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Материал поступил в редакцию журнала 05.01.2025

IRSTI 16.21.33

DOI: [10.59102/kufil/2025/iss1pp76-92](https://doi.org/10.59102/kufil/2025/iss1pp76-92)

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HUMOROUS DISCOURSE: CONTENT, STRUCTURE AND DISTINCTIVE NATURE

The article investigates the nature and peculiarities of humorous discourse in Kazakh, Russian and English linguocultures. The purpose of the study is to identify the key features and specifics of humorous discourse through the analysis of jokes in Kazakh, Russian and English. The study of discourse within the framework of the anthropocentric paradigm contributes to the consideration of humorous discourse not only as a linguistic phenomenon, but also as a sociocultural one reflecting the general and ethnic characteristics of communication. The research findings prove that humorous discourse is characterized by the following three distinctive features: the speakers' refusal to apply a serious tone, the presence of a relaxed and friendly atmosphere of communication, as well as the existence of laughter behavior patterns.

Key words: humorous discourse, irony, speech, communicative intention, laughter, humor, comedy, humorous atmosphere, behavior.

MAIN PROVISIONS

Based on the anthropocentric paradigm of linguistics, the current article deals with the basic theories and findings in discourse studies. It appears from the large number of types, categories and manifestations of many humor theories. The most significant of them are proposed by domestic linguists (T. Kozhakeev (1996), G.N. Smagulova (2016), I.V. Zhumagulova (2001), B.M. Maulenova (2006), A.K. Kopaeva (2022), A.B. Alzhanova (2019), etc.) and foreign researchers (V.I. Karasik (2002), V. Raskin (2008), T. Dramlitsch (2018), M.O. Kalintseva (2013), L.V. Borodina (2015), etc.).

In modern linguistics, special attention is paid to the investigation of humorous discourse. The linguistic features of Kazakh satire and some broader aspects of satirical discourse have been comprehensively studied in the research conducted by local scholars. T. Kozhakeev studies the concept of humor and its characteristic features from a stylistic and linguistic perspectives [1]. G.N. Smagulova and G.A. Amirakynova analyze the thematic features of Kazakh humor in their research [2]. They emphasize the significance of context (cultural, social and situational) and comedic devices (language and wordplay) not only in the production of humor, but also its perception by the members of Kazakh community.

Another research paper by I.V. Zhumagulova “Satire and Humor in the Russian-Language Press of Kazakhstan: a linguistic aspect” provides a comprehensive analysis of the functional and semantic aspect of satire and humor in the Russian-language press of Kazakhstan as well as the role of laughter to display textual integrity [3]. The article by A.B. Alzhanova and M. Alzhanov “Satirical Discourse of the Russian-Language Press of Kazakhstan” deals with the word-building system as well as characteristic features of satire and humor applied in the Russian-language journalistic language in Kazakhstan [4]. As for another Kazakh linguist A.K. Kopaeva, she examines the literary aspect of satire and humor in Kazakh literary texts [5]. It is evident that studies focusing on humor and satire within Kazakh discourse are approached from both linguistic and literary perspectives. Thus, further investigation into humorous discourse and its genre characteristics can contribute to broader theoretical developments and formation of effective human interaction.

As noted above, there is a large number of theories of humor suggested by foreign scientists such as V. Raskin, S. Attardo, V.I. Karasik, A.A. Zaliznyak, G.G. Pocheptsova and others. R. Raskin and his student S. Attardo proposed a semantic theory of humor, according to which humor is considered not only as a simple linguistic meaning, but also as a situation arising from the random intersection of two different contexts, such as the clash between reality and fantasy [6]. It means that two entirely incompatible contexts, for example imaginary and real world, collide in the human cognitive system. This is called “cognitive dissonance” that create a certain psychological barrier for a person, and laughter is considered a way to get through it. Besides, S. Attardo in his works studies humor from a pragmatic point of view, emphasizing that humor (in particular jokes) constantly violates four maxims of conversation (quality, quantity, relation and manner) proposed by P. Grice (1975).

The book by V. Khlopitsky and D. Brzozovskaya “Humorous Discourse” discusses the common issues of humorous discourse [7]. The authors define a discourse as an action, therefore the process of creating a text always takes place in a non-verbal context based on the social and communicative situation and against the background of the corresponding culture. However, humor researchers such as M.O. Kalintseva and V.I Karasik believe that there are unique, important features that distinguish humorous discourse from other types of discourses [8; 9].

From the point of view of determining its national and cultural peculiarities, laughter is studied as a socially significant aesthetic category in the works of A.A. Belyaev, Yu.B. Borev, B. Dzemidok, V.I. Karasik and others. M.O. Kalintseva regards humorous discourse as a unique discourse of laughter [8]. V.I. Karasik considers that humorous discourse is characterized by a special comic attitude to real life [9]. The scientist proposes an algorithm for creating comic texts. L.V. Borodina studies the problem of anthropocentrism in humorous discourse based on Russian and French humorous stories [10].

Thus, the authors of the research paper define humorous discourse as a text immersed in a humorous atmosphere depicting the realities of life. Furthermore, it has been found that humorous discourse is often influenced by extralinguistic, social, cultural, psychological and other factors. Having defined the concept of humorous discourse, then it is better to start studying its genre classification.

It is hard to overestimate the social significance of genre system in human communication. Each speech genre has its own value system which aids in comprehending various aspects of social and cultural behavior. Dealing with a typical communicative situation in any type of discourse, one should be able to recognize the type of the genre as well as various speech units which belong to a complex linguistic integrity of a speech genre.

In psycholinguistics, the speech genre is viewed as the speaker’s specific mental pattern [6]. Taking into account that linguistic competence involves the usage of a well-established set of speech genres by the speakers, they may become dependent on a certain type of genre. Consequently, a genre is understood as a verbal representation of human interaction. It includes a series of texts that have similar theme and compositional structures used in a typical communication context [10].

