

Nurgul Rysmagambetova^{1*}, Zhanna Tektigul², Ardak Mukatayeva³^{1*}Corresponding author, Doctoral student, K. Zhubanov Aktobe Regional University, Kazakhstan, Aktobe, ORCID: 0000-0002-9599-812X E-mail: aitokrayan@gmail.com²Doctor of Philological Sciences, Professor, K. Zhubanov Aktobe Regional University, Kazakhstan, Aktobe, ORCID: 0000-0002-9987-3105 E-mail: t.khamza@mail.ru³Candidate of Philological Sciences, Associate Professor, Satpayev University, Kazakhstan, Almaty, ORCID: 0000-0001-9728-561X E-mail: a.mukhataeva@satbayev.university**COMPARATIVE LINGUISTIC AND CULTURAL ANALYSIS
OF HUMOROUS DISCOURSE
(based on Kazakh and English materials)**

Abstract. A comparative study of humor in a linguocultural aspect among various ethnic groups aims to identify and analyze the spiritually significant values of Kazakh and English cultures, as well as to examine the mechanisms of their transformation. Cultural values are reflected in humorous texts, which are closely intertwined with the daily life and traditions of each nation, manifesting in diverse ways. In this regard, analyzing humor in Kazakh and English from the perspective of its semiotic nature, encompassing pragmatic, syntactic, and syntagmatic levels, is both relevant and significant. In the study, the pragmatic aspect is considered through the lens of normative-evaluative and situational-logical discrepancies, the syntactic aspect is examined in the context of genre transformations of comic elements, while the syntagmatic aspect is interpreted as the interaction between the comic effect and its semiotic form. The purpose of the study is to identify cultural and linguistic differences in the mechanisms of construction of Kazakh and English humorous discourse. It also aims to describe the structural characteristics that determine the interpretation of communication links (pragmatic, syntactic and syntagmatic). Achieving this goal requires solving the following tasks: analyzing the structure of humorous communication, examining pragmatic realizations, syntactic incongruities, and syntagmatic features to determine their specificity. The study employs linguistic, linguocultural, and pragmalinguistic methods of analysis. The research material consists of Kazakh humorous expressions and English jokes, selected from well-known literary, cultural, and online sources. The scientific novelty of the research lies in the fact that the linguistic structure of humorous discourse, which has not previously been the subject of a comprehensive study in Kazakh linguistics, is presented in a comparative perspective based on Kazakh and English language materials. The results of the study contribute to the development of discourse theory within the framework of linguocultural studies. The practical significance of the research lies in the possibility of applying its findings in higher education courses on general linguistics, speech culture, pragmatics, and text linguistics, as well as in expanding scientific knowledge about the pragmatics of humor and speech acts.

Keywords: humorous discourse; communication; cultural features; English and Kazakh jokes; linguoculture**For citation:** Rysmagambetova, N., Tektigul, Z., Mukatayeva, A. Comparative Linguistic and Cultural Analysis of Humorous Discourse (Based on Kazakh and English Materials). *Tiltanyim*, 2025. No.3 (99). P. 215-228.DOI: <https://doi.org/10.55491/2411-6076-2025-3-215-228>**Нұрғұл Рысмагамбетова^{1*}, Жанна Тектігүл², Ардақ Мұқатаева³**^{1*} автор-корреспондент, докторант, Қ. Жұбанов атындағы Ақтөбе өңірлік университеті, Қазақстан, Ақтөбе қ., ORCID: 0000-0002-9599-812X E-mail: aitokrayan@gmail.com²филология ғылымдарының докторы, профессор, Қ. Жұбанов атындағы Ақтөбе өңірлік университеті, Қазақстан, Ақтөбе қ., ORCID: 0000-0002-9987-3105 E-mail: t.khamza@mail.ru³филология ғылымдарының кандидаты, доцент, Сәтбаев университеті, Қазақстан, Алматы қ., ORCID: 0000-0001-9728-561X E-mail: a.mukhataeva@satbayev.university**ӘЗІЛ-ОСПАҚ ДИСКУРСЫНЫҢ ҚҰРЫЛЫМДЫҚ ЕРЕКШЕЛІКТЕРІН
САЛҒАСТЫРМАЛЫ ЛИНГВОМӘДЕНИ ТАЛДАУ
(қазақ және ағылшын материалдары негізінде)**

Аңдатпа. Әртүрлі этностардағы әзілді лингвомәдени тұрғыдан салғастырмалы зерттеу қазақ және ағылшын мәдениеттерінің рухани маңызы құндылықтарына, олардың өзгеру сипаттарына ерекше мән бере қарастыруды көздейді. Мәдени құндылықтар әр халықтың тұрмыс-тіршілігімен біте қайнасып жатқан әзіл-оспақ мәтіндерінде де түрліше сипатта көрініс табады. Осыған байланысты қазақ-ағылшын тілдеріндегі әзіл-оспақты таңбалық сипаттары тұрғысынан-прагматикалық, синтаксистік және синтагматикалық қырынан қарастыруды көздейді. Жұмыста прагматикалық аспекті нормативтік-бағалау мен ситуациялық-қорытынды сәйкессіздіктерге негізделсе, синтаксистік

