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**MEANS OF CREATING A
SATIRICAL AND HUMOROUS
EFFECT IN POLITICAL
DISCOURSE**

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Introduction

The Resolution of the first President of the Republic of Uzbekistan issued on December 10, 2012 “On Measures to Further Improve Foreign Language Learning System” states that the system of teaching and learning foreign languages in this country is aimed at upbringing of the younger generation as harmoniously developed, highly educated and progressively thinking people able to ensure the integration of the country into the world community.

President of Uzbekistan Sh.M. Mirziyoyev signed a decree named “On approval of the development concept of the public education system by 2030”. According to the decree, in order to define priorities of systemic reforming of general secondary and extracurricular education in the Republic of Uzbekistan, raise the spiritual-moral and intellectual development of the younger generation to a qualitatively new level, introduce innovative forms and methods of education in the educational process, the Concept of development of the public education system by 2030 has been approved.

The requirements of the CEFR have become the most important element in determining the contents of the programs of teaching foreign languages. This strategy requires an overall reconsideration of the attitude to teaching and learning English as a global language through implementation of new interactive methods of teaching and ICT in education system. [Каримов И.А. «О мерах по дальнейшему совершенствованию системы изучения иностранных языков» БПП-1875 от 10 декабря 2012 г.]

In our research paper this strategy is considered by selecting a topical theme of means of creating satirical and humorous effect in political discourse and represents an interesting and challenging field from the point of view of distinctive features of discourse in politics and understanding the pragmatic, discursive and sociocultural competences of satire and humor in political discourse.

The topicality of the theme of the research. Usage of satire and humor in contemporary political discourse issues are among the most appealing in modern language research. This is an apparently new branch of science that investigates linguistic means and stylistic devices which used in creating satire and humor political discourse. The topicality of the theme of the research is defined by:

- the importance of understanding political satire and humor by addressers;
- the necessity of solving the sociocultural and discursive problems arising in the misunderstanding intentional meaning of satire and humor;
- the importance of the topic while helping with understanding the ambiguous and implicit meaning of humorous effects in the communication process between politicians.

The problem development status. At the present stage of the development of civilization the vital importance of the world political situation has made

politics and political discourse a subject for intensive interdisciplinary researches as well as a subject for special teaching.

The growing academic interest towards political discourse can be regarded as a social request, aimed to study not only the peculiarities of political thought and actions, but also those linguistic and rhetoric means politicians employ to affect and control public opinion. We consider linguistic studies of paramount importance since political thought and actions are inseparable from political speech. Words, actions, and events work together; words interpret events or actions, as well as constitute political facts, while actions in various ways help words gain their political efficacy. The analysis of political discourse (or political rhetoric) should treat discourse as an instrument of doing politics, either in a strategic or constitutive sense. In fact, any political idea or action is born, prepared, realized and controlled with the help of language. Considering these factors into account it is said that there may be some problems in terms of understanding the negative sides in political discourse. So many experiments and researches have been done to tackle with this issue.

Researches have shown that, exposure to political satire elicits negative emotions, which in turn mobilize political participation. Some experiments are conducted to extend this line of research by examining the type of exposure and investigating a specific negative emotion is anger in influencing political participation. Although some literatures have suggested that counter attitudinal exposure is likely to discourage political behaviors, results from this study document that exposure to counter attitudinal political satire is more likely than pro attitudinal exposure to increase participation in issue-related activities through evoking one's anger about the political issue. More importantly, this indirect effect functions under the condition when people consider the issue to be personally important. Some researchers have documented that exposure to political satire such as late-night comedy could foster democratic engagement [Cao & Brewer, 2008; Moy, Xenos, & Hess, 2005], while others have suggested that political satire may undermine participation because it contributes to "a sense of alienation from the political process" and it intends to entertain rather than inform citizens [Prior, 2005].

The aim of the research is to identify the specific and distinctive features of political discourse and the basic stylistic devices of creating of satirical and humorous effect. The main area of investigation is to differentiate satire and humor and their intentional and unintentional purposes.

Task of the research is to determine different effective verbal and non-verbal and linguistic and non-linguistic ways of creating humor and laughter in political discourse.

To achieve the research aim, the following tasks are pointed:

- to give a short characteristic of the nation of discourse;
- to describe the notion of political discourse and its features;
- to represent the key notions of satire and humor
- to distinguish the main functions of satire and humor;

- to characterize basic linguistic means and stylistic devices as main ways of creating laughter;
- to point out discursive and pragmatic peculiarities of political humor and satire;
- to find and analyze characteristics of linguistic means of creating laughter in political speeches.

The object of this research is to represent and analyze the linguistic means and stylistic devices used in creating humorous effect in the political speeches.

The subject of the research is to identify the specific characteristics of linguistic means and stylistic devices used in creating political satire and humor.

Methodology of the research. The following research methods are applied to reach the aim of the paper: descriptive method, for describing main points of the research work; the method of componential analysis, for revealing pragmatic and intentional/unintentional features of humor and satire in political discourse; comparative method, for defining distinctive features of stylistic devices and the notion humor and satire; visual research method (VRM), for incorporating visual elements such as cartoons and illustrations into the research process; critical analysis of the literature on the problem of investigation, for analyzing political humor and satire dedicated to the topic.

The scientific novelty of this research is:

- to investigate political discourse as a notion and its distinctive features;
- to classify models of satire and humor;
- to demonstrate the differences of the concept of satire and humor;
- to reveal analysis of samples of humorous political speeches.

The methodological foundation of this research is that in modern science, political discourse is understood as a complex phenomenon, depending on elements of the communication and discourse. There has been a considerable amount of interests to study of language functions within the specific institutions in variety of contexts. Vast majority of scholars carried on researches on this field such as: Wodak [1989]; Fairclough [1995]; Bayley and Miller [1993]; Wodak and Van Dijk [2000]; Chilton and Schäffner [2002]; Feldman and De Landtsheer [1998]; De Landtsheer and Feldman [2000]; Baranov [1991]; Levenkova E.R. [2011]; Chudinov A.P. [2006] etc.

The theoretical value of this research is that analyzing various ways and means of creating political humorous effect in political discourse is vital to get the gist the meaning of it not getting its dark side in contemporary political field especially considering the quick spread of above mentioned through social media.

The practical value of this work is can be used ESL teaching and learning through language and discourse analysis and PreSeTT students – independence study, case study etc.

The results of the research work. In order to disseminate the research findings to the big audience throughout the country and beyond two research articles were published, specifically, 1) “Political Discourse” (Toshkent, April, 2022); 2) “Usage of Humor and Satire in Literature” (Toshkent, May, 2022).

The structure of research work. The research work consists of Introduction, 3 chapters, Conclusions on Chapters, Conclusion and List of used literature. Introduction has general information about the problem, reveals the aim, duties, methods, theoretical and practical value of the work. Each chapter consists of paragraphs and contains important information and explanation of the pointed tasks of the work. Chapter I is dedicated to general considerations of political discourse, theoretical background of its linguistic. Chapter II contains important information about satire and humor and the difference between them. Chapter III investigates linguistics means and stylistic devices of creating political humor. Conclusion presents the main and significant results of the investigation. List of used literature indicates the scientific issues, articles and thesis that were used in compiling the work.

Chapter I Political discourse as an object of study in contemporary linguistics

1.1. General considerations of political discourse: theoretical background

The development of new areas of scientific interest in linguistics began in the second half of the twentieth century, resulting in the emergence of terminology and concepts, many of which transcended beyond one scientific field and were reinterpreted in other areas. The fate of the phrase "discourse" can serve as an example of such a process. Discourse is the subject of research in a variety of fields. Its research is carried out by experts in linguistics, psychology, philosophy, sociology, pedagogy, law, and political science and so forth. There is currently no precise and widely acknowledged definition of discourse that encompasses all instances of its use. Every branch of study that investigates this phenomenon has its own set of definitions.

Jan Blommaert says that discourse cannot be studied outside society, culture and politics: discourse is what transforms our environment into a socially and culturally meaningful one. Therefore, he makes a connection between discourse and other external aspects such as the social, the historical and the cultural ones. So, discourse for him is a manifestation of language. Jan Blommaert points out that the new theories of discourse are a result of the developments achieved at the level of Linguistics and Pragmatics. So, considering discourse as being associated with any meaningful semiotic activity seen as a real manifestation of what is cultural, social and historical is the key aspect to research in connection with other fields.

The term of discourse has many fields to investigate in the modern science and each of them plays an important role. Among them political discourse demands special attention. Thomas Hobbes introduced modern political philosophy in the late seventeenth century, which is now regarded the foundation of the political sciences subject. In the following years, the concept of politics was linked to language, and numerous pioneers coined the term "political language study". Many scholars, including Lasswell (1949), have argued that political language is a language of influence since it tries to affect people. According to Schaffner and Chilton (2002), it is critical to research political discourse in depth in order to promote the area of political discourse because it is viewed as a complex human activity. Scholars also stress the necessity of researching political language alongside other key factors that may influence it, such as culture and audience. Despite the fact that some scholars say it is famously difficult to define political discourse since it has such a vast range of meanings, others maintain that it refers to anything expressed in public about politics.

Turning to defining political discourse, there are dozens of definitions, but the most common one is by A.N. Baranov, who defines it as "the totality of all speech acts used in political discussions, as well as rules of public policy, sanctified by tradition and proven by experience" [Baranov, (1991) p.64].

E.R. Levenkova incorporates a reference to the mental domain of human existence into her own concept of political discourse, without which modern studies of discourse would be incomplete. Political discourse, according to the researcher, is "a linguistic expression of public activity in the area of political culture, which is the professional use of language, which is founded on the speakers' nationally and socio-historically conditioned mentality" [Levenkova E.R. (2011) p.423].

In the study of political discourse, the authors of these definitions, along with foreign and domestic scientists, focus primarily on the forms of public communication used by professional politicians with the goal of gaining and maintaining power.

As stated above political discourse has no clear and fully accepted definition and it is ambiguous. Besides Baranov's interpretation on political discourse, the most prevalent interpretation of political discourse analysis is that it concentrates on the analysis of 'political discourse,' however we still need to figure out which discourse is political and which is not. On the other side, there is a more critical interpretation of the word, namely, as a political approach to discourse and discourse analysis, such as critical discourse.

