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G. Namanayeva[1], B. Zhumabekova[1]
[1]Toraighyrov University, Pavlodar, 140000, Kazakhstan

TYPOLOGY OF PRESUPPOSITIONS AND FORMS OF HUMOR IN CONTEMPORARY STAND-UP DISCOURSE

This article examines the typology of presuppositions and the forms of humor in stand-up discourse. The aim of the study is to analyze the role of presuppositions in the construction of humor using examples from stand-up performances by Kazakhstani and American comedians. The research methodology combines theoretical analysis with pragmatic and discourse analysis, as well as a comparative method used to identify differences in the use of presuppositions in Kazakhstani and American contexts. The findings demonstrate that presuppositions function as one of the key mechanisms for generating humorous effects and operate depending on the sociocultural background of the audience. The scientific novelty of the study lies in clarifying the role of presuppositions as a means of implicit meaning construction in comic discourse. The practical significance of the research

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is related to the possibility of applying its results in studies of pragmatics, discourse analysis, and intercultural communication.

Key words: presupposition, humor, stand-up discourse, pragmatics, implicit meaning, comic effect.

MAIN PROVISIONS

Communication is a fundamental mechanism of human interaction that facilitates the exchange of information, the coordination of meanings, and the maintenance of social relations. In academic discourse, communication is typically understood as a purposeful process aimed at achieving mutual understanding, in which various strategies and expressive means are employed. Among these means, humor functions as an important pragmatic tool that influences interpretation and enhances communicative interaction.

Modern linguistic, philosophical, aesthetic, and literary studies consider humor to be one of the most life-affirming and, at the same time, complex forms of the comic. N. S. Rozov defines humor as “a general feature of situations in which a specific combination of meanings evokes involuntary laughter of varying intensity among participants, ranging from a smile to uncontrollable laughter” [1, p. 86]. Similarly, Daniela Landert emphasizes the universality and genre diversity of humor, noting that it is “a central aspect of many types of fiction. It takes different forms and is a key characteristic of a broad range of genres, from Shakespeare’s comedies to Pope’s satirical poetry, from comic strips to animated films, from sketch comedy to sitcoms” [2, p. 68].

Humor has also received considerable attention in Kazakhstani scholarship. For instance, S. S. Isakova and N. K. Kultanbayeva investigate the content, structure, and distinctive features of humorous discourse in Kazakh, Russian, and English linguocultures, treating humor as both a linguistic and sociocultural phenomenon based on jokes and comic texts [3]. K. Y. Yessenova and A. K. Abdikarimova analyze the communicative and pragmatic characteristics of Kazakh humor and its role in transmitting national values, cultural norms, and collective meanings [4]. Furthermore, issues related to humorous discourse and its comparative analysis were addressed at the international scientific conference “Humorous Discourse: A Comparative Perspective”, organized within the framework of a grant-funded research project at K. Zhubanov Aktobe Regional University in September 2025 [5].

An analysis of existing definitions indicate that humor cannot be reduced solely to the production of a comic effect; rather, it involves a positive reinterpretation of reality. Humor may be realized through utterances or actions that are perceived by the audience as unexpected, unconventional, or deviating from established expectations. In this sense, humor functions as a specific interpretative mechanism based on novelty and cognitive shift, which triggers an emotional response.

However, the use of humor in communication is associated with several challenges. The effectiveness of communicative interaction largely depends on the degree of mutual understanding between participants, which in turn is determined by the extent to which their background knowledge overlaps. If the recipient lacks the necessary contextual knowledge related to the subject of the utterance, communication may fail to achieve its intended effect, and the humorous meaning may be lost. In such cases, the utterance may be perceived as neutral or even inappropriate.

Within this context, the concept of presupposition becomes particularly significant. Presupposition refers to the set of background assumptions or shared knowledge upon which a speaker relies when producing an utterance. Presupposition theory assumes the existence of mutually shared information between the speaker and the audience; only when interlocutors share knowledge of relevant facts, cultural norms, and contextual meanings, the implicit content of an utterance can be accurately interpreted and recognized as meaningful within a specific communicative act.

The theory of presupposition, originating in the works of P. E. Strawson (1963) and G. Frege (1977) and further developed by N. D. Arutyunova (1983), E. V. Paducheva (1998), G. Yule (1996), O. V. Shcherbakova (2008). D. Kristiawan (2018), E. G. Kuzovnikova (2023), A. Aravind (2023)

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and others, conceptualizes presupposition as a meaning-generating mechanism that enables the correct interpretation of implicit content in discourse.

According to Aravind A., presuppositions constitute "content that is already part of the conversational record prior to the point of uttering the sentence, i.e., content that is part of the body of information that the discourse participants have mutually accepted into the conversational common ground; we refer to this throughout as the 'basic mode' of meeting the admittance conditions" [6].

In other words, presuppositions represent information that is already embedded in the communicative context before the utterance is produced. This information forms part of the shared knowledge base mutually accepted by discourse participants within common communicative background (common ground).

P. Strawson defines presupposition as follows: "P presupposes S (i.e., S is a presupposition of P) if and only if (1) P is true, then S is true, and (2) if P is false, then S is true. S – presupposition P $\Leftrightarrow (P \rightarrow S) \wedge (\neg P \rightarrow S)$" [7].

However, in a number of cases the speaker deliberately manipulates the addressee's presuppositions in order to create a humorous effect. Since information embedded in a presupposition is usually perceived as known or familiar to the addressee, the introduction of new or unexpected information into this presupposed content may act as a trigger for a comic situation.