аспекті комікалық элементтердің жанрлық өзгерістерінде, ал синтагматикалық аспектi-комікалық әсер мен таңбалық тұлғаның арақатынасы ретінде көрініс табады. Зерттеудің мақсаты – қазақ және ағылшын әзіл-оспақ дискурсын құру тетіктеріндегі мәдени және тілдік айырмашылықтарды анықтау. Сондай-ақ ол коммуникациялық байланыстарды (прагматикалық, синтаксистік және синтагмалық) түсіндіруді айқындайтын құрылымдық ерекшеліктерді сипаттауға бағытталған. Мақсатқа қол жеткізу мынадай міндеттерді айқындайды: әзіл-қалжың арқылы қарым-қатынас берілуіндегі құрылымдық белгілер – прагматикалық қолданыстарды, синтаксистік сәйкессіздік пен синтагматикалық жақтарын талдай отырып, олардың ерекшеліктерін көрсету. Мақалада лингвистикалық, лингвомәдени және прагмалингвистикалық талдау әдістері қолданылып, зерттеу материалдары танымал әдеби, мәдени және интернет көздерінен алынған қазақ әзілдері мен ағылшын репликалары болып табылады. Қазақ тіл білімінде бұған дейін жан-жақты зерттеу нысаны ретінде терең зерттелмеген әзіл-оспақ дискурсының тілдік құрылымы қазақ және ағылшын тілдері материалдары негізінде салғастырмалы сипатталуы зерттеудің ғылыми жаңалығын айқындайды. Зерттеу нәтижесі лингвомәдениеттану саласында дискурс теориясының дамуына өзіндік үлесін қосады. Зерттеудің практикалық нәтижелері жалпы тіл білімі, сөйлеу мәдениеті, прагматика және мәтін лингвистикасына қатысты ЖОО курстарында пайдаланылып, әзіл-оспақ пен сөйлеу актілерінің прагматикасы туралы ғылыми түсініктерді байытуға көмектеседі.

Тірек сөздер: әзіл-оспақ дискурсы; қарым-қатынас; мәдени ерекшеліктер; ағылшын және қазақ қалжындары; лингвомәдениет

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СОПОСТАВИТЕЛЬНЫЙ ЛИНГВОКУЛЬТУРНЫЙ АНАЛИЗ ЮМОРИСТИЧЕСКОГО ДИСКУРСА (на материале казахского и английского языков)

Аннотация. Сопоставительное исследование юмора в лингвокультурном аспекте различных этнических групп призвано выявить и проанализировать духовные ценности казахского и английской культур, а также исследовать способы их изменения. Культурные ценности находят свое отражение в юмористических текстах, которые тесно связаны с повседневностью и образом жизни каждого народа, и по-разному в них проявляются. В связи с этим анализ юмора в казахском и английском языках с позиций его знаковой природы, охватывающий прагматический, синтаксический и синтагматический уровни, представляется актуальным и значимым. В исследовании прагматический аспект рассматривается через призму нормативно-оценочных и ситуационно-логических несоответствий, синтаксический аспект – в контексте жанровых трансформаций комических элементов, тогда как синтагматический аспект интерпретируется через взаимодействие комического эффекта с его знаковой формы. Цель данного исследования заключается в выявлении культурных и языковых различий в механизмах формирования юмористического дискурса на примере казахского и английского языков. Также предполагается описание структурных характеристик, которые влияют на интерпретацию коммуникативной связи между говорящим и слушающим. Это включает в себя анализ прагматических, синтаксических и синтагматических параметров. Для достижения поставленной цели необходимо решить несколько задач: провести анализ структурных характеристик юмористической коммуникации, исследовать прагматические реализации, а также изучить синтаксические несоответствие и синтагматические особенности с целью выявления их специфики. В данной статье используются лингвистические, лингвокультурологические и прагмалингвистические методы анализа. В качестве исследовательского материала представлены казахские и английские остроумные реплики, отобранные из известных литературных, культурных и интернет-источников. Научная новизна исследования заключается в том, что языковая структура юмористического дискурса, ранее не подвергавшаяся всестороннему анализу в казахском языкознании, рассматривается в сопоставительном аспекте на материалах казахского и английского языков. Результаты данного исследования способствуют развитию теории дискурса в области лингвокультурологии. Практическая значимость работы заключается в возможности применения ее результатов в курсах высших учебных заведений по общей лингвистике, культуре речи, прагматике и лингвистике текста, а также в углублении научных знаний о прагматике юмора и речевых актов.

Ключевые слова: юмористический дискурс; коммуникация; культурные особенности; английские и казахские шутки; лингвокультура

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Introduction

As one of the fundamental aspects of human communication, humor is studied from a variety of angles in the sciences, including philosophy, ethics, aesthetics, sociology, psychology, and philology.

Linguoculturalology is an interdisciplinary field of study that sits at the nexus of cognitive psychology, cultural studies, and linguistics. Its main goals are to investigate the relationships between language and culture and to pinpoint the structural elements that give cultural notions their identity.

The development, preservation, and transmission of culture to future generations are all facilitated by language. In numerous scientific investigations, the structural features of humor have been thoroughly examined, mostly through language analysis. Although humor has been widely studied in the literary field, this study focuses on the unique characteristics of how humorous speech is constructed using various linguistic devices.

