

Tendentious Racism: A Critical Linguistics of the Humor Employed in Hasb e Haal Comedy Show

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ABSTRACT

Though making people laugh is humor's primary goal, it also has a big impact on how people feel about things. However, linguistic humor also entails the use of language to create or destroy persons identities. It is generally accepted that the purpose of humor is to make people laugh, amuse them and relieve tension. In order to identify any hidden ideologies, the present study seeks uncover identity established by comedy in the program Hasb e Haal, which is shown on Pakistani news channel Dunya. As a qualitative case study, examples of verbal humor from several programs are evaluated using a critical linguistics framework. Data analysis shows that most of the time, people's physical characteristics, such as their fat and skin tone, are made fun of. The study reveals the inequality toward those who are deemed aesthetically unappealing to our cultural perception of beauty, addressing the affair of inequality addressed by Fairclough, 1995. Humor includes making fun of people based on their gender, ethnicity, and nationality in addition to their physical appearance. The essay concludes with some advice for TV networks in general and comedians, who, intentionally or unintentionally, act as agents of hatred and intolerance towards certain people and groups, reinforcing various forms of bigotry that also exist in our society.

Keywords: Racism, Linguistics, Humor, comedy show

INTRODUCTION

One component of social communication that makes people laugh is humor. Weaver (2011) asserts that while humor is not appropriate in serious conversation, "it can have a variety of serious consequences." Both psychological and sociocultural analysis can be used to examine these effects, as they can be seen at both the individual and societal levels (Baughman, 2006). According to Genuine (2004) Humor "didn't lessen the seriousness of a situation, and showed seriousness for others to perceive, comprehend, and joke about." It is clear that, when humor is employed as an indirect strategy, sometimes speech isn't the only means of communication that can be beneficial. Comedy can take on many various forms and affect people and groups differently, much like plain humor (designed to embarrass others). Additionally, it might imply offensive meanings. Most of the time, humor is deliberate and thus planned, but it can occasionally be unintentional if the speaker or writer does not have a sufficient command of the target language or if they unintentionally employ the wrong words or poor grammar. But in deliberate comedy, which frequently draws on racial, ethnic, or gender role, a victim is target of mockery, which can take the form of racism leading to generalized judgements about the entire group. (Billig, 2001). Several instances of jokes on Pathans, Memons, Sikhs, and women in Pakistani society, particularly when they are playing the role of the wife. As a result, prejudices regarding these populations have emerged. Since the amount of acceptance of the underlying presumptions that underpin prejudice against the target group rises as they acquire popularity, the consequences of jokes are more serious than most people notice. Such acculturation jokes not only have a terrible psychological impact on the people they are directly directed at, but they also have a big influence on the social cohesiveness of the community. More concerning is the fact that target group members start to view and evaluate themselves through the lens of preexisting

preconceptions, which distorts their identity as group members and results in the formation of a negative self-image. It can occasionally lead to inferiority.

As a result, humor could be separated into attitudinal or non-attitudinal categories in addition to categories of purposeful and accidental humor. Humor that focuses on making fun of one's group is self-deprecating, while humor that makes fun of other groups or people is tendentious or offensive. The second type of humor is the main subject of the present investigation (Billig, 2001). Puns, exaggerations, and other word games can be used to create jokes, whether they are trending or not. Whatever linguistic devices are used for mockery or offensive humor, there is always a chance that its content will offend the targeted social or religious groups. "Humorous targeting is morally unacceptable," claims Ermida (2009), "especially if it tries to manipulate content that is insulting and offensive to certain individuals or groups." One of 3 major theories are disposition theory introduced; Zillma & Cantor in 1976, maldistribution theory introduced by Zillman and Bryant in 1980, or biased norm theory introduced by Ford and Ferguson is the foundation for contemporary studies. The satisfaction of being made fun of by those who do not belong to the target group, which makes them dislike the group or individual they already dislike, is a common theme among all these theories (Boskin, 1985). This then encourages individuals to feel superior, which raises their self-esteem at the expense of degrading other people. Certainly, whether a joke is accepted or rejected in society depends on how people respond to it (Boskin, 1985). According to Ermida, humor can have a divisive or unifying effect on social interactions. (Ermida, 2009).

