deprecating	inexplicable	N/A	N/A	4	9
27	04	İnekliğine bakmadan, bir de yağcılık yapıyordu.	He was flattering him despite his own cowness.	superiority, deliberate ridicule	register	playing with word formation	relation	implicated premises and implicated conclusions	30	64
32	05	““Hayır efendim!”	“No sir!”	superiority, self-disparaging	contradiction	playing with the rules of converation	manner	N/A	8	17
36	06	“Ben eşek değilim!”	“I’m not an ass!”	superiority, self-disparaging	tautology	playing with the rules of conversation	quantity	implicated premises and implicated conclusions	4	9
37	07	“Nesin sen, hayvan herif?”	“What are you, you animal?”	possible incongruity, unintentional	dircourse-related	playing with the rules of conversation	N/A	targeting background encyclopedic assumptions	40	85
43	08	Harıl harıl kopya hazırladık.	We prepped cheat sheets industriously.	complete resolution	N/A	N/A	N/A	explicit interpretation questioned	32	68
67	09	“[Eşek] benim efendim!”	“[That ass is]” me, Sir!	incomplete resolution	N/A	N/A	N/A	explicit interpretation	45	96

								questioned		
75	10	“Vaktinde gelsen olmaz mı?”	“Couldn’t you arrive on time?”	complete resolution	bathos	N/A	manner	explicit interpretation questioned	8	17
151	11	“Ulan, İnek’in tabanının altı bile para ediyor be!”	“Boy, even the soles of Cow’s feet are worth money!”	superiority, ridicule	sarcasm	rejoinder	quality	N/A	38	81
153	12	“İnek’in arka ayakları bir Yenice sigarası…	“Cow’s back feet are [worth] a [pack of] Yenice cigarette...”	superiority, ridicule	sarcasm	rejoinder	quality	N/A	28	60
153-4	13	İnsan, inek olmalı hayatta…”	“A man has got to be a cow in life…”	superiority, ridicule	sarcasm	rejoinder	manner	N/A	33	70
183	14	Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.	Maraton Raşit had ricocheted to the top of the desks and was bouncing around.	superiority, ridicule	register	inecplicable	quality	targeting background encyclopedic assumptions	25	53
206	15	“İnekliğin lüzumu yok, değiştir kâğıdı!”	There’s no need for cowness, change the paper!	possible incongruity	register	playing with word formation	N/A	explicit interpretation clashing with contextual assumption	28	60
230-1	16	Kibar memelilerin dilinde bu çayırın adı sayfiyedir…”	“In polite [i.e. upper class] mammals’ tongue, this meadow is called a summer resort.”	possible incongruity, pun	conceit	aside	manner	N/A	47	100
237	17	“Ceylanlar, ahular pek rağbette olan memelilerdendir.”	“Antilopes and gazelles are among the mammals that are highly in demand.”	possible incongruity, pun	conceit	aside	manner	N/A	47	100
240-	18	İneklerin bir de Kırım cinsi	“There exists a	superiority,	lampoon	aside	quality	N/A	47	100

1		vardır ki, bizim Şaban bunun en tipik örneğidir.”	Crimean breed to cows, a typical example to which is none other than our own Şaban.”	ridicule						
249-50	19	Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı[…]	Especially one of them [i.e. the cats] was, for the kitchen, as harmful as the assistant teacher Tilki Behçet.	superiority, wisecrack	lampoon	inexplicable	N/A	implicated premises and implicated conclusions	9	19
256	20	“*Hababam Sınıfı*’na giren kedi sağ mı çıkar?”	“Can a cat ever come out of Hababam Sınıfı alive?”	N/A	N/A	N/A	N/A	implicated premises and implicated conclusions	4	9
285	21	“Bakalım, piyango kime vuracak?” diye beklemeye başladık.	We started waiting thinking “Let’s see who’s going to win the lottery?”	N/A	conceit	N/A	N/A	N/A	9	19
286	22	Sedat Bey’in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.	Mister Sedat’s zeroes were aplenty but they were ineffective as blank ammo.	N/A	conceit	N/A	N/A	N/A	4	9
287	23	“Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…”	It would not kill, it would only make you suffer if it hit a soft spot…	N/A	conceit	N/A	N/A	N/A	4	9
290	24	Piyango, Refüze’ye vurmuştu.	Refüze had won the lottery.	N/A	conciet	inexplicable	N/A	N/A	4	9
303	25	“Satılık İnek!”	“Cow for sale!”	superiority, pun	N/A	N/A	quality	N/A	36	77

342	26	“Le mi alır, la mı alır başına?”	“Does it have a *le* or a *la* at the beginning?”	complete resolution	extra-linguistic knowledge	shared knowledge	N/A	explicit interpretation questioned	41	87
345	27	“Ama bizim İnek tam feminin sayılmaz ki…”	“But our Cow doesn’t quite count as feminine…”	superiority, ridicule	extra-linguistic knowledge	shared knowledge	N/A	N/A	41	87
355	28	“Ulan Şaban, mööö! desene!”	“Şaban man, say mooo!”	superiority, wisecrack	lampoon	N/A	relation	implicated premises and implicated conclusions	47	100
356	29	Şaban, nedense bu şakalara gerektiği kadar kızmıyordu.	For some reason, Şaban wasn’t getting mad enough at these jokes.	superiority, ridicule	N/A	N/A	N/A	N/A	26	55
358	30	“Hadi İnek’i anladık…”	“Suppose I accept the Cow [justification]…”	incomplete resolution	N/A	N/A	N/A	explicit interpretation questioned	24	51
358-9	31	“Vendu, vandü diye mi yazılır? İnsaf!”	“Is vendu spelled vandü? Mercy!”	complete resolution	extra-linguistic knowledge	shared knowledge	N/A	explicit interpretation questioned	36	77
366	32	“Yıkıl!” dedi, “karşımdan… La vache!”	“Get!” he said, “out of my sight… La vache!”	possible incongruity	N/A	N/A	N/A	targeting background encyclopedic assumptions	30	64
289-90	33	Kel Mahmut ayaklarının dibinde yatan Hayta’ya: “Ne oluyor?” diye bağırdı.	Kel Mahmut shouted “What’s happening?” at Hayta who was lying at his feet.	slapstick	N/A	N/A	N/A	N/A	14	30
392	34	“Kaçırdım!”	“I’ve lost it”	possible incongruity, pun	pun	polysemy	manner	N/A	26	55
427-8	35	“Hiçbirimizin bu yaştan	“There is no way any of us can	superiority, wisecrack	tautology	N/A	relation	N/A	47	100

		sonra Sivaslı olmasına imkân yok!"	become 'from Sivas' at this age!"							
435-6	36	…'yağcılarla mücadele' kurumuna…	...he'd joined the institute for 'fighting against flatterers'.	N/A	N/A	N/A	N/A	N/A	18	38
437	37	Hemen o akşam Tulum Hayri'ye başvurmuş[tu].	He'd appealed to Tulum Hayri right away that evening.	N/A	N/A	N/A	N/A	N/A	5	11
467	38	"Kendisi…"	"Himself..."	N/A	contradiction	N/A	quality	N/A	4	9
510	39	Şaban, İnek'liğinden beklenmeyen bir soğukkanlılıkla:	Şaban [spoke] with a coolness that wouldn't be expected of his Cow'ness.	superiority, ridicule	register	playing with word formation	N/A	implicated premises and implicated conclusions	14	30
529	40	Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.	Fourteen people came forward instead of the seven from Sivas.	possible incongruity	N/A	N/A	N/A	N/A	4	9
543	41	"Ulan sen de Sivas'tan gelmedin ya…"	("Man you sure haven't come from Sivas…"	possible incongruity	N/A	N/A	N/A	N/A	5	11
553	42	"Siz Sivaslı değil, Sivaslıların döküntüsüsünüz…[…]"	"You are not Sivas people, you are the relics of them…"	incomplete resolution	N/A	N/A	quality	explicit interpretation questioned	18	38
555	43	Bu sınıfta sizden önce espiyonluk da yoktu!"	("There was no ratting out in this class before you, either!"	complete resolution	N/A	N/A	N/A	explicit interpretation questioned	8	17
582-3	44	Tulum, Solucan Nuri'nin jimnastikçi ile aynı kaba kirlettiklerini bulup	Tulum was a little relieved the day he found out Solucan Nuri and the	N/A	N/A	N/A	N/A	targeting background encyclopedic assumptions:	4	11

		çıkardığı gün biraz rahatlamıştı.	gymnastics guy were doing crap together.							
651-2	45	"Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul'da olsa yüz kilo süt eder…	"It produces twenty-five kilos of milk a day… Which comes to a hundred kilos of milk if it were in İstanbul…"	superiority, epigram	extra-linguistic knowledge	shared knowledge	N/A	N/A	45	96
654	46	"Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!"	"So you mean this Holland is a place just like Hababam Sınıfı!"	superiority, ridicule	extra-linguistic knowledge	shared knowledge	quality	N/A	34	72
713-4	47	"Hollanda'yı soracaktı bana, tuttu Felemenk'i sordu!"	"He was supposed to ask me Holland, but he went ahead and asked the Netherlands!"	complete resolution	extra-linguistic knowledge	shared knowledge	N/A	explicit interpretation questioned	37	79
800	48	"…İsviçre'den alınmadır herhalde!'	"I don't know, it must have been borrowed from Switzerland!"	superiority, epigram	extra-linguistic knowledge	shared knowledge,	manner	implicated premises and implicated conclusions	37	79
834	49	"Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!"	May God give you health and welfare! I'm glad you're doing well!"	superiority, ridicule	sarcasm	N/A	quality	N/A	9	19
1158	50	"Kim demiş Hocam?"	"Who says, Teacher?"	superiority	lampoon	N/A	quality	targeting background encyclopedic assumptions	16	34

1160	51	Ebenin körü demiş…	“Your mom says…”	possible incongruity	register	N/A	quality	targeting background encyclopedic assumptions	34	72
1160	52	“[…]Sana ne!”	“What do you care?”	possible incongruity	register	N/A	N/A	targeting background encyclopedic assumptions	16	34
1362	53	Birer ikişer damlayın kahveye!	“Come by the café in ones or twos!”	N/A	N/A	N/A	N/A	N/A	4	9

Table 3: A summary of the analysis

When focused on the analysis of the data using Raskin's classifications, it is found that 22 (41.5%) of the lines fall under the superiority theory. The means by which this has been achieved is via ridicule (12), self-disparaging humor (3), wisecrack (4), pun (1), and epigram (2). It is striking how almost half of the humor in the analyzed chapters is at the expense of people. The highest number within the superiority related humor is ridicule, which leads to the conclusion that almost one fourth of the humor (22.6% to be exact) is achieved through the downgrading of others. This actually bodes well with other scientific findings that primitively, human beings find other's misfortunes humorous; and these findings range over more than a century (see Chandler, 1902; Ludovici, 1932; Rapp, 1951; Legman, 1975 cited in Raskin, 1985, pp.24-7).

The second most frequent category that the humor in the data fall into according to Raskin's classification is incongruity theory. In total, 20 (37.7%) lines include incongruity. The interesting part is, one of the four steps that Raskin described in the incongruity-resolution continuum is completely missing. Out of the 20, 11 (20.8%) of the lines are possible incongruity, which comes to one fifth of the data; 6 (11.3%) of the lines are complete resolution and 3 (5.7%) of the lines are incomplete resolution, yet there is no impossible incongruity. Since this step includes the absurdity factor and the "impossible given one's current knowledge of the world" (Raskin, 1985, p. 33), it would be safe to say that regarding the data at hand, *Hababam Sınıfı* does not rely on the power of the absurd to create humor. None of the data fall into the relief theory, either, which means the humor is not suppression-repression bound or taboo breaking, i.e. dealing with sex, death, religion, etc.

The one remaning explanation that Raskin's classification has to offer could also be counted under superiority theory because of the ego-boost it provides the reader with: slapstick. Slapstick humor, which in a nutshell is the comedy deriving from people's physical mishaps, is traditionally recognized as a non-verbal type of humor and was not expected to emerge here but in one of the lines, namely r33 found in lines 289-90 (see appendix 2), the reason for humor is slapstick. Although of course the meaning was made through words and so it

is without a doubt verbal, but what the words conveyed was the visualiation of slapstick humor. Finally, there were 10 (18.9%) lines that Raskin's classifications did not account for.

In Ross's classification, three types of humor were at a draw. There were 7 examples of register humor, 7 examples of humor dependent on extra linguistic i.e. world knowledge, and 7 conceits, i.e. extended metaphor; all of which had a percentage of 13.2. Register, referring to the speech stance that the speaker adopts, can be responsible for humor. It seems that readers find it humorous when the narrator or the characters take on different registers than what convention suggests, at least as far as *Hababam Sınıfı is concerned*. A sudden shift in register can also be the cause for humor. It is called bathos and there is 1 example of it in the data (1.9%). The appreciation of humor in 13.2% of the humorous lines requires world knowledge, which means this book would be 13.2% less humorous to a person who reads this book without the pre-requisites. It is possible that every single reader might be missing one point or other in literary piece and s/he may not even be aware of it.

The final 13.2 percenter in Ross's classification is conceit. The use of extended metaphors like beautiful women as gazelles or school exams as ammunition, it seems, has a humorous effect on the reader. The reason might be that they feel privileged to see beyond the metaphor to comprehend what is actually being said. Or understanding a metaphor could be pleasurable because the reader could be making the same likenings in their mind as well. The next rank also includes a tie between to similar types of humor: sarcasm and lampoon, both having 4 examples in the data constituing 7.5% each. Sarcasm and lampoon are part of the aggressive or hostile explanation of humor and are in sync with Raskin's classification of superiority theories.

With 3.8% each, there are two tautologies and 2 contradictions. Stating what does not need to be stated, or obviously contradicting oneself in discourse are part of Ross's classification of humor and they are exemplified in the data. There are also 1 example of self-deprecating humor, 1 example of pun, and a discourse related item with 1.9% each within the overall number of humorous

lines.The discourse-related one is that of a question with empty face value, i.e. the principal asks something that could not be truthfully answered and so depends on its force. Ross's classification does not account for 16 of the lines, which comes to 30.2% of the data.

Utilizing Chiaro's analysis of word-play, it was found that 7 (13.2%) of the lines were dependent on shared knowledge, i.e. the teller and the tellee need to have access to the same information so the humor can be acknowledged, much like Ross's extra-linguistic knowledge. There are 3 rejoinders in the data (5.7%), which are much like quips or witty remarks but are interrelated and complementary. Another 3 (5.7%) of the lines are classified as asides, statements that are made with the verb 'to be' as a linking verb connected to a pun or a punch. Chiaro (1992) points out the difficulty of spotting asides so her definition of the type was strictly followed. Yet another trio is formed by playing with word formation, i.e. making up a nonce word (*ineklik* – cowness) and using it in seemingly serious statements as if it had well formed connotations.

The last of the trios was formed by playing with the rules of conversation, i.e. not observing the cooperative principle. The twentieth humorous line, which has a 1.9 percentage value that the analysis could explain was accomplished via polysemy. Chiaro (ibid.) states that there is no clear distinction between polysemes and homonyms. Therefore, the reason for humor could also be named as homonymy, and it should be noted that humor achieved through double entendre is a also commonly known as a pun. Because Chiaro's methods of analysis rely mainly or wordplay and has less clarification of higher levels of grammar, there is quite high a number of lines that it does not account for. 33 (62.5%) of the lines could not be explained using wordplay analysis.

The data at hand were also analyzed in terms of non-bona fide communication as well to see which maxims are violated the most to create humor. However, 30 (56.6%) of the data revealed no maxim violation not only because it is not the mere reason for humor, but also because some humorous lines are not part of a conversation, so the conversational maxims do not apply. In the remaning 23 lines, 11 (20.8%) of them were violations of the maxim of quality, 7 (13.2%)

of them were violations of the maxim of manner, 3 (5.7%) were relation, and 2 (3.8%) were quantity. This supports the explanation that “providing only the information literally requested the second speaker fails to cooperate with the first speaker, and by doing so he/she does not provide all the information requested by the first speaker” (Attardo, 1993, p. 542) and this is the most common source of humor within the data.

As for the violation of the maxim of manner, Attardo (ibid.) states that it is common to all forms of verbal humor based on ambiguity. That is, because the maxim of manner is a recommendation to ‘avoid ambiguity’, all incongruity resolution based verbal humor should be violating this maxim inso far as they take place within a conversation. It can be seen in the table above that 4 of the maxim of manner violations are indeed in line with incongruity theories. The reason that the other three do not is not because there is no incongruity in those respective lines but because the feeling of superiority outweighs that of incongruity, and it should always be borne in mind that the three main theories of humor are not in opposition but in fact complementary.

The maxim of relation is violated in three instances by making unconventional linking between mediums of thought or nearing the absurd in the statements although they make sense within context, i.e. the speakers have ulterior motives in choosing the state their opinions that way. The maxim of quantity is violated in two instances only, exemplifying both forms of humor that are possible to create through this: excess information and insufficient information respectively, which in the comic sense, could be quite fruitful in reaching one’s objective, i.e. humor.

When the data were analyzed using RT to explain the humor, the most frequent explanation (9 occurences, 17%) turned out to be the questioning of explicit interpretations. Once again, the constituent causing the humor appears to be the re-interpretation of an initial understanding of a statement. In this type of joke, readers are given a very accessible interpretation at first, which, in the event, is invalidated. Therefore, this is what the readers seem to find most humorous in terms of RT. Next in line is the targeting of background

encyclopedic assumptions (8 occurences, 15.1%). It appears that readers find it humorous when they are set values i.e. stereotypes, etc. are challanged. In this novel, the most challenged assumption was the presumed dignity of the teachers. The common belief or expectation is that teachers speak and act in measured ways without succumbing into their more humane callings such as cursing or using slang. When the readers are presented with a different depiction, humor occurs.

The reason of humor behind 7 (13.2%) of the lines was implicated premises and conclusions. When the reader is given a proposition which implies a hidden meaning which then concludes a veiled piece of information, this creates humor. That is, the reader is forced to draw implicatures and they alone are given responsibility for the derivations, which could be argued to provide the reader with a sense of privilege. The least frequent occurence was the clashing between the explicit interpretation and the contuxtual assumption. This is a rather intratextual phenomenon, where the reader has adjusted their expectations to the world of the text at hand but their initial interpretation still gets challenged. Although with only 2 (3.8%) examples in the data, this type as defined by RT has also been found humorous. The reinterpretation of RT to explain humor does not account for 27 (50.9%) of the lines.

The GTVH was not included in table 4 for it has 6 subcategories i.e. KRs within itself. These KRs should be allocated and then analyzed separately for each chapter and then interpreted holistically. The reason is that this theory introduces the concept of strands in narratives, which are formally or thematically related lines occuring at least three times in the narrative. For the purposes of this analysis, the KRs were used to determine strands**.** That is, if three or more lines share the same KRs, they form a strand. To be able to clearly see the revealed patterns, chapter by chapter lists of the KRs are provided below. If only some features are in common, those features form a substrand. If a pattern repeats itself throughout the texts, it is central strand and the opposite, one could say, is a peripheral strand. Please note that there

ere no highlighted parts in chapters three and seventy three. Therefore, there are only nine tables below.