As we have seen, political discourse analysis must first be able to define its proper research object. The simplest, and not entirely incorrect, response is that political discourse is defined by its actors or creators, such as politicians. Indeed, at the local, national, and international levels, the vast majority of studies of political discourse focus on the text and talk of professional politicians or political institutions, such as presidents and prime ministers, as well as other members of government, parliament, or political parties. Treaties, speeches, election campaigns, and editorials, as well as media commentaries, interviews, and conferences, are all examples of political discourse. Politicians typically utilize simple, clear language that is filled with colloquial expressions. They also employ idioms and proverbs. Their language is particularly informal as a result of these characteristics. As a result, politicians frequently employ two styles: a rhetorical style that includes, for example, vernacular language, and a political style. In fact, words are purposefully and politically informed. Or put it another way, languages are not ideologically neutral. This kind of usage of language by politicians makes the concept much more complex and it requires more works to be done on it.

This is the simple part if we agree on what "politics" implies. Politicians are not the only players in the world of politics, despite their importance in political science and political discourse analysis as actors and creators of political speech and other political practices. As a result, we should include the numerous recipients in political communicative events, such as the public, the people, citizens, the 'masses,' and other groups or categories, from the interactional point of view of discourse analysis. That is, once politics and its discourses are placed in the public arena, plenty of other new players enter the political discussion.

There is another complexity, which is linked to the delimitation of the political field itself. Obviously, the polity is made up of more than only official or professional politics and politicians. “People participate in political action and the political process in a variety of ways, including as citizens and voters, members of pressure and issue groups, demonstrators and dissidents, and so on” [Verba, 1993]. All of these individuals and groups, as well as their organizations and institutions, can participate in the political process, and many of them do so actively. That is, if we identify such actions by all participants in the political process, a broad definition of politics entails a massive enlargement of the meaning of the phrase “political speech.”

Another, overlapping method of defining the object of study is to concentrate on the character of the acts or practices carried out by political text and discourse rather than the nature of its participants. That is, even politicians are not always participating in political speech, and most other players, such as the general public or citizens in general, or even members of social movements or action groups, are not always involved in political discourse. This also implies that categorization of people and groups should be strict, in the sense that their members are only participants in political discourse when they are acting as political actors, that is, when they are engaged in political actions such as governing, ruling, legislating, protesting, dissenting, or voting. The fact that many of political discourse’s political actions or practices are also discursive practices is particularly interesting. In other words, in such cases, text and speech have governmental powers and implications [T. V. van Dijk, 2004].

Although there are many more approaches to the problems of definition and delimitation, we may finally take the entire context into account when categorizing discourse as “political” or “non-political”. Participants and actions are at the heart of such contexts, but we can break them down further into parts of political and communicative events and encounters, each with its own set of settings (such as time, venue, situation,) occasions, intentions, functions, goals, and legal or political implications. That is, politicians talk about politics also (or only) when they and their words are embedded in communicative events like cabinet meetings, parliamentary sessions, election campaigns, rallies, media interviews, bureaucratic practices, protest marches, and so on. A session of parliament is precisely that only when elected politicians are debating (talking, arguing, etc.) in parliament buildings in an official capacity (as MPs) and during the official (officially opened) session of parliament.

Of course, this integration of political texts and contexts in political encounters can be characterized in more abstract parts as achieving specific political aims and goals, such as making or influencing political decisions, such as decisions about joint action, social resource distribution, the establishment or change of official norms, regulations, and laws, and so on. It hardly needs to be said that this domain is inherently ambiguous. What may be evident for official political decision-making by politicians at all levels, or even for various forms of political protestors and dissidents, is less clear for corporate executives,

professors, and doctors in other but overlapping areas of social life. Because the latter's judgments and behaviours have an impact on the general public or large sectors of the general public, their actions and language become more or less 'political.'

However, we will not treat such kinds of speech-with-possible-political-effects as political discourse in order to avoid the enlargement of politics and political discourse to a realm so large that it would overlap with the study of public discourse in general. That is, even when public and influencing the lives of (many) citizens, business, medical, or educational discourse will not be included as kinds of political discourse. And, while we may readily adhere to the well-known feminist slogan that the personal is political, we will not consider all interpersonal dialogue (including gender discourse) to be political discourse. The same can be said for discussions of "race" and "class" in society. Since people and their practices can be classified in a variety of ways, most groups and their members will occasionally (also) "act politically", and we may propose that "acting politically", and thus political discourse, are essentially defined contextually, i.e., in terms of special events or practices with political aims, goals, or functions. This encompasses the discourse of all other groups, institutions, or citizens as soon as they participate in political events, and excludes politicians" discussion outside of political circumstances. Such a contextual definition, in our discourse analytical opinion, implies that the study of political discourse should not be restricted to the structural qualities of text or talk alone, but should also contain a systematic analysis of the context and its relationships to discursive structures.

Regarding the classification of political discourse, there are of 6 types of it are distinguished. Here are types of political discourse and their short definitions: 1) mass discourse is the most prevalent among all other types of political discourse. It is realized informally. However, this type of political discourse plays an important role in spreading the information about the politicians and their lifestyles. The number of all present is quite the same. To that type we refer closed party assembly and parliamentary conference in many cases; 2) group discourse is held in the form of a dialogue and debate, which presupposes two main and minor but still well prepared participants. It does not solve disputable political questions and actual problems; 3) political symposium is held in group consisting of five people. Each person can deliver a speech on the same topic. Political symposium gives opportunity to express thoughts and develop opinions; 4) legal or forensic speech takes place in courtrooms and concerns judgment about a past action. It is always regarded to be a secret; 5) political or deliberative speech in the legislative assembly, concerned with moving people to future action; 6) ceremonial discourse in a public forum, intended to strengthen beliefs about the present state of affairs.

Thus, this classification of discourse is a predominant feature in political life. These six situations constitute the entire domain of speech. The main thing

is that discourse is only realized in the communicative act and in this case the bearers of political discourses are politicians.

1.2. Linguistic features and functions of political discourse

Many linguists (e.g., Edelman, 1977; Bolinger, 1980; Fairclough, 1989; Van Dijk, 1997, Alekseeva, 2001; Karasik, 2004; Konkov, 2011; Hlevova, 1999 etc.) have studied the various techniques and types of languages politicians used to reinforce their ideologies and achieve specific goals [David, 2014, p. 165]. Van Dijk observes that there are critical elements in political discourses that help to draw and hold the audience's attention, as well as persuade them of certain points of view (1997). Successful politicians, according to Charteris-Black (2005), effectively combine these elements to make a greater impact and achieve their objectives. Below is an account of some of the prominent linguistic features of the political discourse in linguistics.

Metaphor. The constant use of metaphors is one of the most common linguistic tools found in political rhetoric. Metaphors, according to Kulo, are linguistic symbols that give concrete names to abstract concepts [2009, p. 3]. Metaphors are "figures of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them," [Merriam-Webster, 2014]. Linguists consider metaphors to be the most persuasive tool in political discourse and the simplest way to reach people's consciousness, according to Stepanyan [2015, p. 371]. "Metaphors allow the general public to grasp the meanings of political events and feel part of the process," Mio writes in a similar context [1997, pp. 117–118]. This is especially true because metaphors can enhance the recall of a speech and elicit an emotional response [Penninck, 2014, p.28]. The significance of metaphor in politics can be argued to be found in what it conceals. During the first Gulf War, for example, countries were referred to as individuals, each with hidden economic, religious, and class differences, and the ability to be peaceful or aggressive [Lakoff, 1991, p. 3]. "Iraq is the villain, the US is the hero, Kuwait is the victim, and the crime is kidnap and rape," Lakoff explains [1991]. Many scholars think that using metaphors in political discourse can inadvertently project specific ideological and political beliefs [Beard, 2000]. Therefore, a politician's linguistic style may reflect their cultural background and religious beliefs. War and sport, according to Beard [2000], are the two main sources of metaphors in politics. He goes on to say that using war or sports terminology to refer to a political event may reflect the idea of a contest with a winner. The announcement of the 1997 elections in the United Kingdom, which was dubbed "*The Gloves Are Off*" in newspapers, clearly implies a boxing match, is an example of this.

Metonymy. Another feature that is frequently highlighted in political speeches is metonymy. Beard [2000] defines metonymy as "the act of replacing a word with a specific term or expression that is related to it". Similarly, Lakoff and Johnson [2003, p. 35] show that metonymy occurs when people distinguish one conceptual entity from another. They state that metonymy is the representation of a concept using a specific word, and the word stands for the

concept it expresses, so metonymy can help us structure our language, thoughts, attitudes, and actions.

In political discourse Wilson claims that metonymy aids “in arousing emotions and reinforcing particular perspectives, and results in eliciting absurd images that can then be used to ridicule one’s opponent” [1990, p. 104]. Stepanyan also points out that metonymy is linked to the speaker’s image because it is a unique rhetorical device that either increases or decreases the speaker’s responsibility [2015, p. 378]. It facilitates a more focused perception of political images and simplifies their meaning [Stepanyan, 2015]. As Beard points out, politicians frequently use metonymy to simplify their statements and make them more readable in newspapers [2000]. As a striking example of metonymy, which is used by both politicians and newspapers, is the usage of the term “*The White House*” to simply refer to the President of the United States, his government and advisors.

The addressee ability. A discourse’s structure presupposes the existence of two roles: the speaker’s and the addressee’s. As a result, during the study of a discourse, it is feasible to recreate the mental world of communicants, details, and a reality evaluation from two perspectives: from the standpoint of discourse creation and from the standpoint of discourse comprehension. Hence, the ability of the addressee as a discourse category is one of the most important. The removal of some abstract models of the addressee with a complex of features that can assure the normal perception of the message is required when creating a specific text. Of course, the person in charge of discourse production has a privileged position, which is frequently exploited to impose one’s beliefs on the addressee. This scenario is particularly essential in the realm of policy, or in other words, in the domain of fate’s rulers, and it also ties this category to the following concepts:

- communicative leadership (in a communication situation, the communicative leader will be the one who directs the communication process toward the achievement of the communicative objects);
- communicative equality (in a communication situation, it is possible to speak about interlocutors’ equality if the leader’s allocation appears formal or non-existent).