Günther provides a specific classification of humor theories, dividing them in three major categories: relaxation theories, which require psychological justifications for humor; discordance theories, which concentrate on formal aspects of humor, like the attempt combine two or more than two absurd to create humor; and theory of supremacy describe how humor influences the development or demise of social networks (Burmeister, 2015). Supremacy theories are pertinent to the current research because they take the societal aspect of humor into account.

Günther offers a taxonomy of conversational humor and categorizes it into thirteen varieties in his extensive study of jokes, in addition to a broad classification of humor theories. Some of the most frequently used categories are wordplay (using puns), telling a joke, profanity, demeaning others, inventing amusing scenarios (fantasy humor), disobeying social conventions, causing implicature, and exaggeration (Boskin, 1985). The present research focuses on one of 13 tendentious humor categories which deal with making fun of or criticizing outsiders.

Study Objectives and its Research Questions

Aim of the study is to analyze the tendentious humor, denigrating individuals, and groups in society, can contribute to the maintenance of segregation and prejudice. The particular research inquiries that the study aims to address:

1. What linguistic devices are used to produce humor in Hasb e Haal?
2. What types of individuals or organizations are most often the target of offensive humor on the show?
3. What effects does the program's humor have on the identity of members of target groups in general and specific individuals?

LITERATURE REVIEW

To establish the link between humor and effective learning, research on humor has been conducted in a variety of settings, focusing on its impact on students of different age groups in the classroom. (Torok, McMorris and Lin, 2004; Klein, 1985; Garner, 2006; Gurtler, 2012; Lundberg & Miller, 2002). Research

findings are ample evidence that humor and effective learning are closely related. Although humor has been the subject of research for some time, it has only recently emerged as a significant topic of study in linguistics with the rise of critical linguistics, which seeks to understand the underlying ideologies that underlie language use and the effects it has (Burmeister, 2014). This is why, in the last few years, researchers have become interested in gender jokes and other forms of derogatory humor that target different groups (A Ford, 2000; Brahams & Bipiuis, 2011; Ford & Ferguson, 2004; Eyssel & Bohner, 2007).

In addition to studies on gender humor, there is a substantial body of literature on racial and ethnic humor (Billing, 2001; Boskin & Joseph, 1985; Davies, 1990; Gonzales & Wiseman, 2005; Katz & Schiffman, 2005; Lowe, 1986; Oring, 1991; Schutz, 1989). A combined survey of ethnic jokes was used to perform one such study on ethnicity humor in Hawaii, a multi-ethnic Pacific state of the United States. 604 people responded to a survey questionnaire that was used in the study and circulated to various institutions, including schools and universities. Along with the use of the questionnaire, the researcher also conducted in-depth interviews with several individuals who represented different age groups and professions (Burmeister, 2014). The survey results show that most respondents have a favorable opinion of ethnic humor, which is consistent with Hawaii's widespread acceptance of such jokes. The reason that ethnic jokes are accepted is because of their nature. Since ethnic jokes in Hawaii are not meant to criticize any particular ethnic group, they are considered as a means of fostering interethnic tolerance and lowering enmity, both of which are essential for the peaceful coexistence of a variety of cultures (Nilsen, 1991). Nature of ethnic humor and how people respond to it vary from culture to culture, so the study's findings cannot be generalized.