The fact that humorous discourse is a unique kind of discourse makes a comparative linguocultural investigation of its structural elements pertinent. Its structural characteristics in Kazakh and English have not been compared, nor has it been the focus of extensive investigation in Kazakh linguistics.

An examination of the viewpoints of both domestic and international academics on humor discourse is one of the previously unknown topics this study tackles. The study finds linguistic and cultural parallels and discrepancies by analyzing how native speakers' use of humor reflects their national consciousness and worldview.

The analysis of the structural features of humor in Kazakh and English focuses on syntactic and pragmatic inconsistencies, as well as syntagmatic use of parallels and contrasts.

These components show how language is adaptable and versatile, which emphasizes how humor is strongly related to a society's customs, culture, and social mores. Because of this, the research is highly relevant.

This study intends to emphasize the structural peculiarities of humorous discourse in Kazakh and English by identifying the universal and specific features of humor based on linguistic and cultural similarities and differences. In the realm of contemporary linguistics, this research is necessary.

Materials and methods

In our work, general methods as linguistic (lexical, syntactic) and linguocultural (customs, values), pragmatic (context, audience) were used.

Linguistic analysis contributed to the examination of linguistic techniques that influence the effect of humorous discourse in English and Kazakh jokes. The main subject of this method is the cultural features that influence humorous discourse in both languages.

The lexical method explores words and phrases characteristic of each language. This facilitates humorous analysis of the structural representation of humorous language units.

In particular, studying the lexical features of English and Kazakh jokes in various contexts makes it possible to identify differences in the linguistic processes that create humor.

At the syntactic level, this approach reveals word order, phrase structure, inversions, and other grammatical techniques that contribute to the emergence of humor.

Linguocultural methods enable us to analyze humor and cultural reality based on country customs, mindsets, historical events, and social factors. For example, while English humor frequently reflects cultural characteristics like the commercialization of knowledge and the reinforcement of social stereotypes, such as the portrayal of blonde women as naive. Kazakh humor is distinguished by national characteristics like respect for elders and the use of proverbs as a means of expression.

The goal of the pragmatic method is to investigate the origins of comedy and its usage context. Examining how humor is tailored to a particular audience is part of analyzing the communicative context. We can determine the similarities and differences between Kazakh and English humor by applying the comparative technique. By using these techniques, we may trace how the linguistic characteristics of the

English and Kazakh peoples reflect their national cultural goals and worldviews, as well as how linguistic and cultural distinctions affect how humor is perceived.

The research materials included approximately 100 Kazakh and English jokes collected from widely recognized literary works and internet sources, with 16 selected as specific examples. The selection prioritized jokes that best illustrate the similarities and differences between Kazakh and English humor. Kazakh jokes were drawn from national folklore, contemporary literature, as well as social media and websites in the Kazakh language. English jokes were sourced from classical and modern literature, along with globally popular internet platforms. This broad range of sources allowed for an in-depth analysis and description of the unique features of humor in different cultural and linguistic contexts.

Literature Review

The in-depth analysis of humorous discourse has received a lot of attention in modern linguistics. Humorous discourse certainly needs special attention in Kazakh linguistics. Nonetheless, a number of Kazakh scholars have investigated humor. For example, T. Kozhekeyev breaks down Kazakh satire into distinct eras and explores the quirks of humor usage across history in his monograph "Satire and Era" (Kozhekeyev, 1976). G.N. Smagulova and G.A. Amirkhanova examined how Kazakh jokes were categorized by topic (Smagulova, Amirkhanova, 2016).

Several Kazakh scholars have explored the phenomenon of humor from a linguistic perspective. A. Salikhova studies the structural-stylistic and lexical-semantic system of humor (Salikhova, 2001). B. Maulenova explores the language and linguistic features of Kazakh satire (Maulenova, 2006), while K. Ibrayeva conducts an in-depth study of linguistic techniques used in satirical genres (Ibrayeva, 2010).

A. Amirakynova studied the ethnocultural characteristics of Kazakh humor, examining proverbs, phraseological expressions, and riddles used in jokes as a reflection of the centuries-old worldview and experience of the Kazakh ethnos (Amirakynova, 2016). K. Yessenova and B. Seitova asserts that the ongoing pragmatic studies conducted under the new linguistic paradigm have effectively highlighted their diverse functions, particularly in the area of stylistics (Yessenova, Seitova, 2023).

Humor is "a great natural characteristic of a person, defined by intellectual depth, emotional complexity, and the ability to detect, analyze, and assess the phenomena of reality", according to A. Musayev, a literary scholar who has researched satire and humor. It is a component of intellectual norm and a special capacity to recognize, comprehend, and articulate one's outlook on life (Musayev, 2023).

We try to examine what both domestic and international researchers have to say. A concept's structural elements are a collection of traits that give it its distinctive cultural substance and define its core. Y.S. Stepanov asserts that these characteristics act as a bridge connecting linguistic and cultural systems (Stepanov, 2020).

Despite being presented at a level unrelated to the subject matter, humor is a generic representation of reality that conveys the subject's relationship to the meanings of linked texts, linguistic assertions, mental images, psychological states, and actions (Musiichuk, 2015). To put it another way, humor is a subjective way for an author to express their own (often satirical) thoughts about a certain issue. However, humor is considered a complex form of communication, influenced by many factors, particularly the subject's varying levels of knowledge and perception. This knowledge includes not only proficiency in one's own and foreign languages but also familiarity with historical figures, historical events, religious information, and literary and historical allusions.