It could be quite challenging to differentiate between humorous communication and discourse concepts since researchers are faced with a variety of terms that reveal different aspects of the

phenomenon of laughter. Humor, satire, irony, etc. are all concepts directly related to the situation of laughter. The term “humor” refers to a specific aesthetic category that has a social significance [8]. Differentiating between “laughter” and “comedy” terms, M.O. Kalintseva integrates both of them into the concept of “humor” [8]. She believes that laughter is the most common and visible sign of humor. However, laughter can be a result of comedy, but it is not always comedic. Laughing and smiling are both physiological reactions in some way. For example, a person may start smiling or laughing with joy when he sees his close friend or an acquaintance, as well as the sight of a mother can cause a child to smile. On the one hand, such laughter is considered to be natural rather than comedic. On the other hand, laughter has a social function. As for comedy, it is also characterized by this function of laughter. By laughing, one can demonstrate antisocial or negative communication behavior and be encouraged to avoid it. Moreover, there is a difference between being funny and comedic. A sense of humor and the ability to express it are what make a person to react to comedy [6].

S. Leacock views humor as a feeling that allows a person to express his positive attitude towards the inharmoniousness in life [11]. V.I. Karasik defines humor as one’s basic ability to respond to different comic situations in life [9]. Thus, humor is understood as an important indicator of maturity when a person develops his own way of perceiving different aspects of reality [11]. In the current study, humor is generally seen as a positive way of perceiving various comic situations that may take place in real life [9; 11]. Unlike humor, a joke is often intended to soften an existing unpleasant phenomenon and make it funny. The true meaning is hidden in irony, while humor describes things the way it is [11].

It is quite difficult to provide a classification of genres in humorous discourse due to its unclear boundaries. D. Boxer and F. Cortes-Conde identify three humorous speech genres based on the recipient and the object of the joke: 1) teasing; 2) joking about an absent other; 3) self-denigrating joking [12]. It is appropriate to classify humor in this way, but it does not include all possible forms of a comic conversation.

An integrated approach to humorous discourse is implemented due to its complex discourse structure. First and foremost, humorous discourse can be easily integrated into any other discourse since it is aimed at expressing one’s mental attitude. However, it can represent functionally pragmatic forms of discourse rendered in a set of texts with communicative and pragmatic value [13; 14].

Considering all the above-mentioned issues, it is clear that different types of texts may contain humor. Thus, jokes can be found in newspaper articles, publicistic texts, and even dramatic works which include passages written in a playful manner. There are various speech genres of humor and comedy in everyday communication, including aphorisms, anecdotes, epigrams, etc. All other speech genres of humor in literary communication refer to a secondary comedy genre. In modern linguistics, the comedy genre is the central speech genre in humorous discourse. The speech genre of anecdote is distinguished by its specific content and narrative structure. It should be pointed out that an anecdote is an oral form of literature created according to the laws of folklore genre. Consequently, the anecdote genre is based on folklore tradition containing elements of fairy tales, myths and legends. In fact, this speech genre refers to daily communication characterized by an objective and contextual speech situation. Anecdotes can be found in almost all spheres of human life going beyond a traditional text. However, following the corresponding genre laws, an anecdote itself is neither entertaining nor essential in a particular speech context. A joke is also characterized by its intertextual nature in a precedent text. It can be applied in different types of texts that have their own genre characteristics. Nevertheless, one can refer to jokes using earlier types of texts.

INTRODUCTION

Humor has been a fundamental aspect of human interaction and communication for centuries. Recent studies have delved into various dimensions of humorous discourse, providing insightful perspectives on its origins, evolution, and impact. One key observation made by Thomas Dramlitsch is that there is a critical link between the origin of humor and its evolution [13]. According to the

linguist, humor is not a static phenomenon, but serves as a social bonding mechanism. For instance, the act of laughing triggers the release of dopamine in the brain, promoting feelings of happiness and strengthening social ties. Victor Raskin draws attention to the methodological issues in studying humor [6]. He emphasizes the need for a multidisciplinary perspective – integrating psychology, linguistics, and cultural studies – to fully appreciate the nuances of humor. One of the distinctive elements of Raskin’s contribution is the importance of context when analyzing humor. His research suggests that what may be humorous in one culture or situation can be highly offensive or puzzling in another. Jessica Milner Davis and Jennifer Hofmann provide the in-depth analysis of the conceptual basis for studying the humorous transaction patterns, the nature of laughter and its influence [14]. They investigate how humor functions as a form of interaction, emphasizing the transactional nature involved in comedic exchanges.

Humor can be either preserved or excluded from a text. According to V.Z. Sannikov, linguistic humor is understood as a funny short text [15]. Humor can be regarded as a game that one can use to have fun and laugh, and it does not involve any restrictions or rules to control one’s emotions and reactions. In the process of communication, participants usually create a special atmosphere when it is appropriate to make jokes.

Humorous discourse is considered to be a text designed to make a person laugh. Learning a language through culture helps define a nation’s identity. Language is a tool that creates, develops and preserves culture, passing it on from generation to generation. The study of humorous discourse is conducted by applying data from interdisciplinary research areas such as linguocultural studies, linguistic semiotics, pragmatics, text or discourse theory, psycholinguistics and comparative linguistics. The following factors make the current research relevant: the increased interest in the discourse and linguocultural aspects of language; the designation of humorous discourse as a special type of discourse; the scientific dispute over the problem of distinguishing the genre of humorous discourse from other types of discourse; the lack of a comparative study of humorous discourse in three multistructural languages (Kazakh, English and Russian); the importance of humor in various spheres of human communication; the definition of humorous discourse revealing the target language to be an instrument reflecting the speakers’ national consciousness and worldview. This article is aimed at solving the following tasks: to provide a comprehensive an

alysis of domestic and foreign researchers’ works devoted to the issues of humorous discourse; to identify some common and distinctive peculiarities of humorous discourse in Kazakh, English and Russian linguocultures.

MATERIALS AND METHODS

This article delves into the content, structure and distinctive nature of humorous discourse, exploring its nuances through examples and theoretical reflections. The methodological foundations of scientific research were guided by the theoretical conclusions of new areas of modern linguistics such as textual linguistics, cognitive theory, discourse theory, pragmatic linguistics, and linguocultural studies. Thus, the investigation of humorous discourse made by both domestic researchers (T. Kozhakeev (1996), G.N. Smagulova (2016), I.V. Zhumagulova (2001), A.K. Kopaeva (2022), A.B. Alzhanova (2019), etc.) and foreign scholars (V. Raskin (2008), P. Grice (1975), M.J. Davis (2023), V. Khlopitsky (2017), V.I. Karasik (2002), M.O. Kalintseva (2013), L.V. Borodina (2015), D. Boxer (1997), T. Dramlitsch (2018), etc.) were applied to solve the main tasks set out in the article.