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	Ref. No
2	"Kel Mahmut, *Hababam Sınıfı*'nın kapısına dikilmiş, yırtınıyordu"	Kel Mahmut was shouting his ass off standing in front of the door to Hababam Sınıfı.	Formal/informal	Garden path	Cotext	Kel Mahmut	Irr	Irr.	Jab	1
7-8	Sınıf başkanı Palamut Recep, bir taktik inceliği göstermek zorundaydı.	Class representative Palamut Recep had to come up with a fine strategy.	Rightousness/solidarity	false analogy: "education as war"	Lying	Şaban	Irr.	Irr.	Jab	2
21	"Ot koydu efendim!"	"He put grass Sir!"	Written insult/realia	Self-undermining	Complaining to the principal	Şaban	Q&A	Half sentences	jab	3
27	İnekliğine bakmadan, bir de yağcılık yapıyordu.	He was flattering him despite his own cowness.	Absurd/real characteristic	Meta-humor	İrr.	Şaban	İrr.	Word formation	Jab	4
32	"Hayır efendim!"	"No sir!"	Admission/denial	Cratylism	interroation	Şaban	Q&A	İrr.	Jab	5
36	"Ben eşek değilim!"	"I'm not an ass!"	Human/animal, seriousness/triviality	Reasoning from false premises	Teacher telling off students	Şaban	İrr.	Negation, adjacency pair	Jab	6
37	"Nesin sen, hayvan herif?"	"What are you, you animal?"	Proper/improper	Chiasmus	Teacher telling off students	Şaban	Q&A	Slang	Jab	7
43	Harıl harıl kopya hazırladık.	We prepped cheat sheets industriously.	Education/mischief	Inferring consequences	Irr.	Irr.	Irr.	Irr.	punch	8

Table 4: The KRs in Chapter 1

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
67	"[O eşek] benim efendim!"	"[That ass is]" me, Sir!	Common sense/absurdity, animal/human	Self-undermining	Cotext	Hayta İsmail	Q&A	Irr.	Jab	9

75	"Vaktinde gelsen olmaz mı?"	"Couldn't you arrive on time?"	Educator/fellow mischief, normal/abnormal	Role reversal	The principal reveals a hitherto unknown characteristic.	Şaban	Rhetorical question	Irr.	Jab	10

Table 5: The KRs in chapter 2

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
151	"Ulan, İnek'in tabanının altı bile para ediyor be!"	"Boy, even the soles of Cow's feet are worth money!"	Animal/human	False analogy "Şaban as a cow"	Cheating preparation for an exam	Şaban	Irr.	Exclamation	Jab	11
153	"İnek'in arka ayakları bir Yenice sigarası…"	"Cow's back feet are [worth] a [pack of] Yenice cigarette..."	Animal/human	False analogy "Şaban as a cow"	Pulling Şaban's leg	Şaban	Irr.	Affirmation	Jab	12
153-4	"İnsan, İnek olmalı hayatta…"	"A man has got to be a cow in life…"	Animal/human, common sense/absurdity	Juxtaposition	Pulling Şaban's leg	Şaban	Irr.	Affirmation	Jab	13
183	Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.	Maraton Raşit had ricocheted to the top of the desks and was bouncing around.	Seriousness/triviality	None	Exam invigilation	Maraton Raşit	Irr.	Word choice	Jab	14
206	"İnekliğin lüzümu yok, değiştir kağıdı!"	There's no need for cowness, change the paper!	Decent/indecent, common sense/abdurdity	İgnoring the obvious	Cheating attempt during an exam	Şaban	Boldness	Cowness	Jab	15
230-1	"Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"	"In polite [i.e. upper class] mammals' tongue, this meadow is called a summer	Animal/human, common sense/absurdity	False analogy "rich people as polite mammals"	Writing trivia on exam paper so as not to look idle	Rich people	Pseudo-informative statement, word play	Polite mammals, meadow, summer resort	Jab	16

		resort."								
237	"Ceylanlar, ahular pek rağbette olan memelilerdendir."	"Antilopes and gazelles are among the mammals that are highly in demand."	Animal/human	Cratylism	Writing trivia on exam paper so as not to look idle	Irr.	Pseudo-informative statement, word play	Antilopes, gazelles, mammals	Jab	17
240-1	"İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."	"There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban."	Animal/human	False analogy "Şaban as a cow"	Writing trivia on exam paper so as not to look idle	Şaban	Pseudo-informative statement, word play	Crimean cow	Jab	18

Table 6: The KRs in chapter 13

Line #	**Line**	**English Translation**	**SO**	**LM**	**SI**	**TA**	**NS**	**LA**	**Jab or punch?**	**REF. NO**
249-50	Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı[…].	Especially one of them [i.e. the cats] was, for the kitchen, as harmful as the assistant teacher Tilki Behçet.	Animal/human	False analogy "Behçet as a pest"	Irr.	Tilki Behçet	Explanatory statement	harmful	Jab	19
256	"*Hababam Sınıfı*'na giren kedi sağ mı çıkar?"	"Can a cat ever come out of Hababam Sınıfı alive?"	Classroom/slaughter house	İnferring consequences	Students need a cat for Biology class	*Hababam Sınıfı*	Rhetorical question	to come out alive	Jab	20
285	"Bakalım, piyango kime vuracak?" diye	We started waiting thinking "Let's see who's	Seriousness/triviality	False analogy "oral test as fun"	French class	Irr.	Irr.	lottery, win	Jab	21

	beklemeye başladık.	going to win the lottery?"								
286	Sedat Bey'in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.	Mister Sedat's zeroes were aplenty but they were ineffective as blank ammo.	Seriousness/triviality	False analogies "education as war", "zero pts as blank ammunition"	French class	Irr.	Irr.	ineffective, bank ammo	Jab	22
287	"Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…"	It would not kill, it would only make you suffer if it hit a soft spot…	Seriousness/triviality	False analogies "education as war", "zero pts as blank ammunition"	French class	Irr.	Irr.	kill, suffer, hit, soft spot	Jab	23
290	Piyango, Refüze'ye vurmuştu.	Refüze had won the lottery.	Seriousness/triviality	False analogy "oral test as fun"	French class	Irr.	Irr.	lottery, win	Jab	24
303	"Satılık inek!"	"Cow for sale!"	Animal/human	False analogy "Şaban as a cow"	Şaban goes to the board to have an oral test in French	Irr.	pseudo-informative label	cow for sale	Jab	25
342	"Le mi alır, la mı alır başına?"	"Does it have a *le* or a *la* at the beginning?"	Moral/mundane concern	Referential ambiguity	Irr.	Irr.	İnterrogation	Fench articles	Punch	26
345	"Ama bizim İnek tam feminin sayılmaz ki…"	"But our Cow doesn't quite count as feminine…"	Animal/human, common sense/absurdity, normal/abnormal	Referential ambiguity	Irr.	Şaban	Objecting	Irr.	Jab	27
355	"Ulan Şaban, mööö! desene!"	"Şaban man, say mooo!"	Animal/human	False analogy "Şaban as a cow"	Irr.	Şaban	Irr.	onomatopoeic exclamation	Jab	28
356	Şaban, nedense bu şakalara	For some reason, Şaban wasn't getting	Jesting for fun/jesting for a purpose	Garden path phenomena	Irr.	Şaban	Depicting the situation	mad enough	Jab	29

	gerektiği kadar kızmıyordu.	mad enough at these jokes.								
358	“Hadi İnek’i anladık…”	“Suppose I accept the Cow [justification]…”	Common sense/absurdity	Faulty reasoning	Irr.	Irr.	Irr.	the Cow	Jab	30
358-9	“Vendu, vandü diye mi yazılır? İnsaf!”	“Is vendu spelled vandü? Mercy!”	Common sense/absurdity	Faulty reasoning	Irr.	Irr.	Irr.	Irr.	Jab	31
363	“Yıkıl!” dedi, “karşımdan… La vache!”	“Get!” he said, “out of my sight… La vache!”	Educator/angry person	Role reversal	Irr.	Şaban	Scolding	La vache	Jab	32
389-90	Kel Mahmut ayaklarının dibinde yatan Hayta’ya: “Ne oluyor?” diye bağırdı.	Kel Mahmut shouted “What’s happening?” at Hayta who was lying at his feet.	Common sense/absurdity, normal/abnormal	Figure-ground reversal	The cat has run away	Irr.	İnterrogation	Irr.	Jab	33
392	“Kaçırdım!”	“I’ve lost it”	Common sense/absurdity	Referential ambiguity	The cat has run away	Irr.	Q&A	Words with dual meaning	jab	34

Table 7: The KRs in chapter 19

Line #	**Line**	**English Translation**	**SO**	**LM**	**SI**	**TA**	**NS**	**LA**	**Jab or punch?**	**REF. NO**
427-8	“Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!”	“There is no way any of us can become ‘from Sivas’ at this age!”	being from Sivas/becoming from Sivas, common sense/absurdity	ignoring the obvious	irr.	irr.	pseudo-objection	become, from Sivas	jab	35
435-6	[…]‘yağcılarla mücadele’ kurumuna	...he’d joined the	common sense/absurdity	Exaggeration	irr.	irr.	irr.	formal word choice	jab	36

	girmişti.	institute for 'fighting against flatterers'.								
437	Hemen o akşam Tulum Hayri'ye başvurmuş[tu].	He'd appealed to Tulum Hayri right away that evening.	common sense/absurdity	Exaggeration	irr.	irr.	irr.	formal word choice	jab	37
467	"Kendisi..."	"Himself..."	common sense/absurdity	Exaggeration	Güdük Necmi is trying to intimidate the new students	Yamuk Osman	Q and A	irr.	jab	38
510	Şaban, İnek'liğinden beklenmeyen bir soğukkanlılıkla […]	Şaban [spoke] with a coolness that wouldn't be expected of his Cow'ness.	animal/human	false analogy "Şaban as a cow"	interrogation	Şaban	story development	cowness	jab	39
529	Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.	Fourteen people came forward instead of the seven from Sivas.	obedience/disobedience	Proportion	The teacher is trying to find the culprit	irr.	story development	Seven, fourteen	jab	40
543	"Ulan sen de Sivas'tan gelmedin ya… […]"	("Man you sure haven't come from Sivas…"	pretending/being mistaken to be pretending	reasoning from false premises	The teacher is trying to find the culprit	Karga Bekir	İrr.	colloquialisms	jab	41
553	"Siz Sivaslı değil,	"You are	praising/scolding	missing link	The teacher	student	preaching	Disappointed	Jab	42

	Sivaslıların dökütüsüsünüz…[…]"	not Sivas people, you are the relics of them…"			is trying to find the culprit	s from Sivas		register, colloquialisms		
555	"Bu sınıfta sizden önce espiyonluk da yoktu!"	("There was no ratting out in this class before you, either!"	betrayal/solidarity	referential ambiguity	irr.	students from Sivas	preaching	disappointed register, colloquialisms	Jab	43

Table 8: The KRs in chapter 26

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
582-3	Tulum, Solucan Nuri'nin jimnastikçi ile aynı kaba kirlettiklerini bulup çıkardığı gün biraz rahatlamıştı.	Tulum was a little relieved the day he found out Solucan Nuri and the gymnastics guy were doing crap together.	decent/indecent	potency mapping	irr.	irr.	irr.	slang	jab	44
651-2	"Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul'da olsa yüz kilo süt eder…"	"It produces twenty-five kilos of milk a day… Which comes to a hundred kilos of milk if it were in İstanbul…"	pure milk/water mixed milk	garden path phenomena	irr.	Şaban	pseudo-informative statement	irr.	jab	45
654	"Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!"	"So you mean this Holland is a place just like Hababam Sınıfı!"	animal/human	false analogy "Şaban as a cow"	irr.	Şaban	conversing for the ears of a third party	simile	jab	46
713-4	"Hollanda'yı soracaktı bana, tuttu Felemenk'i sordu!"	"He was supposed to ask me Holland, but he went ahead and asked the Netherlands!"	knowledgeable/ignorant	reasoning from false premises	İrr.	İrr.	İrr.	Holland, the Netherlands	punch	47

Table 9: The KRs in chapter 43

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
800	“Bilmiyorum, İsviçre’den alınmadır herhalde!”	“I don’t know, it must have been borrowed from Switzerland!”	civil law/philosophical law	ignoring the obvious	Philosophy test	irr.	irr.	pun	jab	48
834	“Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!”	May God give you health and welfare! I’m glad you’re doing well!”	aggressive/sarcastic	ignoring the obvious	Philosophy test	irr.	irr.	sarcasm	jab	49

Table 10: The KRs in chapter 61

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
1158	“Kim demiş Hocam?”	“Who says, Teacher?”	conventional/unconventiona	ignoring the obvious	teacher preaching	Susak Cafer	enquiry	irr.	jab	50
1160	“Ebenin körü demiş…”	“Your mom says…”	appropriate/inappropriate	role reversal	teacher preaching	irr.	irr.	slang	jab	51
1160	“[…]Sana ne!”	“What do you care?”	appropriate/inappropriate	role reversal	teacher preaching	irr.	irr.	slang	jab	52

Table 11: The KRs in chapter 74

Line #	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	REF. NO
1360-2	“Birer ikişer damlayın kahveye!”	“Come by the café in ones or twos!”	interfering/not interfering	vacuous reversal	two students are going to fight	irr.	irr.	irr	Jab	53

Table 12: The KRs in chapter 75

In the first chapter (see Table 4), there is a substrand of Şaban as the TA. Out of the eight humorous lines that were found in this chapter, six of them were at Şaban's expense. Although the GTVH analyzes humor under the Incongruity Theory, the fact that there is usually a butt of the joke is indicative of psychic relief. Having someone to laugh at, basically by reassuring the reader that s/he would never be as dim-witted, appears to be a significant resource for humor in this book. There is also a substrand of the NS as question and answer. Table 3, which shows the humorous lines in the second chapter cannot really be analyzed for strands since there are only two of them, but it must be noted that in one of them the NS is question and answer, and in the other one the TA is Şaban, which continues the pattern from the previous chapter. Also worth noting is the fact that the other line in this table also has a TA although it is another character.

Chapter 13 (see Table 6) has a substrand of six animal vs. human SOs in eight humorous lines. Since the main objective of this study is to understand what Turkish people laugh at in this novel, it can be said that attributing animal qualities to human beings is perceived funny among the social circles that the questionnaire participants represent. This is also visible in the substrand of the LM which is a false analogy of "Şaban as a cow". It might be thought that this trend of laughing at animal/human dichotomy is specific to Şaban's character, but this SO comes up in other chapters as well as in other lines in the same chapters, such as ref. no 16 in Table 5. It is actually one of the main strands in all of the chapters analyzed. The style of the chosen utterances in this chapter is also one of the reasons they were perceived funny. The NS of pseudo-informative statement repeats three times, the sarcastic undertone added to the nonchalant attitude of the student making it all the funnier. Along the same lines, the SI, which captures students after writing trivia on exam paper so as not to look idle, also supports the aforementioned interpretation.

Chapter 19 continues the general pattern of the book, with a substrand of four animal vs. human SOs accompanied by four seriousness vs. triviality SOs and a substrand of five common sense vs. absurdity SOs. Absurdity is another

factor that seems to achieve humorous effect. Saying a non-sense thing when the obvious common-sense thing to say is obvious (like an adjacency pair, for example) to the reader. The LM of faulty reasoning may well be the reason behind the apparent absurdity, because it should be assumed that the 'absurd' is not absurd for the utterer. Like in the chapters depicted above, chapter 19 also has got six TAs in the sixteen humorous lines, four of which is Şaban once again. There is also a substrand of referential ambiguity LM in this chapter, summarized in Table 7.

Chapter 26 contributes to the central strand of common sense vs. absurdity in four SOs. The substrand of four LMs (exaggeration) is a peripheral strand because it does not emerge anywhere else in the analyzed chapters. The TA tradition finds a repeated pattern in Table 8 as well, because out of the eight humorous lines, five of them have a target (although only one of them is Şaban.) Colloquialisms are another way of creating humor in this chapter. Apparently, these informal words and phrases create humor when they come out of the 'mouth' of an authority figure. In this sense, the humor can be said to derive from the element of surprise rather than the colloquialisms themselves, but it is an acknowledged fact that words have a humorous power of their own sometimes (see Chiaro, 1992).

Chapter 43 has four chosen humorous parts which do not seem to have much in common among themselves yet some of the central strands (the animal vs. human SO and the false analogy "Şaban as a cow" LM, and Şaban as the TA) can be found here (See table 9). Chapters 61, 74 and 75 have got less than three humorous lines so it is not possible to analyze them in terms of strands, since strands only become so when a pattern or theme has been repeated a minimum of three times. It should also be noted that the KRs listed in those chapters (see Tables 10, 11 and 12) are also mostly isolated from the rest of the chapters; that is to say, they have no connections to central strands or the substrands revealed in the previous chapters.

In an overall look at the chapters analyzed, there are two general strands of SO: animal vs. human (14 occurences, 26.4%) and seriousness vs. triviality (6 occurences, 11.3%). What this shows is that attributing animal qualities to humans is one of the main resources of humor in the data. Also, a misplaced mischievous tendency (such as acting casual in a school setting where people are expected to be disciplined) is what the readers find funny. When LM is looked at throughout the chapters, two general strands of false analogies are found: Şaban as a cow (7 occurences, 13.2%) and education as war (3 occurences, 5.7%). Including these, there are 14 (26.4%) false analogies as LMs to contribute to the creation of humor. By looking at the sheer proportion of this, i.e. more than one fourth of the data, it is safe the assume that making illogical connections is a big part of humorous effect.

The TA KR which is another term for the more conventional 'butt of the joke' reveals quite significant findings. First of all, it can be seen that in 19 (35.8%) of the lines Şaban is the target, and the humorous effect is being achived in his expense, constituting a general strand. The fact that 23 (43.4%) of the lines have no TA, the frequency of Şaban as the TA becomes more significant. Also interestingly, the teachers are hardly the butt of the jokes although the general perception of this novel is the resistence of the class towards authority. It can be seen in some lines that there are hidden metaphors of education as war (i.e. between the teachers and the students) and yet the students themselves turn out to be more expendable.

The SI KR turned out to be irrelevant in 18 lines (34%) which means the humorous effect was independent from this parameter in that many occurences. There were no general strands regarding this KR, either. The NS has also proved to be irrelevant to the humorous effect in 26 (49.1%) of the lines and yet there is a general strand of question and answer NS in 6 lines scattered in nine chapters with a value of 11.3%. This could be argued to show that dialogs, which is most of the time a prerequisite for having adjacency pairs is valuable tool for the creation of humor in a text. The LA KR shows that inappropiate choice of words for a certain context (4 occurences, 7.5%) and the use of slang

language (4 occurences, 7.5%) are repetitives patterns in the data. Therefore, they constitute general strands. In 13 (24.5%) of the lines the wording does not affect the humorous effect.

After the findings and discussions regarding the data in terms of the theories and classifications used, a discussion of the most humorous lines in the data (rendered so by the readers) is called for. Table 13 below shows the analysis of the most humorous lines using Raskin and Ross's classifications, Chiaro's definitions, non-bona fide mode of humor and the explanations through RT. Table 14 shows the KR annotations of these lines regarding the GTVH. Discussions follow.

Line No	Ref. No	Line	English Translation	Raskin	Ross	Chiaro	NBF	RT	#	%
230-1	16	Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"	"In polite [i.e. upper class] mammals' tongue, this meadow is called a summer resort."	possible incongruity, pun	conceit	aside	manner	N/A	47	100
237	17	"Ceylanlar, ahular pek rağbette olan memelilerdendir."	"Antilopes and gazelles are among the mammals that are highly in demand."	possible incongruity, pun	conceit	aside	manner	N/A	47	100
240-1	18	İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."	"There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban."	superiority, ridicule	lampoon	aside	quality	N/A	47	100
355	28	"Ulan Şaban, möööö! desene!"	"Şaban man, say mooo!"	superiority, wisecrack	lampoon	N/A	relation	implicated premises and implicated conclusions	47	100
427-8	35	"Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!"	"There is no way any of us can become 'from Sivas' at this age!"	superiority, wisecrack	tautology	N/A	relation	N/A	47	100

Table 13: Analysis summary of the most humorous lines 1

Line #	Ref. No	Line	English Translation	SO	LM	SI	TA	NS	LA	Jab or punch?	%
230-1	16	Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"	"In polite [i.e. upper class] mammals' tongue, this meadow is called a summer resort."	Animal/human, common sense/absurdity	False analogy "rich people as polite mammals"	Writing trivia on exam paper so as not to look idle	Rich people	Pseudo-informative statement, word play	Polite mammals, meadow, summer resort	Jab	100
237	17	"Ceylanlar, ahular pek rağbette olan memelilerdendir."	"Antilopes and gazelles are among the mammals that are highly in demand."	Animal/human	Cratylism	Writing trivia on exam paper so as not to look idle	Irr.	Pseudo-informative statement, word play	Antilopes, gazelles, mammals	Jab	100
240-1	18	İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."	"There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban."	Animal/human	False analogy "Şaban as a cow"	Writing trivia on exam paper so as not to look idle	Şaban	Pseudo-informative statement, word play	Crimean cow	Jab	100
355	28	"Ulan Şaban, möööö! desene!"	"Şaban man, say mooo!"	Animal/human	False analogy "Şaban as a cow"	Irr.	Şaban	Irr.	onomatopoeic exclamation	Jab	100
427-8	35	"Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!"	"There is no way any of us can become 'from Sivas' at this age!"	being from Sivas/becoming from Sivas, common sense/absurdity	ignoring the obvious	irr.	irr.	pseudo-objection	become, from Sivas	Jab	100

Table 14: Analysis summary of the most humorous lines 2

The most interesting finding when looking at the most humorous parts as deemed by questionnaire participants is that there are only five. There are 53 lines that have been marked by them and not more than 5 were found equally humorous, which corresponds to 9.4% of the data. Table 12 shows that two of those lines (r16 and r17) are identical in terms of their analysis. They are both possible incongruities caused by extended metaphors, violating the maxim of manner. Both of them are classified as asides in Chiaro's terminology and find no explanation in RT. r28 and r35 are fairly similar as well; being both wisecracks placed in the superiority theory, violating the maxim of relation and not being defined as wordplay. RT explains only one of this duo, stating that the humor is caused by implicated premises and conclusions.

The remaining line, r18, shares components with both dual formations in table 13. It is the same as the first duo in Raskin's classification and Chiaro's, and unexplained by RT as the second duo are. It violates a different maxim then the other four, but it seems significant that although there were no maxim violations in 56.6% of the data, all five top humorous lines include a maxim violation. 18.9% of the lines do not fall under the three main theories of humor (i.e. incongruity, superiority and relief) and yet all five here in table 13 are categorized under either the incongruity or the superiority theory. There were no lines within the relief theory in all of the data, so it is exempt from this table as well. Ross's classifications did not explain 30.2% humor in the data and yet, here it can be seen that all five are accounted for being conceits, lampoons and a tautology.