As N.N. Nikolina (Nikolina, 2017) writes, the lack of such knowledge can lead to misunderstandings and, in some cases, a complete distortion of meaning. This phenomenon is called linguistic-cultural interference, where information familiar to one's culture is communicated to the speaker (Vereshchagin, 2005).

The lack of such knowledge of the cultural worldview of the interlocutor is one of the main factors that complicates the appropriate use of humor as a means of communication.

T.F. Kuznetsova and V.A. Lukov defines the worldview as a structured mental framework that includes concepts of space, time, motion, and other elements specific to each individual. It represents a body of knowledge about cultural or philosophical universals (Kuznetsova, Lukov, 2009).

The phenomenon of humor is interpreted by Kazakh scientist A. Musayev (2023), as follows both satire and humor have a special place in public life (Musayev, 2023). The soul of every nation is manifested not only in its song, but also in its laughter and humor. The history, culture of the people, the

country, and the moods of different eras are reflected in the satire. We are guided by the scientist's opinion from a linguocultural perspective.

A comparative analysis shows that Kazakh researchers focus mainly on the historical, cultural, genre and linguistic features of humor, while foreign authors study its cognitive and pragmatic mechanisms related to interpretation and perception. The strength of Kazakh research is its rich cultural material, but it does not sufficiently address the issues of audience perception of humor; on the contrary, foreign studies describe in detail the cognitive mechanisms of perception.

Thus, Kazakh scholars who study laughter in connection with culture conclude that it is not just a means of entertainment but also a force that reflects the worldview, life experience, and spiritual values of the people.

Results and discussions

A variety of topics pertaining to the speaker and the addressee, their interactions in a communicative setting, and the rules controlling language use in diverse communicative contexts are covered by linguistic pragmatics. The inconsistency between assertions and conventions is the foundation of humor's pragmatic characteristics. Numerous examples from various kinds of hilarious literature can be used to demonstrate these differences.

In the English language, many humorous expressions are based on contradictions to the norms upheld by society. For example, the English proverb *When the wine is in, the wit is out* illustrates that drunkenness and greed ultimately lead to negative consequences. *Our fathers who were wondrous wise, did wash their throats before their eyes.* (*Proverbial Advice on Keeping Healthy*)

Such behavior can be excused by sarcasm and mocking arguments for drinking and alcoholism. Examples of justifying this type of alcoholism are frequently found in Kazakh-language humorous materials.

Өмір бойы ақ ішті,

Қалта түбін қаға ішті.

Араққа уланып өлмей қалып еді.

Қуанғаннан тағы ішті

The meaning in English: *He drank alcohol all his life,*

Spent everything he had on it.

Poisoned by liquor, he almost died,

But out of joy, he drank again. (Smahanuly, 2005).

Әйеліне таңертең:

– Қойдым, – деді – арақты,

Ал кешкісін жөнелер

«Жібітуге» тамақты.

The meaning in English: *To his wife in the morning:*

"I've quit," – he said, "no more booze".

But by evening, he sets out

"To soften up the stew" (the translation is ours) (Smahanuly, 2005).

In this instance, the humor partially agrees with the criticism while simultaneously attempting to challenge some of the societal conventions that are taken for granted at their core. In this particular case, the proverb's denunciation of drinking is not only noteworthy but also humorously expressed. Typically, these statements are organized using formulations such as "although..., nevertheless..., while..."

In many cases, English proverbs that carry a condemning meaning tend to have a serious tone, whereas proverbs that justify bad habits or actions often contain elements of humor. For example, regarding the situational pragmatic incongruity in humorous texts: *A woman got on a bus holding a baby. The bus driver said: "That's the ugliest baby I've ever seen". In a huff, the woman slammed her fare into the fare box and took an aisle seat near the rear of the bus. The man seated next to her sensed that she was agitated and asked her what was wrong. "The bus driver insulted me" she fumed. The man sympathized and said: "Why, he's a public servant and shouldn't say things to insult passengers". "You're right" she said. "I think I'll go back up there and give him a piece of my mind". "That's a good idea" the man said. "Here, let me hold your monkey"* (<https://jokes-riddles.entmt.narkive.com/Yk2v33RG/okay-lets-just-say-you-were-the-bus-driver>).

This situation can be classified as a type of pragmatic incongruity redirecting: situation X is presented as negative, but attempts to correct it lead to situation Y, which is even worse than the initial situation. We refer to this type of pragmatic incongruity as the creation of a humorous scenario.

A good example of pragmatic incongruity can be found in the following Kazakh joke about Kojanasyr: *Қожанасыр түрі келіспеген әйелімен керісін қалып теріс қарап ұйықтауға жатады. Әйелі айнадағы жүзіне қарап отырып, Қожанасыр ұйықтап жатқан болар деп:*

- Мен сонша неге көріксіз болдым екен, егер сұлу болсам ғой, ерім мені жәбірлей бермес еді, – деп ақырын ғана кемсеңдеп жылай бастайды. Мұның әлгі сөздерін естіген Қожанасыр кенет еңіреп жылап жіберіпті.

- Молдеке, сізге не болды? – деп сұрайды әйелі таңданып.