A substantial quantity of study has been done on the usage of offensive comedy. (Olson, Mayo, & Hobden, 1999; Mayo, Olson, & Bush, 1997; Burmeister, 2015). In a study on offensive humor, Parrott (2013) looked at how much humor was used in comedy clips aired on TV and how viewers responded to those clips. Through content analysis and experimentation, the researcher found that humor in comedy clips often made fun of people's weight and physical attractiveness. Additionally, it was found that the audience's laughing reactions during these performances indicated their approval of aggressive humor. Additionally, those who perceive themselves to be overweight experience negative consequences on their self-esteem, according to findings from an experiment employed in the study (Nilsen, 1991). Additionally, those who perceive themselves to be overweight experience negative consequences on their self-esteem, according to findings from an experiment employed in the study. In addition, offensive or inappropriate humor has been thoroughly investigated in media around world. (Fouts & Vaughn, 2002; Burmeister, & Karels, 2014; Ford, 1997). Apart from Khan's (2015) study that examines. There has been little research regarding the comedy in the Pakistani settings or specifically in the media, including how two Pakistani sitcoms defied Grice's rules to produce funny. (Eyssel, 2007). The present study is undertaken to fill this gap as no research has been conducted on popular humor in the Pakistani context so far. Because it uses critical linguistics to analyze the humor used in a Pakistani comedy show, the study differs from the studies cited in this section.

Theoretical framework

The social responsibility theory is the theory for basic rights and government should protect the basic right of every national irrespective to creed, color and gender, there are many degrees of prejudice rehearsed in Pakistan too: racial, strict, partisan, ancestral, common, and ethnic.

Pakistan is a different country, which incorporates actual varieties, from shades of skin to assortments of hair, surfaces and facial highlights.

Here, tragically, relationships neglect to emerge, in view of contrasts in station or statement of faith, even though these ideas don't exist in Islam. Likewise, numerous in Pakistan shame their servants and house help since they clean their grimy houses and wash their dingy dishes.

Many go about like they have bought an individual on the off chance that they pay them a month-to-month compensation and deal with them like slaves, frequently bringing about viciousness.

METHODOLOGY

This qualitative study uses a critical linguistics framework to examine the types of verbal humor used in Hasb e Haal programs, which are broadcast four days a week (Thursday, Friday, Saturday and Sunday) on the Dunya TV Channel. Verbal humors are selected from several shows of Hasb e Haal telecast from March 2020 to July 2020, as the research is based on a qualitative paradigm and uses a case study design. To record and transcribe samples for analysis, Shaw was obtained from Internet pages (included in the reference list) (Eyssel, 2007). The humor used in the program is mainly in Punjabi, so in addition to being transcribed using Roman transcription, each sample also includes an English translation for the convenience of viewers.

Using a purposive sampling technique, examples of verbal humor are classified as offensive or trending humor. According to their specific features, these phenomena are divided into subcategories and examined within the framework of complex linguistics. The ability of critical linguistics to reveal beliefs that would otherwise remain hidden justifies the use of critical linguistics as a framework for data analysis (Eyssel, 2007). Meyer, who affirms that the goal of critical linguistics is to expose hidden ideas that are produced, perpetuated, and reflected in institutional and public discourse.

FINDINGS / RESULTS

Hasb e Haal is a special program as it is bilingual and uses Urdu for serious discussions while using Punjabi only for humor. The fact that Punjabi is solely used for humor in the show itself is an example of injustice done to the language and those who use it, who do not speak Punjabi have started to identify Punjabi with fun and have developed the idea that Punjabi is only suitable for telling jokes (Fairclough, 2013). Jokes which assume Punjabi primarily involved in lighthearted discussion. The use of Punjabi for jokes in shows has been fostered by programs like Hasb e Haal and other comedy shows on various networks, which have made the language more closely connected with humor than with serious discourse. The use of Punjabi to create humor in numerous television shows, especially Hasb e Haal, has had an impact on how Punjabi speakers and the Punjabi language are portrayed in general. When viewed via the critical linguistic perspective, this distortion of Punjabi people and their tongue can be understood as an instance of injustice and inequity. In addition to being forbidden in Punjabi, terms used to poke fun at others are also insulting and suggest prejudice against specific individuals and groups (Fairclough, 2013). According to van Dijk (1993), Critical linguistic is concerned with "how social authority is exploited, [and] how people use their position to oppress others." As such, bigotry towards minorities cannot be dismissed as harmless humor. Rather, it falls under the purview of critical linguistics. Due to the importance of its causes and effects, discourse could not be studied in isolation. Whether negative or positive, the effects of conversation cannot be disregarded.