The phenomenon of presupposition may therefore be regarded as one of the key mechanisms underlying the generation of humorous effect. For the speaker, it is essential to correctly anticipate the scope of the addressee's knowledge in order to construct utterances that produce surprise and activate the comic effect. In other words, the speakerimage must adequately take into account the background knowledge of the addressee, while the addressee must be able to recognize the humor embedded in the speaker's utterances. Humor and presuppositions may manifest themselves in various types of communicative processes. One form of communication that actively employs humor is stand-up comedy.

INTRODUCTION

Within the framework of this study, the author focuses on the analysis of stand-up comedy performances by Kazakhstani and American stand-up comedians. Such performances are characterized by a high concentration of humorous utterances, which makes them particularly relevant for linguistic analysis. In addition, the study examines how comedians transmit humorous statements to audiences with different sociocultural and cognitive backgrounds and how they manage to evoke laughter from such audiences. Accordingly, the research analyzes humor in stand-up comedy by identifying types of presuppositions, forms of humor generated on their basis, and the communicative functions of humor.

The relevance of this study stems from the growing interest in contemporary linguistics in the investigation of humor as a complex pragmatic and discursive phenomenon that plays a significant role in both interpersonal and mass communication. Despite the existence of works devoted to the nature of the comic, the mechanisms of humor, and its cognitive foundations, the functioning of presupposition as a means of generating humorous effect remains insufficiently explored, particularly from a comparative perspective.

The analysis of humor in stand-up comedy – a contemporary genre of public monologic discourse focused on direct interaction with the audience and the active use of the addressee's background knowledge – is of particular academic significance. In Kazakh linguistics, stand-up comedy as an object of linguistic research remains only fragmentarily examined, while comparative studies of Kazakhstani and American stand-up discourse from the perspective of the pragmatics of humor and presupposition are virtually absent. This gap determines the relevance of addressing this issue.

The aim of the study is to identify and describe the role of presupposition in the formation of humorous effect in stand-up comedy discourse based on performances by Kazakhstani and American stand-up comedians.

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To achieve this aim, the following research objectives are addressed:

–to summarize theoretical approaches to the study of humor and presupposition in contemporary linguistics and to determine their role within the system of pragmatic means of communication;

–to identify the main types of presuppositions and the mechanisms through which the humorous effect is generated in stand-up discourse;

–to analyze the forms and functions of humor realized through presuppositional mechanisms in stand-up comedy.

The object of the study is humorous discourse in contemporary oral communication.

The subject of the study is the presuppositional mechanisms involved in generating humorous effect in stand-up comedy discourse, specifically the types of presuppositions and their functioning within the system of the comedian's pragmatic strategies.

The scientific novelty of the study lies in the fact that it presents, for the first time in a comparative perspective, an analysis of the role of presupposition in the formation of humorous effect in the stand-up performances of Kazakhstani and American comedians, identifying types of presuppositions and describing their functions within humorous discourse.

The theoretical significance of the research consists in expanding the understanding of pragmatic mechanisms of humor and further developing presupposition theory in the context of comic discourse.

The practical significance lies in the possibility of applying the results in courses on pragmatics, discourse analysis, and intercultural communication, as well as in the analysis and creation of humorous texts.

MATERIALS AND METHODS

The empirical basis of the study consists of two full-length stand-up comedy performances, one from each of the two liguocultural contexts under comparison: the American comedian Matt Rife and the Kazakhstani comedian Zhansaya Muratbekova. Thus, the analytical corpus comprises two performances in total (one American and one Kazakhstani). The choice of performances was purposive rather than statistically representative. Matt Rife was selected because his full-length special provides a coherent and sufficiently extensive body of contemporary American stand-up discourse. Zhansaya Muratbekova was selected for a specific corpus-related reason: among the Kazakhstani comedians considered for the study, she is the only performer identified by the authors as having a full-length stand-up concert performed in Kazakh, while her material is particularly closely grounded in contemporary Kazakhstani everyday life, family relations, gender roles, and culturally specific experiences. This makes her performance especially suitable for examining how shared background knowledge contributes to presupposition-based humor.

Table 1. Characteristics of the authors and the research material

Name	**Matt Rife**	**Zhansaya Muratbekova**
Nationality	American	Kazakh
Authors' age	30 years	30 years
Title	**Matt Rife | Matthew Steven Rife (Full Comedy Special)**	**She | Zhansaya Muratbekova | Solo Stand-Up Concert**
Theme	Personal life stories and observations about everyday relationships.	The inner world of a woman, her strength and vulnerability, the hidden struggles, dreams, and the complex life path of every woman.
Year of release	April 12, 2024	December 25, 2025
Genre/Form	Stand-up comedy	Stand-up comedy

Note: The corpus comprises two full-length performances in total. Gender is not used as a matching or explanatory variable.

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The selection of the empirical material was determined by comedians' popularity, distinctive speech styles, and the cultural representativeness of their performances. The analyzed stand-up texts are treated as a form of oral comic monologue characterized by internal structural coherence, including a setup, punchline, and elements of improvisation, intratextual allusions, callbacks, and framing structures.

The research question of this study is to determine how presuppositions function as a mechanism for generating humorous effect in stand-up comedy discourse and how the sociocultural context influences their interpretation by the audience. The working hypothesis assumes that presupposition serves as one of the key mechanisms underlying humor production in stand-up, while the success of humorous communication directly depends on the degree of overlap between the background knowledge of the comedian and that of the audience. It is also assumed that differences in the sociocultural experience of Kazakhstani and American audiences determine the specificity of the presupposition employed and the forms of humor used.

The study employs the following methods: theoretical analysis and synthesis of scholarly literature; pragmatic and discourse analysis; contextual analysis; elements of cognitive analysis; comparative analysis. The application of these methods made it possible to identify typological patterns of presuppositions in stand-up discourse and to determine their role in shaping various forms of the comic effect.