The authors applied a comprehensive approach to the analysis of humorous discourse while depicting its common and distinctive features through Kazakh, English and Russian jokes. The method of definitional analysis was used to identify the supporting research concepts and form the conceptual apparatus of the study. The descriptive and comparative analysis methods were applied to reveal some common and distinctive features of humorous discourse in Kazakh, English and Russian linguocultures. The material for the study was retrieved from the collection of jokes in Kazakh, Russian and English by applying the continuous sampling method. A total of 30 jokes were analyzed

in this study: 8 in Kazakh, 12 in English and 10 in Russian. The linguocognitive analysis method was applied to examine the structure of jokes. The semantic analysis method was used to identify the humorous discourse participants' communicative intention and the semantic connotation of linguistic elements that elicit laughter.

RESULTS

Humor is a complex linguistic phenomenon that plays a vital role in human communication. It performs various functions such as social bonding, conflict resolution and expression of emotions. One of the most significant issues in applied linguistics is the functional genre classification of humorous discourse. The classification of humorous discourse by functional genres provides a deeper understanding of how humor works in various contexts, contributing to both academic research and practical application. Typically, the functional genre classification refers to the systematic organization of different types of discourse based on their goals and the functions they perform. In the case of humorous discourse, the classification reveals a wide range of functions that humor performs in various contexts. By considering various aspects of humor in terms of context, medium and audience, the authors identified the main functional genres of humorous discourse, which are shown in the Figure below:

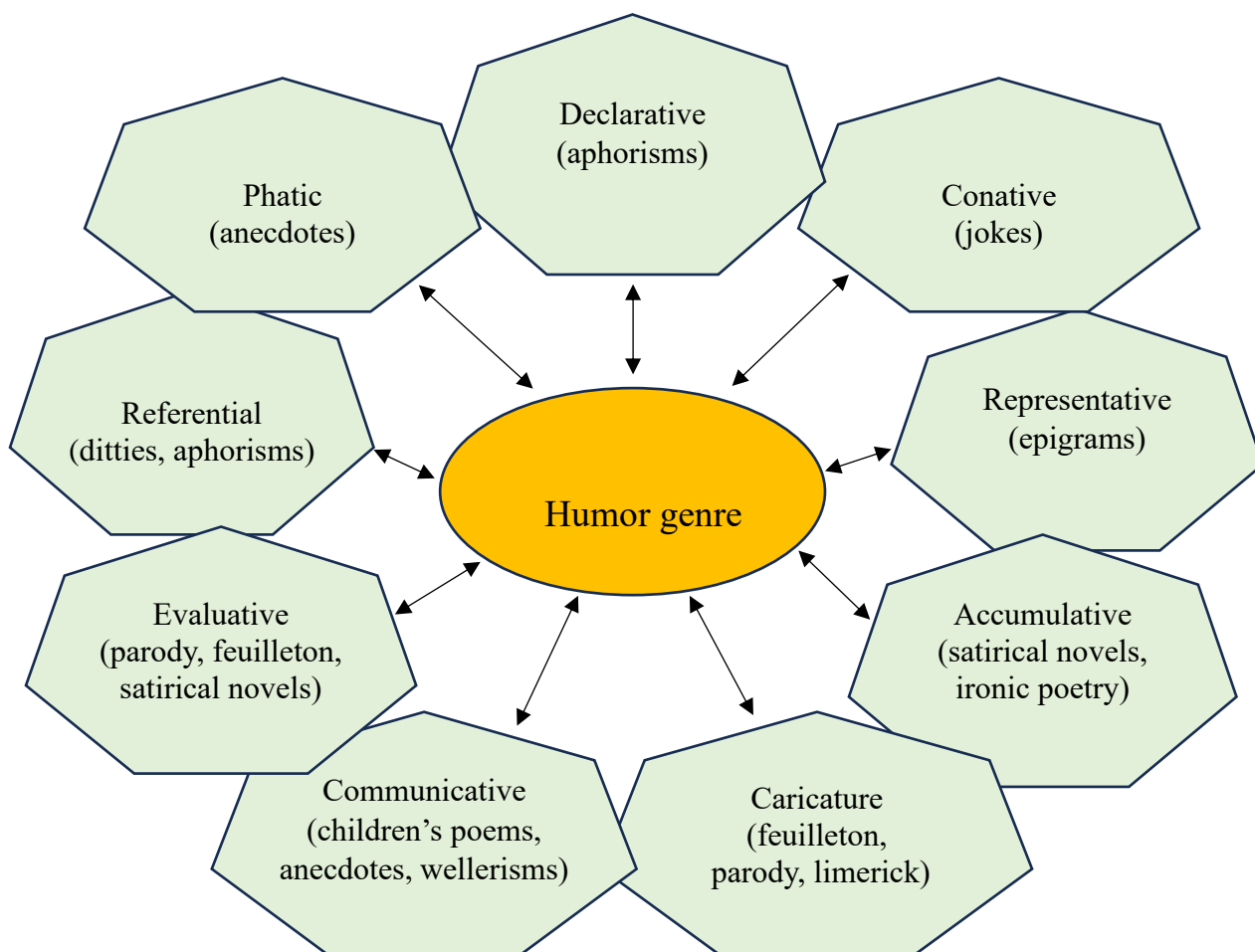


Figure 1. Genre Classification of Humorous Discourse

According to Figure 1, there are the following genre groups in humorous discourse: declarative, representative, accumulative, caricature, conative, communicative, evaluative, phatic and referential genres of humor. If the declarative genre of humor includes aphorisms, then the representative genre of humor comprises epigrams. Satirical novels and ironic poetry refer to the accumulative genre of humor that not only transfers information, but also preserves it. Feuilleton, parody and limerick

belong to the caricature humorous genre which is deliberately aimed at presenting the reality in a distorted way to attract the reader's attention to some parts of human existence. The conative genre of humor is expected to get the response of the audience capable of understanding the humor and jokes. The communicative genre of humor comprises children's poems, anecdotes, wellerisms (comic idioms in the form of a quote), etc., which are mainly found in oral speech and used as a tool for exchanging information between participants of humorous communication. Parody, feuilleton and satirical novels belong to the evaluative genre of humor which requires the author to express his point of view or an assessment of a comic situation by gaining the appropriate response of the audience. Anecdotes written within the phatic genre of humor are frequently used in oral speech contributing to effective communication between interlocutors. Last but not least, ditties and humorous aphorisms representing the referential genre of humor reflect accumulated human experience in a playful manner [16]. Thus, the classification of humorous discourse is essential for grasping how humor goes beyond mere entertainment and becomes an important form of communication.