- Мен де қу тағдырға күйініп жылап жатырмын, – депті Қожанасыр.

- Сен бар жоғы жүзіңді айнадан бір көрдің де, жылап жатсың, ал мен ше? Мен сенің түріңді күнде көремін, шыдап келемін-ау, ол қашанға дейін созыла бермек? Сонда мен жыламағанда, кім жылайды?

The meaning in English: *Kozhanasyr, after arguing with his wife, turns his back and lies down to sleep. His wife, looking at her face in the mirror, quietly begins to sob, thinking that Kozhanasyr must be asleep. She says, “Why have I become so unattractive? If I were beautiful, my husband wouldn’t keep mistreating me.” Hearing these words, Kozhanasyr suddenly bursts into tears.*

“What happened to you?” asks his wife, surprised.

“I am also crying over my miserable fate”, replies Kozhanasyr.

“You just looked at your face in the mirror and started crying, but what about me? I have to see your face every day, and I endure it. How much longer will this go on? If I don’t cry, who will?” (Kozhanasyr stories, 2007).

In this example, although the reader's perspective is that the husband tries to correct situation X, it actually leads to situation Y, thus creating a humorous effect by shifting the listener's focus in a different direction. The pragmatic incongruities in the given texts highlight a clear similarity in the ways humor is conveyed in Kazakh and English linguistic and cultural contexts.

Syntactic incongruity is also associated with an unexpected genre-style shift or intertextual transition within a specific fragment of the text: *A member of the faculty of a London medical college was chosen to be an honorary physician to the Queen.* Syntactic incongruity is also associated with an unexpected genre-style shift or intertextual transition within a specific fragment of the text. *“Beginning next month, I will be an honorary physician to Queen Elizabeth”.*

The next day, when the professor returned to the classroom, he noticed that someone had written the following line under his announcement: *“God save the Queen”.*

Here, we can observe that the text of the English hymn “God Save the Queen” has acquired a new meaning, namely, it is conceived as a wish that the queen does not suffer from the newly appointed doctor.

Such syntactic incongruity in the Kazakh language can also be observed in the current use of the verses from Abai’s poem that describe the path to becoming a “Complete Human”. For example:

Ақыл, қайрат, жүректі бірдей ұста.

Сонда толық боласың елден бөлек.

The meaning in English:

Hold mind, will, and heart as one in your breast;

Then you’ll stand Complete, above all the rest.

Abai Kunanbayev's profound thoughts on becoming a “Complete Human” have, in subsequent generations, been transformed into a syntactic incongruity at the level of humor, with the structure “Becoming a complete human is easy, just eat food” being used. In this sentence, there is an attempt to use a word with a metaphorical, figurative meaning in its literal sense, thereby distorting the core idea presented in the poet's verses (Egemen Kazakhstan, 2020).

In some cases, humorous texts in English are often based on playing with the form of signs. For example: *What do you call a fish with three eyes? A Fiiish.* (Reddit jokes)

The humorous effect in this joke is based on the homophony between the word “eye” and the letter “i”.

Such syntagmatic usages are often found in Kazakh humor. For example, in the humor of the prominent satirist-poet Shona Smakhanuly, the Russian word “nakhal” (нахал) and the Kazakh word “qakal” (қақал) are used together, with their phonetic (x/q) similarity being employed in the syntagmatic combination, as seen in the following example:

Ауылдан келген жеңгейге
«Кезексіз колбаса алдың» деп,
Қалалық жеңгей «Нахал» деді,
Ауылдан келген жеңгей
Есе жібермей:
«Әдірем қал,
Қақалсаң қақал!» – деді.

The meaning in English: *The city-bred sister-in-law, upon seeing the countryside sister-in-law, said, “You got sausage without waiting your turn”, to which the city sister-in-law responded by calling her a “Nakhal” (implying a rude or cheeky person). The countryside sister-in-law, not backing down, retorted: “Good riddance, if you're rude, then be rude!”* (Smahanuly, 2005).

«Ақ тілеу» мен Ақтілеу
Мал үшін
Мал дәрігер «ақ тілеулі»,
Әдемілеп жасайды
Ақтілеуді (Smahanuly, 2005).

In this wordplay, we can see that the phrase “aq tileu” (well-wishing) and the proper name “Aqtileu” are phonetically similar, creating a homophonic effect. “Aq tileu” in Kazakh means traditional benevolence. The phonetic similarity of words (homonymic /paronymic series) creates a humorous effect. In Kazakh culture, the color “white” is a symbol of purity, loyalty, and goodwill.

This positive cultural code is combined with the veterinary procedure, creating cultural and cognitive dissonance. The linguistic and cultural symbol is used in a new, unexpected context, creating humor.

Thus, playing with the form of signs in humor not only reflects the linguistic and cultural features of humor, but also highlights the structural peculiarities of a particular language. The manipulation of sign forms in humor demonstrates the polysemy of words and their contextual variations. Through this technique, it becomes possible to gain a comprehensive understanding of each nation's system of thinking and worldview. Additionally, it clarifies the semantic nuances and stylistic usage of linguistic units.

The universal nature of humor and culture allows for a deeper understanding of how language and culture interact through humorous discourse. In the current stage of linguistic development, more attention is being paid to issues related to the national-cultural uniqueness of languages and the national characteristics of the worldview formed within a linguistic-cultural community.