In political communication, the first and second types of addressee ability can be found depending on the genre of a political discourse; for example, political interview genres, political documents (the president’s decree, the text of the law), and so on are more peculiar the type of communicative leadership, whereas polemic genres televised debates, discussions are peculiar the type of communicative equality. Pre-election race is offered as a genre that connects both of these concepts of addressee ability depending on who the speaker’s addressee is at the time - directly the opponent, i.e. the equal rival, or the audience (live and TV viewers), i.e. the third party. They believe that having an impact is necessary.

Repetition. Politicians frequently employ repetition as a powerful tool. According to McArthur [1992, p.861], repetition is defined as doing, saying, or writing the same thing more than once. Obeng and Hartford correctly observe [2002, p.85] that the art of persuasion entails incorporating many rhetorical features into the political discourse, such as repetition, to enhance the perception of the discourse and attract the addressee. Although repetition is a simple technique, it is very effective in conveying determination and strength of purpose, according to Charteris-Black [2014, p.68]. Similarly, David [2014, p.167] emphasizes that repetition is one of the most effective rhetorical tools for manipulating the public and persuading them to willingly accept an “ideology”.

While Jones and Warening argue that repetition helps to “make the ideas contained in them seem ‘common sense’” [1999, p.39], Beard claims that repetition keeps long speeches together, regardless of how simple they are [2000, p. 39]. It can be words, nouns, or even prepositions that are repeated. Three-part lists, as illustrated by Beard, are a type of repetition in which new ideas or pieces of information are presented in three parts as a pattern. *Churchill’s ‘blood, sweat, and tears’* is a well-known example of the three-part motto in political discourse.

Cultural References: The Use of Poetry. Politicians frequently use cultural-specific expressions or cultural tools in their speeches to convey unity and a sense of belonging to the public. According to linguists, cultural items related to religion, folklore, and other cultural features are included in one’s national political speeches. Poetry is one of the most widely used cultural tools in political discourse. It is very important in language, and it has always been linked to politics. People have always taken pride in their poetry, which they regard as their greatest and most agreeable form of literary expression.

In this context, Alshaer [2014] writes there is a fundamental connection between poetry in politics that reflects the holistic character of the Arab culture and the ancient embodiment of poetry in the socio-political life of people. He further explains that poetry has always been a medium of expressing tension and aspirations and mobilizing in the region. “Poetry has always been a privileged means of expression in political discourse... and politics is no exception” [Alshaer, 2014]. For example, Sh. Mirziyoyev (President of Uzbekistan) often uses cultural references when he speaks about the culture and famous ancestors of the Uzbeks (such as A. Temur, Z. M. Bobur, A. Navai and so on) to refer to maintain it.

Conventionality. Some authors refer to this category as interpretability [Karasik, 2000] or perceptual-ability [Komarov, 2003]. We propose using a broader definition of conventionality to simplify realias interpretation schemes. There will be three manifestations of conventionality:

- cliché (i.e., clarity and accuracy of information, logicity and simplicity of a statement; cliché and stamps are used to install stereotypes in the minds of listeners, making information concise and much easier to understand);

For instance; *last but not least, boom and bust, apart from the fact that, to the extent that, by the same token, to hold the view that, strictly speaking, to sum up the above-said, to bear in mind.*

- being terminological (i.e., having terminological apparatus that meets all of the requirements: accuracy of meaning, brevity, linguistic correctness, and system entry; the use of terminological definitions contributes to the creation of more complex, branched definitions of terms and allows them to be saturated with new connotations)

For example; *hard power-hard influence, pressure exerted by military and economical levels; to corroborate a statement, proponents, a vision, heterogeneous, soft power – soft influence, i.e. influence through culture, ideology and propaganda; coalition of the willing – coalition of voluntary partner; managed democracy, velvet divorce, velvet revolution;*

Europhobia is fear of European integration, a negative attitude towards the EU; Eurosceptic the enemy of European integration; Europhilia is an enthusiasm for European integration and a positive attitude towards the European Union.

Moreover, politicians and political scientists play an important role in defining and coining new terms in the field of politics.

For example, “*a dark horse*” is a politician who is unknown as a candidate but receives the nomination unexpectedly at a deadlocked convention. This term comes from horse racing slang for a little-known horse who unexpectedly takes the lead [Dickson, 2013].

Another example is coined by speechwriter David Frum is the phrase “*axis of evil*” for George W. Bush’s State of the Union address in 2002. It was a term Bush used to describe governments that he accused of assisting in the spread of terrorism and weapons of mass destruction. “*In my state of the Union address, I had outlined the threats posed by Iraq, Iran, and North Korea,*” Bush wrote in his autobiography. States like these, along with their terrorist allies, form an axis of evil, arming to threaten global peace. The phrase ‘axis of evil’ was quickly adopted by the media. The line was interpreted by them to mean that the three countries had formed an alliance. That missed the point. The axis I was referring to was the link between governments looking for weapons of mass destruction and terrorists who could use them. There was a larger point in the speech that no one could miss: I was serious about dealing with Iraq [Dickson, 2013].

Ronald Reagan coined the term “*window of vulnerability*” to describe the time when he believed the Soviet Union would be able to wipe out the United States’ nuclear weapons capabilities in a single pre-emptive first strike attack [Dickson, 2013].

“*Obamacare*” is a pejorative term for Barack Obama’s Patient Protection and Affordable Care Act, which was proposed by Democratic leaders and signed into law in March 2010 [Dickson, 2013].

- Rituality (i.e. stereotyping of behaviour).

For example, no one is immune to the stereotypes that our culture continues to feed us, whether we are black, white, Latino, or Asian. This includes stereotypes about black criminality, black intelligence, and black work ethic. In general, the degree of assimilation – how closely a minority’s speech patterns, dress, or demeanour conform to the dominant white culture – continues to be a major criterion, and the more a minority deviates from these external markers, the more he or she is subject to negative assumptions.

Professor D.A. Alkebayeva claims that “the difference between clichés and speech stereotypes can be observed in meta-text (target-text), which is a necessary condition for communication,” so it’s necessary to make a statement about clichés and speech stereotypes. It refers to the addresser and addressee’s direct or indirect transformation of speech signals, whether consciously or unconsciously, explicitly or implicitly" [Alkebayeva, 2014].

Emotiveness. The various combinations of syntactic elements that give concrete discourses and texts, as productive embodiments of discourses, not only integrity and connectivity, but also an additional expression, form the basis of this category. In a political discourse, expressional shades can range from friendly familiar to slightly sarcastic, depending on the purpose of their use for conveying these or those semantic characteristics, so standard canons of institutional, i.e. official etiquette of formulations are frequently broken. According to A.Y. Mazayev, political discourse has always been brightly coloured by emotional character because the goal of such performances is to persuade the audience that certain language features of a political discourse are implied.

The presence of emotion in a political discourse also varies by genre. It is difficult to present emotional features in decrees, laws, informative notes, and analytical articles, for example, whilst emotiveness is an essential component of public political speech (e.g., the inaugural address or the president’s farewell speech), polemics, and interviews with politicians. The percentage of emotiveness in political discourse is determined not only by the genre chosen, but also by the specific discursive events or subjects discussed. As an example, if we look at parliamentary speeches, the category of informational content will clearly win out over the category of emotiveness. In the case of routine legislative activity, informational content will take precedence over “hot” political issues such as the approval or withdrawal of a candidate for a state post, or discussions about the conduct or failure to conduct new reforms, and so on. In the latter case, the agonistic function of political discourse takes precedence over informational content, and expressivity takes over.

Here an example of speech of former President of the USA, Barack Obama:

“We need not look to the past for greatness, because it is before our very eyes. This generation of soldiers ...have served tour after tour of duty in distant, different and difficult places. They have stood watch in blinding deserts and on snowy mountains ...They are man and woman; white, black, and brown; of all

faiths and stations - all Americans, serving together to protect our people, while giving others half a world away the chance to lead a better life” [Pine, 2009].

Modality. The category of a modality is defined as the speaker’s attitude toward reality in his or her representation. Speakers’ assessments of the content of expressions in terms of reality / unreality, possibility, necessity, or desirability, degree of certainty of the reported thing, and qualitative estimation of the content of statements are characteristics that apply not only to the discourse participants, but to the discourse as a whole. The component of modality, which can be described as prescriptive, implements expressions of need and desirability (a reasonable expression of prescriptions). In another sense, modality denotes the speaker’s level of confidence in his or her knowledge, which will determine the seriousness of the impression made by the addressee’s political performance.

For example, *“America is the country that helped liberate a continent from the march of a madman. We are the country that told the brave people of a divided city that we were Berliners too. We sent generations of young people to serve as ambassadors for peace in countries all over the world. And we’re the country that rushed aid throughout Asia for the victims of a devastated tsunami.*

Now it’s our moment to lead – our generation’s time to tell another great American story. So some day we can tell our children that this was the time when we helped forge peace in the Middle East. That this was the time when we confronted climate change and secured the weapons that could destroy the human race. This was the time when we brought opportunity to those forgotten corners of the world. And this was the time when we renewed the America that has led generations of weary travellers from all over the world to find opportunity, and liberty, and hope on our doorstep” [Barack Obama, 2007].

The use of we/our here adds colour to Baraka Obama’s speech, making it much richer and touching everyone’s heart deeply, allowing it to achieve its goal.

Intertextuality. Intertextuality is one of the most common characteristics of English political discourse, and it is frequently linked to the speaker’s knowledge [Beard, 2000]. One of the most important political communicative strategies... is intertextuality, which entails borrowing from previous texts or text-types in order to create a new one [Obeng, 2002, p. 9]. It is recognized by the use of various linguistic strategies within the text, such as allusion, quotation, and reference, to serve specific pragmatic functions.