RESULTS

L. O. Rokotyanskaya classifies humor into verbal and non-verbal. Verbal humor includes irony, sarcasm, puns, and any humorous expression that relies on linguistic mechanisms, whereas non-verbal humor encompasses forms such as clowning, practical jokes, caricatures, and similar performative means. Many contemporary humorous formats, such as Internet memes, combine both verbal and non-verbal modes of expression [8, p. 108].

In the article 'Humor Types Show Different Patterns of Self-Regulation, Self-Esteem, and Well-Being', Anja K. Leist and Daniela Müller describe stable patterns of humorous behavior based on the Humor Styles Questionnaire (HSQ) developed by Martin et al. (2003). The typology comprises four styles, structured along two key continua: self-oriented or interpersonal orientation, and constructive or destructive nature of humor. Affiliative and self-affirming humor are identified as adaptive forms, while aggressive and self-deprecating humor are identified as potentially destructive. Empirical studies have demonstrated the high validity of this model, revealing differentiated correlations between humor styles and various personality traits [9].

Taking into account contemporary pragmatic and discourse-based approaches to humor studies, the present research employs the following forms of comic expression as analytical tools: irony, satire, hyperbole, self-deprecation, teasing, and wordplay (Table 2). The application of this classification enables a comprehensive examination of the mechanisms that generate humorous effects in the performances of Kazakhstani and American stand-up comedians, as well as the identification of their functional specificities within different linguocultural contexts.

Table 2. Forms of humor

Forms of Humor	Example	Interpretation
Irony	*Бір күні Дидар маған бүйтіп жазып жіберіпті: «Жансая, мені күтпей тамақ іше беріңдер», – деп. Оның ойынша, біз қызымыз екеуіміз аш, сағатқа қарап: «Қазір келем деді ғой, енді кішкене шыдай тұрайық», – деп*	Irony in this fragment arises from pragmatic incongruity: a formally caring message is interpreted as an expression of excessive self-importance on the part of the addressee, who imagines himself to be the center of family dynamics. An additional comic effect is created through hyperbole – the deliberately dramatized image of "екеуіміз аш, сағатқа қарап" ("the two of us hungry, watching the clock"), which intensifies the contrast between reality and the presumed fantasy. Humor is thus constructed through an ironic reinterpretation of male self-confidence in an everyday domestic

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	отырады деп ойлайды ғой деймін [10].	context, while hyperbolization functions as a device that amplifies pragmatic discrepancy and generates the comic effect.
Satire	*Бірінші еркек кейіпкерлердің атын оқып берейін: «Таусоғар» – әдемі, иә? «Көлтаусар», «Сақұлақ», «Желаяқ», «Епті», – дейді. Енді әйелдердікін қараңыздар: «Жезтырнақ», «Мыстан кемпір», «Пері», «Жалмауыз кемпір», «Албасты», – дейді. Сұмдық қой мынау [10]!*	The comic effect of this fragment is produced through the opposition of male and female images within the structure of folkloric discourse. The enumeration of male names (“Таусоғар”, “Көлтаусар”, “Сақұлақ”, “Желаяқ”, “Епті”) activates semantic associations with strength, agility, and positive supernatural abilities, whereas the female nominations (“Жезтырнақ”, “Мыстан кемпір”, “Пері”, “Жалмауыз кемпір”, “Албасты”) are connotatively linked to demonization and threat. This contrast creates a sharp semantic imbalance that becomes the source of the comic effect. The remark “Сұмдық қой мынау!” (“This is outrageous!”) explicitly articulates the comedian’s evaluative stance and produces an ironic effect of exposing a cultural stereotype. Pragmatically, this is not merely a comparison but a satirical highlighting of gender asymmetry embedded in language and tradition. The teasing intonation reinforces critical distancing and stimulates an audience response.
Hyperbole	*Жалпы, мен қонақ күткенді ұнатпаймын… Мұны анам көрсе, өлтіреді, жанымды шығарады [10].*	In this fragment, hyperbole constitutes the dominant form of humor, realized within a domestic ironic context. The statement “жалпы, мен қонақ күткенді ұнатпаймын” (“in general, I do not like receiving guests”) establishes a neutral position of the speaker, whereas the continuation “мұны анам көрсе, өлтіреді, жанымды шығарады” (“if my mother sees this, she will kill me, she will take my soul out”) represents an intentional exaggeration of a hypothetical maternal reaction. The lexemes “өлтіреді” (“kill”) and “жанымды шығарады” (“take my soul out”) function not in their literal sense but as colloquial hyperbolic markers of severe criticism. The comic effect emerges from the disproportion between the actual situation and the extreme form of its description. Hyperbolization intensifies the emotional tone of the utterance and produces the effect of conditional dramatization of an everyday conflict, which is a characteristic feature of stand-up discourse.
Self-deprecation	*My ego can’t handle it, dog. I’m too fickle. Okay, I need to know where I stand sexually at all times [11].*	In this case, self-deprecation is realized through the explicit acknowledgment of one’s own emotional immaturity and narcissistic vulnerability. The comedian declares an inability to tolerate “inconsistent feedback” in the intimate sphere, thereby hyperbolizing dependence on external evaluation. The lexeme ego and the colloquial expression “I’m too fickle” construct the image of a subject who recognizes his own weakness and demonstratively exposes it. The comic effect arises from the incongruity between the traditionally masculine stance of confidence and the admission of a need for constant validation of one’s worth. Pragmatically, this device reduces the distance between the performer and the audience: self-objectification transforms vulnerability into a means of comic self-positioning. The result is an effect of reflexive self-discreditation, in which the subject simultaneously becomes both the speaker and the object of ironic evaluation, a characteristic feature of mature self-deprecation in stand-up discourse.
Teasing	*He split you and the check in one night [11]!*	This fragment represents a classic instance of teasing realized in the format of an instantaneous improvisational remark. The comedian ironically reinterprets the expression “to split the check”, creating ambiguity through the verb “split”, which is transferred from a financial context to an intimate one. The teasing is not directed at aggressive discreditation of the addressee but rather at a playful, hyperbolized highlighting of an awkward situation. Linguistically, the comic effect is achieved through semantic shift and the unexpected expansion of the verb’s valency, while pragmatically it operates as a friendly provocation that involves the audience member as a co-author of the joke.