Table 14 reveals that when analyzed according to the GTVH, four lines include the SO of animal vs. human which is quite significant considering there only five lines in the top table. One of them also has an SO of common sense vs. absurdity which it shares with the remaining line. In terms of LMs, three lines share the LM of false anologies, two of them being the same one. The SI is also the same in three of the lines, not the least because they occur in the same scene in the book, much like the NS. The TA and LA KRs are quite different

except a dual occurance of Şaban as the target. An interesting finding is perhaps that all top five lines are jab lines. Although there are three punch lines withing the data, none of them were found humorous by all participants.

CHAPTER 6

CONCLUSION

Humor has always been one of the most vague peculiarities of man. There has not even been a consensus as to what the definition of it should be. There are numerous questions concerning the nature of humor such as how much laughter must be associated with humor, how humor is to be spotted when there is no laughter to prove it – given the slippery nature of laughter itself, how humor is to be detected in verbal terms, what the universals of it are, etc. In short, there is no hope of analyzing humor in a thoroughly empiric way as of yet. It depends on the situation, the medium of expression, the person, the needs of this person or whether they have been met, etc. The concept of failed humor, for example, remains a mystery. How a piece of humor can be named so when it fails to create the desired effect is still a question to be answered. The concept of sense of humor alone is an enigma in itself. Whether it exists or not is a rather difficult question to answer, and even when it is answered, there is the question of who decides whether a person has a sense of humor, or a good one, or a bad one at that; still hanging in the air. Despite all the difficulties listed above and many more, an attempt to describe *Hababam Sınıfı* in terms of verbalized humor was made in this study. The conclusions and suggestions for further study can be found below.

6.1 CONCLUSIONS REGARDING RESEARCH QUESTIONS

The first research question was what the discursive devices that create verbal humor in *Hababam Sınıfı* were. In answer to this question, the most frequent explanations of humor from each theory and classifications were taken. One of the most commonly used discursive devices was ridicule in this novel. According to Raskin's classification, this constitutes 41.5% of the humor in the data. Register was another common device along with extended metaphors

and world knowledge. The term ‘register’ here is used “to refer to the range of styles or tones that can be adopted according to the situation” (Ross, 2005, p.113). The presence of more than a few markers of a considerably formal register in the context of a trivial situation, or of a situation which is usually connected in mind with informal registers creates register humor (Attardo, 2001, p. 83).

Each of these constituents (i.e. extended metaphors, world knowledge, register) make up 13.2% of the humor in the data. The world knowledge constituent was revealed to be equally important in terms of two different theories, so it would be safe to say that a certain amount of shared knowledge between the reader and the author are required to fully appreciate the humor in the book. Maxim violation was also found to be an important factor of humor and in line with the cooperative principle, the principle of relevance explained that the questioning of explicit interpretations of the data was an important device that creates humor, closely followed by the targeting of encyclopedic assumptions.

The second research question was what the patterns of humor deriving from those discursive constituents in the novel are and under which theory of humor these constituents can be grouped into. It was found that *Hababam Sınıfı* includes three patterns of humor according to the GTVH results. What people find funny is that Şaban is the target of the jokes most of the time, and human beings were attributed animal qualities (or names, etc.) which is the animal/human script opposition, and finally the common-sense absurdity thread that turned out to be one of the main reasons of humor. Şaban was not the only target in the fifty three allotted lines, but most lines were humorous at some character’s expense. Pragmatically, the main reason of humor seems to be the violation of the cooperative principle. All of the first five humorous parts that were most liked by the questionnaire participants included a deviation from the cooperative principle and at least one Gricean maxim was violated in order for humor to be created. 18.9% of the lines do not fall under the three main theories of humor (i.e. incongruity, superiority and relief) and yet all five of the

most humorous found lines are categorized under either the incongruity or the superiority theory. There were no lines within the relief theory in all of the data.

The final research question was what the most humorous parts, as determined by participants, have in common. 5 of the 53 lines which were highlighted by the questionnaire participants were unanimous. Two of those lines are in the possible incongruity step of the incongruity-resolution continuum and are caused by extended metaphors; an they both violate the maxim of manner. The other two are both wisecracks and they violate the maxim of relation. The last line is similar to the rest in different aspects. It is the same as the first duo in Raskin's classification and Chiaro's, and unexplained by RT as the second duo are. It violates a different maxim than the other four, but it seems significant that although there were no maxim violations in 56.6% of the data, all five top humorous lines include a maxim violation.

6.2. SUGGESTIONS FOR FURTHER STUDY

This study set out the shed light on the linguistic humor in *Hababam Sınıfı*. As a starting point, only eleven chapters were chosen for the analysis and the selection process was realized through a group of forty-seven gender-homogenous participants who are university graduates. These points in this study are important because of several reasons as they all were part of an attempt to neutralize the age, gender, and education differences in participants' perception of humor. In the future, it could be useful to repeat the methodology using the same chapters but handing out the questionnaire to people who are from different educational backgrounds and in different age groups. It should be suspected that carrying out the same research looking at gender differences will result in sociolinguistically significant results.

Another future attempt of extending this study could be to analyze all the chapters in the book. This poses two main difficulties. The first one is that If the researcher is spotting the humorous lines himself/herself, it could take a considerably long time to finish the detection of humor alone, let alone do the

analyses. In that case it would be advisable to have more researchers follow the same process and make sure the results match; or that only matching results are taken into consideration. Since there is no solid methodology of determining humor covering all kinds of it, the latter would be more reliable but probably less feasible. The second difficulty would emerge should the researcher chose to have laymen read the novel and highlight the humorous parts explaining their reasons like they did in this study. In this case, finding enough number of people to read an entire book being watchful of the process would be extremely difficult. In an expected scenario, the final copies of the questionnaire and the book would be less than half of the people who were initially convinced to participate. These cynical assumptions aside, it is hoped that eventually with the development and formalization of a humor theory, descriptive studies like the one at hand will be based on more solid ground.

A last proposed elaboration on this study would be to focus more on the subjectivity of the perception of humor. Instead of utilizing humor theories in the process of spotting humor, a study can deal with differences of humorous effect in the same person at different times. It can reveal really interesting results, for example, to give the same text to a group of people and then to repeat the process in a few weeks', months' etc. time to see if they would highlight the same parts as they did in their initial response. There is respectively little account of the same individuals' perspective on humor over a particular period of time, so it would be an invaluable contribution to the rapidly growing literature on humor research.

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APPENDICES

Appendix 1 – The questionnaire

Attached please find a sample of *Hababam Sınıfı* chapters. These chapters will be used in humor research, therefore the pages and lines are assigned numbers. Please have a pen, highlighter, etc. available to you before you start reading. As you read, you are expected to underline or highlight the words you think are funny or humorous. Once you do that, please return to this page, note down the page and line number, and kindly explain in your own words your reason to have marked that particular part. Your contribution is highly appreciated.

1. Page number(s): Line number(s):

This is funny/humorous to me because……
……

2. Page number(s): Line number(s):

This is funny/humorous to me because……
……

3. Page number(s): Line number(s):

This is funny/humorous to me because……
……

4. Page number(s): Line number(s):

This is funny/humorous to me because……
……

5. Page number(s): Line number(s):

This is funny/humorous to me because……
……

6. Page number(s): Line number(s):

This is funny/humorous to me because……
……

7. Page number(s): Line number(s):

This is funny/humorous to me because……
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8. Page number(s): Line number(s):

This is funny/humorous to me because……

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9. Page number(s): Line number(s):

This is funny/humorous to me because……

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10. Page number(s): Line number(s):

This is funny/humorous to me because……

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11. Page number(s): Line number(s):

This is funny/humorous to me because……

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12. Page number(s): Line number(s):

This is funny/humorous to me because……

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13. Page number(s): Line number(s):

This is funny/humorous to me because……

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14. Page number(s): Line number(s):

This is funny/humorous to me because……

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15. Page number(s): Line number(s):

This is funny/humorous to me because……

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16. Page number(s): Line number(s):

This is funny/humorous to me because……

……

17. Page number(s): Line number(s):

This is funny/humorous to me because……

……

18. Page number(s): Line number(s):

This is funny/humorous to me because……

……

(Please do not hesitate to continue on the back side of this paper or ask for another page if you have highlighted more.)

Appendix 2 - Table of humorous lines in *Hababam Sınıfı* in sequential order.

Line No	Ref. No	Line	English Translation	Reason for humor as expressed by questionnaire participants	Number of people to have found it humorous	%
2	01	"Kel Mahmut, *Hababam Sınıfı*'nın kapısına dikilmiş, yırtınıyordu"	Kel Mahmut was shouting his ass off standing in front of the door to Hababam Sınıfı.	That's a funny way of talking about the Principal.	5	11
7-8	02	"Sınıf başkanı Palamut Recep, bir taktik inceliği göstermek zorundaydı"	Class representative Palamut Recep had to come up with a fine strategy.	N/A	4	9
21	03	"Ot koydu efendim!"	"He put grass Sir!"	This is not the defense the reader expects	4	9
27	04	İnekliğine bakmadan, bir de yağcılık yapıyordu.	He was flattering him despite his own cowness.	This is a funny reason for not being a flatterer.	30	64
32	05	""Hayır efendim!"	"No sir!"	He is being funny.	8	17
36	06	"Ben eşek değilim!"	"I'm not an ass!"	Now he is revealing what he has been babbling about.	4	9
37	07	"Nesin sen, hayvan herif?"	"What are you, you animal?"	The answer is so obvious but he cannot see it.	40	85
43	08	Harıl harıl kopya hazırladık.	We prepped cheat sheets industriously.	Cheating is mentioned as if it is a serious job.	32	68
67	09	"[Eşek] benim efendim!"	"[That ass is]" me, Sir!	He owns up to the insult, and does it chivalrously.	45	96
75	10	"Vaktinde gelsen olmaz mı?"	"Couldn't you arrive on time?"	It is surprising that he was so calm and understanding.	8	17
151	11	"Ulan, İnek'in tabanının altı bile para ediyor be!"	"Boy, even the soles of Cow's feet are worth money!"	It is as if he is an animal, except you do not pay for a real cow's feet.	38	81
153	12	"İnek'in arka ayakları bir Yenice sigarası…	"Cow's back feet are [worth] a [pack of] Yenice cigarette..."	Same as above	28	60
153-4	13	İnsan, inek olmalı hayatta…"	"A man has got to be a cow in life…"	It is a silly, absurd thing to say.	33	70
183	14	Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.	Maraton Raşit had ricocheted to the top of the desks and was bouncing around.	Teachers do not go "ricochet"ing over desks.	25	53
206	15	"İnekliğin lüzumu yok, değiştir kâğıdı!"	There's no need for cowness, change the paper!	He says a serious thing with a funny word.	28	60
230-1	16	Kibar memelilerin dilinde bu çayırın adı sayfiyedir…"	"In polite [i.e. upper class] mammals' tongue, this meadow is	The word choice is perfect for a biology lesson and there is fine criticism, too.	47	100

			called a summer resort."			
237	17	"Ceylanlar, ahular pek rağbette olan memelilerdendir."	"Antilopes and gazelles are among the mammals that are highly in demand."	The words probably mean more than their biological meaning.	47	100
240-1	18	İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir."	"There exists a Crimean breed to cows, a typical example to which is none other than our own Şaban."	Whenever it is cows, Şaban's name comes up.	47	100
249-50	19	Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı[…]	Especially one of them [i.e. the cats] was, for the kitchen, as harmful as the assistant teacher Tilki Behçet.	Mentioning a teacher to grade the danger of an animal is funny.	9	19
256	20	"*Hababam Sınıfı*'na giren kedi sağ mı çıkar?"	"Can a cat ever come out of Hababam Sınıfı alive?"	Hababam has a certain reputatuion and this is a funny acknowledgment of it.	4	9
285	21	"Bakalım, piyango kime vuracak?" diye beklemeye başladık.	We started waiting thinking "Let's see who's going to win the lottery?"	They have no worries whatsoever about the looming test.	9	19
286	22	Sedat Bey'in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.	Mister Sedat's zeroes were aplenty but they were ineffective as blank ammo.	The students of Hababam have no fear of marks.	4	9
287	23	"Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…"	It would not kill, it would only make you suffer if it hit a soft spot…	Hababam students look down on the generally-feared zeroes.	4	9
290	24	Piyango, Refüze'ye vurmuştu.	Refüze had won the lottery.	N/A	4	9
303	25	"Satılık İnek!"	"Cow for sale!"	N/A	36	77
342	26	"Le mi alır, la mı alır başına?"	"Does it have a *le* or a *la* at the beginning?"	The teacher is mad about the grammar, not their behavior.	41	87
345	27	"Ama bizim İnek tam feminin sayılmaz ki…"	"But our Cow doesn't quite count as feminine…"	The issue is paradoxical.	41	87
355	28	"Ulan Şaban, mööö! desene!"	"Şaban man, say mooo!"	His way of telling Şaban to step forward is different.	47	100
356	29	Şaban, nedense bu şakalara gerektiği kadar kızmıyordu.	For some reason, Şaban wasn't getting mad enough at these jokes.	This sentence sounds as if there is a necessary level of anger required by any given irritating sentence.	26	55
358	30	"Hadi İnek'i anladık…"	"Suppose I accept the Cow [justification]…"	It is surprising that he would accept a pupil calling another pupil names and admit it so serenely.	24	51

358-9	31	“Vendu, vandü diye mi yazılır? İnsaf!”	“Is vendu spelled vandü? Mercy!”	Correct grammar comes before discipline in his book.	36	77
366	32	“Yıkıl!” dedi, “karşımdan… La vache!”	“Get!” he said, “out of my sight… La vache!”	N/A	30	64
289-90	33	Kel Mahmut ayaklarının dibinde yatan Hayta’ya: “Ne oluyor?” diye bağırdı.	Kel Mahmut shouted “What’s happening?” at Hayta who was lying at his feet.	It is funny that a pupil should lie at the Principal’s feet so unexpectedly.	14	30
392	34	“Kaçırdım!”	“I’ve lost it”	There is double meaning in his words./The situation is funny.	26	55
427-8	35	“Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!”	“There is no way any of us can become ‘from Sivas’ at this age!”	It is as if one’s hometown could be changed.	47	100
435-6	36	…‘yağcılarla mücadele’ kurumuna…	...he’d joined the institute for ‘fighting against flatterers’.	It is a rather serious title for an informal group with a slang name.	18	38
437	37	Hemen o akşam Tulum Hayri’ye başvurmuş[tu].	He’d appealed to Tulum Hayri right away that evening.	As if Hayri is an authority on fighting flattery	5	11
467	38	“Kendisi…”	“Himself...”	The impossibility of the threat makes it funny.	4	9
510	39	Şaban, İnek’liğinden beklenmeyen bir soğukkanlılıkla:	Şaban [spoke] with a coolness that wouldn’t be expected of his Cow’ness.	It is an absurd personality trait, ‘cowness’.	14	30
529	40	Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.	Fourteen people came forward instead of the seven from Sivas.	N/A	4	9
543	41	“Ulan sen de Sivas’tan gelmedin ya…”	(“Man you sure haven’t come from Sivas…”	He is the head of the students from Sivas yet he tells him of thinking he is pretending.	5	11
553	42	“Siz Sivaslı değil, Sivaslıların döküntüsüsünüz…[…]”	“You are not Sivas people, you are the relics of them…”	He’s made it so obvious that he loves Sivas people and after an introduction as if to start another praisal, he insults them.	18	38
555	43	Bu sınıfta sizden önce espiyonluk da yoktu!”	(“There was no ratting out in this class before you, either!”	The teacher was so fond of them, so the reproach is unexpected.	8	17
582-3	44	Tulum, Solucan Nuri’nin jimnastikçi ile aynı kaba kirlettiklerini bulup çıkardığı gün biraz rahatlamıştı.	Tulum was a little relieved the day he found out Solucan Nuri and the gymnastics guy were doing crap together.	N/A	4	11

651-2	45	"Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul'da olsa yüz kilo süt eder…	"It produces twenty-five kilos of milk a day… Which comes to a hundred kilos of milk if it were in İstanbul…"	Because they add water to milk before they sell it in Istanbul.	45	96
654	46	"Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!"	"So you mean this Holland is a place just like Hababam Sınıfı!"	It is such a clever way of hinting that Şaban is a cow.	34	72
713-4	47	"Hollanda'yı soracaktı bana, tuttu Felemenk'i sordu!"	"He was supposed to ask me Holland, but he went ahead and asked the Netherlands!"	They are the same country.	37	79
800	48	"…İsviçre'den alınmadır herhalde!'	"I don't know, it must have been borrowed from Switzerland!"	It is as if they are talking about a civil or criminal law	37	79
834	49	"Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!"	May God give you health and welfare! I'm glad you're doing well!"	There is sarcasm.	9	19
1158	50	"Kim demiş Hocam?"	"Who says, Teacher?"	He is being annoying.	16	34
1160	51	Ebenin körü demiş…	"Your mom says…"	Teachers are not expected to use rude language.	34	72
1160	52	"[…]Sana ne!"	"What do you care?"	Teachers are not expected to use rude language.	16	34
1362	53	Birer ikişer damlayın kahveye!	"Come by the café in ones or twos!"	There is no connection between what they are told and how they chose to comprehend it.	4	9

Appendix 3 - The sample of *Hababam Sınıfı* chapters with the humorous lines highlighted

1- Eşek Değil, İnek

<r01> Kel Mahmut, *Hababam Sınıfı*'nın kapısına dikilmiş, yırtınıyordu </r01>:

"Hangi eşek, bu başımda tepinen!"

Ses yok.

"Söyle Recep, kimdi bu herif?"

Müdür Yardımcısı Kel Mahmut'un odası, *Hababam Sınıfı*'nın tam altındaydı. Biri hızlıca yürüdü mü hemen dışarı çıkar, ağzına geleni söylerdi. <r02> Sınıf başkanı Palamut Recep, bir taktik inceliği göstermek zorundaydı</r02>:

"Şaban'dı efendim!"

Biliyordu ki, İnek Şaban, az sonra nasıl olsa Tulum Hayri'yi nasıl olsa ele verecekti. Şaban ayağa kalktı:

"Durun," dedi, "anlatayım!"

Kel Mahmut'un, Şaban'ı kolladığını hep bilirdik. Biraz yumuşayarak:

"Ne oldu gene?" dedi.

"Efendim, Hayri şey yaptı!"

"Ne yaptı?"

"Şey yaptı efendim."

"Söyle, ne yaptı? İnek mi dedi?"

"Hayır efendim, demedi ama… Tarih kitabımın içine…"

"Söyle, çabuk… İnek mi yazdı?"

<r03> "Ot koydu efendim!" </r03>

Kel Mahmut'la birlikte, yattık yerlere gülmekten.

Müdür yardımcısı:

"Gözünle gördün mü?" diye sordu.

"Başka kim koyacak efendim? Bir de açtım ki… Fransa Büyük İhtilali'ne çalışacaktım…"

<r04>İnekliğine bakmadan, bir de yağcılık yapıyordu.</r04> Kel Mahmut, tarihe gelirdi bize. İşi kapatmak için:

"Sonra… Sen de kalktın, vurdun, değil mi?" dedi.

"Kalktım, ama vurmadım."

"Demek, başımda tepinen eşek sendin!"

<r05>"Hayır efendim!"</r05>

"Peki, demin kalkan bendim, demedin mi?"

"…"

"Söylesene!"

<r06>"Ben eşek değilim!"</r06>

<r07>"Nesin sen, hayvan herif?"</r07>

"…"

Kalem Şakir, Refüze Ekrem'in kulağına, "Bilmeyecek ne var, inek!" diye fısıldadı, ama Kel Mahmut'tan başka herkes duymuştu. O da kopan kahkahadan verilen yanıtı çoktan bulup çıkarmıştı. İpin ucunu kaçırmamak için:

"Hey!" dedi. "Yarın yazılı yapacağım! Siz gelin bakalım, ikiniz!"

İki etüt sınıfta çıt çıkmadı. <r08>Harıl harıl kopya hazırladık.</r08>

2- Torba Cezası

Öğle paydosunda C şubesiyle hoşafına maç yapmış, yenilmiştik. Böyle zamanlarda suçu Tulum Hayri'ye yıkmak gelenekleşmişti. Voleybol takımını yapan oydu çünkü. Kalem Şakir'i boyunun uzunluğuna aldanarak takıma almıştı. Üstelik bütün pasları ağa takmış, *Hababam Sınıfı*'nın, C şubesi gibi aşağılık bir takıma yenilmesine önayak olmuştu. Şu halde Tulum Hayri, torba cezasını hak etmişti. Biri gitti, yatakhaneden büyük çamaşır torbalarından birini getirdi. Hayta'ya teslim etti. Hayta İsmail, ne yapar yapar başından geçirir, yoğurt torbası gibi de ipini çekerdi.

Refüze Ekrem, gözcülük için merdiven başına dikildi. Hayri, musluk önünde ders saatine kadar saçını başını yıkayarak oyalanıyordu. Birinci zil çaldı. Öbür sınıflar, nedense bugün çok gürültü ediyorlardı. Tulum'dan gayrı bütün sınıf yerlerimize geçmiştik. Hayta, elinde torba, kapının arkasında Refüze'nin işaretini bekliyordu. Sınıfta çıt çıkmıyordu.