According to Hebel [1991, p.139], an allusion is an implicit, hidden, or indirect reference or quotation from another text that is used but not literally stated. Allusion is a powerful linguistic tool that can be used to avoid making direct threats [David, 2014, p. 166].

To demonstrate the use of allusion in English political discourse, David (2014) cites Ronald Reagan’s use of an image from John Gillespie’s Magee’s poem to refer to the 1986 space shuttle explosion disaster, saying: *“We will never forget them (the crew), nor the last time we saw them this morning, as*

they prepared for their journey and waved goodbye, and slipped the sure bonds of earth, to touch the face of God.”

Quotation, on the other hand, is the reproduction of another person's words with the intent of assigning a specific meaning [Hebel in Plett, 1991, p. 139]. Using references to information or knowledge, personal experience, or observation has varying implications for the speaker's credibility, according to Van Dijk [1997]. In fact, quotations and references are never used casually; for example, President Obama was known to frequently quote Martin Luther King in order to reflect on his accomplishments and significance to Americans, particularly African Americans.

Socio-cultural context. This category denotes the ability to activate and involve the recipients' complex of socio-cultural contexts (knowledge) in the perception process [Filonenko, 2005]. Understanding political oral and written texts is dependent on the reader's ability to recognize the subject, subject matter, and allusions that are required to comprehend the content.

The most civilized way to develop critical awareness in the population, even among the least informed, is through humour. This form of expression goes beyond mockery to become a full-fledged political weapon that can sway public opinion and change people's minds.

All of the above semantic-pragmatic categories are typical indicators of texts and context in a political discourse, and they are all present in the modern political discourse. Therefore, when analysing a political discourse, linguists should consider both extra linguistic (the circumstances surrounding the events described in the text, the background that explains these events and participant estimation) and linguistic factors (the text's phonetic system, grammatical, stylistic and lexical features of the text).

Functions of political discourse. In the next step of investigating political discourse is to look at the functions and purposes of political communication. After having determined the term of political discourse it is the next to learn the functions of it to understand this concept closer. In terms of the functions of political discourse, it is necessary to refer to the functions of language derived by academician V.V. Vinogradov: communication, communication and impact. In political speech, all of these functions are reflected. The key role is given to the influence function, because the politician's speech is intended at influencing the audience rather than providing any information. Because there is often no communication between the author and the addressee, the function of communication fades into the background as well.

Political discourse's most fundamental and basic distinguishing function is its employment as a tool of political power. This function is as global in respect to political language as the communicative function is in connection to the language as a whole. As a result, for a more realistic understanding of political language, other functions of political discourse, which are manifestations of its instrumental function, must be considered. The disparity of the functions of political communication is obvious: "Political communication performs a

function of an intermediary link which often substitutes actual physical violence and makes possible changes in society in the direction of regulation, paves the way to compromise making facts and arguments public. At the same time, it is the language of fractionalism (division), the division of society into friends and enemies. It can sharpen differences to the extent of fatal or, on the contrary, smooth them down. Its ability to transform society for better is encouraging, but its widespread abuse is frustrating. So, political rhetoric has many faces: it can inform, inspire, calm, divide and sow enmity” [Denton, Woodward, 1985, 14].

It seems important to look at other classifications of functions of political discourse developed by linguists. The incentive function, which consists of influencing the addressee in order to obtain and retain power, appears to be the primary role of political communication. This aspect is even included in E.I. Sheigal’s definition of political discourse: “communication, the main intention of which is the struggle for power” [Sheigal E.I. (2000)]. Indeed, there is a desire to achieve power behind political discourse therefore it is frequently used to manipulate people. The struggle for power necessitates persuading the audience to act (for example, before elections), as well as persuading them of the speaker’s sincerity, correctness of judgments, and so on. That is why political language is so rich in stylistic devices that allow the speaker to make his or her point more compelling and impressive.

The motivational function can be expressed in the discourse in two ways: explicitly, in the form of slogans, direct appeals to the people with appeals, and implicitly, when the author conveys a certain emotion, such as fear, anger, or a sense of unity, through his discourse, thereby pushing the audience to take action.

Despite the primacy of the motivating function in political discourse, the other functions of language are also essential. The communicative function is in charge of information transmission: political discourse frequently includes information on major political events, political trends, and anything else that can be relevant in a specific communicative circumstance. The emotional function is in charge of expressing the speaker’s feelings and emotions, as well as arousing the same emotions in the addressee. The speaker can elicit a wide range of emotions in the audience due to the persuasiveness of speech and the success of stylistic means selection. It is critical in political conversation that the addressee shares the addressee’s feelings; only then will they be able to work together to achieve mutual goals.

The development and maintenance of communication contact are linked to the phatic function. It is interwoven with the preceding one since contact between the parties can only be formed and communication successful if there is interest and similarity of tasks and viewpoints.

The meta-language function aids in the accurate communication of a word’s or phrase’s meaning. As a result, politicians frequently resort to explaining certain phrases, concepts, and ideas from the world of politics to the public, as their meaning may not be totally evident.

The final function in this sequence, aesthetic, aims to make speech more expressive. It has a vital part in political discourse, just as it does in literary texts, because the employment of stylistic devices makes communication vivid and memorable.

Outcomes of Chapter I

One of the core goals of political discourse is to seek out the ways in which language choice is manipulated for specific political effect. In our discussions we have clearly seen that almost all levels of linguistics are involved. As we have discussed above, defining political discourse is not a straightforward matter. Some linguists define the political so broadly that almost any discourse may be considered political. At the same time, a formal constraint on any definition such that we only deal with politicians and core political events excludes the everyday discourse of politics which is part of people's lives. It is too difficult to point out one exact definition of political discourse and perhaps all we can expect from linguists is that they make clear in which way they are viewing political discourse.

After having researched many linguists' definition of political discourse, I decided to propose my own overall definition of political discourse. Political discourse, which includes both the speaker and the audience, is the text and talk of professional politicians or political institutions, such as presidents and prime ministers, as well as other members of government, parliament, or political parties, at the local, national, and international levels. The definition of politics includes the activities of those organizations that belong to civil society and which necessarily regulate the public. It can also include the activity of the media because they produce discourse on, for example, politics, social conflict, and international relations. Moreover, many apparently non-political institutions, such as schools, universities and hospitals are not considered as a political discourse.

Political discourse is now a growing trend in discourse to combine social theory with linguistic theory. There is also an emerging argument for a more integrated semiotic view of public and political communications which combines analyses of a range of sign-based systems. But certain core features will, and must, remain constant in the field of political discourse, and central to this is the role of language and language structure, and its manipulation for political message construction and political effect.

From the point of view of modern linguistics, political discourse is the material of studying the effectiveness of speech influence on the listener. Pre-election debates, parliamentary speeches, electoral technologies and campaigns are fundamental concepts of political discourse and speech manipulation. One of the features of speech manipulation in political discourse is the mechanism of influence on stable forms of consciousness. Speech manipulation includes many linguistic features of political discourse such metaphor, metonymy, addressee ability, use of folks, inter-textuality and many other tools of language. This impact occurs when the addressee can appeal to the listener's stereotypes. This is

the basis of the technique of speech manipulation in the field of political discourse. Therefore, speech manipulation creates certain stereotypes and preferences, beneficial to the addressee. Therefore, speech influence in political discourse is a necessary tool which can help to manipulate the behaviour, thinking and consciousness of the mass audience, as manipulation is aimed at changing the behaviour of the recipient.

As for the functional features of political discourse we have to mention its functions that leave an imprint on its substantive and formal components. One of the functions of political discourse is that it combines standardization and expression. The first component is necessary in order for the discourse to be accessible to a wide range of recipients. It consists in observing certain sequences of construction and reproduction of discourse, as well as the rules for choosing vocabulary. Expressiveness also allows you to convey in the discourse the emotional state of the author and his attitude to the topic. Being expressed with the help of stylistic figures of speech, expressiveness also makes the text interesting for perception, which is extremely important for the world of politics, since the more thoughtful the discourse is, the more influence it can have on the audience.

Chapter II The issues of satire and humour in political discourse

2.1. The notion of satire and its distinctive features

Satire is a genre of the visual, literary, and performing arts in which vices, follies, abuses, and flaws are mocked, often with the goal of shaming or exposing perceived flaws in individuals, corporations, government, or society itself into improvement. Although satire is usually intended to be humorous, its primary goal is often to provide constructive social criticism by employing wit to draw attention to both specific and broader social issues. Despite its prominence in contemporary research, satire as a concept, according to Park-Ozee [2019], lacks a unifying, interdisciplinary definition. It is defined as the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, especially in the context of current events such as politics and other hot topics (Oxford University Press, 2021). In this research paper some the most famous and acknowledged definitions are cited so as to get the true meaning and objective of the notion of satire.

The word satire comes from the Latin word *Satura*, which means “*full plate*” or “*plate filled with various fruits*”. The developed meaning of satire, according to Holman [1973: 294], is a literary manner in which the foibles and foibles, vices and crimes of a person, mankind, or an institution are held up to ridicule or scorn, with the purpose of correcting them.

The objective of satire is always to evoke; not just laughter, but laughter with the intention of correcting. It has a target such as pretence, falsity, trickery, arrogance, which is employed by the satirist to ridicule as Abrams in Holman [1992: 168] argues satire is usually just field who practice is as corrective of humans' vice and folly. Satire is a form of expression in which the satirist is unable or unwilling to speak directly. Satire can be found in minor details, specific characters or situations, or ironic commentary on the human condition.

Harmon and Holman state that a work or manner that blends a censorious attitude with humour and wit for improving human institutions or humanity [1992: 450]. They explain further saying that satirists use laughter to deal with situations that they find unacceptable and need to change.

Test [1991: 12] points out that creating satire is as challenging as the definition of humour. It not only appears in a variety of forms of humour (literary humour, stand-up comedy, political cartoons, comics, and so on), but it also serves a variety of functions, which vary depending on the culture and society in question. Satire, then, is the varying degrees of permutation, depending on the nature of the satiric work or expression. Furthermore, the use and perception of satire is highly dependent of the cultural background of the individuals because laughter and sadness come from life events as highlighted by Kutz-Flamenbaum [2014]. He says a humorous matter will not be perceived as amusing and humorous if it does not rely on the shared cultural symbols, ideas and norms. “A humorous effect depends not only on the author and comedian's intention but more importantly on its reception,” Tesnohlikova

[2020] says. Hence, satire and humour have become one of the most common ways of describing people's lives.