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		Teasing thus functions as a device for establishing rapport with the audience: the comedian maintains a balance between provocation and playful interaction, allowing laughter to arise from controlled social risk without escalating into direct aggression.
Wordplay	*Whenever somebody's like, "You look good, Matt. You on a diet?" I'm like, "Yeah, it's called White Watchers. You should try it. It's when black people watch white people struggle. You will sweat, I promise you" [11].*	The joke represents a paronymic transformation of the name of the popular dieting program "Weight Watchers". The comedian replaces the phonetically similar component "weight" with "white", thereby creating semantic shift. As a result, a wordplay emerges based on the homonymic proximity of the two words and the reinterpretation of a well-known cultural brand. An additional comic effect is generated through the subsequent explanation: "It's when black people watch white people struggle", where the verb "watch" preserves the original structural pattern of the expression while acquiring a new sociocultural interpretation. From a linguistic perspective, this is a classic example of wordplay based on phonetic similarity and component substitution while preserving the syntactic template. Humor emerges at the intersection of linguistic form and cultural context.

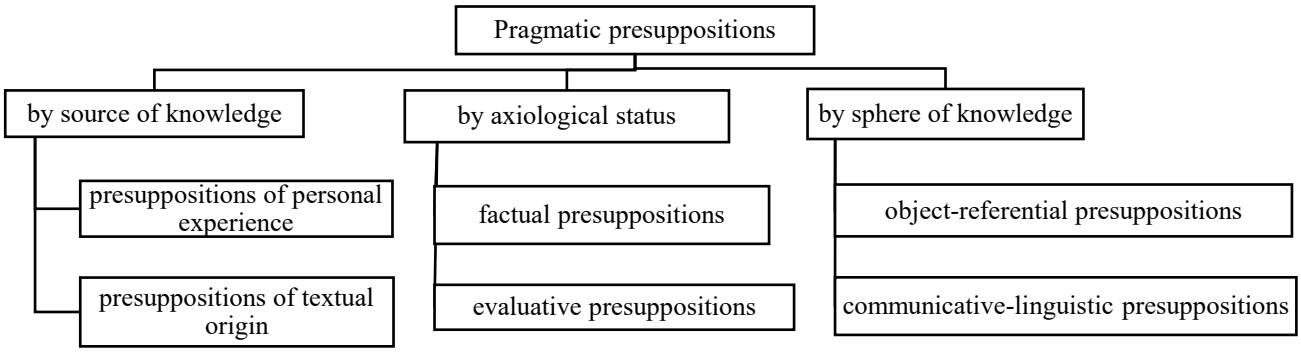
Types of Presupposition

In linguistic tradition, presupposition is defined as the component of an utterance that, from the speaker's perspective, is treated as already known and therefore does not require explicit expression. A crucial condition for its functioning is intersubjectivity: presupposed information must not only be assumed by the speaker but also recognized and accepted by the addressee as a shared background for interpretation [12].

The multidimensional nature of this phenomenon has led to the development of various classifications reflecting its sources and levels of linguistic representation. For instance, the typology proposed by E. P. Lebherc distinguishes existential, logical, pragmatic, syntagmatic, linguistic, communicative, epistemological, textual, and frame presuppositions, which differ in their mechanisms of emergence and functioning [13].

O. V. Shcherbakova places particular emphasis on pragmatic presuppositions, interpreting them as the set of knowledge required for the correct interpretation of an utterance. She proposes a classification based on three criteria (Scheme 1) [14].

Scheme 1. Typology of pragmatic presuppositions by O. V. Shcherbakova

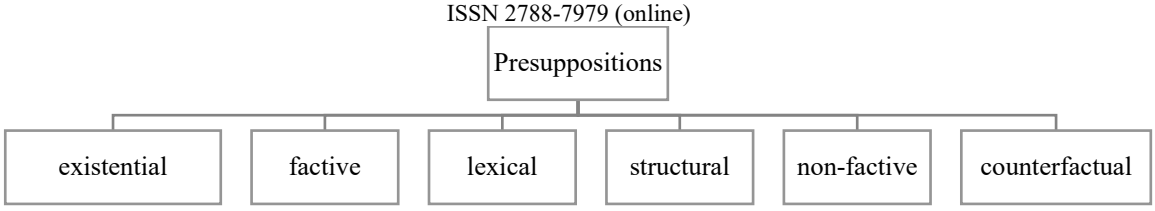


In the study by D. Kristiawan, devoted to the analysis of humor in the stand-up discourse of Louis C. K., the theoretical framework is based on the classical typology of presupposition developed by George Yule (Scheme 2) [15]. According to G. Yule, presupposition is understood as a set of background assumptions that the speaker presumes prior to an utterance and that enable the addressee to interpret implicit meanings extending beyond the literal content of the text [16].

Within this framework, presupposition functions as a cognitive mechanism for the construction of meaning, allowing the listener to infer additional, non-explicit information embedded in the discourse.