The cultural features that shape the humorous discourse in both Kazakh and English are directly related to linguistic structures and national mentalities. Humor is a complex phenomenon that is perceived differently in each culture, arising from national traditions and worldviews.

When we address the cultural features that form humorous discourse in both languages, we have examined the use of pragmatic, syntactic, and syntagmatic structures in humorous discourse from a linguistic-cultural perspective.

We try to analyze humorous discourse in English with pragmatic usage from a linguistic-cultural perspective through the following examples. Example:

In a Small Town

Toscanini was a great musician. He lived in America. One day he came to a very little town. He was walking along the street when he saw a piece of paper in one of the windows. He read:

Mrs. Smith. Music lessons.

Two dollars a lesson.

Then Toscanini heard the music. Somebody was playing Chaikovsky.

“Mrs. Smith is playing”, he thought, “she isn’t a very good musician. She doesn’t play Tchaikovsky well. I must show her how to play it”.

He went up to the door of the house and rang. The music stopped, and soon a woman opened the

door.

“Are you Mrs. Smith?” asked Toscanini. “My name is Toscanini and I want to show you how to play Chaikovsky”.

Mrs. Smith was very glad to meet the great musician. She asked him to come in. Toscanini played Chaikovsky for her and went away.

A year later, Toscanini visited the same town again. When he went up to the house where he had played Tchaikovsky the year before, he again saw a piece of paper. Now it reads.

Mrs. Smith. (Toscanini’s pupil)

Music lessons.

Four dollars a lesson. (<https://jokes-riddles.entmt.narkive.com>)

The text highlights several important aspects of English culture:

The image of a provincial town: The small town is depicted as a place where musical education is widespread, but does not reach a high level of mastery. Commercialization of knowledge: The price of music lessons (initially two dollars, and four dollars after Toscanini's visit) demonstrates the pragmatic approach to education typical of Western culture. Use of a celebrity's name: The inclusion of Toscanini's name serves as an authoritative argument, enhancing both the credibility and comedic effect of the story. The commercialization of knowledge and the pragmatism typical of Western culture are linguistic-cultural features in this context.

Provide an example of humorous discourse with pragmatic usage in Kazakh:

«Муза ағам...» (Dear brother)

Республикамыздың мемлекеттік әнұранына лайықты мәтін таңдап алу үшін арнайы комиссия конкурсқа түскен өлеңдерді талқылап, жиі-жиі мәжілістер өткізеді. Осындай күндердің бірінде төрт-бес танымал ақын өзара бірлесіп жазған әнұран мәтінінің жағдайын білу үшін ақын Қадыр Мырзалиев сарапшылар комиссиясының мүшесі, жазушы-сыншы Сұлтан Оразалиновқа телефон соғыпты:

— Өлеңнің кейбір сөздері нақты емес, әлі де солғындау екен, – дейді Сұлтан сөз арасында өз пікірін айтып.

— Ол қандай сөздер?

— Мәселен, «Сәулелі салтымыз сақталғай саламат» деген жолдағы «сәулелі», «сақталғай», «саламат» деген сөздер тұжырымсыз, әнұранға келіңкіремейді.

— Ол басқанікі емес, Мұзағаң сынды жәкеңіздікі, – дейді Қадекең, жасы үлкен ағасының атын көлденең тартып, әрі бір жағы қалжыңға сүйеп.

Сонда Сұлтекең:

— Мұзағам – сыйлап, жақсы көретін ағам екені рас, бірақ Мұзағамнан да жоғары Муза ағам бар ғой, – деген екен (Niyazbekov, 1993).

The meaning in English:

The text describes a discussion about the lyrics submitted for the national anthem. Poet Qadyr Myrzaliev calls literary critic and commission member Sultan Orazalin to ask for his opinion on a jointly written version. Sultan remarks that some words (such as “säuleli” [radiant], “saqtagai” [may be preserved], and “salamat” [safe/healthy]) are vague and not quite suitable for a national anthem. Qadyr jokingly responds that those lines were written by their respected elder, Muzafar Alimbayev. To this, Sultan replies, “That brother (Muz aga) is indeed someone I respect, but even above him Muza aga (in a figurative sense, it means the mastermind)”, emphasizing that art and creativity take precedence over personal reverence.

“Muz agam” is a respectful address to a senior colleague. “Muza” is an abstract concept of creative inspiration. A concrete personality (Muzagam) and an abstract creative force (Muza) are contrasted. This joke serves as a valuable example of understanding the power of words in Kazakh culture, demonstrating respect for literature and skill in criticism. The tradition of playful language use in Kazakh, combined with respect for elders and high demands on art, is beautifully exemplified in this situation.

While these examples allow us to understand the significance of pragmatic usage in the humor structure of English culture, particularly in the process of commercialization, the use of humor in Kazakh reflects a deep intertwining of respect for elders, spiritual culture, and admiration for art, all conveyed through humor.

Furthermore, the syntactic incongruities in the humor structures of both languages help to identify the unique linguistic-cultural aspects of each nation. For example:

Disney Land

There was a blonde who was taking her kids to Disney Land. When they were about half way there, the blonde saw a sign that said “Disney Land Left”, so the blonde turned back around and went home.