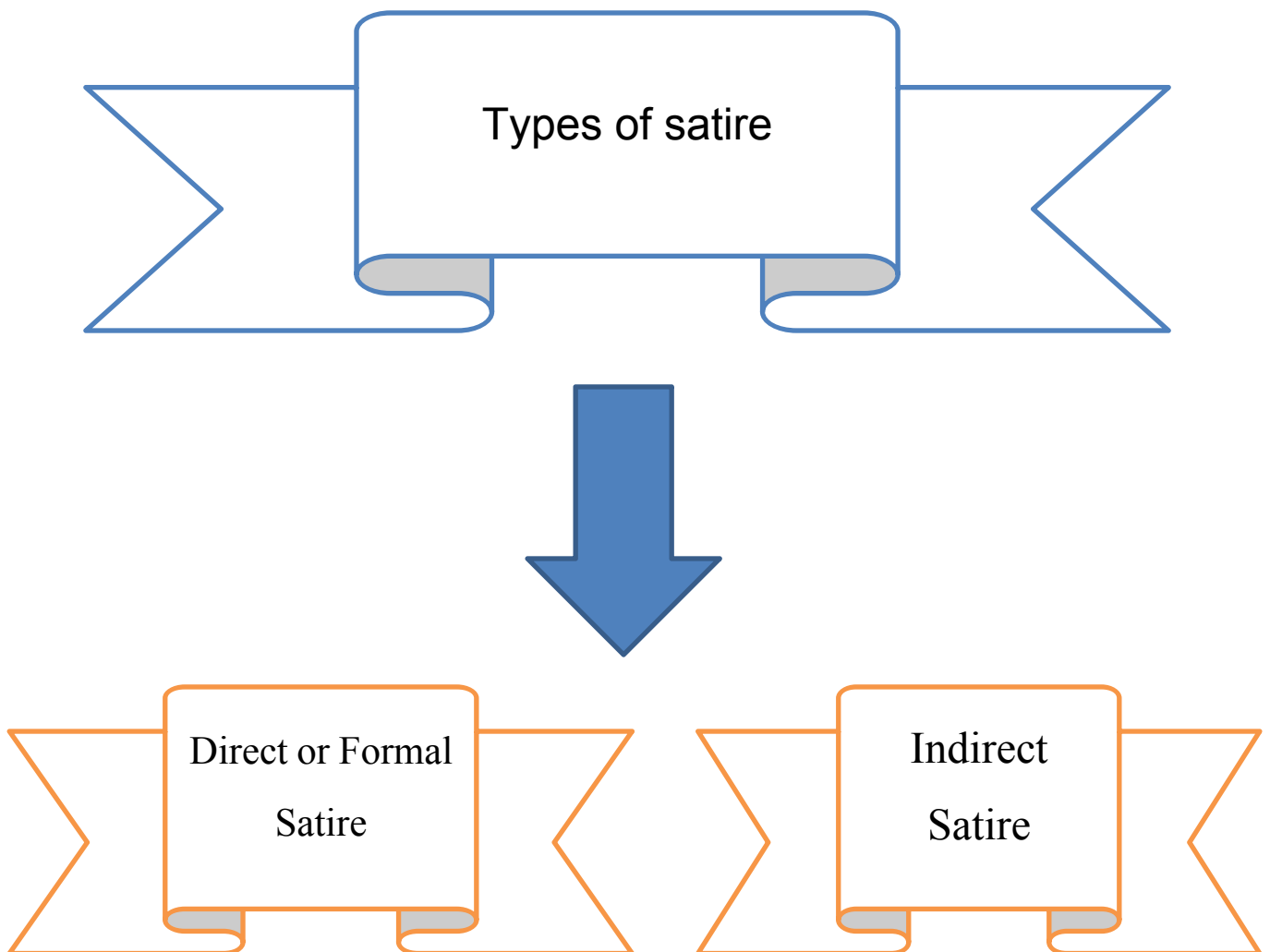
In political discourse the role of satire is vital and it is one of the best ways to criticize and show the flaws in the society and government system. Satire is accepted as a powerful tool not only in political or governmental situation but it is widely used in literature and here are some successful writers. From the Greek comedian Aristophanes to the modern era, writers, poets, and playwrights have used laughter to express reality and have exploited the possibilities of mapping objective reality in this way. There was a period of satire in the literature of all peoples. Cervantes, J. Swift, Mark Twain, F. Rabelais, Krylov, N. V. Gogol, A. P. Chekhov, S. Shchedrin, S. Mikhalkov, and others used satire's artistic possibilities in the development of satirical literature. Satire has a peculiar place in the history of artistic thought, accompanied at times in literary thought by the flow and feedback. It rose to the level of a genre or manifested itself as the primary form and means of expressing artistic thinking at times. Laughter, humour, and comedy, for example, have travelled through time and space in artistic thought, becoming a writer's, playwright's and poet's creative credo.

As stated above, there is not the exact and fully excepted definition of satire and many linguists approach this literary genre according to their own thoughts and knowledge. Here one more definition of it, according to Leboeuf [2007: 5], satire is defined as any work, whether literary, artistic, spoken, or otherwise presented, that exhibits the following characteristics: Critique: Satire is always a satirical critique of some aspect of human behaviour, vice or folly, with the goal of persuading the audience to regard it with contempt and thus encourage social change. Irony: Satire employs irony to highlight the flaws in the behaviour being critiqued, often in a humorous manner. Implicitness: The critiqued behaviour deconstructs itself within the satirical work by being obviously absurd, most often because it is exaggerated or taken out of its normal context. Satire is not an overt statement, and it does not come to an explicit verdict.

While looking through the articles and research works about satire we have encountered many different classifications and divisions of satire. However, we decided to propose the following concept about satire classification. Abrams in Holman [1992: 168-169] says that there are two divisions of satire. The first one is direct or formal satire and the second type is indirect satire. When the satiric voice speaks out in the first person or else character within the work itself is called Direct or Formal Satire. This sort of satire is then distinguished into Horation and Juvenalian that both names originate from the great Roman satirists Horace and Juvenal. The most basic direct form of satire is passive-abusive language directed at a person or cause, followed by a harsh revelation of damaging truth. It has exaggeration, in which the positive qualities are neglected while the negative or ridiculous ones are emphasized.

Meanwhile, as Holman [1992: 167] argues, indirect satire is cast in a literary form apart from direct address. The most common form of indirect satire is used

in political discourse to criticise the politicians and it a fictional narrative in which the characters make themselves and their opinions ridiculous through what they think, say, and do, and are occasionally made even more ridiculous by the author's comments and narrative style. Indirect satire uses a plot in which the characters make themselves ridiculous through their actions and speech. Indirect satire is mostly implied by politicians itself so as to create humorous effect and amuse people. Burlesque and irony are forms of indirect satire.



Here are the descriptions and purposes of direct/formal satire.

Horatian satire. The speaker in Horatian satire takes on the persona of a urbane, witty, and tolerant man or character. At the sight of human folly, pretentiousness, and hypocrisy, the character is moved to weary amusement rather than outrage. In addition, the character speaks in a relaxed and informal

manner to elicit a smile at human folly and absurdity. Horatian is gentle, winking at the audience reader and attempting to correct through broadly sympathetic laughter. According to Test [1991: 15], Horatian satire mocks universal human folly so that the reader can identify with what is being mocked and laugh at both him or her and society. The language style is a gentle satire that uses it to provide a mirror to society by reflecting ignorance, fatuity, and absentmindedness in the life values that they profess. Satire of a gentle nature will use words that are considered appropriate to criticize the existing values of life. The purpose of using criticism is to encourage people to improve on its flaws without taking offense. When a satire phrase is spoken, viewers or listeners will either laugh or give a sad smile. Here's an example of a speech that uses the gentle satire or satire urbane language style. For instance, "*My goodness, this easy question but you cannot do it*". The sentence is written in a satirical tone. The soft satire language style is defined by the phrase "as easy as that, but you cannot do it." The community considers the word to be appropriate for giving criticism. Because they were unable to solve the problems, the word "cannot do" was substituted for the word "stupid." Criticism is delivered through gentle satire so that the person is willing to improve without feeling offended.

Juvenalian satire. The character of the speaker in juvenalian satire is that of a serious moralist who uses respect and public style utterance to criticize forms of vice and error that are less dangerous because they are ridiculous, and who assumes to evoke contempt and moral indignation at men's deviation manners. This type of satire is well known in political field. Juvenalian satire is known for being angry and bitter, with a sarcastic and biting tone that despises and indignates individuals and institutions. Test [1991: 16] uses strong irony and sarcasm in his juvenalian satire. This type of polarized political satire is common, and it aims to elicit change. Juvenalian satire is not always humorous as it is being used mostly by politicians or against politicians.

Furthermore, juvenalian satire is the language of style violent satire which is the use of a cold, rude, and angry language style to demonstrate the corruption of humanity and public institutions that cannot be tolerated. This type of satire will criticize using words that are deemed inappropriate by the community. Thus, this type of satire typically employs a high level of sarcasm and cynicism. When a satire phrase is spoken, this harsh satire style may make viewers or listeners laugh or just give a sad smile. Here is one example of speech that contains the language style is violent satire.

"That's what the brain tumour, anyway? Not used for thinking?"

The sentence is satirized with harsh language. The word "The brain or a tumour" denotes a satirical language style that is hard on the sentence. In delivering criticism, the word is deemed inappropriate by the community. This is due to the word "tumour" being used to replace words that cannot be replaced. In fact, the disease is commonly referred to as a tumour diseases resulting from

abnormal swelling of body tissues. Hence, equating the human brain with tumours that contain language style satire is difficult.

When it comes to the description Indirect Satire it is must to point out that this type of satire is frequently used against politicians usually by the writers via their comic plays and works.