Having analyzed different approaches to humor and its typology, let us dwell on the importance of distinguishing between implicit and explicit features of humorous discourse. The participants of communication should take into account the type and situation of speech to understand the unique nature of humor and find different forms of its usage. There are some specific features of humorous discourse that signal about the use of laughter:

- the speakers' communicative intention to avoid a serious tone;
- the presence of certain laughter behavior patterns accepted by the members of a particular linguocultural community;
- the creation of a relaxed and friendly atmosphere of communication where participants feel comfortable and confident expressing their thoughts or sharing their opinions [9].

By avoiding a serious tone, individuals are more likely to engage their audience, fostering relatability and connection [9, 145]. This is especially significant in various contexts such as education, workplace dynamics and even therapy sessions, where openness and receptiveness are paramount. For instance, educators often use humor to break the ice and make lessons more engaging, thus facilitating a better learning experience.

Another essential feature of humorous discourse is the presence of laughter behavior patterns recognized and accepted by specific linguocultural communities [9, 176]. Laughter, as a universal communicative signal, is influenced heavily by cultural context. Each community develops its unique set of norms and expectations regarding humor and laughter. In certain cultures, laughter can signify agreement or understanding, while in others, it may serve as a strategy for coping with discomfort or tension. Understanding these behavioral patterns is vital for effective communication. For instance, in some Asian cultures, humor might be more subdued, while in Western cultures, it can be overt and expressive. This can lead to misunderstandings if individuals from different backgrounds engage without being aware of these subtle distinctions. For those engaged in multicultural environments, recognizing laughter patterns can enhance interpersonal relations. It allows for a more profound appreciation of diverse perspectives and can pave the way for more inclusive dialogues. This knowledge empowers individuals to respond appropriately when humor is employed, ultimately promoting harmony and understanding.

The third component of humorous discourse, as noted above, is the creation of an environment where participants feel relaxed and comfortable [9, 253]. A friendly atmosphere is crucial because it encourages individuals to express their thoughts and opinions freely. When speakers use humor, they signal to their audience that the environment is non-threatening. This kind of atmosphere is instrumental in stimulating open dialogue. It provides participants with the courage to share their perspectives, which might otherwise remain unspoken in a more serious setting. The relaxed tone further contributes to a collective sense of belonging, reinforcing social bonds among participants.

By recognizing and understanding the above-mentioned features of humorous discourse, individuals can improve their empathy and interpersonal skills for more effective communication across various contexts, from personal interactions to professional settings. Ultimately, the use of humor is not merely a stylistic choice, but it is a strategic tool that can deepen relationships, promote

understanding and enrich human interactions. Embracing humor as an integral component of discourse enables individuals to cultivate more meaningful and fulfilling connections with others.

The complex nature of humorous discourse can be analyzed through its content, structure and distinctive characteristics that define it across various languages. This paper examines these aspects using examples from Kazakh, English and Russian jokes to illustrate the multifaceted nature of humor.

Each culture has unique ideas about humor that are embedded in its language, context and shared experience. Therefore, the essence of humor is deeply rooted in cultural contexts. Different societies have specific taboos, stereotypes and social dynamics that influence what is considered funny. Consequently, what evokes laughter in one culture might be met with confusion or disapproval in another. For instance, Kazakh humor often draws upon the cultural heritage of storytelling and epics, where clever wordplay and situational irony take center stage. In Kazakh culture, jokes often involve elements of nature or traditional settings. Let us analyze one of such jokes:

1. *Why did the shepherd go to school? Because he wanted to improve his sheepherding skills and not just follow the flock!*

This joke emphasizes the value of education and self-improvement in Kazakh culture, but it is presented in the form of a light-hearted story about a shepherd, which makes it easier to understand.

Kazakh humor can also be associated with family life and traditional values. In the following humorous story, the image of a mother-in-law is shown:

2. *A Kazakh man brags about his dominant and strong mother-in-law. He declares, "My mother-in-law can stop a horse at full gallop!" His friend replies, "Mine can put the horse into a gallop!"*

In this joke, mothers-in-law are described as formidable and strong-willed personalities, which is typical for many cultures.

The most popular Kazakh humorous stories include jokes about hospitality traditions. The following joke clearly shows that hospitality and generosity are deeply rooted in Kazakh culture:

3. *A foreigner asks a Kazakh, "How do you invite people to have dinner at your house?" The Kazakh replies with a smile, "Oh, it's easy! You just need to say, "Come over, I have food! But don't forget to bring your own appetite!"*

This joke highlights the significance of such qualities as attentiveness, hospitality and sincerity in Kazakh culture. The phrase "Don't forget to bring your own appetite" incorporates clever wordplay, acting as a lighthearted reminder for guests not to eat before the event that is expected to be abundant with a variety of dishes.

In another humorous story, one can observe the fundamental value that the Kazakhs place on respecting for the elders' wisdom:

4. *In a village, the local wise man was known for his sage advice. One day, a young man approached him and said, "Wise man, what is the secret to happiness?" After some thought, the wise man replied, "My dear, happiness is like a horse. You must ride it well, but remember, it can throw you off anytime!" The young man was confused and asked, "Does that mean I should be careful with my happiness?" The wise man nodded and then added, "And also carry a saddle just in case!"*

This joke traces the traditional Kazakh motif of the elder's wisdom contrasted with the naivety of youth. The wise old man represents the collective wisdom of Kazakh society that values experience and advice, particularly in matters of life. The punchline adds an unexpected twist, humorously recognizing life's unpredictability represented by the metaphor of a horse. The comparison of happiness to a horse is an evocative image in Kazakh culture, where horses play an essential role. In Kazakh folklore and literature, horses symbolize freedom, strength and the wild spirit of the steppes. This joke facilitates reflection and fosters connections among various age groups. Younger generations may find the elder's wisdom amusing, while older people may recognize the profound cultural significance of the horse metaphor. In this context, humor serves as a bridge that links different stages of life, encouraging conversations about happiness and resilience.