The humor lies in the dual meaning of the phrase “Disney Land Left” – most people interpret it as a directional sign indicating “Disneyland is to the left”, but a blonde woman (a stereotypical portrayal of a fair-haired woman) takes it literally as “Disneyland is gone” (meaning it's no longer there) and turns around, heading back home.

In Anglo-American culture, humor based on stereotypes of social groups is widespread. In this case, the humor relies on the stereotype of “blondes”, who are often depicted as naïve or not very clever. Such anecdotes are a part of folk literature and reflect the distinctive features of American humor, where self-irony and exaggeration play an important role.

An example of syntactic incongruity in Kazakh humor structures can be found in the following:
Кешігу мен кешіру

Сатирик Төлеухан Аязбаев – қасқабас, өз сөзімен айтқанда «сақалы сапалы, шаш жағы ақаулы» адам. Бірде оны жасы үлкен әрі тәп-тәуір лауазымы да бар ағайындас біреу қонаққа шақырса, Төкең бір себептермен кешеуілдеп келінті. Бұл қылығын жақтырмаған үй иесі:

— Ау, бала, бұл не сонша жас босанғандай керіліп-созылып? – дейді шытынап.

Сонда Төкең еш саспастан:

— Ағасы-ау, қазағым «Таз таранғанша той тарқайды» деп бекер айтпаған ғой, – деген екен, қасқа басын сипап қойып (Niyazbekov, 1993).

Satirist Toleukhan Ayazbayev was bald – or, as he used to joke, “my beard is solid, but my hair is faulty”.

Once, an older relative of his, who also held a respectable position, invited him as a guest. Töke (as he was known) happened to arrive late for some reason. Annoyed by this, the host frowned and said:

– Hey, boy, why are you dragging your feet as if you’d just given birth?

Without missing a beat, Tokeh calmly replied:

– Oh, brother, as our Kazakh saying goes: “By the time a bald man finishes combing, the feast is already over”, – he said, patting his shiny head.

This exchange plays on the witty, unexpected nature of Toke's response and highlights his use of humor.

“By the time a bald man finishes combing his hair, the party is already over” («Таз таранғанша той тарқайды») – This is a Kazakh proverb that humorously addresses the delay in action by referencing a “clean” person's lack of hair, which takes longer to comb. The proverb subtly conveys the idea of inefficiency and wasting time. In Kazakh culture, it is more common to express criticism indirectly through figurative language rather than direct confrontation. In this humorous exchange, both the host's words and Toke's response are polite and framed with humor. This is not just a joke, but a linguistic-cultural phenomenon that reflects the Kazakh language's distinctive features, love for proverbs, politeness in communication, and wit. Here, we can clearly observe the expression of national identity and mentality.

An example of syntagmatic incongruity in English can be found in the following:

Wrong Pronunciation

A Frenchman who had learned English at school, but had half forgotten it, was staying in London on business. It was in November, and the weather was most unpleasant, disagreeable, damp, and foggy.

The Parisian, not being accustomed to the English climate, had caught a severe cold and was coughing day and night. At last, he decided on getting a remedy for his cough, but as he did not remember this English word, he looked it up in his French-English dictionary. There, he found that the English for it was cough. Unfortunately, his dictionary did not tell him how to pronounce it. Remembering, however, the pronunciation of the word plough, he naturally concluded that cough must be pronounced [kaʊ].

So he entered a chemist's shop and said: “Will you, please, give me something for my cow!” The chemist, thinking he had misunderstood him, asked politely: “I beg your pardon, sir?”

The Frenchman repeated his request for some remedy for his cow.

“For your cow, sir?” replied the chemist. “Are you a farmer then?”

“A farmer?” answered the Frenchman rather indignantly. “What in the world makes you think so? Oh, no, I came from Paris, from beautiful Paris”, he added proudly.

The chemist now began to think that he was dealing with a madman. In great bewilderment, he asked again: “But your cow, sir? Where is your cow?”

“Here!” cried the Frenchman, coughing very loudly and pointing to his chest. “Here it is! I have a very big cow in my chest!”

Luckily, the chemist understood him and gave him the remedy he wanted (Arakin, 2005).

This joke emphasizes the challenges of communicating across cultural boundaries, especially the repercussions of not completely grasping a language and the intricacies of English phonetics and orthography.

The text's primary humorous scenario is predicated on the phonetic interference phenomena. French speakers mispronounce English terms because they are based on spelling similarities. The French character interprets “cough” as [kau] (although the proper pronunciation is [kɒf]), recognizing the similarities between “plough” [plau] and “cough”. He thus makes a mistake by confusing “cough” with “cow” [kau].

The development of the dialogue demonstrates the differences in the strategies of information reception by representatives of different cultures: the English speaker uses logical reasoning (if the patient talks about a “cow”, he might be a farmer), while the French speaker does not take into account the multiple meanings of the word and interprets it literally.

The tolerance for errors and politeness in English culture is reflected in the pharmacist's reaction. Instead of laughing at the Frenchman's mistake, he politely asks, “I beg your pardon, sir?” attempting to clarify the meaning. This demonstrates the peculiarities of British communicative culture: politeness, patience, and adherence to social norms.