The first type of indirect satire is burlesque satire which is also used with the name of travesty. Burlesque is defined in genre criticism by Abrams in Holman [1991: 287] as “any imitative work that produces humour from an incongruent contrast in style and subject.” A parody is a type of burlesque in this context. Burlesque can be classified into three types: high, low, and pure burlesque. High burlesque is a type of burlesque impersonation in which a serious style is applied to everyday or humorous subjects. Burlesque at its most basic level is pure comedy. Parody is nearly defined in the same way that burlesque is. Parody, in this sense, is a work written to mock, comment on, or poke fun at an original work, its subject, or author through humorous or dramatic imitation. Parody, according to Linda Hutcheon [2007: 7], is imitation with a critical difference: it is not always at the expense of the parodied text. According to Linda’s explanation, parody can be found in art or culture. Literature, music, and film are all examples. Therefore, parodies are commonly referred to as spoofs or lampoons.

Second type of indirect satire is irony. Explaining simply, irony is a literary or rhetorical device in which there is a discordance or incongruity between what a speaker or a writer says and what he or she means, or what is widely understood. In modern usage, it can also refer to particularly egregious examples of discrepancies between what is intended or said and what actually occurs in everyday life. There is some debate about what constitutes irony, but it all boils down to the perception of an incongruity between what is said and what is meant; or between one’s understanding of reality, or one’s expectation of reality, and what actually occurs.

Memes and caricature are considered two of the most effective and powerful ways of creating humorous effect in political discourse. Memes and cartoons are expressed through indirect satire. In the contemporary political discourse these nonverbal linguistic tools poses unique position not only to create humour but also to criticise the society. Political memes and cartoons are spreading widely on the internet and their audience is very big. With the help of these linguistic devices it is easy to demonstrate the faults and mistakes in the ruling system.

Memes. Richard Dawkins, a pioneer in memetics research, coined the term “meme” in his book “The Selfish Gene” [1976]. Memes are derived from the Greek word “mimeme” which means “to imitate” [Dawkins, 1989]. After that, the concept became part of popular culture. The term “Internet Meme” gained popularity with the advent of the internet and digital technologies.

Limor Shifman defines memes as “cultural information that passes along from person to person, yet gradually scales into a shared social phenomenon”

[Shifman 2013b, p. 365]. Johnson [2007] broadens the assertion and determines that memes “can scale into a social phenomenon and trivial elements of popular culture” [p. 27].

According to P. Davison internet memes are “A piece of culture, typically a joke that gains influence through online transmission,” [Buchel, 2012].

Internet memes are a type of promotion that can reach a large number of audiences in a short amount of time. The origins of memes can be traced back to the development of emoticons. The first emoticon used in online communication was a sideways smiley face created by Scott E. Fahlman in 1982 using punctuation marks. Emoticons, according to Fahlman, are required in online communication because they help in understanding humour or sarcasm in the language.

A political meme is a purposefully designed visual framing of a position and it plays an important role and serves as a powerful tool to create humorous and satirical effect. Memes are a new genre of political communication, and they generally have at least one of two characteristics. The first is that they are inside jokes and secondly, they trigger an emotional reaction.

Memes work politically if they are widely or virally shared, if they help cultivate a sense of belonging to an “in-group” and if they make a compelling normative statement about a public figure or political issue.

Political cartoon. The term “political cartoon” refers to comic drawings created with the intent of disseminating opinions on political issues or figures. It uses humour as a form of expression, but it is also seen as a serious and transcendent political tool. This type of expression is frequently featured in print and electronic media opinion sections. In fact, they are valued and recognized in the same way that opinion columns are valued and recognized. Political cartoonists are in high demand.

Its topics are current events and topics of general interest. As a result, they are aimed at an audience with a basic understanding of these topics. These cartoons are intended to elicit public debate.

Currently, this mode of expression is crucial, particularly in the construction of political discourse in societies. Furthermore, it is regarded as a manifestation of press and expression freedom.

Political caricature is defined by using metaphorical and satirical language to address real and current events. This resource is typically used to highlight issues or inconsistencies in a particular political situation.

The majority of the time literary and graphic resources are used to exaggerate the characteristics of the situations or characters being approached. These resources are not meant to distort reality; rather, they are meant to expose the absurdity of facts through hyperbole.

For this reason, various artistic resources such as symbols and allegories are employed. The artist usually pays close attention to ensure that the use of these figures does not distort the message or make it difficult for readers to understand.

When a political caricature succeeds, it can fulfil an important function of social criticism within a given context. They are often powerful weapons of emancipation, and at the same time political control, because they influence the decision-making of citizens.

Political caricature has been used to criticize and combat the characters of public life since the eighteenth century. Their witty and satirical language is well-known for mocking politicians in order to correct their errors or inspire people to fight against them.

2.2. The notion of humour, its general and distinctive features

Humour is the quality of something that makes it funny; the way that a specific person or group finds certain things amusing; the ability to comprehend and enjoy amusing situations or laugh at things [LDCE 2001]. Humour can be defined in two ways: objectively when things that make people laugh are described, and subjectively when the concept of being funny is involved. Despite the fact that humour has been extensively studied in academic literature, this area remains unclear and poses a research challenge, particularly in interpersonal pragmatics: While there has been a lot written about humour, it is still an under researched subject. More empirical studies in natural settings are needed to further explore the various functions of this strategy. Humour is one of the most interesting subjects to study [Schnurr, 2010, p.319].

Humour is difficult to define, particularly as a scientific phenomenon: "...a very difficult subject to talk about, and an even more difficult subject to be scientific about" [Miller, 1988: p. 60], and it is intimately linked to the situation: "Humour is glued into social, cultural, and even national contexts" [Simpson, 2003, p. 9], based on the analyst's assessment of paralinguistic, prosodic, and discoursal clues [Schnurr, 2010, p.319]. There are speech stereotypes that presuppose humorous mutual attacks. This rather difficult way of using humour by jocularly abusing each other is characteristic of a specific group of speakers in this context and may not be appropriate in other contexts or among members of other groups [Schnurr, 2010, p. 319].

Humour serves a variety of purposes. It can serve a variety of social functions, according to researchers, including expressing ethnic identity and cultural values, reinforcing social norms, and reflecting people's beliefs [O'Quin and Aronoff, 1981; Duncan, 1985; Holmes, Stubbe, and Marra 2003; Habib, 2008; Chiaro, 1992]. In discourse, humour is a way to show solidarity and establish a friendly atmosphere, especially among interlocutors who are unfamiliar with one another [Zajdman, 1995]. Humour can either minimize the distance or widen the gap between communicators: it can make others feel like they are part of the group, but it can also serve as a boundary marker, explicitly excluding outsiders [Schnurr, 2010, p. 319].

Furthermore, humour accomplishes many things: it relieves embarrassment; it signals aggression; it displays courage in the face of adversity; it serves as a coping mechanism; it functions as a social influence instrument [Simpson, 2003, p.17]. Furthermore, there are several scenarios in which humorous communication can occur: the speaker attempts to achieve a comic effect and succeeds or fails; the speaker does not intend to achieve a comic effect but it occurs or does not occur. Humour is a safe way to deal with difficult situations because it allows tension to be released and the situation to be turned into a joke.

There are several theories that look at humour from various perspectives: humour based on meaning mismatch; humour as consolation; humour as superiority. The latter has a long history, dating back to ancient times when rhetoric used humour as a weapon to force others to submit. Humour can be

both intentional and unintentional, according to humour researchers [Chiaro, 1992; Crystal, 1995; Ross, 1998].

The social, psycho-analytical, and cognitive strands of research are the three main strands of research that are commonly used to classify humour theories. Each of these research fields contributes to one of three major theories of humour origin: superiority, relief, and incongruity [Acharya, 2006; Attardo, 1994; Dormann & Biddle, 2009; Meyer, 2000; Ritchie, 2004].

The social superiority theory, also known as hostility, aggression, or disparagement theory, is the first type of humour origin theory [Acharya, 2006; Attardo, 1994]. According to this theory, laughter is motivated by a sense of superiority on the part of the source of humour toward the misfortunes of others, and laughter is a form of aggression. Laughter comes from "seeing oneself as superior, right, or triumphant in contrast to one who is inferior, wrong, or defeated," according to Meyer [2000, p.315]. Furthermore, the superiority theory is socially oriented in that it views humour as a "*social corrective*," or a way of correcting social misconduct or misbehaviour. This social corrective principle entails reinforcing what is good and right by mocking what is bad or wrong in terms of a society's or culture normal conventions. Another social aspect of this theory is that it aids in the reinforcement of a sense of unity among in-group members. This sense of belonging stems from a shared and unified sense of superiority over out-group members who are mocked [Meyer, 2000]. The superiority theory has been considered in much sociolinguistic humour research because of this emphasis on social and interpersonal aspects [Attardo, 1994; Ritchie, 2004].

The relief/release theory is based on psychoanalysis and emphasizes the role of humour in releasing tension and "psychic/nervous energy" [Attardo, 1994; Dormann & Biddle, 2009]. Humour's psychological tension-releasing function is frequently used as a strategy to reduce potentially escalating tension during difficult times. Furthermore, humour is regarded as a kind of liberation from all that is inhibited by conventional sociocultural norms in the relief theory [Attardo, 1994; Meyer, 2000]. In terms of linguistics, release theories can be used to explain a variety of linguistic phenomena such as puns, which are explicit manifestations of liberation from the conventional rules of language [Attardo, 1994].

The incongruity theory, which emphasizes the role of cognition in the perception of humour, is the third major theory of humour origin. The Incongruity Theory is based on the principle that "the cause of laughter...is the sudden perception of incongruity or ambiguity, for humour depends on the teller playing with hidden meanings that are revealed in unexpected ways" [Dormann & Biddle, 2009, p. 805]. The cognitive aspect of the incongruity theory is based on perceivers' ability to recognize some sort of violation of normal accepted patterns, as well as differences from the conventional patterns typically used for the perception of events, objects, and physical and moral behaviour. Humour is essentially a social phenomenon, according to the incongruity theory, because it

depends on the violation of what is socially and culturally perceived as normal [Meyer, 2000; Ritchie, 2004].