"Hazır ol, geliyor!" dedi.

Bir ayak sesi, merdivenden çıktı. Gayet düzgün adımlarla karşı sınıfa geçti. Sonra bizim sınıfın kapısını açarak içeri girdi. Girmesiyle, Hayta'nın torbayı başına geçirmesi bir oldu.

Hayta, yaptığı büyük yanlışlığın farkına, ancak torbayı geçirdikten sonra varmıştı. Bu baş, Kel Mahmut'tan başka kimin olabilirdi? Pırıl pırıl bir baştı bu! Kel Mahmut, geçirilen torbayı tuttuğu gibi fırlattı:

"Kim bu eşek?" dedi.

Hayta, soğukkanlılıkla:

<r09>"Benim efendim!"</r09>

"Söyle," dedi, "kimin kafasına geçirecektin bu torbayı?"

"Hayri'nin!"

"Sebep?"

"Voleybolda yenildik, iki karavana hoşafına…"

Artık gülebilirdik…

Olandan bitenden habersiz Tulum Hayri, gelmiş kapıda dikiliyordu. Kel Mahmut en yumuşak bir sesle:

<r10> "Vaktinde gelsen olmaz mı?"</r10> dedi.

Ne azar, ne tokat. Bastı gitti.

3- Günlük Emir

Kel Mahmut'un odasında yoklama defterinden 'geldi'leri 'gelmedi'leri topluyordum. Bir öğrenci için bu odaya girmek büyük imtiyazlardandı. Ben, elimden geldiği kadar bu imtiyazı uzun sürdürmeye çaba gösterenlerdendim.

Bir ara tek parmakla başının en parlak noktasını kaşıyarak:

"Makinayı hazırla!" dedi. "Bırak, şu posteki saymayı da!"

Önümdeki 4-A'nın defterini kapattım.

"Tam on tane kağıt tak makineye!"

"En alttakiler silik çıkar!" diyecek oldum. Ters ters baktı:

"Ben ne dersem onu yap! İş acele! Sınıflara birer emir asmalıyız. Gitmeden imzalatmalıyım müdüre… Cıvıttılar bugünlerde… Çivisi çıktı mektebin!"

Ben on kağıdın arasına dokuz kopya kağıdını yerleştirip makineye taktım.

“Sıkı vur harflere!” dedi.

Bir kolordu komutanı, karargah yazıcısına taarruz emri yazdırır gibi:

“Yaz!” dedi. “Öğrencilerin dikkat nazarına!”

İçimden heceleri tekrarlayarak tuşlara vurmaya başladım…

“Öğ…re…n…c…i…l…rin…”

“e”yi atlamıştım. Silip geri alamazdım. On tane kağıdı da teker teker silmek gerekirdi.

“Yazdın mı?” dedi.

“Tamam efendim, yazdım!”

“Aferin!”

Aferini çok boldu.

“Yaz! Etütlerde… Yemekhanede… Yatakhanede…”

Bir sigara yaktı. Zile basıp kapının önündeki hademeyi çağırdı.

“Müdür Bey çıktı mı?” dedi.

“Hayır efendim, odasında.”

“Ne iş yapıyor?”

“Gazete okuyor!”

“Peki, çık!”

Bizim günlük emir müdüre imzaya yetişmeliydi:

“Çabuk yaz!” dedi. “Koridorlarda ve bahçede…” durdu. “Hayır! Bahçe kalsın!”

Tam bu sırada *Hababam Sınıfı*’nda kıyamet kopmuştu. Ayak sesleri, koşuşmalar başlamıştı. Başını tavana kaldırarak “Eşekler!” diye söylendi. Kalktı, kapının arkasındaki harita sopasını alarak tavana üç kısa, üç uzun taklattı. Bu, “Çok önemli işlerim var, karışmam ha!” demekti.

Gürültü yavaşladı, sonra kesildi. Ben, içimden “İnek Şaban’a kolonya oyunu başlıyor!” dedim. Hazırlığı sabahtan yapılmıştı. Oyunu kaçırırsam çok yazık olacaktı.

Kel Mahmut, müdüre yetişmek için hızlanmış, habire söylüyordu. Ben de kolonya oyununu kaçırmamak için harf yanlışlarına aldırış etmeden yazıp gidiyordum. Hızlandıkça tuşlara yavaş vurduğumu gören Kel Mahmut:

“Vur, hızlı vur, çıkmazsa karışmam!” Dokuzuncu maddeyi de yazınca:

"Nokta!" dedi. "Altına… 'Müdür' de, bırak!"

O, tekrar zile bastı, gelen hademeye:

"Müdür Bey…" diye başlayınca, hademe anladı:

"Çıkıyor efendim!" diye cevabı yapıştırdı. Kel Mahmut pür telaş odadan fırladı. Kapıda yakalamış olacaktı ki:

"Bir dakika!" diye seslendi… Aynı hızla dönerek yazı makinesinin silindirini çevirdi, çıkardığı kağıtların aralarından kopya kağıtlarını hızla çekti. Birden okul dışı bir küfür salladı.

"Vay anasını!" dedi. "Ters! Biri değil, dokuzu da ters!"

Yazı, bütün kağıtların arkasına çıkmıştı. Kaşlarını devirmiş bana bakıyor, ne yapacağını düşünüyordu. Birden kararını verdi:

"Defol!" dedi. "Gözüm görmesin!"

Ben gözüne görünmemeye çoktan razıydım.

Odadan çıkarken, müdür içeri giriyordu.

13 - İnek'in Tabanı

Domdom Ali, en yumuşak sesiyle İnek Şaban'ı kandırmaya çalışıyordu:

"Bak Şabancığım, şu altı tane kâğıdı sağ tabanının altına lastikle tutturacağım. 'Değiştir!' dedikçe, sen teker teker çekip alacaksın!"

İnek Şaban, bir türlü yanaşmıyordu:

"Peki, Maraton Raşit elimde kâğıdı görürse… Kopyayı ben yapmış olmaz mıyım? Hayır olmaz böyle şey! Yapamam!"

"Olmayacak nesi var? Kâğıdı değiştirip atmak bir saniyelik iş. Sonra karşında kim var? Maraton Raşit, değil mi? O mu yakalayacak seni? Sen, Kel Mahmut'ta kopya yapmış adamsın!"

İnek Şaban, yumuşar gibi oldu:

"E… Peki… Sonra?"

"Sonrası monrası yok. Sen sıranın dışındaki sağ ayağını dik tutacaksın. Altında kağıtlar… Maraton gelirken basacaksın üstüne. Sen 'Peki!' de, Yenice hazır!"

"Peki!"

Pazarlık bitmişti. Konuşmayı dinleyen Kalem Şakir:

<r11>"Ulan, İnek'in tabanının altı bile para ediyor be!"</r11> diye söylendi.

Yıkılmaz Hadi, tabiiye kitabının sayfalarını yırtıyordu:

<r12>“İnek’in arka ayakları bir Yenice sigarası…</r12> /<r13>İnsan, inek olmalı hayatta…”</r13> dedi.

Tabiiyeden, yazılı yoklama vardı. Baştan başa çalışılacaktı memelilere, ama *Hababam Sınıfı* çalışmadan kazanmanın tek metodu üzerine kafa patlatıyordu. Gözünü sevdiğimin kopyası… Ne doktorlar, ne avukatlar, ne mühendisler yetiştirmişti şimdiye kadar. “Gözümden hiçbir şey kaçmaz!” diye sıraların üstünden atlayarak kopya yakalamaya çalışan Maraton Raşit bile tabiiyeciliğini kopyaya borçlu değil miydi? Avcunun içine sakladığı küçük kâğıtlardan bitkilerin Latincelerini çaktırmadan okuması kopyacılıktan başka bir şey miydi sanki?

Şimdi, biz de ondan aldığımızı ona satacaktık.

Kimisi, kitabı parçalayıp elindeki listeye göre tam sekiz cebine yerleştiriyor; kimi, alfabetik rulolar hazırlıyordu. Domdom Ali, yepyeni bir yöntem bulmuştu. Bakalım ne neticede verecekti? İnek Şaban’ı razı etmiş, taban büyüklüğündeki kâğıtları lastikle tutturmuştu pabucunun altına. Yakalanırsa, Şaban yakalanacaktı. Tam İnek’lik bir işti bu.

Tulum Hayri’nin son sınıfta bir kardeşi vardı. Kendinden küçüktü, ama becerikli çocuktu. Ona güvendiği için, değil çalışmak, kopya bile hazırlamamıştı.

Soruları yazınca, kâğıdını pencereden dışarı kaydıracak kardeşi kitabı açıp yazdıktan sonra tekrar pencereden içeri sürecekti.

Herkes harıl harıl hazırlıkları yaparken, Tulum Hayri yanımda albümünü açmış resimlere bakıyordu.

Maraton derse girdiği zaman, tam teçhizat hazırdık.

“Yazın!” dedi. “Geviş getiren hayvanların hazım cihazı!” Yazdık.

“Sual iki… Sual üç… Sual dört…”

“Efendim!” dedik. “Bu derse yetişmez.”

“İkinci ders de tabiiye… Sual beş…”

Tulum Hayri, pencerenin aralığından kâğıdı kardeşine sürdü. Oyalanmak için önündeki kâğıda bir şeyler yazmaya başladı. İnek Şaban ayağını dikmiş, Domdom Ali arkasındaki sıradan okumaya çalışıyordu… Birinci sorunun cevabını ben bile görebiliyordum sıramdan.

<r14>Maraton Raşit, sıraların üstüne fırlamış, sekerek dolaşıyordu.</r14> Sağına soluna bakınanların başına dikiliyor, o dikilirken arkasındakiler yapacağını yapıyordu. Sıradan aşağı atlarken elindeki kalemi düşürdü; fakat bir türlü eğilip alamıyordu. Kalemin etrafında dolaşıyor, tam eğilip alacağı sırada bir kâğıt hışırtısı duyuyor, hemen doğruluyordu. Tulum Hayri, bulmuştu eğlenceyi. Maraton elini

uzattığı zaman, kalemle bir iki vuruyordu. Hemen kulak kesilen Maraton doğruluyor, sağına soluna bakınıyordu.

Domdom Ali, inek'in tabanındaki birinci kağıdı bitirmiş, ikinciye geçmek istiyordu. Pazarlığa göre, İnek sırtına dürtülünce üsttekini çekip alacaktı. Domdom boyuna dürttüğü halde, Şaban yere yapıştırdığı tabanını oynatmıyordu bile.

Maraton Raşit, Domdom'un kıpırdanmasından şüphelendi:

"Çık sıradan!" dedi. "Eller yukarı!"

Tepeden tırnağa aradı, bir şey yok.

"Yazsana!" dedi. "Ne kıpırdayıp duruyorsun?"

"Düşünüyorum!"

"Baksana Hayri'ye, boş duruyor mu hiç?"

"Çok kolay sorular efendim!" dedi Hayri.

"Çalışan için kolay… Bak, bu efendi tutuldu kaldı…"

Bu konuşma öbür uçtakilerin çok işine yaramıştı.

"Kıpırdamayın!" dedi. "Gözümden hiçbir şey kaçmaz!"

Maraton uzaklaşınca, Domdom:

"Ulan değiştirsene kâğıdı. İçemezsin sigarayı sonra!"

İnek aldırmıyordu. Domdom kızmıştı:

<r15>"İnekliğin lüzumu yok, değiştir kâğıdı!"</r15>

Tulum Hayri kardeşinden kâğıt bekliyordu, aradan bir saatten fazla zaman geçtiği halde alamamıştı. Cam daha yeni boyandığı için arkasını göremiyorduk, ama bir aralık dışarıda Kel Mahmut'un sesini duyduk. Herhalde camın dibindeki çocukları kovalamış, belki de yakalamış olacaktı.

Maraton en geriye kalan Tulum'un kâğıdını da çekip aldı. Hayri:

"Efendim, o değil!.." diye atıldı ellerine.

Tulum, bütün ders oyalanmak için abur cubur şeylerle doldurmuştu kâğıdını. Maraton:

"Neden bu değilmiş? Üstünde tabiiye yoklaması yazıyor. Adı Hayri… Numarası 248… Sınıfı… Tamam, güzel güzel yazmışsın…"

"Değil efendim. Yoklama kâğıdı değil o… Ben şey yazmıştım!"

Maraton şüphelenmişti. Yeni harfleri zor okurdu. Refüze'yi kaldırdı:

"Oku," dedi, "şu kâğıdı!"

Tulum, Refüze'nin üzerine atıldı.

"Ver onu bana!"

Refüze işi anlamıştı. Tulum'a bir işaret çaktı.

“Sen merak etme!” demek istiyordu. Tulum yatıştı, yerine geçti.

Refüze, başladı okumaya:

“Sual bir… Geviş getiren hayvanların tek midesi yoktur. Mideleri dört bölmedir. Kırkbayır, şirden…”

Maraton:

“Atıyorsun!” dedi. “Kâğıtta öyle bir şey yok… Ver şunu bana!”

Aldı, kekeleyerek okumaya başladı:

“Memeli hayvanlar, bilhassa yaz aylarında çayıra çıkarlar. <r16>Kibar memelilerin dilinde bu çayırın adı sayfiyedir…”</r16>

Maraton söylenmeye başladı:

“Nedir bu?.. Yoklama kağıdı mı?.. Ne terbiyesizlik bu…”

Tulum.

“Söyledim efendim; yoklama kâğıdı değil, dedim, dinlemediniz!”

Maraton, okumaktan da kendini alamıyordu:

<r17>“Ceylanlar, ahular pek rağbette olan memelilerdendir.</r17>

Memelileri tek isimle ifade etmek gerekirse, ‘inek’ten daha manalı bir kelime bulamayız.

<r18>İneklerin bir de Kırım cinsi vardır ki, bizim Şaban bunun en tipik örneğidir.”</r18>

Buraya gelince, artık *Hababam Sınıfı* kendini tutamazdı. Tepine tepine, toptan gülüyorduk. O kader kendimizden geçmiştik ki, Kel Mahmut bile sınıfı boş sanmış, harita sopasıyla aşağıdan “tak… tak!” vurmaya başlamıştı.

19 - Aşçıbaşının Kedisi

Maraton Raşit’in istediği kediyi yakalamak kolay olmadı. Aşçıbaşı, bu işe iki hırsız kediyi aday göstermişti. <r19>Hele bunlardan biri, mutfak için, öğretmen yardımcısı Tilki Behçet kadar zararlıydı</r19>; ama Hayta İsmail gitti, aşçıbaşının alnı beyaz damgalı Arap’ını yakaladı. Geçen seneki tabiyeci sınıfta bir kedi kestiği için aşçıbaşı, Hayta’nın önüne çıkmıştı. Hayta İsmail:

“Yok, valla kesmeyecek…” diyordu. “Dişlerini gösterecek bize… Onda kedi kesecek yürek mi var!”

Aşçıbaşı tepiniyordu:

<r20>“*Hababam Sınıfı*’na giren kedi sağ mı çıkar?</r20> Salıver şu hayvanı canım!”

Arap, aksi bir şeydi. Hayta'nın ellerini tırmık içinde bırakmıştı. Kedinin kulağına:

"Hele dur, sen görürsün sınıfta!" diyordu. Aşçıbaşı:

"Canım, kedi değil mi? Hepsi bir… Hepsinin de dişi var ağzında… Alın götürün şu tekiri. İster kesin, ister asın! Bir hırsız eksik olur mutfaktan!"

Palamut Recep'le Tulum Hayri, aşçıbaşının önüne durarak kaçırdılar Arap'ı. Hayta, bağırta bağırta sınıfa götürdü. Kediyi sırasının kapağını kaldırarak içine kapattı.

Arap, çekmeceye girince önce tepindi. Sonra sesi sedası kesiliverdi. İlk ders Fransızcaydı. Önümüzde *Method Alge*'leri açmış, Sedat Bey'i bekliyorduk. Fransızcacının adının başında da sonunda da hiçbir takma ad yoktu. O Bey'di sadece, iskarpinlerinin üstüne taktığı getrlerinden kolalı yakasındaki iğnesine, ceketin üst cebinden sarkan ipek mendiline kadar tam bir beyefendiydi. Üstelik Paris'i, Eyfel Kulesi'ni de görmüştü. Geçen sene üç dört ay kadar adı Züppe Sedat diye aldı yürüdü, ama züppelik onun yanında pek sudan bir şey kalıyordu. Bu yüzden kısa zamanda yürürlükten kalkmıştı. En belli başlı yanı, tebeşir gıcırtısına çok sinirlenmesiydi. Tebeşiri dik tutmak gibi bir hileye başvurduğumuzdan *Hababam Sınıfı*'ndaki karatahta sadece ders tablosu asmaya yarardı.

Okullarda ne öğrenilirse karatahtadan öğrenileceği için bizim Fransızcamızdan da hiç hayır yoktu. Dikte, yeni harfle yazmak anlamına gelirdi, bizim sözlükte.

Sedat Bey, kürsüye geçmiş:

"Ouvres les livres!" emrini vermişti.

Refüze Ekrem, ne söylediğini anlayacak kadar Fransızca bilirdi. Bunu belirtmek için de Türkçe:

"Kaçıncı sayfayı?" diye sordu, ama bu bir falsoydu.

Sedat Bey köpürdü:

"Mösyö!" diye başladı. "Dersin hangi sayfada olduğunu kim kime soracak?"

Kürsüden kalktı. Açtığımız sayfaları gözden geçirmeye koyuldu. Hiçbirimizinki öbürünü tutmuyordu. Öfkeyle kürsüye geçti. Bağırdı, çağırdı, hızını alamadı. Deftere sarıldı. <r21>"Bakalım, piyango kime vuracak?" diye beklemeye başladık.</r21> <r22>Sedat Bey'in sıfırları boldu, ama manevra kurşunu gibi etkisizdi.</r22> <r23>Öldürmez, insanın biçimli bir yerine geldi mi süründürürdü, o kadar…</r23>

Gözlüğünü düzelterek bir numara okudu:

"61!.."

<r24>Piyango, Refüze'ye vurmuştu.</r24> Refüze kalktı, bir Yahudi Fransızcasıyla:

"Il est malade!" dedi.

Sedat Bey, sınıfı gözlüğünün üstünden bir taradıktan sonra Türkçe:

"Yani, sınıfta yok öyle mi?" diye sordu.

Refüze aynı ağırbaşlı eda ile:

"Malörözman efendim, arkadaşımız çok ağır hasta, yatıyor!"

"Ya, geçmiş olsun! 122!"

Bu da İnek Şaban'ın numarasıydı. Şaban boş bulundu:

"Efendim!" diye kalktı ayağa.

"Venez ici!"

İnek, tam önümden geçerken, arkasında bir etiket gördüm. Üstünde yeşil mürekkeple yeni harflerle, iri iri "Le vach Vandü" yazılmıştı. Yazan Refüze olduğu için, "Ne demek?" diye sorduk. <r25>"Satılık inek!"</r25> diye çevirdi hemen.

Ders, ilgili bir durum almaya başlamıştı. Hayta'nın çekmecesindeki aşçıbaşının Arap'ını çoktan unutmuştuk.

Şaban, tam kürsünün önündeki virajı alırken Sedat Bey:

"Dur!" dedi.

"Le Vach Vandü"yü o da görmüştü. Gözlüğünü düzeltti. Okuyunca suratı karıştı. Palamut'un, sınıf mümessili olduğunu bilecek kadar sınıfın idari kadrosuyla ilgiliydi. Ondan yana çevirdi başını:

"Kim yazdı bunu?" dedi.

"Bilmiyorum efendim!"

"Çabuk söyle kim yazdı?"

"Bilmiyorum!"

"Yeşil mürekkepli dolmakalem kimde var?"

Palamut'un Refüze'yi hatırlamamasına imkan yoktu. Kızına, bütün mektupları bu kalemle yazardı.

"Bilmiyorum!"

"Ya! Bilmiyorsun demek, ben bulurum."

İnek Şaban, henüz hiçbir şeyin farkında değildi.

Arkasında bir şeylerin döndüğünü sezinlemişti, ama kırk kişide arkasında kalıyordu. Bir iki adım daha atarak yüzünü bize çevirdi. Mel mel bakıyor, bir koku almaya çalışıyordu.

Sedat Bey kürsüden indi:

"Eller sıraların üstüne!" dedi.

Tırnak muayenesi yapar gibi ellerimizi incelemeye başladı. Tam Refüze'nin sağ eline bakınca:

“Sen yazdın! Buldum!” diye bağırdı.

Refüze, nedense inkara kalkışmıyordu:

“Evet, ben yazdım!” dedi.

“Söyle numaranı!”

Refüze, az önce Sedat Bey’in okuduğu numarayı söyledi. Öğretmen defterden aradı, buldu. Adını, soyadını okudu. Refüze:

“Tamam!” dedi. Sedat Bey dolmakalemini çıkarırken:

“Sıfır veriyorum sana!” dedi. “Hem de değişmez, silinmez sıfırlardan!”

Refüze bir Kel Mahmut bekliyordu, yani ihtar:

“Neden efendim?” diye sordu.