Scheme 2. Types of presupposition according to G. Yule

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As part of the pragmatic analysis, George Yule distinguishes six types of presupposition: existential, based on the assumption of the existence or possession of a referent; factive, which establishes the truth of a proposition through verbs and adjectives that mark factuality; lexical, determined by the semantics of words that imply a prior state or the repetition of an action; structural, associated with syntactic patterns – primarily interrogative constructions – in which part of the content is treated as given; non-factive, which assumes the falsity or unreliability of the reported information; and counterfactual, where the presupposed information is not only false but also contradicts reality. D. Kristiawan reproduces this typology and applies it to the analysis of comic utterances, viewing presuppositions as key mechanisms in generating humorous effects in stand-up discourse.

Thus, in contemporary linguistics, presupposition is understood as a set of background assumptions shared by the speaker and required for the addressee's adequate interpretation of an utterance. Existing classifications (E. P. Lebherc, O. V. Shcherbakova, and G. Yule) reflect its multi-level nature. The present study adopts the classification proposed by D. Kristiawan, which builds upon Yule's typology. This framework enables a systematic identification and interpretation of presuppositional mechanisms in the performances of Kazakhstani and American stand-up comedians and allows tracing their specific functioning across different linguocultural contexts.

Let us consider fragments from stand-up performances in English and Kazakh:

"Red flag number one is when she has another guy in her life who is consistently trying to sleep with her" [11].

In this utterance, an existential presupposition is realized through the construction *another guy in her life,* which implicitly assumes the existence of a particular male figure within the woman's life. The speaker does not introduce this referent as hypothetical or merely possible; rather, it is presented as an ontologically given element of the situation. Even if the proposition were negated ("she doesn't have another guy"), the presupposition of the possible existence of "another man" as a typical figure in a romantic scenario remains embedded in the addressee's cognitive model.

From the perspective of Yule's theory of presupposition, this constitutes a classic case of existential presupposition, since the nominal group with an indefinite determiner *(another guy)* activates the assumption that a corresponding referent exists within the discourse world. In stand-up discourse, this presupposition functions as a mechanism of appeal to the collective experience of the audience: the comedian relies on the recognizability of such a figure ("that friend who is actually not just a friend"). Consequently, the existential presupposition performs a dual function – it structures the semantic basis of the utterance while simultaneously creating a sense of shared experience, thereby strengthening the perlocutionary humorous effect.

The expression *red flag* adds a second, metaphorical layer. A conventional idiom of warning (red as a marker of danger, prohibition, or alarm), it maps the domain of visual signaling onto interpersonal relations, recasting a partner's behavioral trait as a threat signal – the model *behavioral feature = warning signal*. The presupposed "danger" reinforces the comic framing of romantic vigilance as a quasi-emergency.

- Бір түсінгенім: әйел үйден кеткенімен, әйелден үй кетпейді екен... Осы сөзімді мына жерге келіп отырған келіншектер растайтын шығар. Осы екі сағаттық концертке келу үшін олар бір апта дайындалды. Әркімге бір қоңырау шалып, жалынып, күйеулеріне ескертіп, таң атпай тұрып алып, басын жуып, одан кейін олардың тамағын дайындап, "ана подгузнигі толып кетпесін, горшогы, міне, мына жерде тұр, тамақтарыңды ішіңдер өздерің" [10].

This fragment provides an extended example of a factive presupposition, realized through verbs of mental state and confirmation. The first trigger is the construction *"Бір түсінгенім"* ("one thing I have realized"), which, according to pragmatic typology (Yule), belongs to factive predicates. The

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use of the verb *to realize/understand* presupposes the truth of the following proposition. Consequently, the statement *"әйел үйден кеткенімен, әйелден үй кетпейді"* ("even if a woman leaves the house, the house does not leave the woman") is presented not as a subjective opinion but as an established life fact.

A second trigger of factuality is the verb "*растайтын шығар"* ("will probably confirm"). The assumption that the audience will confirm the statement presupposes that the women present share relevant real-life experience. Thus, the speaker implicitly asserts the reliability of the described situation.

The subsequent enumeration of actions (making phone calls, persuading others, reminding husbands, waking up early, preparing food, giving childcare instructions) unfolds and concretizes the presuppositional content. The comedian does not attempt to prove that a woman continues to "exist" in the household even after leaving; rather, he assumes that the audience already shares this knowledge as a social norm. The house is conceptualized as a space of constant organizational and emotional responsibility borne by the woman.

The humorous effect is constructed through the hyperbolization of everyday details and the recognizability of the gendered scenario. The factive presupposition enhances the comic effect by presenting domestic labor as an obvious truth that requires no argumentation. The paradoxical claim that "the house does not leave the woman" receives empirical confirmation through concrete actions, transforming the metaphor into a socially recognizable reality.

From a compositional perspective, the expression "*бір түсінгенім"* functions as the setup, creating the expectation of a wise life conclusion, while the subsequent extended description serves as the punchline, based on detailed hyperbole. The humor can be classified as an ironic generalization with elements of everyday satire, and its broader function is the social reflection of gender role distribution within the family space.

- I was like, "I don't know, man. I'm getting kind of tired." He was like, "My people been tired." I was like, "God damn, I'm sooorry" [11].

This fragment represents a vivid example of lexical presupposition, arising from the semantics of the verbal construction "*been tired".*

At the first level, the comedian describes physical fatigue during exercise: *"I'm getting kind of tired".* However, the partner's response – *"My people been tired"* – activates a different historical and cultural frame. In African American discourse, the phrase "*my people"* conventionally refers to collective identity and historical experience. The use of the form "*been tired"* presupposes several meanings simultaneously: the duration of the state (fatigue is not situational but historically prolonged); the collective nature of the experience; the existence of objective historical causes for this "fatigue".

Thus, the response implicitly invokes centuries of exploitation, discrimination, and struggle. Although the comedian does not state this explicitly, the lexical structure of the utterance activates the corresponding cognitive scenario in the audience's mind.