Rhetorical functions of humour. Meyer [2000] claimed that each of the four rhetorical functions of humour, namely identification, clarification, enforcement, and differentiation, is closely related to one or more of the four theories of humour origin presented above. The relief psychological theory is linked to the identification function, the incongruity cognitive theory to both the clarification and differentiation functions, and the superiority social theory to the three rhetorical humour functions of identification, enforcement, and differentiation. Humour's effect in communication is not just limited to amusement; it can also be used to produce other rhetorical effects (i.e. functions) within communicative messages. Thus, the four rhetorical functions are regarded as effects-based functions that are delivered to target audiences via messages from communicators.

“Humour use unites communicators through mutual identification and clarification of positions and values, while dividing them through enforcement of norms and differentiation of unacceptable behaviours,” according to Meyer [2000, p. 310]. Humour's rhetorical functions can be thought of as a continuum, with identification on one end and differentiation on the other. The order of these functions is determined by the audience's position within the humorous situation and their familiarity with it. To summarize, these functions entail the gradual implementation of strategies that can either unify communicators and their audiences or, on the other hand, distance and separate communicators from their target audiences.

Tsakona and Popa [2011] assigned humour a social function based on the concept of social corrective derived from the superiority theory of humour origin, as Meyer [2000] suggested. According to them, humour can be used to criticize what appears to be socially unacceptable, and thus humour can contribute to social control and criticism in relation to a society's norms and values. When criticism is delivered in a humorous manner through ridicule, humour can serve two social functions at the same time: inclusive and exclusive. The first one strengthens “social bonding between interlocutors who agree on the content and targets of humour, “while the second one strengthens” the gap between speakers who do not adopt the same stance toward humorous themes and targets” [Tsakona & Popa, 2011, p.4].

Social function of humour. Humour is universal and central to social life not only because of its inherent function of uniting and bringing people together in moments of entertainment and amusement, but also, and perhaps most importantly, in moments of depression, tension, and stress, which often lead to criticizing and even rebelling against the causes of such negative feelings. Adopting a critical perspective on humour necessitates a theoretical distinction between two functions of humour in terms of its impact on people's social lives and the ideologies that surround the content and use of humour. These two

functions, as described by Billig, are the “disciplinary” and “rebellious” functions of humour [2005].

According to Billig [2005], humour serves an important social function by maintaining or changing social order. Billig differentiated disciplinary humour from rebellious humour based on this assumption. According to him, those who break social rules are the targets of disciplinary humour, which functions conservatively to help in the maintenance of social order. Rebellious humour, on the other hand, is directed at the social rules themselves, and can thus be seen as a challenge and defiance of these rules in an attempt to effect radical change. The distinction between these two types of humour is not as sharp as it may appear in theory, and in practice, disciplinary and rebellious humour may overlap in terms of their respective effects, that is, maintaining or disrupting social order. “It might be difficult to classify unambiguously a particular piece of humour as belonging to one or other type..., because wider ethical, personal, and ideological considerations are involved in how we classify our jokes and those of others,” Billig [2005, p.203] said.

Political humour: Social function and its effect. Political humour works in two directions in terms of producers and targets, as well as genres, with a focus on political humour. On the one hand, politicians can make political humour in serious political settings like parliaments, political debates, and interviews. In such cases, politicians mix humour into their serious public discourses in order to portray their opponents in a negative light through undermining and derogation. Politicians demonstrate an exclusive function of humour in this way. However, politicians’ use of humour may indicate an inclusive function of humour in order to boost their popularity by projecting a positive self-image. In this case, politicians hope to demonstrate that they share the common people’s sense of humour, increasing their chances of gaining as much support as possible. Political humour, on the other hand, can be created by the media/social media and ordinary people in a variety of humorous genres such as jokes, cartoons, humorous websites, and so on. The target of humour in this case is politicians, with the goal of criticizing their political corruption as well as the ineffectiveness of their political acts and decisions [Tsakona & Popa, 2011].

The type of political humour directed at politicians and political leaders by ordinary people and the media is of particular interest in this study. Ordinary citizens do not have the same level of access to political debate as politicians. However, they can demonstrate their involvement and engagement in political affairs by using political humour in casual conversations or by producing and disseminating political humorous genres such as jokes. Given that political humour should be based on contextual awareness of political issues, political humour has a serious role to play as a form of criticism accessible to ordinary people. Similarly, political humour in the media or, more recently in modern societies, on social media can be viewed as a vehicle for both political criticism and public entertainment [Tsakona & Popa, 2011].

On the serious function of political humour, Tsakona and Popa's [2011] claimed that drawing on Grice's [1975] Cooperative Principle's humour is by all means a non-bona fide mode of communication in which there is no actual or serious representation of social reality. However, the use of political humour as a powerful form of criticism indicates that it has a serious function that can have serious consequences. Tsakona and Popa [2011], as well as Popa [2011], have argued that the serious function of political humour is limited and constrained in the sense that it will never result in radical change.

Political humour, they claim, is thought-provoking in the sense that it stimulates critical thinking about the efficacy of political decisions and practices. As a result, rather than bringing about radical change, political humour contributes to criticism and resistance of the status quo. Popa [2011] reaffirmed the claim that "humour can hardly work as a corrective of poor political behaviour and cannot inspire reform" in her study on the role of political satire in the media in a post-Communist state, namely Romania. Subsequently, it can only serve as a platform for protest and critique [p. 137]. Furthermore, Tsakona and Popa [2011] claimed that rather than bringing about social and political change, "humour occasionally manages to enhance commonsensical views on political affairs rather than promote radical thinking" [p. 2].

A number of empirical studies on political humour with different viewpoints and in different sociocultural contexts have looked at the potential effect of political humour on politics and its ability to shape public opinion as an integral part of public discourse. Some of these studies were reviewed by Tsakona and Popa [2011], who highlighted the serious implications and consequences of political humour on politics. They focused on the role of political humour in social control rather than social reform. According to them, the "control function" of political humour, which is directed at politicians and political practices, entails the "stabilization" of conflict situations between two opposing spheres: public opinion as expressed by ordinary people or the media, and the target political figures and their practices. Because it does not result in any actual social or political reform, political humour criticism directed at politicians can be considered an outlet or "relief" in the form of passive resistance to the status quo.

The psychological delight and pleasure of seeing the breaking of the rules and codes that constrain social actors and limit what they can say or do is the source of political humour. When it comes to joking, this joy and pleasure can be found when the rules of language are broken to shift from a serious to a humorous mode of communication. In the case of rebellious humour, the powerless who are usually denied serious and straightforward expression of political opinions and stances find delight in mocking the authority of the powerful or the assumed "guardians" of social rules and order.

It is commonly believed that "rebellious humour thrives in dictatorships". For example, "jokes about the leaders' stupidity and bodily functions were circulated popularly under communist regimes, where the official media

presented the leaders with all respect” [Billig, 2005, p. 208]. According to Tsakona and Popa [2011], political jokes were widely circulated among citizens in socialist states in Eastern Europe prior to 1989 to criticize political authority and its representative figures of politicians and state officials. “Political jokes served as a form of passive resistance and an outlet for political resentment in contexts where alternative political viewpoints could not be openly expressed,” they write [p. 12].

The most civilized way to develop critical awareness in the population, even among the least informed, is through humour. This form of expression goes beyond mockery to become a full-fledged political weapon that can sway public opinion and change people’s minds.

2.3. The difference between satire and humour

Humour and satire are technically distinct elements of linguistics. They come from various origins. They are used in a variety of ways for various purposes. Different modes exist in literary works. Each one evokes a distinct sense of enjoyment and pleasure. Each of them generated new genres. They do, however, have some similarities and are frequently used interchangeably. The work aims to research these differences and similarities of the two notions.

Here are some definitions of these terms taken from online dictionaries:

Satire is the use of irony, sarcasm, ridicule, or the like, in exposing, denouncing, or deriding vice, folly, etc. It is a literary composition, in verse or prose in which human, folly and vice is held up to scorn, mock or ridicule someone or something. Synonyms of satire are usually irony, caricature, parody, etc. Satire refers to literary forms in which vices or follies are mocked. Satire is the general term, which often emphasizes the weakness more than the weak person, and often implies moral judgment and corrective purpose for the person's weakness. Irony, sarcasm and satire indicate mockery of something or someone [LDOCE 5 (2005)].

Humour, on the other hand, is defined as “the quality of being amusing.” It is also defined as “the ability to perceive and express a sense of the clever or amusing.” Humour is primarily defined as the recognition and expression of inconsistencies or weirdness in a situation or character. Humour concerns with emotional aspect and it is the tendency of particular cognitive experiences to provoke laughter and provide amusement. Humour is the ability to be amused by something seen, heard, or thought about, sometimes causing you to smile or laugh, or the quality in something that causes such amusement. It is frequently used to illustrate some fundamental absurdity in human nature or behaviour, and it is generally regarded as a nice quality: a genial and mellow sense of humour. It is defined as “the quality of being amusing or comic, as expressed in literature or speech.” It is the ability to amuse or express humour to others.

The essential feature of satire is the indirect presentation of a contradiction between an action or expression and the context in which it occurs. The emphasis in the figure of speech is on the contrast between the literal and intended meaning of a statement. One thing is mentioned and its opposite is implied, as in the comment, “*Beautiful day, isn't it?*” made when it is raining or dusty. Satiric literature uses devices like character development, situation, and plot, in addition to rhetorical figures, to emphasize the paradoxical nature of reality or the contrast between an ideal and actual condition, set of circumstances, etc., frequently to emphasize the absurdity present in the contradiction between substance and form.

The above meanings, definitions and explanations taken from different online dictionary resources show relationship among these terms: humour and satire, but yet they hardly show the differences. Even the relationship is very confusing and challenging to understand. Comparison and contrast are not usually given. Whether they really completely synonymous or partially

synonymous or not synonymous at all. If they are synonymous, can we use them interchangeably and in substitution? There may prompt many other questions like are humours produced from irony and satire same? These many questions are in mind and this mind makes efforts to search the answers and ensures the work to be more interesting.