“Daha neden diyor. On numara mı istiyordun?”

“Yok efendim! Numaralık ne var ortada?”

“Daha ne olsun! Vache, feminin mi masculin mi?”

“Vache, feminin…”

<r26>“Le mi alır, la mı alır başına?”</r26>

“La alır.”

“Peki, ne diye ‘le vach’ diye yazarsın?”

<r27>“Ama bizim İnek tam feminin sayılmaz ki…”</r27>

Sedat Bey duraklamıştı. Şaban bu ‘inek’ lafının nereden çıktığını kestiremiyordu. Sedat Bey:

“Vache, nerde olursa olsun feminindir; başına mutlaka la alır. Le yanlıştır. Sıfır!”

“Ama bizim İnek…”

“Kim bu sizin İnek be?”

Gülmelerin temposu artmış, Hababam Sınıfı’nın, bugüne kadar yerine bir türlü oturmayan çivisi, yine çıkmıştı. Sedat Bey’in gözü Şaban’a dikilmişti:

“Kim bu sizin İnek?”

Tulum Hayri:

<r28>“Ulan Şaban, möööö! desene!”</r28> diye işaret etti.

<r29>Şaban, nedense bu şakalara gerektiği kadar kızmıyordu.</r29> Belki sıfır tehlikesinin altında olduğu içindi bu. Öğretmen:

<r30>“Hadi İnek’i anladık…</r30> <r31>Vendu, vandü diye mi yazılır, insaf!”</r31>

Refüze, savunmasını yapıyordu:

“Efendim, biliyorum öyle yazılmayacağını… Arkadaşlar kolay okusun diye Türkçe yazdım. Doğrusunu tahtaya yazayım…”

Tahta lafı tebeşiri getirdi aklına… Tebeşirin gıcırtısını duyar gibi oldu. Kulaklarını iki eliyle tıkayarak kürsüye koştu. Bir süre öylece kaldı. Bütün bu sinir bozucu şeylerin nedeni şu adamdı, şu dikilip duran İnek…

<r32>“Yıkıl!” dedi, “karşımdan… La vache!”</r32>

Hayta İsmail, katıla katıla gülerken iki dirseğiyle bastırdığı sıra kapağı gevşemiş, Arap başını çıkarmıştı. Kendini tam sıradan aşağı atarken arka ayağı ile kuyruğu kapağın altına sıkışmıştı. Birden can acısıyla bağırdı:

“Miyavvv!”

Bu miyavlama Hayta’yı büsbütün şaşırtmıştı. Kedi bir daha miyavlayınca kapağı gevşetti. Arap bu fırsatı kaçırmadı, kendini attı aşağı… Nereye başvursa bir çift ayakla karşılaştığı için karatahtanın önüne doğru koştu… Gözleri fosforlanmış, pırıl pırıl yanıyordu.

Bu durum, bozuk sinirli Sedat Bey’i çileden çıkarmaya yeterdi. Kapıyı açıp kediyi dışarı atmak bile gelmiyordu aklına. Şaşkına dönüştü zavallı; ama Hayta, Arap’ı kolay kolay kaçıracaklardan değildi. Söz vermişti Maraton Raşit’e… İkinci ders ne cevap verecekti ona?

Kalktı, Arap’ın üstüne atıldı. Kedi hiç de ikinci kez çekmeceye kapatılmaya razı olacağa benzemiyordu. Kurtulmak için kürsüye doğru attı kendini… Sedat Bey, ayaklarına çarpan kediden büsbütün sinirlenmişti:

“At şunu dışarı!” diye bağırıyordu. Arap, sıraların arasına girince Tulum Hayri de Kalem Şakir de kalktılar ayağa. Arap’ı fena halde sıkıştırmışlardı. Köşede enseleneceği sırada Tulum’u bir pençede saf dışı bırakarak kapıdan yana atıldı. Tam bu sırada kapı dışarıdan açılmış ve Arap, bir füze gibi Kel Mahmut’un iki ayağının arasından fırlamıştı dışarı. Kel Mahmut, hiç de böyle bir şey beklemediği için bir iki adım gerilemişti. Kedinin arkasından koşan Hayta, kapının açıldığını görünce açıdan gol yiyen bir kaleci mutsuzluğuyla kendini kaldırıp attı.

<r33>Kel Mahmut ayaklarının dibinde yatan Hayta’ya:

“Ne oluyor?” diye bağırdı.</r33>

Hayta, ağlamaklı bir yüzle:

<r34>“Kaçırdım!”</r34> dedi.

“Kaçırdın mı?”

“Kaçırdım işte!”

Kel Mahmut, dersi boş sanıyordu:

“Bu kedi ne geziyor bu sınıfta?” dedi öfkeyle.

Hayta, yediği golün şaşkınlığından kurtulamayan bir kaleci gibi saçmalıyordu:

"Şimdi ben ne cevap vereceğim Maraton'a?"

"Sen ilkin bana cevap ver! Ne geziyor bu kedi sınıfta?"

"Gezdiği falan yoktu. Sıramızdaydı Arap. Kaldırdığı gibi kapağı başıyla…"

Sedat Bey, biraz olsun kendine gelmişti. Kürsünün içinden çıktı. Kel Mahmut'la göz göze gelince:

"Arz edeceğim efendim! Şikâyetçiyim bu sınıftan…" diyebildi.

İşin en eğlenceli yerine gelmiştik şimdi; ama ne yazık ki dersler bütün liselerde olduğu gibi sadece kırk beş dakikaydı. Tam kırk beşinci dakikada zil çaldı. *Hababam Sınıfı*, zilin çalmasına ilk defa üzülmüştü bu derste.

26 – Uçtu!.. Uçtu!..

Hababam Sınıfı'nın mevcudu kırk birden kırk sekize yükselivermişti. Tam yedi seçme parasız yatılı gelmişti Sivas Lisesi'nden. Bunlar yemek meselesinden idareyle arası açılan, karavanları devirip kazan kaldıran kırklardan yedisiydi. Otuz üçü öbür şubelere dağıtılmışlardı. Biz onlara Sivaslı deyip geçiyorduk, ama hiçbiri de Sivaslı değildi.

Kel Mahmut geldikleri gün berbere götürmüş, kafalarını sıradan bir numaraya vurdurmuştu… Hemen bir saat sonra yedisi de birer bere geçirmişlerdi başlarına. Adları 'Bereliler' olmuştu. Aşağı bereliler, yukarı Bereliler, gidiyordu. Yedisi de çok sıkı sigara tiryakisiydi. Sınıfta da içeceklerdi yüz bulsalar…

Karavana devirmek, kazan kaldırmak gibi önemli bir işin adamlarına hiç benzemiyorlardı. Elebaşları başka sınıflara düşmüş olacaklardı, kılkuyruğun biriydi bunlar. Geleli bir haftayı geçtiği halde bizden bir tek arkadaş edinememişlerdi. Koyunlar gibi birbirlerinden ayrılmazlar, helaya bile birlikte gidip gelirlerdi.

Maraton Raşit, Bereliler'i çok sevmişti nedense… Her ders konuyu döndürür, dolaştırır, onların üstüne getirirdi… Onlardan ibret almamızı, onlar gibi olmamızı, Sivaslıların temiz, kahraman insanlar olduğunu dilinin döndüğü kadar anlatmaya çalışıyordu. Bir gün Güdük Necmi:

"Efendim, ağzınızı yormayın, faydasız!" demişti. <r35>"Hiçbirimizin bu yaştan sonra Sivaslı olmasına imkân yok!"</r35>

Bu cevap Bereliler'i bile güldürmüştü.

Bizi en sinirlendiren tarafları, kafa kafaya verip fiskos etmeleri, biz gelince de susuvermeleriydi. Bizden korkuyorlar mıydı yoksa?..

İçlerinde bir Yamuk Osman vardı. İlk sicili o almıştı bizden. Kel Mahmut'un dersinde tam kırk beş dakika yağcılık etmiş, her cümlesini "Evet efendim!"le cevaplandırmıştı. Yağcılarla savaşanların başında Güdük Necmi de vardı. En önde oturduğundan herkesin yüzünü daha kolay görebildiği için <r36>'yağcılarla mücadele' kurumuna</r36> girmişti.

<r37>Hemen o akşam Tulum Hayri'ye başvurmuş,</r37> "Ben arkadaşa ufak bir şaka yapacağım!" demişti. Onlarla el ense etmek için böyle şakalar gerekirdi bir bakıma. Güçleri üzerinde bir fikir edinirdik hiç olmazsa.

Güdük Necmi, kimde ne kadar sicim varsa topladı, uç uca ekledi. Süpürge sopasıyla tavandaki halkadan geçirdi. Bir ucu boşlukta sallanıyor, bir ucu da elinde duruyordu. Bu ipin Bereliler'le ne ilgisi olabileceğini kestirmek zordu. Bu hazırlık Bereliler'in helaya indikleri zamana rastlatılmıştı. Etüt zili çalıp herkes yerini aldığı zaman, Güdük Necmi'nin hazırlığı da bitmişti. Tam Yamuk Osman'ın oturduğu sıranın arkasına geçmiş, onun işe başlamasını bekliyordu. Biz böyle zamanlarda çaktırmamak için dönüp dönüp bakmaz, tam bakılacağı zaman birbirimizi dürtmesini bilirdik.

Bir ara, gözümün kuyruğuyla baktım. Güdük, sicimin tavandan sarkan ucunu uçurtma kuyruğu ilmeği yapmış, önündeki Yamuk Osman'ın beresinin pomponuna geçirivermişti. Oyunun en zor yanı başarıyla sonuçlanmış sayılırdı. Bütün Bereliler ön sıralarda olduğu için hiçbiri görememişti bunu.

Güdük, yerinden kalktı. Sicimin öbür ucuna bağladığı sıraya geçti.

Oyunun en tatlı yerine gelmiştik. Artık dönüp bakmakta bir sakınca kalmamıştı. Güdük, ipe asılır asılmaz, Yamuk Osman'ın başındaki berenin çıkmasıyla tavana yapışması bir oldu. Yamuk Osman hemen yerinden fırlamış, arka sıraya dönmüştü. İşin garip tarafı, arkasındaki sıra da bomboştu. Aval aval berenin nereye gidebileceğini düşünüyordu.

Hababam Sınıfı, gülmekten kırılıyordu. Bütün Bereliler de berenin nereye gittiğini çözümlemekle uğraşıyordu. Aynı şey bir gün kendi başlarına da gelebilirdi!

Karga Bekir onların herhalde sözcüsüydü. Tulum Hayri'den yana dönerek:

"Arkadaş, bereyi kim aldıysa versin!" dedi.

"Bereyi kimse almadı ki…" diye yanıtladı gülerek.

"Kimse almadı mı? Nereye gitti öyleyse?"

"Uçtu!.."

"Uçtu ne demek?.."

"*Hababam Sınıfı*'nda yağcıların önce beresi uçar…"

"Sonra?"

<r38>“Kendisi…”</r38>

“Ya!..”

Şakanın tadında kalmasını isteyen Tulum:

“Verin şu yağcının beresini!” dedi.

Güdük, sicimin ucunu bıraktığı gibi bere, Yamuk Osman’ın üstüne düştü. Bereliler, tavandaki halkaya hep birden gözlerini çevirdiler. Sonra ipin sallanan ucundan Güdük Necmi’yi buldular. Yedi çift göz, onun üstünde toplandı. Birkaç gün Güdük Necmi’nin Tulum’un yanında dolaşması gerekiyordu.

Hababam Sınıfı’nın en çocuk kalanı Güdük olduğu için bütün şakaları da çocukçaydı. Bu şakalar, bildiğimiz şeylerden çok, unuttuğumuz şeylerdi; ama yine de hoşumuza gidiyordu. Zeki çocuktu Güdük.

Gündüzcülere bir kutu çatapat getirtmiş, ilk denemeyi akşam İnek Şaban’ın karyolasında yapmıştı… Karyolasının dört ayağına dört çatapat yerleştirmiş, daha önceden yatağı ta karşı duvara yapıştırmıştı. İnek az sonra gelip yatağını yerinden kaymış görünce:

“Hangi eşek çekti bunu!” diye söylendi. Kalem Şakir:

“Bir eşek değil, bir inek de değil, bir öküz… Öküz de değil… Henüz bir tosun!” diye takıldı. Maksadı, kızdırıp yatağı hızla çektirmekti. Fena halde kızmıştı. Karyolasını hızla çekince çatapatlar gürültüyle patlamış, bir cayırtıdır gitmişti yatakhanede…

Bu oyun, Güdük Necmi’ye daha iyi bir fikir vermiş olacaktı ki, ertesi gün birinci derste Maraton Raşit’e de ufak çapta bir şaka düzenlemek cesaretini gösterdi.

Maraton, tam zamanında sınıfa girmişti. Sandalyesini çekip oturacağı yeri ayarlarken bir cayırtıdır koptu. Maraton Raşit boş bulunduğu için pencereye doğru kendini zor atmıştı; ama Güdük bir istihkâm subayı gibi öyle hesaplı bir mayın tarlası hazırlamıştı ki, Maraton nereye bassa ateş alıyordu. Bir müddet olduğu yerde kalmaktan başka çare bulamadı. Kürsüye gidip oturamıyordu korkudan. Pencerenin önünden Bereliler’e seslendi:

“Siz dürüst, mert çocuklarsınız! Doğruyu söylemekten hiçbir zaman çekinmezsiniz. Soruyorum size. Kim yaptı bu münasebetsizliği?”

Yamuk Osman bir kıpırdandı, gerisini getiremedi. Maraton, onun kıpırdandığını görünce parmağını uzattı:

“Sen söyle!”

“Efendim!”

“Söyle, söyle! Sivaslılar yalan söylemezler. Mert, cesur insanlardır onlar…”

“Efendim, şu arkadaş yok mu, şu arkadaş…”

Güdük Necmi’yi gösteriyordu.

“Eee… O mu koydu bu çatapatları?”

“O koymuş olabilir. Akşam yatakhanede şu arkadaşın karyolasının ayaklarına da koymuştu.”

Şaban, gözlüğünün altından miyop gözlerini kırpıştırarak:

“Kimin karyolasının altına?” diye sordu.

“Kimin olacak, senin!”

<r39>Şaban, İnek’liğinden beklenmeyen bir soğukkanlılıkla:</r39>

“Yanılıyorsun arkadaş!” dedi. “Karyolamın altına kimse böyle bir şey koymadı!”

“Nasıl koymadı canım! Dün akşam… Yatağını çeker çekmez…”

“Yok… Öyle bir şey olmadı,” diye yineledi.

Kalem Şakir arka sıralardan:

“Şaban’ın yatağına koysa bile… Sizin sandalyenizin altına Necmi’nin koyması gerekmez ki…”

Maraton hak verdi:

“Doğru!” dedi.

“Çatapat herkeste var. İşte bir parça da bende var!..”

Elindeki çatapatı ayağının altına alarak ezdi… Bir cayırtıdır gitti.

Güdük Necmi, ararlarsa diye cebindeki bütün çatapatları sınıfa dağıtmıştı. Bir o köşeden, bir bu köşeden cayırtılar geliyordu.

Maraton:

“Anladık be!” diye bağırdı. “Anladık işte… O değilmiş yapan… Ama içinizden biri yaptı elbet…”

Sonra Sivaslıları gözleriyle aradı. Dağınık oturdukları için bir iki tanesini seçebildi. Zaten Maraton, eskiyle yeniyi ayıracak çakallardan da değildi.

“Bütün Sivaslılar çıksın sıralarından!”

<r40>Yedi Sivaslı yerine tam on dört kişi çıktı ortaya.</r40> Sayıyı biraz kabarık gören Maraton, Sivas’tan gelenlerden birine sordu:

“Sen de mi Sivas’tan geldin be?”

“Evet efendim.”

“Pek benzetemedim de… Sen?”

Domdom Ali’ydi bu:

“Ben de efendim.”

“Sen?”

Bu da Palamut Recep'ti:

"Ben de efendim."

Güdük Necmi, soruyu beklemeden atıldı ileri:

"Efendim!" dedi. "Ben de Sivas'tan geldim!"

"Otur yerine edepsiz herif! Sen mi kaldın Sivas'tan gelecek!"

Sivaslıların bokyedibaşısı Karga Bekir'e döndü:

<r41> "Ulan sen de Sivas'tan gelmedin ya…</r41> Mendebur herif, geç yerine!"

"Aman efendim, valla Sivas'tan geldim!"

Maraton Raşit, sorguya başlamadan önce hepsini tepeden tırnağa süzdü:

"Ben Sivas'ı çok severim!" diye başladı söze. "Benim babam da Sivaslıdır. Dünyanın en mert, en kahraman adamıydı."

Tulum Hayri:

"Görülen köy kılavuz istemez!" dedi.

"Siz de Sivaslısınız! Benim kardeşim sayılırsınız…"

Biraz durdu… Soluk aldı:

"Sayılırsınız ama…" diye tekrarladı.

<r42>"Siz Sivaslı değil, Sivaslıların döküntüsüsünüz…</r42> Bu *Hababam Sınıfı* siz gelmeden önce gül gibi bir sınıftı. Bu çatapat siz gelmeden önce bu sınıfta yoktu. <r43>Bu sınıfta sizden önce espiyonluk da yoktu!"</r43>

Yamuk Osman'a yiyecekmiş gibi bakıyordu. Bir süre onu süzdükten sonra Domdom Ali'ye, Palamut Recep'e kaydı bakışları. Topuna birden:

"Haydi defolun!" dedi. "Sizin gibi Sivaslılar yerin dibine batsın!"

43 – Kiralık Kasketler

Kapının önünde en azından iki yüz gündüzcü birikmişti. Müdürün nerden aklına gelmişse gelmişti. Sıkı bir kasket muayenesi yapıyor, kapıdan kuş uçurtmuyordu.

Yıkılmaz Hadi, *Hababam Sınıfı*'nın penceresinden kasketsizlere seslendi:

"Ulan enayiler, alın voltanızı be! Şu havaya bakın!"

Kapının önünde birikmiş olanlarla dalgamızı geçiyorduk.

Güdük Necmi:

"Kel Mahmut'un yüzüne hasret misiniz be!.. Atlayın vapura bir Heybeli, Büyükada yapın!.."

Gündüzcülerden biri kızdı:

“Senin tuzun kuru galiba… Nah, böyle palamutlar hazır zulada… Son yazılıya giriyoruz cebirden… Denize mi dökelim palamutları be!”

Güdük cevap vereni tanıdı:

“Ulan, erkek Sevim’in tam kızansamış zamanı… Tutun kolundan, atın Burgaz’a!”

Şapkasızlar ders zili yaklaştıkça, tıklım tıklım sokakları dolduruyordu. Müdür, erken gelen hocaları bile bahçe duvarının dibine nöbetçi dikmişti, gözcülük için.

Tulum Hayri, yeni gelen coğrafyacıya torpil yapması için jimnastikçi Badi Ekrem’in peşinde dolaşıyordu. Vakvak Rıza durup dururken hastalanmış, hastaneye kaldırılmıştı. Son vereceği notlarla hepimiz geçecektik, ama müdür, ders boş kalmasın diye öbür sınıflardan bir hoca musallat etmişti başımıza…

Solucan Nuri, daha göbeğinin suyu alınmadığı için ukala mı ukalaydı… Duman attırıyordu bize. <r44>Tulum, Solucan Nuri’nin jimnastikçi ile aynı kaba kirlettiklerini bulup çıkardığı gün biraz rahatlamıştı.</r44> Tam dokuz numaraya bakıyordu coğrafyadan. Tulum, az sonra girdi sınıfa:

“Nasıl?” dedim. “Gördün mü Badi Ekrem’i?”

“Fazla kurcalama!.. Yaptık bir şeyler…”

“Ne yaptın mesela?”

“Solucan bu ders, Hollanda’yı soracak bana! Versene kitabını!”

Ben kitabı ararken Tulum, pencereye yanaştı:

“Ne var dışarıda?..” dedi. “Kızlar mı geçiyor?”

Güdük:

“Şapka!” dedi. “Sıkı bir şapka yoklaması yapıyor müdür!”

Herkes bir iki sözle Tulum Hayri’ye durumu belirtti.

“Kuş uçurtmuyor müdür kapıdan!”

“Bütün kış çıkmadı da odasından… Sıcakları görünce uyandı hazret…”

“Şu gündüzcüler de hepten enayi be! Biz dışarıya can atıyoruz, onlar…”

Tulum, durumu kavramıştı:

“Kimin kasketi var sınıfta?” diye topumuza birden seslendi. Zaten bütün sınıfı beş kasketle idare ediyorduk. Onların da ikisi yatakhanedeydi. Dışarı asamıyor, sıralarda saklıyorduk. Bütün parasızlara kasket verilmişti, ama çoğumuz satmıştık gündüzcülere…

Tulum:

“Verin onları bana!” dedi.

Öbür sınıfları bir bir dolaştı, on kadar kasketle geldi. Pencerenin altındakilerden güvendiği birine seslendi:

“Tut ulan Keş, şunları!” Her kasket yirmi beş kuruş… Kapıdan girince topla getir bana!”