According to Fairclough (1995), linguists be attentive to how speech shapes social structures and relations and how precisely social systems and relations are produced in everyday social behaviors, including discourse, sociologists must be aware of this. (Ford, 1997). Should eleven categories have emerged because of data analysis using critical linguistics. In all these areas there is inequality and abuse of power. Details of each category are given below.

TABLE 1: EPISODES OF HASB-E-HAAL FROM 2ND JULY,2021 TO 7TH AUGUST ,2021

| Variable | Date | Episode | Time Duration | Views | Likes |
|---------------------------------|--------------------------|---------|---------------|-------|-------|
| Fatness | 27 th feb,22 | 1 | 8:15 | 4134 | 40 |
| Gender | 7 th aug,21 | 2 | 12:00 | 152 | 3 |
| Physical Features | 2 nd July,21 | 3 | 9:22 | 337 | 0 |
| Physical Deformity | 19 th july21 | 4 | 7:36 | 14649 | 221 |
| Skin Color | 24 th July,22 | 5 | 10:41 | 234 | 3 |
| Government Organization | 9 th July,21 | 6 | 6:00 | 938 | 12 |
| Lack Of Proficiency In English | 25 th july,21 | 7 | 13:13 | 2375 | 23 |
| Ethno-Linguistic Minorities | 23 rd July,21 | 8 | 8:35 | 55 | 2 |
| Analysis Of Jokes About Pathans | 27 th July,21 | 9 | 12:41 | 156 | 4 |
| Analysis Of Jokes About Punjabi | 25 th July,21 | 10 | 10:00 | 2350 | 21 |

Fatness

Both in the West and many Asian countries, fatness is condemned. As a result of being mocked, overweight people are stigmatized. How people's physical qualities and group identities are depicted favorably or poorly may be somewhat explained by how society views people and their physical attributes (Ford, 1997). People have a propensity to believe the reality that the media fabricates, and the same can be attributed to ideology that social media propagates. The social media can occasionally skew our perspective of reality, which affects how we assess other people. As a result, we frequently pass judgment on members of the in-group and out-group differently. Because obese characters are the subject of jokes in the media so frequently, people who aren't fat also make fun of fat people in real life. According to Burmeister, "media portrayals of stereotypes associated with obesity can affect how viewers express their attitudes and views regarding obesity (Ford, 2005). Numerous expressions in Hasn e Haal make fun of obesity. Another comedian Nawaz Anjum insulted all obese people when Goga Ji came to their show, he referred to them as "Drum" during an episode of Hasb e Haal. Their other names include mota, Haathi, Saad, Dumba, Truck etc. He is often punished for overeating.

Nawaz Anjum and the other comedians on *Hasb e Haal* make these amusing remarks about Goga Ji in virtually every episode. Even the host is not afraid to criticize the visitors' fat. Thus According to Burmeister, summarizing the media's role in the obesity stigma, "the message that is consistently delivered in news, entertainment, and other forms of popular social media being overweight is a defect worth conquering" (Garner, 2006). By influencing viewers' attitudes and ideas about the causes, effects, and possible treatments of obesity, these messages can change how they view obese individuals in real life.

These people may develop an inferiority complex because of being made fun of for their weight, which can damage their self-esteem (Garner, 2006). Some of them even turn to fast weight loss drugs that may endanger their health and start to avoid such offensive humor and avoid social situations.