The following humorous story reflects Kazakh wedding customs:

5. *“Why did the Kazakh bride bring a whole herd of sheep to her wedding? She was just trying to make sure the dowry was ‘on top’!”*

This example provides information about the Kazakh custom of dowry which is described as a transfer of money or goods provided by the bride’s family to the groom in an arranged marriage. In Kazakh culture, the dowry symbolizes wealth, honor and family reputation. This joke involving a herd of sheep as a dowry highlights the stereotype of extravagant wedding displays, and at the same time ridicules the social pressure associated with marriage. Thus, married couples may feel obligated to meet high standards of wealth display due to the historical traditions.

Let us further analyze another joke that emphasizes the cultural significance of meat consumption in Kazakhstan:

6. *The only creatures that eat more meat than Kazakhs are wolves.*

This joke does not only create a humorous effect, but also activates cognitive associations with traditional Kazakh values. In particular, the joke plays on the cognitive perception of wolves as apex predators which is often associated with gluttony. There is a correlation between the cultural identity of Kazakh people and their food preferences, mainly consisting of lamb and horse meat. From a semantic perspective, by comparing Kazakhs to wolves one can criticize national food habits or highlight the pride embedded in meat consumption. This dual nature serves to enhance the humorous effect while conveying a cultural message about Kazakh national identity.

The following two jokes also reflect cultural values, beliefs and cognitive processes that shape Kazakh humor:

7. *Kazakhs believe that drinking tea can help to relieve headaches.*

8. *Kazakhs would love to drink tea after the guests had left.*

Both jokes arise from the social norms governing hospitality in Kazakh culture. They focus on the idea that drinking tea is viewed as a reflection of a deep-rooted cultural rituals and customs in Kazakhstan. The first joke demonstrates a broader cognitive scheme related to a common tendency among Kazakh people to use traditional methods of treatment rather than modern ones. The second joke illustrates the interplay between social responsibilities and individual desires, that is the overall relief felt in privacy after social obligations.

In contrast, English humor is often correlated with irony, sarcasm and self-deprecation. A classic example could be the following English joke:

9. *I’m on a whiskey diet. I’ve lost three days already!*

Here, the joke plays on the unexpected twist of dieting, pairing it with the absurdity of losing time rather than weight, creating humor through surprise.

One of the characteristic features of English jokes is a widespread usage of wordplay and puns. This feature may be clearly illustrated by the following example:

10. *Why don’t scientists trust atoms? Because they make up everything.*

This joke uses wordplay, expressing the ambiguous meaning of the word “make up” to set a humorous tone. Thus, wordplay is a common feature of English jokes that demonstrates the flexibility and richness of the language.

Double irony is another distinctive feature of British humor. Let us consider the example provided below:

11. *My father is a bus driver that circles Big Ben in London. He works around the clock.*

The joke is based on the double meaning of the phrase “around the clock”. It implies that a humorous cognitive dissonance is created between the literal interpretation (physically driving around Big Ben that has a clock face) and the figurative meaning (non-stop work). Moreover, this humorous story uses verbal irony to show the absurdity of a job that literally circles a landmark.

Classic English jokes about weather and climate make up the largest part of English humorous discourse. Let us analyze one of such jokes:

12. *I love the English summer. It’s my favorite two days of the year.*

This joke goes beyond merely stating the unpredictable nature of English weather, serving as a form of both praise and critique. The humor lies in exaggerating the fact that the English summer lasts only two days – this implies that what many consider to be the warm season is actually fleeting.

Based on irony and exaggeration, this joke draws attention to the gap between expectation and reality. Since summer is traditionally linked to sunshine and warmth, the contrast illustrated here provides a significant critique of the English weather.

Another prevalent joke about the English is their obsession with tea:

13. *Why do the English always carry a teabag with them? Because they like to steep their problems in boiling water.*

This humorous story uses wordplay to create humor. The pun on the word “steep” refers both to the process of making tea and to the idea of dealing with problems. This reflects a common stereotype about the English: their calmness and the ability to resolve issues over a cup of tea.

The following English joke reveals the politeness of the English people:

14. *How do you know if an Englishman is angry? He will say, “I am not angry!”*

In the joke above, we can see the reflection of English politeness as part of social norms. This implies that when an Englishman claims he is not angry, despite feeling that way, he is merely attempting to suppress his emotions in public settings.

As mentioned before, British humor is often associated with self-deprecation. The following English joke highlights a common stereotype that England underperforms in the World Cup:

15. *What would an English football fan do if England won the World Cup? Stop playing FIFA and go to bed.*

Here, the joke suggests disappointment of English football fans regarding their national football performance. The punchline is ironic because winning the World Cup would typically provoke extreme excitement, not a casual response. Besides, it illustrates the awareness of the discrepancy between fantasy (football video games) and reality (history of English football), involving the audience in the communication process.

The following English joke also implicitly criticizes that English football teams traditionally do not progress to the latter stages of the World Cup:

16. *What do you call an Englishman in the knockout stages of the World Cup? A referee.*

Linguocognitive analysis shows that this joke uses metonymy to suggest the only English presence in the knockout stages as a referee, not as a player. From a semantic perspective, it involves a simple but effective categorization, where the term “referee” is strategically deployed to invoke an image that contrasts with common expectations of success or participation in the game.

Another joke employs a wordplay to convey British humor:

17. *Why did the scarecrow win an award? Because he was outstanding in his field!*

This joke creates a humorous effect by double interpretation of a common English idiom “to be outstanding in one’s field”. A humorous cognitive dissonance is established between the literal image of a scarecrow standing out in a field and the figurative meaning of the phrase defined as “being exceptional or distinguished in one’s profession”. Consequently, the setup leads us to think about professional achievement, while the punchline humorously literalizes the expression.

The following English joke is derived from the unexpected wordplay that connects space terminology with everyday action.

18. *How do you organize a space party? You planet.*

This joke relies on the homophonic similarity between “planet” and “plan it”. The setup suggests a question about organizing a party in space, answered humorously with a pun.

Let us analyze another English joke that uses a wordplay to create a humorous effect:

19. *Why don’t skeletons fight each other? They don’t have the guts.*

The joke uses the idiom “have the guts” to play on its double meaning: guts as internal organs and courage. The setup leads one to ponder why skeletons might not fight, and the punchline provides an unexpected, humorous reason.

The following example once again demonstrates the prevalence of wordplay in English jokes:

20. *Parallel lines have so much in common. It’s a shame they’ll never meet.*

A humorous effect of the joke is achieved through the metaphorical extension of mathematical concepts to human social interactions. The joke requires the audience to understand basic geometry

(properties of parallel lines) and the figurative language about human relationships. The setup humanizes the lines, leading to a punchline that humorously expresses their inability to meet.