The humorous effect arises from the contrast between two types of "fatigue": individual and situational (physical exhaustion during exercise); collective and historically conditioned (social and political struggle).

Here, lexical presupposition functions as an instantaneous semantic shift of scale – from a private bodily state to historical trauma. Recognizing this shift, the comedian responds with a hyperbolized reaction: *"God damn, I'm sooorry".* This response presupposes the recognition of the disproportion between his complaint and the historical experience of African Americans.

Later in the text, this presupposition is reinforced by a reference to 'white guilt' (i.e. the guilt of the white settler or the white colonist – a phenomenon prevalent among white people in the US, Canada, Australia, New Zealand, and South Africa, where racial segregation and discrimination historically existed), which further reinforces the interpretation through a socio-racial context.

Thus, the lexical unit *"been tired"* acts as a trigger of cultural memory and becomes the core of the comic effect. From a compositional perspective, the presupposition functions as the punchline. The setup is provided by the description of a sports situation and the expectation of a supportive

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phrase. Instead of a standard motivational remark ("You can do it!"), however, the audience receives a historically charged statement that immediately expands the interpretative field.

The comic effect emerges from the abrupt expansion of semantic perspective, the collision between bodily and historical discourses, and the comedian's self-irony, which reveals both awkwardness and the phenomenon commonly referred to as 'white guilt'.

– Обедте келіп, аяқ киімімді шешіп жатсам, мамам: "Жәй, жәй".
– "Не жәй?"
– "Ұйықтап жатыр".
– "Кім ұйықтап жатыр?"
– "Ана камазист балалар шаршап жатыр…"

… "Неге жыным ұстайды? Өйткені мен мамаммен тұрмысқа шыққанға дейін 24 жыл өмір сүрген адаммын. Менің мамам ешқашан осы 24 жылдың ішінде: 'Жәй, жәй, Жансая ұйықтап жатыр', – демеген" [10].

This fragment represents an example of structural presupposition, since the underlying assumptions are embedded not in the lexical meaning of individual words but in the syntactic organization of the utterance, primarily in the form of interrogative constructions and causal structure.

According to the pragmatic classification proposed by George Yule (1996), structural presupposition arises when certain syntactic forms – particularly wh-questions – assume the truth of the underlying proposition. In this example, the question "*кім ұйықтап жатыр*?" ("Who is sleeping?") presupposes that someone is indeed sleeping. The very possibility of asking a question implies the existence of the action in question.

Similarly, the mother's statement *"ұйықтап жатыр"* ("is sleeping") is structurally framed as a statement of fact that does not require justification. The comedian further intensifies the effect through a causal construction: *"неге жыным ұстайды? Өйткені…"* ("Why does this make me angry? Because…"). Such a structure presupposes the existence of an objective reason for the emotional reaction.

The comic effect emerges from the collision of two structural expectations: the dominant norm of parental care (a mother is expected to protect her daughter's comfort) and the actual displacement of care toward outsiders ("the Kamaz driver boys").

The culmination is built on a contrast: during 24 years of life, the mother never once used the construction "quiet, Zhansaya is sleeping", whereas she employs it for strangers. Here, structural presupposition frames the idea of unequal distribution of care as an established fact rather than a subjective evaluation.

From a compositional perspective, the dialogue sequence of questions *("Why quiet?", "Who is sleeping?"*) functions as the setup, establishing an ordinary domestic situation. The punchline appears in the final generalization about "24 years of life", where the syntactic structure of causal explanation transforms a personal grievance into a universalized statement.

The type of humor in this case can be described as ironic everyday observation based on the violation of expected social roles, while its function is social reflection on family relationships.

- I wish I was gay, for the fitness or the fashion alone. Are you kidding me? Oh, my God, I'm straight, but I'd love to be in gay shape, you know what I mean? You ever meet a gay dude? They're in great shape, every f time, man. It's so impressive. Gay dudes stay in the gym* [11].

This fragment represents an example of non-factive presupposition, since it is grounded in an assumption that does not correspond to objective reality and does not claim factual validity.

Following the typology developed by George Yule, non-factive presuppositions arise in constructions expressing desire, imagination, or hypotheticality (*wish, imagine, pretend*), thereby marking the content as non-factual. In this case, the trigger is the construction *"I wish I was gay",* which presupposes that the speaker is not gay in reality.

However, the comic effect is not based solely on this grammatical presupposition. The statement contains an additional implicit assumption: homosexuality correlates with excellent physical fitness and a strong sense of style. The phrase *"They're in great shape every f* time"*

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exaggerates the characteristic, transforming it into a universal claim. Clearly, such generalization is not factual but represents a stereotypical perception.

Thus, the non-factive presupposition operates on two levels: grammatical level – through the verb wish, which signals an unreal state of affairs; semantic level – through the universalization of a trait ("all gay men are in excellent shape"), which does not correspond to empirical reality.

The humor arises from the incongruity between a shared background assumption – that sexual orientation does not determine physical fitness – and a deliberately exaggerated generalization. The comedian consciously exploits a positive stereotype, transforming it into hyperbole.

From a compositional standpoint, the construction *"I wish I was gay"* functions as the setup, while the subsequent elaboration ("gay shape", "stay in the gym") acts as the punchline, intensifying the absurdity of the generalization.

The type of humor here can be defined as stereotype hyperbolization, while its function is a social play with culturally shared representations, without the intention of asserting them literally.