The phonetic complexity of the English language acts as a cultural barrier, as there is no strict correspondence between the spelling and pronunciation of words (e.g., cough – plough). This is due to the historical borrowing of words from various languages (French, Latin, Germanic languages), leading to the inconsistency in English orthography and the necessity to memorize the spelling and pronunciation of words.

This example illustrates how linguistic features influence the reception and interpretation of information in intercultural communication, highlighting the barriers that can arise. Furthermore, it represents one of the key elements in creating the comedic effect in English humor.

An example of syntagmatic incongruity in the structure of Kazakh humor is taken from the text “Assalaumaagaleykum, Asanali...” (*Greeting with Asanali*).

Дәркембай Асекеңе ренжіп, терезеге теріс қарап тұрған екен... Асанәлі Дәркембайды байқап қалып, ту сыртынан келіп: «Ау, Дәркембай! Салем қайда?» – депті.

Сонда Дәркембай жалт бұрылып:

Ассалаумағалейкүм, Асанәлі,

Жатырсыз ірі фильм жасағалы.

Біздерден Алматыға бұрын барып,

Жүрмісіз мол сыбаға асағалы? – деген екен (М. Niyazbekov, 1993).

The meaning in English: *Darkembai was upset with Asanali and turned away, facing the window. Noticing this, Asanali came up behind him and said, “Hey, Darkembai! Where’s your greeting?”*

Darkembai quickly turned around and replied with a humorous poetic greeting:

Assalaumagaleikum, Asanali,

Off to shoot a movie, bold and jolly.

Did you run to Almaty before the rest,

To grab the biggest share and call it best?

This dialogue represents a reflection of the etiquette, satirical wit, and national identity in the speaking culture of the Kazakh people. It combines the manner of greeting (Assalaumagaleikum, Asanali), implicit criticism, national linguistic units, and historical-artistic context. In the given examples, while the syntagmatic incongruity in English is based on the phonetic peculiarities of word pronunciation, in Kazakh, it is presented through word rhyme. Compare: Table 1.

Table 1 – Comparative features of humor construction in Kazakh and English linguocultures

Кесте 1 – Қазақ және ағылшын лингвомәдениеттеріндегі әзіл-оспақтың құрылуындағы салыстырмалы ерекшеліктер

Таблица 1 – Сравнительные особенности построения юмора в казахской и английской лингвокультурах

Peculiarity	English linguoculture	Kazakh linguoculture
Pragmatic mismatch	<i>Intertextual irony</i>	<i>Subtle humor through proverbs and sayings</i>
Syntactic inconsistency	<i>Using Idiomatic Expressions in New Contexts</i>	<i>Using philosophical concepts at the everyday level</i>
Syntagmatic mismatch	<i>“Homophones and wordplay”</i>	<i>Rhyme and stanza structure</i>
Social and cultural foundations	<i>Art has become commercialized, and satire critiques society</i>	<i>Art is respected, and humor is based on tradition</i>

Both traditions employ allusion, but in English it is mostly based on texts or literature, whereas in Kazakh it is rooted in proverbs and sayings. English speakers tend to play with grammatical and syntactic structures, while Kazakhs create effect through semantic and conceptual contrasts. Wordplay is common in both, but in English it relies on sound similarity, whereas in Kazakh it draws on rhyme and stanza structure.

These differences reflect not only the peculiarities of the structure and use of humor in each language, but also the cultural values of each person.

Conclusion

Comparing the structure and cultural underpinnings of humor in Kazakh and English enables us to identify both their key distinctions and similarities. Similarities between the two languages include the fact that pragmatic incongruity serves as the primary mechanism for humor generation in both languages, syntactic inconsistency is realized through semantic contradictions in both cultures, and paradigmatic usage is used in both languages to heighten the humorous effect. For example, to a word said by one of the personas, the other will react unexpectedly and thus create a funny effect (the situation on the bus, the dialogue between Kozhanasyr and his wife).

The two languages differ in that Kazakh comedy is centered on the lighthearted application of proverbs, sayings, and commonplace ideas, while English humor frequently depends on intertextual irony and social satire. In English linguoculture, humor is frequently produced by disparaging a certain social group, whereas in Kazakh linguoculture, respecting and honoring elders is important. In Kazakh, rhyme and stanzaic structure are the primary means of producing a humorous impact, whereas phonetic congruence is crucial in creating humor in English (for example, the case of Toscanini in English, Muza aga (in a figurative sense, it means the mastermind) in Kazakh).

The different pronunciation of syntagmatically used English vowels in different positions does not add comic value to lexical units, but leads to the fact that words have a semantic humorous character, causing laughter. For example, it was found that the correspondence of phonetic sounds obtained as one of the ways of creation in Kazakh and English enhances the playfulness and humorous effect in the content of the poem.

As two linguistic features, we can note the complexity of the phonetic pronunciation of words in English jokes, that is, homophones (plough and cough) and the word game are given by the similarity of verses in Kazakh (Asanali // asagali).

These variations are a reflection of the language worldview, reality perception, and cultural values of each country. The Kazakhs view humor as a type of verbal artistry based on wordplay and hidden meaning, whereas the English view it as a tool of social critique. As a result, humorous discourse functions as a reflective medium that encapsulates and conveys the historical, cultural, and philosophical specificities of both societies.

The findings can be applied in the fields of intercultural communication and cognitive linguistics.

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