Gender

It is clear that our perceptions of members of stereotyped groups are frequently influenced by the stereotypes we see in the media. The media cannot change people's attitudes and opinions, but they can also reinforce long-held beliefs that might not otherwise be very strong. Although there are many types of discrimination in different countries, discrimination based on gender is one of the most widespread and is blatant in the media, especially on television. Whether you're looking at commercials, daytime soap operas, or comedy shows, they all contain multiple examples of racial bias against women that become clearer when the discourse is examined through the lens of critical linguistics (Gonzales, 2005). The analyzed program of this article is no exception. Several episodes of *Hasb e Haal* telecast in 2013 featured a special segment on the topic that poked fun at women's empowerment itself and suggested that it could disempower men. This was in response to the Punjab Assembly passing a bill to promote women's empowerment (Gonzales, 2005). These ostensibly hilarious activities promote an ideology that rejects the notion of women's empowerment and upholds male authority.

There is just one female comic on the show, and she is required to play a variety of roles. She receives a lot of flak for her more appropriate discourse. Such insulting humor may make people laugh, but over time, it could have a devastating impact on those who lack physical attractiveness and beauty's sense of self-worth. (Gouin, 2004). Other female performers sometimes appear in special productions, but if anything, they also make fun of them.

Physical features

It is unethical to make fun of someone based solely on their appearance or physical characteristics, which is another example of tendentious humor. Nawaz Anjum used to make fun of everyone's nose and called it *daddu* and compared nose with stones.

Physical deformity

In addition to targeting fat, derisive humor also targets individuals who have various physical abnormalities, such as those who stammer, squint, or some form of visual impairment. For example, a comedian's depiction of an ambidextrous policeman that is also portrayed as partially blind can be very frightening for those who are visually challenged and have blurry vision (Gouin, 2004). People with these deficits often experience verbal abuse on a regular basis, and how they are treated by others and by themselves can have a devastating psychological impact. Nawaz Anjum interrupts the interview and attacks the man's visual impairment by saying "*Teen ne par unchenazarade ne*" (there are three but he sees six).

Skin Color

In contemporary society, individuals with dark skin are stigmatized and ostracized, and this stigma is often caused by the media's glorification of fair-skinned people through the promotion of beauty creams (Günther, 2003). The portrayal of dark-skinned people in comedy shows aired on various networks is in stark contrast with the exaltation of pale skin. Such individuals are ridiculed because of their skin tone, which is inappropriate because it promotes inequality based on skin color, which is one of the forms of discrimination. Dark-skinned people are also targeted by the humor employed, especially in *Hasb e Haal*. In the tenth episode of *Hasb e Haal* aired on February 28, 2014, a person as a writer and reporter was mocked because of his dark skin features (Günther, 2003). Chatting with other comedians, Nawaz Anjum confronts him. and says, "Edmute wax lagda e Shahrukh nu tin wariyarkanhoya a." (Observe his face! Shah Rukh looks like he's got jaundice thrice. Iftikhar Thakur goes on to comment on the journalist's appearance: "Yakinkarojado da e paiyave menu e chawala dilip kumar lag raya ae." (Trust me! This guy Ever since I arrived, the man selling tea has started to remind me of Dilip Kumar.

Government Organization

Not only people with physical disabilities are mocked, but the police force is also mocked, leading some to conclude department to hires people who aren't physically qualified in their post. One of comedian's routines on several episodes of *Hasb e Haal* depicts the SHO and his colleagues giving the public a very bad impression of the police force (Shifman, 2005). It is undeniable that mocking government institutions can harm their performance because they come to believe that they are as incompetent as they are portrayed in the media. However, using comedy to criticize government organizations that need reform can be successful. It's important to note that Pakistanis no longer respect their police as a result of the negative picture of police in the country's social media, and hatred only encourages more hatred. Through negative stereotyping, shows like *Hasb e Haal* have further damaged the public's perception of the police (Shifman, 2005). According to Wood (2001, p. 115), "while we stereotype, we utilize generic labels to denote individual members of a class." Despite trained and honest police officers, Wood's assessment rings for the Pakistani police department, which has started to establish a bad impression of corruption and inefficiency. Furthermore, the characters created to represent police in *Hasb e Haal* are all depicted as being unqualified for the position, bearing the inference that those working for government organizations are not qualified for the positions they are given (Khan, 2016). *Hasb e Haal*'s portrayal of a SHO by Sohail Ahmed Azizi serves as an example of the criticism leveled at police personnel generally, with the inference that they are not just physically impaired and involved in bribery.