- Біз абьюзер, тиран, манипулятор, жертва сияқты терминдермен таныспыз. Ол, негізі, біздің кезде де болған. Просто біз оларды «мама» деп атайтынбыз. Ал қазір мамалар жертва состояниесіне түскен. Сәл бірдеңеге қарсы келіп қалсаң: «Әне, мен туған осы. Бұларды 9 ай көтересің, қиналасың, өсіресің…» Ойбай, мама, бұл табиғат қой. Заңдылық қой бұл. Бұны тышқан мама да, кенгуру мама да істейді ғой. Мен түсінемін, егер басқа әйелдер 1 ай көтеріп, менің анам 9 ай көтерсе, онда айтуға болады [10].

This fragment represents an example of counterfactual presupposition, as it is constructed around a hypothetical condition that contradicts reality.

According to George Yule, counterfactual presuppositions arise in conditional constructions that assume situations known to be impossible or inconsistent with facts. In this case, the trigger is the conditional model: "If other woman carried a baby for one month and my mother carried me for nine…". This construction presupposes that in reality all women carry a child for approximately the same biological period, and therefore the argument about "nine months" does not constitute a unique heroic act.

The humorous effect is created through the intentional modeling of an alternative biological reality. The comedian constructs an imaginary world in which pregnancy duration varies between women, and only under such conditions would the maternal reproach possess a "unique" justification. Since the audience understands that such a situation is impossible, an absurdity effect emerges.

Counterfactuality is reinforced by the perceiving generalization: *"*Even a mouse mom does it, a kangaroo does it". Here, the speaker expands the biological norm into a universal law of nature, thereby diminishing the dramatic pathos of the argument.

Thus, the presupposition is the following: pregnancy lasts an identical biologically determined period, and the mother does not possess a unique experience in this regard compared to other mothers. Consequently, the appeal to "nine months" as an exceptional sacrifice lacks logical justification.

The comic effect arises from the collision between emotional discourse ("I carried you for nine months") and a rationalized biological argument. The type of humor can be defined as rationalized hyperbole through a counterfactual assumption, and its function is social regulation, encouraging a reconsideration of family roles and manipulative speech strategies.

In the analyzed material, the functions of humor in stand-up discourse manifest at both pragmatic and sociocultural levels. First and foremost, humor performs a cognitive-interpretative function, enabling the reinterpretation of the audience's background knowledge through the mechanism of presupposition. Comedians deliberately activate shared cognitive scenarios (family roles, gender stereotypes, social clichés, racial and cultural frames) and subsequently transform them through inversion, hyperbole, or counterfactual modeling.

As a result, presupposition becomes an instrument of implicit meaning construction: the audience does not merely perceive the joke but actively reconstructs the hidden assumptions underlying it, thereby participating in the production of the comic effect. Humor thus functions as a form of intellectual cooperation between the comedian and the audience, where the success of communication depends on the overlap of background knowledge.

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At the same time, humor performs social-regulatory and reflective functions. In the examples considered, it operates as a tool for mild criticism of social norms – including gender roles, phenomena such as 'white guilt', and manipulative speech strategies within family discourse – without disrupting communication.

Humor allows speakers to articulate sensitive topics in a safe communicative frame, reducing conflict and renegotiating status relations while preserving the playful nature of discourse. In this sense, stand-up comedy becomes a space for symbolic reconsideration of cultural assumptions, where presupposition functions not only as a mechanism for generating laughter but also as a means of social commentary aimed at shaping interpretations of reality and rethinking collective experience.

DISCUSSION

The study confirmed the hypothesis that presupposition functions as one of the fundamental mechanisms underlying the generation of humorous effects in stand-up discourse. The findings allow presupposition to be interpreted not merely as an auxiliary component of an utterance but as a structural element of comic meaning that ensures implicitness, linguistic economy, and cognitive cooperation between the comedian and the audience. Unlike the traditional interpretation of presupposition as a background condition of truth (Strawson; Frege), in the analyzed material it operates dynamically – as a mechanism for managing the audience's expectations and interpretative strategies.

The comparison of the obtained data with George Yule's typology demonstrated its strong explanatory potential in relation to stand-up comedy. Existential presupposition activates typified scenarios of interpersonal relations; factive constructions frame subjective experience as commonly accepted knowledge; lexical presuppositions create semantic shifts and expand the cognitive scope of interpretation; structural presuppositions establish factuality at the syntactic level; while non-factive and counterfactual presuppositions construct alternative worlds in which the effect of absurdity or hyperbole emerges. In this respect, the findings correlate with D. Kristiawan's conclusions regarding the productivity of presuppositional analysis in stand-up discourse, while extending this framework through the inclusion of comparative intercultural material.

Particularly significant are the identified sociocultural differences. In American stand-up comedy, presuppositions are predominantly associated with issues of race, gender, and identity, which require a specific cultural context for interpretation. In contrast, the Kazakhstani material is characterized by everyday and family-related frames rooted in collective daily experience and traditional models of social roles. These observations confirm the assumption that the effectiveness of humorous utterances depends on the degree of overlap between the cognitive models of the participants in communication. This conclusion aligns with the concept of *common ground* (Aravind, 2023), according to which presupposition operates within the domain of mutually shared knowledge.

The analysis also demonstrates a close relationship between presupposition and specific forms of comic expression, including irony, satire, hyperbole, self-irony, teasing, and wordplay. Presupposition provides the implicit semantic foundation, while the particular humorous device functions as the means of its realization. Thus, the humorous effect emerges at the intersection of implicit assumptions and explicit stylistic strategies.

From a broader theoretical perspective, the study suggests that presupposition functions not only as a cognitive mechanism but also as a tool of social regulation. Through implicit assumptions, comedians perform a form of indirect critique of cultural norms, gender roles, and social stereotypes without disrupting communication; on the contrary, such critique reinforces group solidarity through shared laughter. Consequently, in stand-up discourse presupposition performs multiple functions: cognitive, structural, pragmatic, and socio-reflective.