As for Russian humor, which is also characterized by its clever play on words, it often includes metaphors and surreal elements. Let us examine the following popular Russian joke:

21. *A man entered a bar and said, "I would like a beer, but only if I can pay for it with my own money." The bartender replied, "We don't serve your kind here. It's a pub, not a bank!"*

This humorous story illustrates the absurdity of the man's request, highlighting a cultural skepticism towards authority and economic matters.

Known for its satirical and sometimes dark nature, Russian humor reflects social and political themes. In the humorous story below, one can observe a realistic view of the world and the resilience peculiar to the Russians:

22. *An optimist sees the glass as half full. A pessimist sees the glass as half empty. A Russian sees the glass and says, "Why is it so small?"*

This humorous story reflects the characteristic Russian humor that emphasizes realism and a slightly pessimistic attitude, ridiculing social constraints.

In the following joke, a member of the Russian ethnic group is portrayed as a patient person who, despite facing deprivation, remains satisfied with what he has and continues to endure:

23. *"What nationality were Adam and Eve?" "They were definitely the Russians! Who else would agree to walk barefoot and naked, share just one apple and still proclaim that they are in paradise?"*

As stated above, this humorous story addresses some common cultural stereotypes about the Russians such as patience, resilience, communal living and exaggerated perception of joy or hardship. The story uses irony to depict Adam and Eve enjoying a state of paradise, even though their living conditions seem to be far from idyllic – barefoot, naked, eating one apple. It unwittingly highlights a universal dilemma: the pursuit of happiness often requires sacrifice, discomfort or enduring challenges.

The Russians are also credited with the optimism that can be seen in the following joke:

24. *A Russian, an American, and a Frenchman are stranded on a deserted island. The American finds a can of food, opens it and says, "We can eat this and wait for rescue!" The Frenchman finds a bottle of wine and exclaims, "Let's celebrate!" Meanwhile, the Russian looks around and remarks, "Well, if you two don't survive, at least I'll have a good story to tell!"*

This humorous story reflects different attitudes towards survival situations, portraying the Russian character as a person who can find humor even in difficult situations. It illustrates the Russian mentality based on optimism amidst adversity.

The following joke depicts Russian cultural stereotypes associated with both pessimism and optimism:

25. *"What is the difference between an optimist and a pessimist? The pessimist says, "It can't get any worse!" The optimist replies, "Oh, yes, it can!"*

This humorous story plays with the audience's expectations about the typical attitudes of optimists and pessimists. The setup leads to the expectation of a positive view from the optimist, but the punchline subverts this by presenting a darker, yet humorous view.

The following Russian jokes illustrate the interplay of absurdity and cultural stereotypes:

26. *The aliens who had abducted the drunk Russian couldn't resist his persuasion and let him drive.*

27. *What is the difference between a Russian gentleman and an English gentleman? The English gentleman would first offer to pass the lady, while the Russian – a glass of vodka.*

28. *What is the Russian farewell? It means the long goodbye, drinking all the vodka and staying the night.*

The first joke causes cognitive dissonance, as the audience is confronted with a juxtaposition of alien intelligence and human folly. The humor arises from the unexpected situation where inebriation seems to grant the Russian character an unusual form of persuasion over extraterrestrial beings. The absurdity of a situation where a drunk person convinces aliens to relinquish control

undermines the typical dynamics of power, initiating a humorous cognitive reevaluation of both inebriation and extraterrestrial encounters. It should be noted that the second joke pragmatically highlights different social norms related to hospitality and gentle behavior. From a semantic perspective, it reflects the stereotype of Russian culture, emphasizing vodka as a centerpiece of social interactions. The humor lies in the exaggerated depiction of cultural differences, where offering vodka instead of basic courtesies adds an element of absurdity and irony, showing the complexities of cross-cultural communication. As for the third humorous story analyzed, it presents the importance of social gatherings in Russian society. Moreover, it suggests that a Russian “goodbye” is not just a parting, but an invitation for further engagement over shared drinks. In fact, the act of drinking together is deeply rooted in Russian cultural traditions, symbolizing the importance of friendship and the integration of farewells into social customs.

Another popular joke about the Russians is their observance of social roles and perception of human ambitions:

29. Little Vovochka decided to become President when he grows up. And he did.

The character of Vovochka, a classic representation of the innocent but ambitious young person, invites the audience to consider the plausibility and even the simplicity of his aspirations and desires. On the pragmatic level, the joke operates within a specific cultural context that enhances its comedic effect. The reference to a child’s aspiration to political office raises a common social issue regarding the qualities necessary for leadership. In many cultures, the notion of adulthood is associated with pragmatism, life experience, and competence. By depicting Vovochka’s desire to become the President, the joke subtly criticizes adult ambitions where there is unclear distinction between aspiration and reality. Besides, the unexpected ending of the joke – “And he did” – contains irony, implying that political success can be unmerited or unexpectedly achievable. From the semantic point of view, this joke has both literal and figurative meanings. The literal interpretation presents a child’s playful aspiration, while the figurative meaning hints at a broader social criticism of leadership qualities. The use of “President” as the goal conveys a high level of ambition, while the simplicity of achieving it challenges the audience to reflect on what is often seen as impossible. This duality stimulates the listener’s semantic interpretation, contributing to a deeper and multi-faceted understanding of the joke.

It is not surprising that the Russians are often regarded as one of the nations with the highest levels of alcohol consumption:

30. Two Russians enter a bar. One of them says, “I’ll have a vodka.” The other replies, “I’ll have a glass of water. I’m on a diet!”

The last joke we will analyze combines the classic “two peas in a pod” format with a unique Russian twist. The punchline derives from the absurdity of a Russian choosing water instead of vodka, as it contradicts the established cultural norms. In Russian culture, drinking vodka together is almost a sacred tradition that goes beyond simple alcohol consumption – it symbolizes friendship and trust.

Taking into account the above-mentioned structural features of humorous discourse, it is obvious that jokes typically include such components as a setup and a punchline. The setup introduces the context, leading the audience in one direction, while the punchline provides an unexpected twist that provokes laughter. In Kazakh humor, the structure often revolves around familiar situations or characters, which makes humor comprehensible. The Kazakh joke about the mother-in-law follows this structure by setting up a common cultural context and delivering an unexpected punchline. In English jokes, the structure can be more varied, often using wordplay and puns. The English joke about scientists starts with a direct question, leading to a punchline that subverts the expectation through a pun. Russian jokes, characterized by the use of satire and dark humor, may take a more narrative form. The Russian joke about the glass size establishes a familiar optimism-pessimism dichotomy only to subvert it with a unique Russian perspective in the punchline.