Aşağıdan coşkulu sesler yükseldi:

“Yaşa be Tulum!..”

“Bilirsin işini, namussuz!”

Keş Celal, Tulum’un attığı kasketleri yerden toplarken, gündüzcüler yığıldı başına. Yirmi beşliği toka eden, büyüklüğüne küçüklüğüne bakmadan giyiyor, sonra tutuyordu kapının yolunu.

İki dakika sonra, bir avuç bozuk parayla kasketler Tulum Hayri’yi buldu. Tulum, tekrar pencereden eğilerek yeni bir postabaşı daha aradı:

“Tut Ali davran! Veresiye yok! Garibandanız biz… Yolumuza bakalım!..”

Tulum’un postaları tıkır tıkır işliyordu… Onuncu, on beşinci postada kimse kalmamıştı dışarıda. Zil çaldığı vakit Tulum Hayri, benden aldığı kitabın sayfaların bile açamamıştı. Nerdeyse Solucan, düşecekti sınıfa.

İnek Şaban’a sokuldu:

“Nasıl?..” dedi. “Ezberinde mi Hollanda?”

‘Ezber’ sözünden alınan İnek, tersliğe başladı:

“Çek arabanı be! Namaz suresi mi bu?”

“Canım Şabancığım, şöyle kısadan anlatıver bana!”

Şaban ancak kitapta ne yazarsa, tele alınmış gibi tekrarlamasını bilirdi. Yanlış kapı çalmıştı Tulum.

“Anlat hadi!”

İnek Şaban’ın, kitaptaki laf kalabalığından kurtulup bir türlü konunun özüne giremiyordu. Solucan, nerdeyse girecekti.

Tulum:

“Canım uzatma o kadar… Mesela nesi meşhurdur Hollanda’nın?”

Şaban kıpkırmızı oldu.

“Söylesene, nesi meşhurdur? Endüstrisi mi, tarımı mı? Nesi?”

Şaban, ters ters baktı:

“Dalga mı geçiyorsun benimle be!”

“Ne dalgası? Zamanı mı dalganın şimdi?”

“Çek arabanı, anlatmıyorum!”

“Yapma Şaban, ocağına düştüm… Söyle canım, nesi meşhurdur?”

Kısa kesmek için:

“Lalesi!” dedi.

“Daha?”

“Çikolatası!”

“Başka?”

“Daha nesi?”

“Defol başımdan! Bu kadar işte!”

Güdük Necmi patladı:

“İneği meşhurdur, ineği!”

“İneği mi?”

“Ne sandındı?”

“Vay anasını… İneği ha!”

<r45>“Yirmi beş kilo süt verirmiş günde… Yani bizim İstanbul’da olsa yüz kilo süt eder…</45> Hiç işitmedin mi? Hollanda ineği bir… Kırım ineği iki….”

Tulum Hayri söyleniyordu:

<r46>“Yani, şu Hollanda da bizim Hababam sınıfı gibi bir yer desene!”</r46>

Güdük, boyuna tekrarlıyordu:

“Evet… *Hababam Sınıfı* gibi… İneği meşhur!”

Yedi dakika rötarla Solucan Nuri girmişti sınıfa. Girmesiyle karakaplıya sarılması bir oldu. Gerçekten Badi Ekrem bir torpil yapmıştı. Ne de olsa okul takımının santrhafıydı Tulum.

Solucan, not defterine işaret ettiği gibi, Tulum’un adını, soyadını, numarasını, hepsini birden okudu. Tulum bile işin bu kadar ciddiye alınacağını kestiremediğinden, bayağı şaşırmıştı… Hollanda için üç beş kelime biliyordu ya, nasıl olsa bir şeyler şişirirdi artık. Çıkardı işin içinden alnının akıyla!

“Çalıştın mı?” dedi Solucan.

“Çalıştım efendim!”

“Anlat bakalım Felemenk’i!”

“Felemenk mi?”

“Evet Felemenk’i…”

Tulum Hayri, bize şaşkın şaşkın bakıyordu. İnek Şaban’dan bir şeyler öğrendiğini bildiğimiz için, başımızla:

“Anlat!” dedik.

“Efendim, Felemenk…”

Gerisini getiremiyordu.

Güdük, bir şeyler hatırlatmak için:

“İnek…” diye mırıldandı.

Vakvak Rıza'ya hiç benzemeyen Solucan, sertleşti:

"Kim o fısıldayan?"

Güdük büsbütün küçüldü, kayıverdi sıraların altına.

Oradan daha kapalı fısıldaması gerekirdi, Tulum Hayri'ye. Felemenk'in ineğini hatırlatmak için:

"Şaban!" diye mırıldandı. Solucan bunu duymuştu, ama bir şey anlayamadığı için:

"Kim bu Şaban'a seslenen?" diye gürledi… Çıt yok!

"Peki, Şaban gelsin öyleyse!"

Şaban, yuvarlanır gibi bir yürüyüşle çıktı ortaya.

"Sen anlat!" dedi yeni hocamız.

"Neyi efendim?"

"Hollanda'yı!"

Biz kitapları açtık, kelime kelime dinledik Şaban'ı.

Yeni yağlanmış bir makineli bir tüfek gibi atışa geçmiş, takır takır işliyordu. Bir kusuru varsa, şerit değiştirirken biraz duraklıyordu, o kadar…

Bütün ders anlattı. Solucan Nuri, üç yıllık hocalığı boyunca, böyle anlayışlı, böyle zeki öğrenciye rastlamamışa benziyordu.

Güdük Necmi de, kitaptan satır satır sayfa sayfa dinliyordu. Nihayet son sayfayı çevirdi. Parmağı son satırların üstündeydi… O da solucan Nuri gibi, kendinden geçmişti. Son kelimeye gelince, kendini tutamadı, yüksek sesle:

"Tamam!" dedi. "Nokta!"

Hoca, o kadar kendinden geçmişti ki, bütün sınıfın güldüğünü bile algılayacak durumda değildi:

"Aferin!" dedi. "On!"

Hayran hayran, İnek'in miyop gözlerini gözlüğünün altında arayarak:

"Sana on bile az!" dedi. "Ne yazık, daha çoğuna bakanlığın tüzüğü uymaz!"

Deftere, söylediği notu yazarken, iki devrenin notlarına da gözü ilişmişti:

"İki… İki!"

Yüzü karmakarışık olmuştu Solucan'ın:

"Nasıl oldu bu?" dedi.

Biz bu işlerde hocamızdan daha tecrübeliydik:

"Olur Hocam! Aldırma!" dedik.

Sonra Hayri'ye döndü. Fıldır fıldır dönen gözlerine bakarak:

"Sana da sıfır veriyorum!" dedi. "Hak ettin bunu sen!"

Zilin uzun sesi sona erinceye kadar durdu, düşündü. Kalkıp giderken, Tulum Hayri yutkundu… Bir şeyler söyleyecekti, söyleyemedi. Hoca, kapıyı çekip çıkınca:

"Vay kalleş Solucan!" dedi. <r47>"Hollanda'yı soracaktı bana, tuttu Felemenk'i sordu!"</47>

61 – Öküz Kont Yutmuyor!

Neydi bu Öküz Kont'tan çektiğimiz!.. Etüt boyunca felsefe çalışmıştık. Herif açıktan açığa meydan okuyordu bize:

"Kopya yapın, alın yedi numarayı. Eğer yaptığınız kopya görülmemiş, duyulmamış yeni bir yöntemle yapılmışsa, on numara!" diyordu.

Durum böyle olduğu halde kopyayı aklımızdan bile geçirmiyor, harıl harıl felsefe çalışıyorduk. Kopya üzerinde yakalanan, bütün sene sıfırdan başka bir not alamazdı.

Sabah etüdü boyunca çalışmıştık. Çalışmamız da, inekler gibi ezberlemek demekti. Derste kelime kelime not tutturur, yazılı yoklamalarda da kelimesi kelimesine isterdi bizden.

Tulum Hayri, geçti kürsüye:

"Yazık *Hababam Sınıfı*'na!" dedi. "Üç ay inekliniz de birinci karnede en kabadayınız kaç aldınız? Üç, değil mi? İnekliğin ne yararı vardı öyleyse, kopyayı bıraktınız bir kenara. Korkudan! Ulan, ıslanmışın yağmurdan pervası mı olur? Ben yarın şakır şakır kopya yapacağım, duyduk duymadık demeyin! İki almaktansa sıfır alayım. Bir de kıvırdım mı, on! Ne haber!"

Kalem Şakir:

"Hadi ordan, aç tavuk sen de!" dedi. "Avuçlarını yalarsın!"

Tulum kızmıştı:

"Yalnız size şu kadarını söyleyeyim! Öküz Kont yazılıları amfide yapıyor. İçeri alırken de, teker teker arıyor çocukların üstlerini. Açın gözünüzü, yakalanmayın. Ben işin içinden nasıl olsa çıkarım!"

Etütten sonra kahvaltıya indik. Etütlerde kopya hazırlamamıştı. Ya kitabını ya da not defterini parçalayacaktı. Hadi parçaladı diyelim, nasıl çıkarıp yazacaktı Öküz Kont'un önünde?

Bir hazırlığı olmasa, böyle boru boru da ötemezdi ya! Kahvaltıdan sonra da bırakmadım peşini! Eğer bir şeyler çevirecekse ben de ondan yararlanmalıydım. Kötüydü durumum!

Sigaraya boş vererek gitti, öbür şubedeki Zıpır Nami'yi buldu. Sınıftan not defterini, felsefe kitabını aldılar; üç beş tane kâğıtla iki de mum vardı ellerinde. Hepsi güzeldi; ama bu mum ne işlerine yarayacaktı?

Tulum Hayri, Nami'den ayrıldı. Başhademenin odasından çengellerden bir anahtar aldı. Tulum için bu odaya girmek işten bile değildi. Spor odasının anahtarı da öbür anahtarlar gibi etiketli çengellerde asılıydı. Beni ortalarda dolaşır görünce çağırdı:

"Sen şu amfinin önünde dikiliver!" dedi. "Sokma kimseyi içeri!"

Amfinin kapısını açtı, Zıpır Nami'yle girdiler içeri. Çok geçmeden tek başına çıktı, kapıyı kilitledi. Bana da:

"Hadi tamam!" dedi. "Gidelim!"

"Nami içerde mi kaldı?" diye sordum.

"Kalsın!"

"Ne yapıyor içerde?"

"Sigara içiyor!"

"Canım, başka sigara içecek yer mi yok okulda?"

"Nami yalnızlıktan hoşlanır, filozoftur biraz da!"

Başhademe odasının kapısından seslendi. Tulum:

"Tahir Efendi!" dedi. "Asıyorum spor odasının anahtarını. Oda çok tozlu… Bir süpürsünler!"

Anahtarı, amfinin çengeline asmıştı tabi… Yürüdük sınıfa. Herkes telaş içindeydi:

Defterin yapraklarını yırtıp koynuna, sırtına sokanlar… Çoraplarının içine kopyaları yerleştirenler… Bir uğraşmadır gidiyordu. Gene en rahat olan Tulum'du. Kürsüye geçmiş, yoklama kâğıdını hazırlıyordu. Hoca, zilden beş dakika önce geldi. Tulum Hayri'yi kürsüde görünce:

"Kaç eksik var?" dedi.

"İki!"

Kendisi de saydı, tamam! Bizi sıradan bir süzdü:

"Amfide yazılı yoklama yapacağım!" dedi. "Defterler, kitaplar burada kalacak! Üç parça kağıt, bir de kalem; o kadar!"

Kalem Şakir:

"Altına ne koyacağız!" dedi.

"Bir şey istemez, sıralar dümdüz!"

Sınıftan çıkarken teker teker inceledi. Yürüdük. Cebinden çıkardığı anahtarla amfiyi açtı. İçeri girerken de kuşkulandıklarının üstünü başını aradı. Ben, amfiye girer

girmez, Zıpır Nami'yi göreceğimi sanıyordum. Sıraların altında bile yoktu. Nereye girmişti bu Zıpır! Ne olursa olsun, Tulum Hayri'nin peşini bırakmamalıydım.

Onun amfiye girmesini bekledim. Üzerinde ceket bile yoktu. Hocanın kontrolünden çabuk kurtuldu. Sanki işaretli bir sıra arıyormuş gibi geldi. Domdom Ali'nin oturduğu sıranın başına dikildi.

"Aliciğim!" dedi. "Kalk burdan!"

"Neden?"

"Kalk canım, ben oturacağım!"

Ali direniyordu:

"Neden canım, başka sıra mı yok?"

"Kalk diyorum sana!"

"Otur, sen yanıma!"

"Hoca nasıl olsa kaldırır."

Ben hemen oracığa çöküverdim. Bir şeyler geçeceğe benziyordu buralarda. Domdom, Tulum Hayri'yi kırmadı tabii… Kalktı, arka sıralardan birine geçti. Öküz Kont, kapıdaki işini bitirmiş, dolaşıyordu sıraların arasında. Durumdan emin olduktan sonra:

"Yazın çocuklar!" dedi. "Üç Hal Kanunu!" Bir de Septizm!"

"Vay anasını!" dedim içimden. "Hiç okumadım! Kimindi bu Üç Hal Kanunu be!"

Tam önümde oturan Tulum'a sordum:

"Kimindi bu kanun!"

"Sus ulan!" dedi. <r48> "Bilmiyorum, İsviçre'den alınmadır herhalde!"</r48>

"Ne halt edeceğiz?"

"Sus, duyacak Hoca!"

Çaresiz sustum. Nasıl çıkacaktım bu işin içinden? Tulum da benden farksızdı, o ne edecekti?.. Neresinden çıkaracaktı kopyayı?.. Ben Tulum'un üstünde bir tek yazılı kâğıt olmadığını biliyordum. Bu Zıpır Nami'yle, vardı bir dalaveresi; ama nerdeydi bu Zıpır? Amfi yarılıp içine mi girmişti?

Bir ara Tulum'un parmaklarının arasında, sigara paketlerinin içinden çıkan kâğıtlar kadar bir kâğıt parçası gördüm. Geriden okuyabileceğim irilikte soruları yazdı. Kıvırdı, katladı. Tam bu sırada elinde sıkı sıkı tuttuğu kurşunkalem düşüverdi. Kalemin sesini Öküz Kont da duymuş, başucunda dikilmişti. Tulum, rahatça soruları yazdığı küçük kâğıdı ayaklarını koyduğu tahtanın altındaki budak deliğinden kaydırıverdi.

Vay namussuz Tulum, vaaay! Demek, döşemenin altında Zıpır Nami vardı. Nerden girmişti oraya? Nerden girecek projeksiyonun yanındaki kapağı kaldırmış,

atlamıştı aşağı. Burası sandıkların, kovaların konduğu ardiye değil miydi, öne doğru gittikçe alçalan bir ardiye?..

Tulum'un bütün dalgasını anlamıştım. Yepyeni bir kopya yöntemiydi, bu! Öküz Kont, bu kopya metodunu öğrense Kont'un metotları gibi verdiği felsefe notlarına bal gibi sokar, bize de ezberletirdi.

Bir ara delikten inceden bir duman sızmaya başladı. Zıpır Nami, sigara tellendirmiş olacaktı. Tulum Hayri'nin kulağına:

"Duman!" dedim.

Sağına soluna bakındı. Görememişti:

"Delikten!"

Deliğin farkına vardığımı anlayınca kızdı; ama gene de eğildi, baktı, yükselen dumanı görünce şaşırdı. Nami'nin pis tiryaki olduğunu bilirdik. Ders boyunca duman yükselip gidecekti demek. Bu, Tulum Hayri'nin hiç işine gelmezdi. Sırayı hafiften kaldırdı, ileriye doğru dayandı. Delik tam önüne gelmiş, ayağını da hemen basıp kapatmıştı!

Bütün bunlar iyiydi, hoştu; ama sıranın yer değiştirmesi Öküz Kont'un gözünden kaçmamıştı. Geldi, Tulum Hayri'nin başucuna dikildi:

"Sizi biraz rahatsız görüyorum!" dedi.

"Hayır efendim, rahatsız değilim! İyiyim!"

<r49>"Allah sıhhat ve afiyet versin! İyi olduğuna sevindim!"</r49>

"Sağ olun efendim!"

"Yalnız biraz önce sımsıkı tuttuğun kalem, elinden düşüverdi. Sinirlerin biraz bozuk görünüyor!"

"Heyecandan efendim, sınav heyecanı…"

"Herkes heyecanlı, ama kimse senin gibi kalem düşürmüyor!"

"Ben fazla heyecanlıyım!"

"Doğru! Bu heyecan yüzünden koskocaman sırayı bile söktün yerinden!"

"Öyle oldu efendim!"

Eğildi, sıranın altını incelemeye başladı. Tulum'un tabanı tam deliğin üstündeydi.

"Kaldır tabanını be!" dedi.

Tulum, birini kaldırdı.

"Öbürünü de kaldır!"

Kaldırdı. Budak deliği çıktı ortaya. Gene hafiften duman çıkıyordu. Hoca eğildi, baktı:

"Duman!" diye bağırdı. Sonra ekledi:

"Işık da yanıyor aşağıda!"

Zıpır Nami, karanlıkta yazacak değildi ya; yakmıştı mumları!

"Çık sıradan!"

Tulum çıktı sıradan. Ta gerilerden boş bir sıra gösterdi:

"Git, otur!"

Öküz Kont bir iki turdan sonra geldi, Tulum'un boşalan sırasına geçti. Dersin sonuna kadar bir daha da kalkmadı. Zil çalınca:

"Bırakın masanın üstüne kâğıtları!" diye verdi son emrini.

Yazanlar bırakıp çıktılar.

Tulum, kopyadan umudunu kesince başlamıştı bildiklerini yazmaya.

Oda tenhalaşınca Öküz Kont, sıranın altına eğildi, cebinden çıkardığı bir kalemi deliğe soktu, tıkır tıkır oynatmaya başladı. Az sonra bir kâğıt boru uzandı. Çektiği gibi aldı eline. Bu, iç içe geçmiş iki yazılı kâğıdıydı. Üstünde tarih, Tulum'un adı, numarası bile vardı. Hoca kağıdı inceledikten sonra gitti, Tulum Hayri'nin başına dikildi:

"Bravo Hayri!" dedi. "Zekânı tebrik ederim!"

Hayri hafiften kızarmıştı:

"Asıl tebrik edilecek sizin zekânız!" diyebildi.

Öküz Kont, sanki Kant'ın metotları üzerine ders anlatıyordu:

"Felsefe, insan zekâsına düzen vermeyi üzerine aldığına göre…" diye başladı, şöyle bitirdi:

"Sen skolastik bir düşünce ve anlayış içinde dondurulmuş olan kopya metotlarını yüksek zekanla altüst ettin. Hakkın olan on numarayı seve seve veriyorum, bravo!"

73- Temizlik

Kalem Şakir, üç tane kahverengi hapı koydu. Elindeki şişeyi, üzerlerinde yuvarlaya yuvarlaya başladı ezmeye. Tulum Hayri, fasülyesinin içine tepeleme ekmek doğruyordu. Şöyle göz ucuyla Şakir'e baktı:

"Nedir o?" dedi. "İştah ilacı mı ezdiğin?"

Çolak Hamdi, bilgiçlik yapmak istedi:

"Ya istop hapıdır ya da fayrap! Kim bilir kime yutturacak!"

"Yutturacağı kalmış mı be… Kına gibi un yaptı hapları… Kim bilir kime yedirecek desene!"

"Enfiye gibi çektirebilir de burnuna bir dostunun!"

Kalem Şakir'in gözü kapıdaydı. Yemekhaneye geç gelenlerde… Daha masadakilerin yarısı gelmemişti. Akşam yemekleri biraz 'keyfi' geçerdi böyle. Birinci yemek fasülyeydi işte… Ne vardı acele edecek? İkinci yemek de makarna… Masanın ortasında duran kaşar peyniri rendesinden belliydi. Ambarda yıllanmış ne kadar kaşar varsa, böyle makarna için konurdu masaya önceden. İnek Şaban da geç gelenler arasındaydı, geçti yerine… Artık eskimişti Şaban, kimse yüzüne bile bakmıyordu. Kalem Şakir aldı eline kepçeyi, karavanada kalan fasülyeyi Şaban'ın tabağına boşaltırken sordu:

"Nerde kaldı bu Küp Arif bee?"

"Musluklarda gördüm, elini sabunluyordu!"

Demek Şakir'in hazırladığı toz Küp Arif içindi. Tulum Hayri ters ters baktı Şakir'e:

"Allah versin!" dedi. "Artık iplemez oldunuz bizi. Kendi başınıza işler çeviriyorsunuz! Yüzünüze gözünüze bulaştırınca da gelirsiniz aman Tulum'cuğum diye! Gene ne haltlar karıştırıyorsun beee?"

"O kadar karışık şeyler değil! Küp Arif, son zamanlarda uyuyamaz oldu. Uyutacağım bu gece!"

Bu oyun, tam Güdük Necmi'likti:

"Yaşa be Şakir'ciğim!" dedi. "İşimize bakalım biz. Fazla miskinleştik son günlerde!"

"Ulan, insaf be! Daha bugün geçirdin simitleri Çıyan Sadi'nin boynuna!"