Overall, the results expand the understanding of the pragmatic potential of presupposition and confirm its status as a dynamic mechanism of implicit meaning construction in contemporary comic discourse. Future research may focus on quantitative analyses of presupposition types as well as on

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examining their functioning in other genres of public communication and under conditions of varying degrees of cultural distance between speakers and audiences.

CONCLUSION

The present study aimed to identify and describe the role of presupposition in the formation of humorous effects in stand-up comedy discourse based on performances by Kazakhstani and American comedians. To achieve this objective, the research employed methods of theoretical literature review, pragmatic and discourse analysis, contextual and cognitive analysis, as well as a comparative approach. As the theoretical framework, George Yule's typology of presuppositions, interpreted through the work of D. Kristiawan, was adopted, which made it possible to systematically describe the mechanisms of implicit meaning construction in comedic monologues.

The results confirmed the hypothesis that presupposition functions as a structural mechanism underlying humor generation in stand-up discourse. It was established that existential, factive, lexical, structural, non-factive, and counterfactual presuppositions not only ensure the implicit character of the utterance but also shape the cognitive foundation of the setup and punchline. The humorous effect emerges through a controlled shift in the audience's background knowledge, the disruption of expected scenarios, and the expansion of interpretative perspectives. The comparative analysis demonstrated that the nature of presuppositional structures depends on sociocultural context: American stand-up discourse tends to employ culturally marked presuppositions related to identity and social stereotypes, whereas Kazakhstani material predominantly relies on everyday and family-based scenarios rooted in traditional social roles. These findings refine the understanding of presupposition as a dynamic mechanism of cognitive cooperation between the comedian and the audience.

Future research may expand the empirical base by incorporating materials from other linguacultures and genres of public communication, including media discourse and digital humor formats. The practical significance of the study lies in the possibility of applying its findings in courses on pragmatics, discourse analysis, and intercultural communication, as well as in the development of methodologies for analyzing and producing humorous texts based on presuppositional strategies. Thus, the study contributes to the development of presupposition theory and the pragmatics of humor by clarifying the mechanisms of their interaction in contemporary comic discourse.

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Қазіргі стендап-дискурстағы пресуппозиция типологиясы және комикалық формалар

Г.Е. Наманаева[1], Б.К. Жумабекова[1]
[1]Торайғыров университеті, Павлодар, 140000, Қазақстан

Бұл мақалада стендап-дискурстағы пресуппозиция типологиясы және әзіл-оспақ формалары қарастырылады. Зерттеудің мақсаты – қазақстандық және американдық комиктердің стендап қойылымдары негізінде юморды құрастырудағы пресуппозициялардың рөлін талдау. Зерттеу әдістемесі теориялық талдауды, прагматикалық және дискурстық талдауды, сондай-ақ қазақстандық және американдық контексттерде пресуппозициялардың қолданылуындағы айырмашылықтарды анықтауға бағытталған салыстырмалы тәсілді қамтиды. Зерттеу нәтижелері пресуппозициялардың комикалық әсерді қалыптастырудағы негізгі механизмдерін анықтап, юморды интерпретациялаудың аудиторияның әлеуметтік-мәдени фонына тәуелді екенін көрсетеді. Зерттеудің ғылыми өзектілігі комикалық дискурста пресуппозицияларды имплицитті мағына қалыптастыру құралы ретінде түсіндіруді нақтылаумен байланысты. Жұмыстың практикалық маңыздылығы оның нәтижелерін прагматика, дискурс талдауы және мәдениетаралық коммуникация салаларындағы зерттеулерде қолдану мүмкіндігімен айқындалады.

Кілт сөздер: пресуппозиция, юмор, стендап-дискурс, прагматика, имплицитті мағына, комикалық әсер.

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Типология пресуппозиций и формы комического в современном стендап-дискурсе

Г.Е. Наманаева[1], Б.К. Жумабекова[1]
[1]Торайгыров университет, Павлодар, 140000, Казахстан

В данной статье рассматривается типология пресуппозиций и формы юмора в стендап-дискурсе. Цель исследования – анализ роли пресуппозиций в формировании юмора на примере выступлений казахстанских и американских стендап-комиков. Методология включает теоретический анализ, прагматический и дискурсивный анализ, а также сопоставительный метод для анализа различий в использовании пресуппозиций в казахстанском и американском контекстах. Установлено, что пресуппозиции выступают одним из ключевых механизмов создания юмористического эффекта и функционируют в зависимости от социокультурного контекста аудитории. Научная новизна исследования заключается в уточнении роли пресуппозиций как средства имплицитного смыслообразования в комическом дискурсе. Практическая значимость работы связана с возможностью использования ее результатов в исследованиях по прагматике, дискурсивному анализу и межкультурной коммуникации.

Ключевые слова: пресуппозиция, юмор, стендап-дискурс, прагматика, имплицитность, комический эффект.

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А.М. Нурбаева[1], *И.Б. Байсыдык[1], Е.Т. Оспанов[1], Ж. Садуллаев[2]
[1]Казахский национальный педагогический университет имени Абая, Алматы, 050010, Республика Казахстан
[2]Ургенчский государственный педагогический институт, Ургенч, 220100, Республика Узбекистан

ФРАЗЕОЛОГИЗМЫ И УСТОЙЧИВЫЕ ВЫРАЖЕНИЯ В РЕКЛАМНЫХ СЛОГАНАХ КАЗАХСТАНА

Исследование посвящено функционированию фразеологизмов и устойчивых выражений в рекламных слоганах Казахстана в условиях многоязычного медиапространства 2020–2025 гг. Актуальность работы связана с тем, что слоган становится ключевой зоной пересечения