In this study, the authors identified some common and distinctive features of humorous discourse in Kazakh, English and Russian linguocultures (see Table 1):

Table 1. The Nature of Humorous Discourse in Kazakh, English and Russian Linguocultures

Linguocultural community	Common features of humor	Distinctive features of humor
Kazakh	Cultural reflection, establishment of social interactions, avoidance of stressful situations, implementation of entertainment effects	Prevalence of wordplay, irony; Importance of family roles and traditional values
English		Prevalence of puns, wordplay, irony, sarcasm; Importance of social dynamics and interpersonal relations
Russian		Prevalence of wordplay, satire, dark humour; Importance of social and political issues

According to Table 1, humorous discourse in Kazakh, English and Russian linguocultures are characterized by the following common features: 1) reflection of cultural norms and values shared by the members of a society; 2) establishment of social interaction between participants of communication to strengthen their relationships by creating a sense of collective identity; 3) avoidance of stressful situations by reducing stress hormones and releasing endorphins; 4) implementation of entertainment effects on the individuals who challenge social or cultural norms in an impactful and funny way. However, there are some discrepancies between the situational context and stylistic representation of jokes found while analyzing Kazakh, English and Russian humorous discourse. In Kazakh culture, humor frequently reflects the importance of family roles and traditional values. The prevalence of wordplay and irony in Kazakh jokes points to a cultural recognition or critique of family dynamics and the social expectations tied to those relationships. In English-speaking countries, humor can serve as a tool for regulating social dynamics and interpersonal relations, creating bonds through shared laughter and understanding of the language subtleties. A widespread usage of puns, wordplay, irony and sarcasm in English jokes indicates about a cultural appreciation for linguistic creativity and mental flexibility. Russian jokes directly address social and political issues, reflecting a cultural tendency to confront harsh reality with a sense of humor. The prevalence of wordplay, satire and dark humor in Russian jokes provides insight into the resilience and a realistic worldview of the Russian people.

Having made a comprehensive study of the complex nature of humorous discourse in three multistructural languages, it is necessary to point out that humor plays a vital role in human interaction reflected in linguistic, cultural and social contexts. This is evident in all three linguocultures examined, where jokes refer to shared experience and cultural touchstones, fostering a sense of unity among listeners. The comparative analysis of 30 Kazakh, English and Russian jokes makes it possible to gain insight into the unique ways humor reflects cultural beliefs, norms and values shared by different linguocultural communities. Despite cultural differences, basic elements of humor – embracing surprise, social commentary and shared experience – remain universally relatable.

DISCUSSION

The study of humorous discourse within the framework of the anthropocentric paradigm reveals its main functional orientation towards entertainment, establishment of communication and reflection of various aspects of human life. In this regard, humor is not merely a way of eliciting laughter, but it is an essential part of human interaction that encourages us to explore the universal and at the same time diverse nature of human laughter. Being an important criterion of humorous discourse, laughter is aimed at entertaining or making a person laugh. Furthermore, it is intended to have an emotional impact on the addressee, either positive (encouragement, consolation) or negative (belittlement, insult). The specific goals of humorous speech activity, being directly related to the communication process, are divided as follows: a) keeping easy communication and prolonging it; b) disrupting the

flow of communication, provoking a communicative conflict or stopping the communication process; c) eliminating an existing communicative conflict and preventing potential communicative barriers. Thus, humorous discourse is meant to free a person from determinism and ruin established stereotypes of speech behavior, perception and manner.

Comprehension of humor largely depends on the following factors: the communicative situation and the communicators who send and receive a message. The sender and recipient of the message are important figures in the speech act, which is determined by many aspects, including their participation in creating the communicative situation. Therefore, such situations can be called the communicative sphere. It should be noted that the change in the level of understanding of the situation by the participants is the result of humorous activity, that is, its successful completion. In a globalized world, humor continues to evolve, creating new forms of communication and establishing mutual understanding among representatives of different cultures. Ultimately, globalization has led to the greatest variety of humor genres and forms contributing to an appreciation of the depth and richness of humorous communication by people from different cultural backgrounds.

Despite the lack of prior research on the content, structure and characteristic features of humorous discourse, the following tasks were solved in the paper: a review of the cognitive and discourse theory of humorous discourse was made; an analysis of domestic and foreign researchers' works devoted to the issues of humorous discourse was provided; some common and distinctive peculiarities of humorous discourse in Kazakh, English and Russian linguocultures were identified.

INFORMATION ON FINANCING

This paper is written within the frameworks of the scientific project “Ethnic Stereotypes and the Category of Laughter in Humorous Discourse: a Comparative Aspect”, funded by the Science Committee of Ministry of Education and Science of the Republic of Kazakhstan for 2023-2025 (Grant No. AP19676461).

CONCLUSION

Summing up the main points of the paper, it should be emphasized that humor plays a significant role in communication intended for breaking the ice and handling tense situations. Humorous discourse covers a complex interaction of cultural contexts, structural and distinctive features of different languages. Having analyzed the content, structure and distinctive nature of humorous discourse based on 30 Kazakh, English and Russian jokes, it becomes clear that language, regional specifics and cultural references all shape how humor is perceived and interpreted. The analysis of Kazakh, English and Russian jokes in a comparative aspect proves that some topics might be considered funny in one culture but offensive in another. Humorous discourse in Kazakh, English and Russian linguocultures are marked by some common and distinctive features depending on the situational context and stylistic representation of jokes. On the one hand, humor can act as an effective social bonding mechanism in all three linguocultures examined, where jokes become a means of managing social hierarchy and relieving tension. On the other hand, the content of humorous discourse can take various forms to reflect different aspects of human life: a widespread usage of wordplay and irony in Kazakh jokes, an extensive reliance on puns and sarcasm in English jokes as well as a common use of satire and dark humor in Russian jokes demonstrate how different linguocultural communities address political, social, cultural and other issues humorously. Consequently, humorous discourse is influenced by extralinguistic, social, cultural, psychological and other factors.