"İyi dedin be abi! Günümüz kıyak geçti. Gecemiz boş mu geçsin? Bir festival yapalım dedik el birliğiyle!"

Çıyan Sadi'nin *Hababam Sınıfı*'nda son gecesiydi. Öbür masada tasalı tasalı kaşıklıyordu fasülyesini… Olanlara bitenlere kulak astığı yoktu artık…

"Geliyooor!"

"Çaktırmayalım!"

Ördek gibi paytak paytak geliyordu Küp Arif. İki yalpada geçti yerine:

"Gene mi fasülye?" dedi.

"Babanın evinde baklava börek yemezdin her gün. Çal kaşığı, laf etme fazla!"

Fasülyeyi sosyetede çatalla yiyebilirlerdi, ama biz kaşık kullanırdık. Bizimki fasülyenin yemeği değil, çorbasıdır çünkü… Yani biz fasülyesinde değildik, maksat suyu bol olsun!

Hademeler, makarna karavanalarını da bıraktılar masalara… Kalem Şakir, çoğumuz fasülyeleri bitirdiğimiz halde, kalkıp dağıtmıyordu. Tabağın içinde erittiği üç hapın tozunu avucuna almış bekliyordu.

Hepimiz yiyip bitirince kalktı, aldı kepçeyi eline. Başladı sıradan dağıtmaya. Önce makarnaları koydu. Sonra geçti, kaşar rendelerini ilaç dağıtır gibi kaşıkla üzerine serpmeye… Gözümüz, Arif'in tabağındaydı. Makarnasını koyduktan sonra, aldı tabağı eline… Bir kaşık kaşar rendesi serperken, öbür elindeki tozu da silkeleyiverdi üzerine. Şakir için ufak işti bu el çabukluğu.

"Oh beee!.. Ne makarna yaaa!.."

"Aşk olsun Kel Mhamut'a! İyi yemek çıkarıyor bugünlerde. Peynir bile mis gibi…"

Küp Arif, Çıyan Sadi'nin 'volta' haberini alalı iştahı yerine gelmişe benziyordu. Hem de ekmekle yumuluyordu makarnaya.

"Dayan Şaban'cığım, böyle kıyak makarna bulamazsın bi daaa!"

"Yumuuul!.."

Sigaraları daha yemekhanede denkleştirdik birbirimizden. Hela aralığına geçer geçmez tüttürdük. Bugün keyfimiz yerindeydi. Uç uca ekliyorduk sigaraları… Yağlı peynirli makarnanın üzerine amma gidiyordu meret!

Çıyan'ı almıştık aramıza.

"Eee Sadi'ciğim!" diyordu Güdük Necmi. "C şubesinde de böyle doğrulukla çalışırsan atılırsın okuldan… İyisi mi, boşla bu tür işleri biraz!"

Anlamamazlıktan geliyordu Çıyan:

"Hangi işleri canım?"

"Bilirsin seeen! Özel işler…"

"Kör olayım, benim derslerden başka…"

"Babana anlat onları, memlekete dönünce. Ulan şu Küp Arif'e bak be! Ne asılıyor sigaraya…"

Şakir, lafı aldı ağzından:

"Sigara böyle mi içilir?" dedi. "Hep içiyoruz bu boku… Böyle gözlerimizi kapatıp da mı çekiyoruz içimize?"

"Ben de beğenmiyorum onun içişini. Öylesine çekiyor ki… Çekmek değil, yiyip yutuyor dumanları…"

"Sakın şey içmesin bu enayi!"

"Hani olmaz da değil! Her şey beklenir bu Küp Arif'ten."

Çıyan Sadi, gene de dayanamadı, sordu:

"Ne olabilir içtiği?"

"Vallaaa günahını almak doğru değil ama…"

"Yani esrar falan mı?"

"Olamaz mı?"

"Neden olmasın, eroin bile içebilir bu Küp Arif!"

"İçer mi içer!"

Çıyan Sadi, kıvranmaya başlamıştı. Güzel bir rapor konusuydu bu giderayak… Haaa?.. Müdür, böyle karışık akşamlar, geç giderdi evine. Yemekhaneden çıkarken yanıyordu ışığı da. Bir rapor, bir raporcuk…

Güdük Necmi:

"Yürü!" dedi. "Etüt zili çalıyor… Son etüdün senin artık *Hababam Sınıfı*'nda… Hela aralığında boşuna öldürme vaktini!"

Geçtik sınıflara. Kimsede çalışacak hal yoktu. Ne olur, ne olmaz diye birer kitap açtık önümüze. Zili bekliyorduk, yatakhane zilini.

Kalem Şakir, Güdük Necmi'yle aynı sıradaydı… Küp Arif'i dikizlemek için… Sınıfın çoğu farkında değildi olup bitenlerin.

"Amma da dayandı haaa!.." dedi Şakir. "Hala kitap karıştırıyor. Üç uyku hapı bu!"

"Hele dur bakalım, makarna kana karışmaya başlasın bir… Sen Çıyan'ı boşlama! Enayi uyuz oldu. Kıvranıp duruyor… Bir rapor giderayak, bir raporcuk…"

"Hele dur seeen! Son raporunu da yazdıracağım hırtlamboya. Bak, bak! Küp Arif'e hele!"

Küp Arif esniyordu, hem de ne esnemek… Burdan duyuluyordu çenesinin çatırtısı… Başladı kravatını gevşetmeye. Sonra çözdü yakasını.

Lafa tutmasın diye yanında oturan Adıbelli'yi kaldırmıştık. Sağına soluna bakıyor, konuşacak adam arıyordu. Daha bir iki kez esnedikten sonra, dayadı başını sıraya. Güdük Necmi:

"Başladı kestirmeye!" dedi.

Kalem Şakir:

"Haydi iyi geceler!" dedi. "Bakalım ne zaman uyanacak?"

"Zil çalınca uyanır."

"Kahvaltı zili!"

Güdük Necmi, Çıyan'a duyurabilmek için:

"Sızdı!" dedi. "İki tane parmağım gibi sigara, dolu dolu…"

Şakir tamamladı:

"Gene iyi dayandı. Ben bir nefes çeksem, olduğum yerde sızar kalırdım. Sağlam çocuk doğrusu."

"İyi dayandı, aşk olsun!"

"Nerde alışmış bu merete?"

"Geldiği lisede, çok keş varmış… Açıktan açığa içerlermiş yatakhanede… Peşinden bütün bütün birer ekmek… Çok yedirirmiş adama bu duman."

"Hele baklava!"

"Ne baklavası? Ekmek, baklava gibi gidermiş üzerine!"

Arka sıralarda da uyuyanlar olduğu için, güme gitmişti Küp Arif'in sızması… İşin önemi, yatakhane ziliyle çıktı ortaya.

Uyku gözlerimizden aktığı için, yakalarımız çözüktü. Çoktan fora etmiştik ceketleri. Domdom Ali, pantolonunu bile çıkarmış, top oynadığı donla kalmıştı.

Küp Arif, kafayı vurmuş, yatıyordu hala…

Tulum'un suratından düşen bin parça oluyordu. Kızmıştı Şakir'e:

"Temizle bokunu!" dedi. "Ne halt edeceksin bu adamı şimdi?"

Şakir, ne yapacağını önceden hesaplayanlardandı:

"Hiç üzülme Hayri'ciğim!" dedi. "Sıkma tatlı canını!"

"Ne olacak bu herif, diyorum sana?"

"Bize ne o heriften, sızıp kalmış sınıfta… Yürü hadi! Hele düşündüğün şeye bak!"

"Olur mu be?"

"Neden olmasın!"

"Olmaz yahu!"

"Bu kadar da çekmeseydi dumanı!"

Güdük atıldı oradan:

"Öyle ya!" dedi. "Ne vardı bu kadar içecek? Yürüyün gidelim!"

Kalem Şakir, her şeyi önceden düşünmüştü. Cebinden bir kutu çıkardı, kibrit kutusu… Üç beş tane izmarit vardı içinde. İkisini üçünü Küp Arif'in ayak ucuna attı. Birkaçını sıranın üstüne bastırdı.

Tulum Hayri bile beğenmişti bu oyunu:

"Helal!" dedi. "Bilirsin bu işleri, namussuz! Haydi yürüyün artık çocuklar!"

Çıyan Sadi, arka sıralarda oyalanıp duruyordu:

"Yürü sen de!" dedi. "Ne uyuzlanıp duruyorsun! Senin raporun geçmez artık. Düş önümüze!"

"Küp! Küp!... Ne olacak?"

Bir şeyler demek istiyordu Çıyan. Tulum Hayri tutmuş, çekiyordu kolundan:

"Yürü diyorum sana! Merak etme. Gerekirse biz de veririz raporumuzu müdüre!"

Etütte gözkapaklarımıza yapışan uyunun zerresi kalmamıştı yatakhanede. Küp Arif'i soruyorduk boyuna. Ne zaman kalkıp gelecek diye bekliyorduk.

Tulum Hayri böyle zamanlarda pijamalarını giymezdi. Müdürün karşısına çıkmayacak kadar da 'asalet'i vardı. Dara gelirse o başka…

Neden sonra beklediği de oldu.

Sınıfları süpüren hademeler Küp Arif'i sigara izmaritleri içinde sızmış görünce koşup idareye haber vermişler. Müdür gelmiş. Bir de bakmış ki, Küp Arif kendinde değil! 'Kaldırın şunu,' demiş, 'revire!'… Koymuşlar sedyeye kaldırmışlar. Tulum Hayri, olanı biteni haber alınca, gececinin eline bir kağıt tutuşturdu, okkanın altına gitmemek için. Kısaca şunlar yazılıydı kağıtta:

"*Sayın Müdürüm,*

Sınıfımızdan 913 Arif Sondilek henüz yatakhaneye gelmedi. Etütte bulunduğuna göre yatakheneye geçerken kaçtığını tahmin ediyorum. Bilgi edinilmesini ve gereğinin yapılmasını saygılarımla…."

Gereği yapıldı, üç günlük revir hapsinden sonra Çıyan Sadi'nin peşinden ve onun tanıklığına dayanarak D şubesine…

74 – Ziya Paşa mı? Kemal Paşa mı?

Palamut Recep, kürsüye çıkmış, dert yanıyordu:

"Ulan, bu kadar da olur mu be!.. Tümünü verdi *Terkib-i Bend*'in… İnsafına tükürdüğümün Susak Cafer'i… Yokmuş bu şiirin eşi, menendi… Bugüne kadar böyle bir şiir, ne yazılmış ne de bundan sonra yazılabilirmiş. Tek bir kelimesini, yanlış okuyan, sittin sene belini doğrultamazmış. Değil sınıf geçmek, bir üst sınıfın kapısından bile bakamazmış ömrü billah!"

Güdük Necmi oturduğu yerden lafa karıştı:

"Demek, bizim Şaban'dan başka sınıf geçecek kabadayı çıkmayacak desene! Bak nasıl bülbüller gibi şakıyacak gelecek derste!"

Hani haksız da değildi Güdük… İnek Şaban daha dün sabahtan başlamıştı ineklemeye. İki bendini tek yanlışsız ezberleyip, atmıştı. Bendler de okkalıcaydı hani… Her birinde bir düzine mısra vardı en azından.

Tulum Hayri, kürsüye çıkıp nutuk çekenlerden pek hoşlanmazdı. Palamut Recep'e:

"Bitti mi sözün?" dedi. "Bittiyse otur da yerine, başka biri döksün içini!"

"Yani, demek istiyorum ki, gereğini düşünelim!"

Düdük İsmet kalktı ayağa:

"Heeey çocuklar!" dedi. "Bir Piyale İhsan numarası da Susak Cafer'e çıkaralım, iyi mi?"

Yıkılmaz Hadi:

"Hadi ordan kele, sen de!" dedi. "Geçen sene bizim yaptığımız numarayı daha iki gün önce orta'nın kopilleri yapmışlar da yutturamamışlar… Susak, nasıl çakozlamışsa, çakozlamış, o karton dalgasını! 'Hişşşt,' demiş, 'bu numaraları siz, yeni yetişen edebiyatçılara yutturun! Biz kaçın kurasıyız!' demiş kasıla kasıla, 'Kül yutmayız biz!'…"

"Kül yutmazmış haa?"

"Hay Susak, hay!.."

"Hele dur seen!"

"Mangalla yuttururuz biz, günü gelince!"

Tulum Hayri geçti kürsüye:

"Piyale'ye yaptığımız karton oyununu Susak Cafer'e de yapacağız! Ne dersiniz?"

"Başka oyun yapalım, onu yutmaz!"

"Eskidi o numara!"

"Nitekim yutmamış orta'larda!"

"Ulan Tulum, durdu mu kafan be?"

"Yok mu yeni dümenlerin?"

"Kafan durduysa işi bize bırak!"

Kürsüye bir yumruk kondurdu Tulum:

"Her kafadan bir ses çıkmasın!" dedi. "Varsa bir bildiğiniz kalkın, dökün ortaya! Yoksa beni dinleyin! Madem Susak Cafer'i uyarmışlar, Piyale'ye yaptığımız oyunu açık etmişler, gene aynı oyunu tekrarlayalım da, görsün o!"

"Piyastos ederse dilinden kurtulamayız sonra!.."

"Ben koyayım da sahneye, o piyastoslasın bakalım!" Şimdi beni dinleyin! Kimde karton varsa, parmak kaldırsın!"

Domdom Ali:

"İki arşın şiir, bir kartona sığar mı be!" diyecek oldu.

"Sus be kaz yumurtası!" diye tersledi. "Kim yazacak şiiri be! Bana bırakın bu işi diyorum, zırt zırt lafı karıştırıyorsunuz. Karton işini bana bırakın! Sizin yapacağınız iş şu: Atatürk'ün *Gençliğe Hitabe*'sini tek yanlışsız, su gibi ezberlemek! Anlıyorsunuz, değil mi? Bütün *Hababam Sınıfı* tek yanlışsız ezberleyecek!"

İnek Şaban'ın işine gelmedi bu. Kaç gündür Ziya Paşa'yı ezberlemişti:

"Bize onu vermedi ki…" dedi.

"Sıfır almak istiyorsan, sen onu ezberleme!.. Ziya Paşa'nın *Terkib-i Bend*'ini ezberle de çık ortaya… Anlaşıldı, değil mi? Herkes *Gençliğe Hitabe*'yi güldür güldür okuyacak! İşte o kadar… Ben, kartonu gene raptiyeliyeceğim kürsüye. Ezbere kalkanın gözü dümenden bu kartonda olacak, anlaşıldı mı?"

"Anlaşıldıı!.."

"Ama yanlışsız ezberleyeceğiz haaa, Kemal Paşa'yı! Söz mü?"

"Söööz!.."

"Ezberlemeyenin hını mını, hınt olsun mu?"

"Olsuuuun!.."

"Hadi sizi göreyim çocuklar! Bu Susak, daha *Hababam Sınıfı*'nın farkında değil!"

“Susak, hala Gülhane Parkı’nda!”

“Tam zamanı!”

“Gösterelim ona!”

“Çıkarın okuma kitaplarını! Başlayın ezberlemeye… Dalga geçmek yok!”

* * *

Ertesi gün Tulum Hayri, elinde karton, kürsüye çıkınca Adıbelli dayanamadı:

“Kartona gerek kaldı mı?” dedi. “Hepimiz ezberledik!”

Tulum, sağ kaşını kaldırarak sordu, anlamlı anlamlı:

“Sen de ezberledin demek!”

“Hem de su gibi!”

“Afferin sana! Sen ezberledinse, bütün sınıf ezberledi demektir, yaşaaa!..”

Sonra bütün sınıfa toptan sordu:

“Neredeyse Susak Cafer gelecek, var mı ezberlemeyen?”

“Yoook!”

“Çok yaşayın e mi!”

Sonra kaşını adamakıllı yıkıp sağ gözünü kapattı:

“Ama ben gene de kartona bir şeyler yazacağım! Gözleriniz kartonda olsun! Anlarsınız ya? Susak’ı zıvanadan çıkaracağız bu ders!”

Arka cebinden dolmakalemi çekti. İri iri bir şeyler çiziktirdi. İşi bitince yoklama fişini de doldurdu. Kartonu rulo yaptıktan sonra kürsüye en yakın bir sıraya çöküverdi.

Zil de çalmıştı, ders zili… Susak Cafer, Beyazıt’ta cami avlusuna girer gibi elleri arkasında girdi sınıfa. İri taşlı tespihini de şakır şakır çekiyordu. Kravatı her zamanki gibi çarpılmıştı. Heybeye dönen ceplerinden gericilerin elinden düşmeyen bir gazete sarkıyordu.

Geçti kürsüye. Gözlüğünü değiştirip sınıfın taaa arka sıralarını bir gezegen inceler gibi gözden geçirdi. Bizi ikişer ikişer yüksek perdeden parmakla saydıktan sonra,çaktı imzayı… Yüzü güldü biraz… Mutfak nöbetçisi hesap dışı edilirse, bütün sınıfi dersteydik işte… Asıldı karakaplıya… Başparmağını ıslatıp ıslatıp başladı sayfaları çevirmeye…

Peki; ama Tulum ne zaman raptiyeliyecekti kartonu?

Tam birimizin adının üstüne, muhtar mührü gibi küt parmağını bastırmıştı ki… Tulum Hayri, kalktı ayağa:

“Efendim!” dedi, “Bir dakika!..”

“Ne oluyor bee!..”

“Bir dakika efendim… Kollarınız tüm tebeşir olmuş!”

Hoca, teslim olurcasına iki kolunu birden kaldırdı havaya… Dediği doğruydu Tulum’un… İki kolu birden bembeyaz tebeşirdi…

“Silelim efendim, kürsünün üstünü!”

“Çabuk! Pis herifler!.. Nedir bu kepazelik!.. Sınıf değil ahır!”

Tulum, sırasının kapağını açtı. Çıkardığı çarşaf kadar bir bezle tozuta tozuta başladı kürsünün üstünü silmeye… İşini bitirince sırasından, defterlerin üzerine geçirdiğimiz yağlı kağıtlardan bir tabaka çıkardı. Cebinden bir kutu da raptiye… Raptiyeleri sıranın üstüne koydu. Gidiyor, geliyır, kutudan aldığı raptiyeleri tek tek kürsüye serdiği kağıdın uçlarına tutturuyordu.

Susak Cafer, ceketin kollarını temizlemeye çalışırken, bir ara Tulum’un sıranın üstünde duran kartona yapışmasıyla kürsünün önüne tutturması bir oldu.

Susak Cafer, kürsünün üstüne çakılan yağlı kağıdı eliyle okşayıp ütüledikten sonra defterini çıkardı, koydu.

“Haşşööole!..” dedi. “Şimdi bir şeye benzedi işte! Ennezâfetü, minel imaaan! Yani ‘Temizlik imandandır’ demişler!..”

Güdük Necmi sordu hemen:

<r50>“Kim demiş Hocam?”</r50>

Çattı kaşlarını birden:

<r51>“Ebenin körü demiş…</r51> <r52>Sana ne!</r52> Sen bunu belle, olduğu gibi… Üzümünü ye de bağını sorma!”

“Peki Hocam, belleyelim! Ama verdiğiniz ezberleri bellemekten vakit bulabilirsek!”

“Kaşındın seeen! Gel bakalım! Dikil şööle. Ezberledin tabii…”

“Ezberlemek de bir şey mi efendim, yuttum!”

Sırasından çıkmış dikilmişti, sınıfın ortasına. Birden aklına kürsüye çakılan karton gelmiş olacak ki, bir iki adım attı öne doğru… Cafer Hoca:

“Hazır mısın?” diye sordu.

“Hazırım!”

“Şu yuttuğun Ziya Paşa’nın *Terkib-i Bend*’ini bent bent çıkar bakalım işkembe-i kübradan.”

“Buyur efendim!.. Anlayamadım!..”

“Eveeet… Bir öztürkçecinin işkembe-i kübradan mana çıkarması hayli müşkül tabii…”

“Bu söylediklerinizi de anlayamadım efendim!”

Birden tersleşti Susak Cafer… Tespihine şakır şakır asıldıktan sonra:

“Oku, hadi!” dedi. “Uzun etme! Biliyorsan oku! Bilmiyorsan laf karıştırıp durma, yıkıl git!”

“Bilmez olur muyum efendim… Su gibi!”

“Oku!”

Güdük Necmi bizi şöyle bir süzdükten sonra, başını kürsüye çevirdi, kürsüdeki kartona… Başladı kartondan okur gibi, gözlerini kırpıştıra kırpıştıra okumaya:

“*Ey Türk Gençliği! Birinci vazifen, Türk istiklâlini*…”

Hoca fırladı kürsüden:

“Neee? Miting mi var!.. Nümayiş mi? Ne oluyor?”

“Hiiç!.. N’olacak! Verdiğiniz ezberi okuyorum!”

“Ne diyorsun be!.. Ben Atatürk’ün *Gençliğe Hitabe*’sini mi verdim size?”

“Evet efendim, onu verdiniz. Vekâlet’ten emir varmış işittiğimize göre.”