The obstacle with *Hasb e Haal* as well as other comedic programs is that stereotypes can develop when things are misused to make fun (Khan, 2016). When labels are applied to people and groups, there is a marked increase in inequality and an increase in conflict between the powerful and the powerless. Instances of injustice committed against underrepresented groups and people who don't follow societal norms, particularly those imposed by the media.

Lack of Proficiency in English

A lack of knowledge of English is equated in Pakistani culture with a lack of expertise and sophistication, just as speaking it well is considered a sign of education and sophistication. As a result, those who are not fluent in English are often the target of derisive jokes. One such example is the English of Pakistani celebrity like Meera, who is routinely made fun of in many comedies shows, including *Hasb e Haal* (Khan, 2016). Even though many comedies mock Meera's English, *Hasb e Haal* surpasses other comedies in this area since Sohail Ahmed Azizi frequently mimics Meera's speech pattern. Every other time, *Hasb e Haal* abruptly shifts into "Meera mode," the audience applauds, as can be seen from their response of laughter (Lovorn, 2008). The audience's response indirectly reinforces the idea of language inequality

seen in multiple countries, especially those with a colonialist background, as do the comedians who actively promote the linguistic dominance of English through their speech. Although it is clear in Pakistan, a post-colonial nation, can't ignore English language because it has official position there, it's also clear that the exaltation of English language in context of national and ethnical languages had contributed to class divisions there. Disparaging humor about people's limited English proficiency is one such example (Lovorn, 2008). Pakistan, as a postcolonial society, cannot ignore English because it has official status there; yet, it's also clear that encouragement of English language is expense of native languages which contributed the nation in division. One such example is mocking humor directed at people who do not speak English.

Ethno-linguistic Minorities

Another characteristic of civilizations lacking linguistic and ethnic tolerance is discrimination against individuals based on their language and ethnic origin. The Saraiki language is mocked in several productions of Hasb e Haal. For example, one of the comedians often speaks Saraiki in Hasb e Haal, but they keep making fun of their Saraiki accent (Lovorn, 2008). Hasb e Haal often uses tendentious humor that shows bias against disadvantaged groups, however, "for oppressed groups, humor can be used strategically to combat weakness (such as gallows humor) and turn orthodoxy on head, also to expose and do comment about contradiction" Longo, 2010. Hasb e Haal's humor primarily denigrates people based on their appearance and targets racial and linguistic minorities, which is more harmful to these communities than beneficial (Lowe, 1986). When one examines the use of bias humor within the critical linguistics program, one finds numerous instances of injustice that reinforce the country's pervasive prejudice against certain ethnolinguistic minorities.

Analysis of Jokes about Pathans

Pathan jokes are quite popular and funny in Pakistan. The stereotype of Pathans as lacking knowledge, insight, and intelligence permeates these jokes. These jokes portray the Pathans as an infamous tribe, which is offensive (Lundberg, 2002). The outgroup does not sufficiently respect the hospitality of the Pathans and the golden rules of Pashtunwali. They are exposed as illiterate fools. They mock them for being innocent and good-hearted.

1-Pathan was admitted to the new institution. The teacher asked him, "Who is Allama Iqbal?"

How else would we know we arrived today, he asked.

In this joke, Pathans are stereotyped as illiterate people. They are portrayed in a way that makes them seem ignorant of history and historical figures. Because they do not know their national poet, it shows how illiterate the Pathans are as a nation. Since if the Pathan elders were educated and their children knew history, the Pathans would not be targeted (Lundberg, 2002). The question, "How can we know that we have come today?" is incredibly thought provoking and significant. It shows how reckless and straightforward the Pathans are (Mayr, 2008). They lack cunning and great intelligence. In these jokes, Pathan portrays them unfavorably.