When analyzing humorous discourse, the following three features should be taken into account: 1) the participants' communicative intention to preserve a relaxed tone; 2) the creation of a friendly and funny atmosphere of communication; 3) the presence of laughter behavior patterns. By preserving these features, one can evoke a natural human reaction of laughter that will eventually promote harmony and strengthen the sense of trust between participants involved in humorous communication.

Despite the fact that humorous discourse has been studied comparatively involving three multistructural languages, the issues related to the cognitive expression of humorous discourse cannot be considered finally resolved. The solution of this problem requires finding new ways to study the cognitive mechanisms behind humorous discourse to be able to understand the way humor affects individuals and communities. When laughing in response to humorous events, it activates various cognitive processes that are influenced by cultural background, context and individual experience. In this regard, interaction with humorous discourse requires the comprehensive analysis of the following stages of cognitive processing: 1) language analysis; 2) connection establishment; 3) perception and interpretation of meanings. Recognition of wordplay and basic themes involves mental effort that can elicit pleasurable responses. It is through this kind of cognitive interaction that some people appreciate certain types of humor, as their personal background and experience shape their point of view. That is why, the cognitive issues related to humorous discourse are considered a priority direction for further research studies in humorous discourse.

One of the main challenges facing modern society is that the global community, on the one hand, should comply with international standards and meet modern socio-economic requirements. On the other hand, there is a need to preserve cultural traditions that are an integral part of the nation's spiritual wealth. The multicultural approach in education aims to address these two issues. Firstly, it aims to meet the educational needs of all cultural groups while ensuring equal rights for all. This includes the development of a global culture that promotes understanding and respect for diversity. Secondly, it seeks to create a platform that allows for the exchange of ideas and values, rather than isolating individual cultures. From this perspective, our investigation is distinguished by its interdisciplinary nature. Thus, it aims to bring together different perspectives and approaches to problem-solving, in order to create a more inclusive and innovative approach to education.

The results of a comprehensive study on the humorous discourse in multistructural languages, such as Kazakh, Russian and English, are used to organize educational activities, implement multilingual educational programs, and support the professional work of translators and journalists. These findings are also helpful for researchers working on new areas within the anthropocentric paradigm of linguistics.

In conclusion, humor is not merely a way of making amusement, but it embodies a common system of cultural values, beliefs and social norms. The distinctive nature of humor lies in its adaptability to various contexts and audiences. By understanding the nature and peculiar characteristics of humorous discourse, one can better appreciate its role in communication.

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Received: 23.11.2024

Әзіл-оспақ дискурсы: мазмұны, құрылымы және ерекшелігі

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Мақалада қазақ, орыс және ағылшын лингвомәдениетіндегі әзіл-оспақ дискурсының табиғаты мен ерекшеліктері қарастырылады. Зерттеудің мақсаты – қазақ, орыс және ағылшын әзілдері мысалында әзіл-оспақ дискурсының ерекшелігі мен негізгі белгілерін анықтау. Тіл біліміндегі антропоэзектік парадигма аясында әзіл-оспақ дискурсын зерттеу оны тек лингвистикалық құбылыс қана емес, сонымен бірге қарым-қатынастың жалпы және этникалық ерекшелігін бейнелейтін әлеуметтік-мәдени құбылыс ретінде тануға мүмкіндік береді. Зерттеу нәтижелері әзіл-оспақ дискурсының негізгі белгілерін анықтады: қарым-қатынасқа қатысушылардың байыпты әңгімеден бас тарту мақсатындағы коммуникативті ниеті; қарым-қатынастың әзіл-оспақ атмосферасы, яғни достық қарым-қатынаста еркін сөйлесу, қысылу, тартынудың болмауы және күлкі мінез-құлқының белгілі бір үлгілерінің болуы.

Кілт сөздер: әзіл-оспақ дискурсы, ирония, сөйлеу, коммуникативті ниет, күлкі, әзіл, комедиялық, әзіл атмосферасы, мінез-құлық.

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Материал 23.11.2024 баспаға түсті

Юмористический дискурс: содержание, структура и специфика

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Данная статья посвящена изучению природы и особенностей юмористического дискурса в казахской, русской и английской лингвокультурах. Целью исследования является выявление ключевых признаков и специфики юмористического дискурса на примере казахских, русских и английских шуток. Исследование дискурса осуществляется в рамках антропоцентрической парадигмы, что позволяет рассматривать юмористический дискурс не только как лингвистическое явление, но и как социокультурный феномен, отражающий общице и этнические характеристики общения. Результаты исследования позволили выявить ключевые признаки юмористического дискурса: отказ участников от серьезного тона, наличие расслабленной и дружеской атмосферы общения, а также присутствие смехотворных моделей поведения.

Ключевые слова: юмористический дискурс, ирония, речь, коммуникативное намерение, смех, юмор, комическое, юмористическая атмосфера, поведение.

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Материал поступил в редакцию журнала 23.11.024

МФТАР 16.21.47

DOI: [10.59102/kufil/2025/iss1pp92-104](https://doi.org/10.59102/kufil/2025/iss1pp92-104)

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ҚАЗАҚ ТІЛІНІҢ АҚПАРАТТЫҚ ТЕХНОЛОГИЯ ТЕРМИНОЛОГИЯСЫНДАҒЫ ҚАТЫСТЫҚ СЫН ЕСІМДЕРДІҢ ЖАСАЛЫМЫ

Мақалада қазақ тілінің ақпараттық технология саласының терминологиясындағы қатыстық сын есімдер морфологиялық аспектіде қарастырылады. Мақаланың мақсаты – қатыстық сын есімдердің ақпараттық технология саласында бірізді берілуіне мән беру.

Зерттеу жұмысының ғылыми маңыздылығы және практикалық маңыздылығы – терминдерді сөз таптары бойынша қарастыру және сын есім сөз табынан болған терминдерді терминологияда термин ретінде қарастыру мәселесіне толыққанды зерттеу жүргізу. Сондай-ақ аппликатив(+ті), ассоциатив(+ті), абсолют(+ті), интерактив(+ті) транзитив(+тік), функциональ(+дық) секілді сындық мағынаны білдіретін кірме сын есімдерге үстемелеп +ті, +тік, +дық жұрнақтары не себепті жалғанады деген мәселе көтеріледі. Ақпараттық технология саласының терминологиясы қазақ тілінде әлі де болса толыққанды қалыптаспағандықтан, терминдерді жетілдіруге қатысты мәселелер үнемі көтеріледі.