“Ben vekâlet mekâlet dinlemem! Ziya Paşa’yı isterim ben!.. Ziya Paşa’nın *Terkib-i Bend*’ini! Oku çabuk!”

“Yanlışınız var efendim! Siz bize Ziya Paşa’yı vermediniz. Ziya Paşa’ya kadar ne paşalar var memlekette!”

“Oku hadi, uzatma!”

“Ey, Türk…”

“Sus diyorum sana! Ziya Paşa…”

“Efendim, sorun arkadaşlara… Ziya Paşa’nın adını bile etmediniz! Atatürk’ü verdiniz… Değil mi arkadaşlar?”

“Eveeet! Atatürk! Atatürk’ü verdiniz… Atatürk’ün *Gençliğe Hitabe*’sini! Müdür Bey de onu veriyor bütün sınıflara!.. Vekâlet’in emri var!”

Sustu… Gözlerini, kaşlarını oynata oynata düşünmeye başladı. Yüzü karmakarışık olmuştu. Afalladığını belli etmemek için neden sonra defterini karıştırmaya başladı… Kendini biraz toplar gibi olmuştu. Diretmenin bir anlamı yoktu artık. Zararını olurdu bu tersleşme… Şeytanca bir bakışla Güdük Necmi'yi süzmeye başladı:

"Demek, Ziya Paşa'yı vermedim haaa?.."

"Hayır efendim, vermediniz!"

"Hımmm!.. Peki.. Vermeyebiliriz… Kemal Paşa'yı verdik, öyle mi?"

Bütün sınıf birden onayladı:

"Atatürk'ü verdiniz!"

Necmi'ye çevirdi başını, ilk kez görüyormuş gibi:

"Ezberledin mi hitabeyi?"

"Hem de nasıl!"

"Yaaa… Ezberledin demek…"

"Hem de tek yanlışsız!"

"Bak heleee!.. Hiç de öyle görünmüyor hal ve keyfiyet!"

Birden hinoğlu hinleşiverdi:

"Oku da, görelim!"

Güdük Necmi, düğmesine basılmış gibi gözleri kürsüdeki kartonda başladı okumaya:

"*Ey Türk Gençliği!.. Birinci vazifeeen… Türk istiklâlini, Türk hâkimiyetini ilelebet muhafaza ve müdafaa etmektir!*.."

Gerçekten de tek yanlışsız okuyordu. Ortaya doğru Susak Cafer kaldırdı elini:

"Dur!" dedi.

Kuşkulanmıştı durumdan. Bununla birlikte kuşkusunu vurmadı ortaya.

"Aferin be!" dedi. "Bülbüller gibi şakıyorsun! Tek yanlışsız ezberlemişsin doğrusu! Maşallah!"

"Tabii efendim!"

"Ben o kadar 'tabii'lik göremiyorum. Siz her verilen parçayı bu kadar güzel ezberler miydiniz bööole?"

"Ziya Paşa'dan şiie okumuyoruz efendim, Kemal Paşa'dan okuyoruz!"

"Yaaa!.. Öyle demek… Aşk olsun! Doğrusu Kemal Paşa'yı çok seviyorsunuz! Otur… Sen kalk Şakir Şekerci!"

Kalem Şakir, süpürge sopası yutmuş gibi dimdik kalktı, dikildi. Bir ileri, bir geri, kendini kürsüye göre ayarlamaya koyuldu.

Susak Cafer, alaylı alaylı:

"Nasıl?" dedi. "Sen de arkadaşın gibi ezberlemişe benziyorsun? "

"Hayır efendim, ben arkadaşım gibi ezberlemedim!"

"Ya nasıl ezberledin?"

"Kendim gibi!"

"Demek, kendin gibi ezberledin! Nasıl oluyor bu, anlayamadım?"

"Atatürk'ü herkes kendisi gibi ezberler, kendi algıladığı gibi… Yani içinden geldiği gibi demek istiyorum. Sonra… İçinden geldiği gibi de okur!"

"Bak heleeee… Bizim Şakir neler de biliyor! Oku da, görelim öyleyse!.."

Gözlerini kısa kısa bir adım daha attı öne. Hoca kuşkulanmıştı durumdan. Yıktı gür kaşlarını:

"Kıpırdayıp durma, oku çabuk!"

"*Ey Türk Gençliği!*"

"Türk gençliği haaaa!.. Kemal Paşa, gelse de görse şu Türk gençliğinin hali pür melalini!"

Şakir uydurma bir öfkeyle gürledi:

"Ne var hocam, bizim halimizde!"

"Cumhuriyet'i kimlere emanet ettiğini görsün de, anlasın!"

"O, Cumhuriyet'i Türk gençliğine emanet etti… Yani bize!"

"Sus! Cahil herif! Atatürk bu hitabeyi meclis kürsüsünden okuduğu vakit siz nerdeydiniz! O zaman genç bizdik… Çiçeği burnunda!"

"Ya şimdi? Kurudunuz, tohuma kaçtınız! Genç olarak biz kaldık… Atatürk, Cumhuriyet'i bugünün gençlerine, daha doğrusu genç kalmasını bilenlere emanet etti."

Susak Cafer, kızacak yerde, alaylı alaylı gülüyordu:

"Size haaa?.. Sizin gibi kalpazanlara haaa?"

"Biz kalpazan değiliz hocam!"

“Sizin gibi sahtekârlara haaa?”

“Biz sahtekar değiliz!”

“Sizin gibi hilekarlara!”

“Biz hilekar değiliz hocam, affedersiniz!”

“Sizin gibi…”

Arka sıralardan homurdanmalar yükselmeye başlamıştı:

“Biz kalpazan değiliz!.. Değiliz! Hilekar değiliz! Sahtekar değiliz!.. Biz, biziz!”

“Siz, Kemal Paşa’yı seviyorsunuz haaa?”

“Seviyoruz!”

“Siz Kemal Paşa’yı sayıyorsunuz haaa?”

“Sayıyoruz!”

Susak Cafer birden doğruldu yerinden:

“Susun terbiyesizler! Siz onu ne seviyorsunuz ne sayıyorsunuz!”

Arka sıralardan sesler yükseliyordu:

“Seviyoruz da, sayıyoruz da!”

Susak Cafer ısırır gibi sordu Şakir’e:

“Sen de seviyor musun?”

“Sayın hocam! Sevmesem, ezberler miydim böyle!”

“Yaaa!.. Sevdiğin için ezberledin haaa!.. Git kapının arkasına da, öyle oku öyleyse!”

Demek bütün bu çıkışlar, kürsüye çakılan kartondan işkillendiği içindi. Kalem Şakir bir iki adım geriledi. Gözlerini yeniden kartona göre ayarlamaya çalışıyordu.

“Bas geri! Daha, daha!.. Oku bakalım şimdi!”

Kalem Şakir, gözlerini kartona ayarlayarak güldür güldür okumaya başladı:

“*Ey Türk gençliği! Birinci vazifen, Türk istiklâlini, Türk hâkimiyetini ilelebet muhafaza ve müdafaa etmektir!..*”

Susak Cafer, kürsüyü yumrukluyordu:

“Suuuus! Sus diyorum sana?”

Kalem Şakir'in gözleri kartonda bu yaygaraya hiç aldırmıyor, borulu bir gramofon gibi gürül gürül okuyordu:

"*Muhtaç olduğun kuvvet, damarlarındaki asil kanda mevcuttur!"*

"Sus diyorum!.. Laftan anlamıyor musun sen! Hilekâr herif!"

Şakir, hitabeyi bitirmiş saf saf bakıyordu hocanın yüzüne:

"Anlayamadım efendim! Neden hilekâr oluyormuşum ben?"

"Yalnız sen değil, bütün sınıf hilekâr!.. Nedir bu rezalet!.. Çok sevdiğinizi, çok saydığınızı söylediğiniz Atatürk'ün sizlere yaptığını ileri sürdüğünüz hitabesini bile kartona yazıyor, kürsüye çakıyor, baka baka okuyorsunuz! Bu mu Atatürk sevgisi! Sahtekârlar!"

Birden fırladı oturduğu sandalyeden. Eğildi kürsünün sol yanına doğru… Tuttuğu gibi çekip kopardı kartonu. Başının üstüne doğru kaldırıp bağırdı avaz avaz:

"Bu rezalet neee? Bu kepazelik neee!"

"Bu mu hocam?.. Bu…"

"Suuus! Daha konuşuyor! Düzenbaz herif! İşte sahtekârlık belgeniz! Bir de yutturduğunuzu sanıyordunuz haaa!.. Disiplin Kurulu'na vereceğim topunuzu! Atatürk sevgisi bu mu? Atatürk böyle mi sevilir!"

Kartonu gözlerine çevirip baktı, aradığını bulamamıştı. Öbür yüzünü çevirdi. Gördüğü sadece birkaç satır yazıydı… Şaşkınlıktan, başladı yüksek sesle okumaya:

"Bravo hocam, yakaladınız! Aşk olsun doğrusu! Tebrik ederiz açıkgözlülüğünüzü! Biz Atatürk'ün *Gençliğe Hitabe*'sini kartonsuz da okuruz, hem de tek yanlışsız! İmza: *Hababam Sınıfı*!"

75 – Anadolu'ya Sürgün

Cumartesi akşamı Güdül Necmi'yle Hayta İsmail, okula pek tatsız döndüler. Güdük Necmi hemen mektuba başladı. Hayta İsmail de, sınıfın en vurdumduymazı İnek Şaban'ın yanına oturdu. İnek, miyop gözleriyle onu mel mel süzdükten sonra, kuşkusunu belirtti:

"Hayta, sende bir şey var!"

"Ne gibi?"

İnek Şaban işi kökünden çözümlemek için can alacak soruyu dayadı gözüne:

"Nereye çıktın bugün?"

"Hiiç!.. Buralardaydım!"

“Buralardaydım” demek, “okulun dolaylarındaki kahvelerde tavla oynadım” demekti.

“Ee, aldın mı, verdin mi?”

“Oyun yarıda kaldı.”

“Yalnız mıydın?”

Yani “*Hababam Sınıfı*’ndan kim vardı yanında?” demek istiyordu.

“Güdük Necmi vardı.”

“Söyle ne oldu?”

“Hayta’yla fen kolundaki Ayhan tavlaya oturdular. Hani sinemada bizden dayak yiyen o deri ceketli vardı ya, o geldi, yanımıza çöktü. Sarı bıyıklı arkadaşı da karşıdan bizi dikizliyordu. Hayta oyuna daldırdığı için önce hiçbir şeyin farkında değildi. Dari ceketli, tavlaya karışmaya başlayınca çakozladı işi. Hayta düşeş attı mı hemen eğiliyor zarın üstüne, göz göre göre ‘Şeş beş!” diyordu.”

Tulum, bir soruyla sözünü kesti:

“Kimin kavesindeydiniz?1

“Çavuş’un!”

“Tam yerine gitmişsiniz. Eee?”

“Sonra, ‘Sen bırak tavlayı!’ diye ayağına bastım Hayta’nın. Bilirsin, Hayta sayı verdi mi ölse bırakmaz. Eşinde iki vurgunu vardı, bir dübeş atsa, hem iki vurgununu koyuyor, hem içerden vurup üstüne kapı yapıyordu. Hayta sallayıp sallayıp bir dübeş atmaz mı?”

“Eee?”

“Attı; ama kaç para eder… Deri ceketli, eğildi zarın üstüne, ‘Beş-dört!’ dedi.”

“Peki Ayhan ne dedi?”

“Ayhan işine geldiği için, hemen topladı zarları, ‘Evet, beş-dört!’ dedi.”

“Vay hergele, vay! Onun da alacağı olsun! Eee sonra?”

“Artık oynanmazdı bu oyun. Hayta kalktı ayağa, ben çayların parasını vermek için garsonu ararken deri ceketli yapıştı Hayta’nın yakasına, ‘Oynayacaksın!’ diye diretti. Bereketi Ayhan ağırdan aldı da, kavga önlendi. Biz kapıdan çıkarken baktım, sarı bıyıklıyla deri ceketli de geliyor peşimizden.”

Tulum:

“Anladım!” dedi. “Çarşıdan çıkınca yediniz marizi!”

Necmi susmuştu. Gerisi anlaşılıyordu artık.

“Demek böyle!” dedi Tulum. “Alacakları olsun!”

Pazar günleri kahvaltı geç verilirdi. Biz, bugün tersine her zamanki kahvaltı zilinden de bir saat önce kalkmıştık. Tulum, belki de gözlerini yummamıştı. Kalktı, tıraş oldu. Yatakhane açılır açılmaz fırladı dışarı, arkasından da Çolak Hamdi… İkisi bir oldu mu, bir orduya yeterdi. Çolak, merdivenlerden inerken:

<r53> “Biz kahveye gidiyoruz. Bizi rahat bırakın!” dedi.

Ama biz:

“Birer ikişer damlayın kahveye!”</r53> anlamına aldık bu sözü.

Palamut Recep, Yıkılmaz Hâdi’yi aldı yanına, yürüdü. Domdom’la Refüze de peşlerinden. Onların arkasından Kalem Şakir’le Düdük İsmet… Geriden ikişer, üçer bütün sınıf.

İşi olanlar işini, randevusu olanlar da randevusunu bırakmıştı. İnek Şaban bile Hayta İsmail’e, “Gidelim!” diye asılıyordu. Güdük Necmi:

“Ulan İnek! “ dedi. “Dayak yiyecek hali mi kalmış Hayta’nın? Nereye götürüyorsun çocuğu?”

Öbür sınıflar da duymuştu dünkü kepazeliği.

“Bizim çocukları dövmüşler!” diye bir laf ağızdan ağza dolaşıyordu; ama kimin dövüldüğünü pek bilen yoktu. Çok geçmeden, dayağı *Hababam Sınıfı*’nın yediği anlaşıldı. Millet gülmekten kırılıyor, bilen bilmeyene anlatıyordu.

“*Hababam Sınıfı* dün dayak yemiş Çavuş’un kahvesinde!”

Peşinden bir soru:

“Bugün gene gitmişler, daha doymamışlar demek!”

“Dayak sırası Tulum Hayri’de bugün!”

“Seyir var, seyir!”

Bu, onlara göre seyrine doyum olmayacak bir eğlenceydi. Tuttular *Hababam Sınıfı*’nın peşinden kahvenin yolunu.

Çok sürmeden, konuşmaların anlamı değişiverdi.

“Çavuş’un kahvesinde bizim lisenin kavgası var!”

İş, Tulum Hayri’nin kavgası olmaktan çıkmıştı. Yatılılar kahveyi sarıvermişlerdi. İş, örgütlenivermişti kendiliğinden. Polisin dikkatini dağıtmak için, posta posta mahalle aralarında dolaşılıyor, okul maçına gidilecekmiş gibi bir hava yaratılıyordu.

Öğleye doğru ileri hatlardan haber gelmeye başladı:

“Bıyıklıyla, deri ceketli kahvedeymiş!”

“Tulum Hayri, Çolak Hamdi’yle numaradan tavlaya oturmuş, kavga neredeyse patlayacak!”

“Onlar da adamlarını toplamışlar!”

Ben Yamuk Osman’la boyacıların önünde dikilmiş, pabuçlarımı boyatıyordum. Yanımızda fen kolundan bir grup vardı. Tütüncünün camekânındaki gazeteleri gözden geçiriyorlardı. Bu sırada yanımızdaki boş sandığa bir kızın, kısa çoraplı ayağı uzandı. Başlar, tütüncünün camekânından kızın ayaklarına çevrildi. Çok düzgün bacakları vardı kızın. Fen kolundaki Enver dayanamadı:

“Aman da boyacı, boyacı!” diye bir laf attı. Enver’in yanındaki de, gerisini tamamladı:

“Fırçana vurulayım boyacı!”

Sonra hep birden gülüştüler. Kız bile güldü bu şakalaşmaya, ama tütüncünün camekânı aralandı, bir baş uzandı dışarı. Gözlüklü, kaşları yukarı, yukarı, ukala bir baş:

“Çocuklar!” dedi. “Ayıp değil mi size, mektep talebesi olacaksınız!”

Enver:

“Ayıp neresinde bunun? Biz boyacıya laf atıyoruz!”

“Siz külahıma anlatın. Terbiyesizlik, sizin yaptığınız!”

“Sizinki ne?”

Yanındaki arkadaşı verdi cevabını:

“Ukalalık!”

“Terbiyesizler!”

“Babalık ağzını topla!.. Alırız camını, çerçeveni aşağı!”

“İşte onu yapamazsınız. Kızlara laf atmaya benzemez bu iş!”

“Sok kelleni içeri! Koparırım armut sapı gibi sonra!”

“Armut sapı gibi mi?.. Armut da sensin, sapı da!”

Enver adamakıllı kızmıştı. Bir küfür çıkardı, kısadan. Adam barakasından fırladı, Enver’in yürüdü üzerine. İlk tokadı kimin vurduğu belli olmadı. Ayırma için araya girenler de, başladılar kavgaya. İş büyüdükçe büyüyordu. Bütün çarşıyı sarmıştı beş dakika içinde.

Kavgaya tutuşanlar fen kolundandı; ama gene de Tulum Hayri'ye haber vermem gerekirdi. Ayakkabımın ikinci tekini boyatmadan fırladım. Koştum Çavuş'un kahvesine. Tulumi kapının önüne çıkmıştı:

"Kim bu kavga edenler, bizden mi?" diye sordu.

"Bizden değil, fen kolundan!"

"Yani bizden!"

"Ne duruyorsunuz çocuklar!" diye bağırdı, ama duran falan yoktu. Tütüncünün ne camı kalmıştı ne çerçevesi. Bu kadar çocuk nereden çıkmıştı böyle!

Tulum kavgaya girmiyor, kalabalığın içinden birini arıyordu. Bir ara Necmi'yi görünce yapıştı yakasına:

"Nerde o sarı bıyıklı?" diye sordu.

"Yok… Kahvede değil miydi?"

"Ne kahvesi be! Nerde onda kahveye girecek yürek!"

Tütüncünün barakası darma duman olmuş; sigaralar dağılmış, şişeler kırılmış, pis pis rakı kokuyordu ortalık.

Kıpkırmızı bir polis arabası girdi çarşıya. Çolak Hamdi kalabalığa karışmış, bir şeyler öğrenmeye çalışıyordu. Az sonra döndü:

"Yirmi sekiz yaralı varmış!" dedi.

Tulum:

"O kadar yaralı, otobüs kazasında da olur!"

"Ölen yok ya, sen ona bak!"

İşin tadı kaçmıştı. Tulum:

"Yürüyün gidelim!" dedi. "Haydi çocuklar!"

Sallana sallana yürüdük okula. Bizi kapıda karşılayanlar, Hayri'ye:

"Seni tutuklamadılar mı?" diye sordular.

"Neden tutuklasınlar?"

Ama çok geçmeden okulun önünde iki polis arabası durdu. Müdür odası sorgu yargıçlığına dönmüştü. Milli Eğitim Müdürlüğü'nden müfettişler de gelmiş 'idari tahkikat' da başlamıştı.

Bizi daha çok, idarenin vereceği karar ilgilendiriyordu. Tulum Hayri'yle Çolak Hamdi elebaşı görülüyordu bu işte. *Hababam Sınıfı* toptan suçluydu.

Tam bir hafta sonra Ankara'dan bir emir geldi. *Hababam Sınıfı* önayak olduğu için, parasız yatılıların Anadolu liselerine, paralıların da (zaten on kişiyi geçmezdi) öbür şubelere dağıtılmasına karar verilmişti.

Bir sabah, Kel Mahmut, Tulum Hayri'yle Kalem Şakir'i aldı. Haydarpaşa İstasyonu'na kadar götürdü. Ertesi sabah Refüze'yle Güdük Necmi'yi yolcu etti. Her sabah böyle ikimizi, üçümüzü istasyona bırakıyor, ıslak gözlerle dönüyordu. Bu işin ona çok ağır geldiği belliydi.

Hababam Sınıfı'nın genel merkezi işte böylece kapatılmış oluyordu. Genel merkez kapatılmıştı; ama bütün Anadolu liselerinde teker teker *Hababam Sınıfı*'nın şubeleri açılmıştı.

Appendix 4 – A Biography of Rıfat Ilgaz

Rıfat Ilgaz was born on May 7, 1911 in Cide, Kastamonu in Turkey. After he finished the Kastamonu Teachers' School in 1930, he worked as a primary school teacher for six years. In 1938, he graduated from the Literature Department of the Ankara Gazi Institute of Education. He worked as a Turkish teacher for a while. The first poems of Rıfat Ilgaz, who opened the doors to literature through poetry, were published in the newspapers Nazikter and Açıksöz in Kastamonu. He was sentenced to six months after his second book of poetry, *Sınıf* (1944) was collected under the martial rule. In the upcoming years, he was subjected to several prosecutions in different phases of his life and was held under arrest for various periods of time, due to his writings published as books or in magazines, one of which was Markopaşa that Rıfat Ilgaz had started with Sabahattin Ali, Aziz Nesin, and Mim Uykusuz. When he was banished from teaching in 1947, he made a living through writing stories, novels, plays, and newspaper columns. He retired from the newspaper Yenigün in 1974. He passed away on July 7, 1993.