2. I have gained too much weight; the patient tells the doctor. Khan, you have to walk ten kilometers every day, the doctor said. Pathan called the doctor a year later and said, "Doctor Sahib, I have lost a lot of weight, but I have already reached Afghanistan." "Should I stop here or go towards Russia?"

The stereotype of Pathans is that they are simple-minded and foolish. Instead of using their common sense, they comply with the request that is made of them. They are portrayed as simple-minded individuals who cannot grasp concepts that their modern counterparts would find simple to understand (Mayr, 2008). I find it hilarious, interesting, and meaningful when someone says, "I've lost enough weight,

but I've made it to Afghanistan; should I stop here or go towards Russia?" The joke shows how slow the Pathans are to understand (Mayr, 2008). They appreciate and trust others. The idea that Pathans lack intelligence or good judgment is portrayed negatively. They follow their friends and trust them without question.

Analysis of the Jokes about the Politicians

Through Pakistani humor, politicians in Pakistan are ridiculed. No politician in Pakistan is considered honest to the country (Mayr, 2008). They never keep their promises, they are dishonest, incompetent, they are involved in all forms of corruption, they do "U-turns" and they lack any plans for the betterment of the nation or the country.

1. Obama and Nawaz Sharif on the plane: "If I throw a dollar here, people will pray for me," adds Obama. "If I resign from office, 18 million people will pray for me," Nawaz claims. Pilot: "If I crash the plane, everyone will pray for me."

This joke points to the current state of global politics. It shows a widespread aversion to the word "politics" among people. According to the pilot, "if I crash the plane, everyone will be praying for me." It shows that although people dislike Obama and Nawaz Sharif politically, they do not agree with them personally. He characterizes politics as immoral behavior that can damage a person's reputation (Olson, 1999). The joke also refers to the fact that America spends money arming the armies and political leaders of developing countries for their profit.

2. "I know that when a significant number of individuals (men) are unable to get jobs, there is unemployment," Zardari tells the crowd. It is not our fault that this problem affects the whole country (Olson, 1999). Simply put, I want more resources, cash, and respect from all of you. Pakistan is having a good day (for me).

This joke is not lighthearted at all. It shamelessly portrays Zardari as a man who is greedy and stingy. It shows that he is not thinking about how to solve Pakistan's problems. He believes that the only way to achieve this is to extract more and more power and wealth from Pakistan (Torok, 2004). He cares so much about Pakistan. The joke claims that Zardari is explaining to residents what unemployment means (Zillmann, 1980). He goes on to say that he is not responsible for unemployment. Yet he is in leadership and his government. He had several options in this matter. The line "It is not our fault that the whole nation is facing this challenge" perfectly captures the idea that as president, Zardari has a responsibility to secure his country's job prospect.

CONCLUSION

The humor used in the Hasb e Haal comedy show supports the concept of inequality by further criticizing the oppressed after examining examples of humor used by Hasb e Haal in the context of critical linguistics. Additionally, the humor used to mock historical figures and modern communities is degrading. To avoid this kind of mockery humor, there must be thorough social media strategy based on strict observance ethics. As a result of the limited scope of the study, it was only possible to analyze linguistic humor in one comedy show. The sorts of humor used in other entertainment programmes on various Pakistani networks can be thoroughly researched using content analysis. A survey can be conducted in conjunction to humor analysis to discover how viewers respond to such humor and whether it affects how they regard the people and groups being insulted by it.

This study showed that the media can shape public opinion and are adept at promoting a particular point of view when appropriate. Unconsciously, people start to favor the viewpoints that the media supports

and reject the ones that they find offensive. People don't even realize that their perception of reality has changed due to the ideological manipulation that the media engages in. Moreover, the use of humor accelerates this shift faster than any other strategy.

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