Satire is a literary genre, as well as the graphic and performing arts, in which vices, follies, abuses, and flaws are mocked, with the goal of shaming individuals and society as a whole into improvement. Although satire is usually intended to be funny, its primary goal is often to engage in constructive social criticism, employing wit as a weapon and a tool to draw attention to both specific and broader social issues.

However, humour is not a distinct genre. It is a substance. In political field, humour is frequently used. A politician or the representatives of any governmental organisations may use it to provoke the audience. A book, poem, story, play, or other literary work can be made funny by the characters' witty banter, characterization, or ironic or absurd events, as well.

Humour has an emotional component. It is the proclivity of certain cognitive experiences to elicit laughter and amusement. The term comes from ancient Greek humorous medicine, which taught that the balance of fluids in the human body, known as humours, regulates human health and emotion.

Strong irony and sarcasm are common in satire is "irony is militant in satire" but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are also common in satirical speech and writing. This "militant" irony or sarcasm frequently declares that it approves of (or at least accepts as natural) the very things that the satirist wishes to criticize. Satire can now be found in a wide range of artistic mediums, including literature, plays, commentary, television shows, and media such as lyrics.

Satire is a literary technique in which writers use irony, exaggeration, or ridicule to expose and criticize an individual's or society's folly and corruption. Its goal is to improve humanity by exposing its flaws and failings. In satire, a writer creates fictional characters who represent real people in order to expose and condemn their corruption. A satire can be directed at a specific person, a country, or even the entire world. A satire is a humorous piece of writing that makes fun of an individual or a society in order to expose its folly and flaws.

Humour appeals to people of all ages and cultures. The majority of people can experience humour, which is defined as being amused, laughing, or smiling at something amusing, and are thus considered to have a sense of humour. On the contrary, satire tends to appeal to more mature audiences because it relies more on understanding the target of the humour. Humour is also used (or probably misused) to mean any type of comedy in linguistics and politics. Additionally, it can be verbal, visual, or physical. Non-verbal forms of communication for example, music or visual art can also be amusing. Humour, like characterization and dialogue, is a tool, and any writer would be foolish to attempt the impossible task of communicating the unspeakable without using

every available tool. Humour is regarded as an essential component of fiction. From another perspective, humour is a sense rather than a tool. Every field of society including political one people address it and try to have a sense of humour.

Satire is frequently used by writers to criticize individuals and society by ridiculing their dishonesty and silliness. The majority of political cartoons that we see in newspapers and magazines every day are examples of satire. These cartoons mock some recent political actions in a light-hearted manner. “The Daily Show,” “The Colbert Report,” and “The Larry Sanders Show” are examples of satire on television. These shows claim to be aimed at political and social viewpoints that they believe are ridiculous.

Humour can be seen everywhere in literature and in everyday speech which is literary tool which makes audiences laugh, or that aims to induce amusement or laughter. Its purpose is to break the monotony, boredom, and tedium, and make the audience’s nerves relax. The writer uses different techniques, tools, words, and even full sentences in order to bring to light new and funny sides of life. Humour is often found in literature, theatre, movies, and advertising, where the major purpose is to make the audience laugh and happy.

Examples of political humour:

George W. Bush and his VP running mate, Dick Cheney, were talking, when George W. said, “I hate all the dumb jokes people tell about me.” Wise Old Cheney, feeling sorry for his old boss, said sage-like, “Oh, they are only jokes. There are a lot of stupid people out there. Here, I’ll prove it to you.” Cheney took George W. outside and hailed a taxi driver. “Please take me to 29 Nickel Street to see if I’m home,” said Cheney. The cab driver, without saying a word, drove them to Nickel Street, and when they finally got out, Cheney looked at George W. and said, “See! That guy was really stupid!” “No kidding,” replied George W., “There was a pay phone just around the corner. You could have called instead.”

The above example exaggerates the folly of statesmen (minus qualification). Long ago, Americans used to refer to their elected officials as fools. Twain [2019] admits humorously that fleas can be taught nearly anything that a Congressman can. Although most people are aware that politicians deceive the public, this type of attribution can be seen as a form of retaliation.

The difference between satire and humour is that the satire has a long and distinguished tradition of using shocking parallels to make people think. There is always an objective using of satire to make the situation better and correct the mistake in society while amusement and laughter are the main goal of humour. Satire is a literary form or genre that is commonly used through the use of graphic arts, or in the form of a performance. Humour is a general term signifying a non-serious reaction to the literature by the audience. Because of satire being a literary form it can be presented in a variety of ways, including literary works such as commentaries, performances, and even illustrations that accompany editorials. A light-hearted, frivolous, whimsical reaction to the

literature, caused by an unexpected departure from reason or sense is a play on words, a clever analogy, an understatement, etc. which is referred to as humour. It may contain a subtle threat or criticism, but it should not be taken seriously. Satire and humour can both be used to make people laugh. However, each of them has different purposes.

Outcomes of Chapter II

Satire is a broad genre that incorporates a number of various approaches. It can be serious, acting as a protest, or comical, aimed at poking fun at something or someone. It can be explicitly or implicitly expressed. According to the topics that satire is intended to highlight, it can be classified into political, social, psychological or philosophical one. A combination of stylistic (irony, sarcasm, hyperbole or understatement, cartoons, memes, graphic arts and double-entendre) and linguistic devices (composition, syntactic ambiguity) can contribute into creation of successful satire which is supposed to produce a desired ironic effect. In my work two types of satire are analysed, and they are direct and indirect satire.

Each type comprises two more subtypes and the former includes 1) horation satire and 2) juvernalian satire while the latter comprises 1) burlesque and 2) irony. Direct satire is expressed explicitly in order to correct the faults of people or the situation. Horation satire is a gentle way of pointing out the mistake whilst juvernalian satire is directly criticising someone using strong language. Juvernalian is mostly used by politicians when they are criticising the fellow or rival politicians. On the other hand, burlesque is expressed by visual arts or graphics and is considered one of the most interesting types of stylistic device. Although irony is regarded of the constructive part of satire, it is given as a stylistic device in many materials. So, irony is the broadly discussed in chapter three in this work.

The question of the role of humour in political language has not been considered seriously until recently, although this phenomenon has always played a great role in it. One of the main social functions of humour is human desire to distract from an unpleasant reality, get rid from censorship, from fear of authority and prohibitions. British scholars wrote about enhancing role of humour in the modern world: humour... plays such a key role in the maintenance of social life, which is much more important than social theorists have often assumed. Indeed, the interest to humour as linguistic phenomena is rising. Recently there have appeared quite a number of academic works dedicated to its analysis, which marked the beginning of methodology to teach humour.

American scholars point to different attitude to political humour in society. On the one hand, humour is an antidote to stress and a source of pleasure. On the other hand, it can have a negative effect: give false information, cause misunderstanding, problems. This brought about a conflict of interests on American political arena deliberate introducing humour in political discourse versus rejecting it.

Apart from discharging tension, political humour ensures comfortable atmosphere for the interlocutors and minimizes vertical distance and helps the author to deliver his/her message to the audience.

Humour serves to create a better effect on the audience, make a politician's speech bright, attractive and capturing. They represent powerful tools for persuading people during pre-election campaigns, create bonds and defuse aggression. When people need to relieve tension and pain, give vent to anger and reinforce the boundaries between in- and out-group members, they often resort to humour and ridicule. In this sense, the role of humour in politics is vital and gaining popularity.

Satire and humour can both be used to make people laugh. However, each of them has different purposes. Satire intends to correct the errors and inaccuracies in society while humour serves to amuse the people and defuse aggression.

Chapter III Basic linguistic means and strategies for creating humorous and satirical effects in political discourse

3.1. Basic stylistic devices for creating humorous and satirical effect.

The modern world's political discourse is undergoing a number of changes. It is losing its formal tone and taking on the characteristics of a talk show with a high level of entertainment. The audience is no longer willing to accept bare information, but is content with infotainment [Fialkova, Yelenevskaya, 201]. At the same time political discourse pursues its main aim – gaining and withholding power [Van Dijk, 2009]. Modern politicians use a variety of strategies to win over supporters, the most common of which are persuasion and manipulation. Humour and satire are increasingly popular ways to increase impact. They assist in conveying additional meaning, ambiguity, and contribute to the speaker's image. Many researchers studied stylistic devices, humour, humorous and satirical effect, and the role of stylistic devices in eliciting laughter. Every scientist had a different perspective on the role of stylistic devices in provoking laughter. The research into the use of language to produce humorous effects in general is diverse and extensive. N. Norrik, for example, looked at stylistic devices in the context of their dominant function in establishing comedic effect [Norrik, 1993, 124]. Alliterations [Chiaro, 1992, 58]; oxymoron [Hughes, 1983, 47]; word play and ambiguity that is resolved in context and communicative situation [Nash, 1985, 241]; polysemy and homonymy as means of creating humorous effect [Arnold, 1976, 103]; pun [Vinogradov, 1981, 137]; occasionalisms based on contextual interplay of word mean [Vinogradov (Galperin, 1991, 86)].

The tendency to use humour and satire in politics as a means of influencing the reader's and audience's point of view was recently observed and analysed from various points of view. Here are some of the examples of studies done to investigate language means and linguistic devices of satire and humour: the impact of exposure to political parody as a means of achieving political efficacy [Becker, 2014, 424–425]; the effects of political humour on message persuasiveness, analysed in context of the extant political entertainment theory [LaMarre, 2014, 401]; the affect effect of sarcastic political humour through negative emotions [Lee, 2014, 307–308]; journalistic humorous commentary on Twitter challenging norms of objectivity and independence [Molyneux, 2015, 1–2] and blurring the lines between news and entertainment [Mourão, 2015, 1–2]; the influence of parody humour as a way of establishing sympathy and enjoyment in shaping credibility and trust of political figures (Peifer, 2016, 173); the use of conceptual metaphors in newspapers to create humour as a means of downgrading others or gaining the readers' sympathy through laughter [Perez-Hernandez, 2016, 541–542].

Stylistics is a branch of linguistics that plays an important role in the creation of humour and satire. Because they created a lot of humorous and satirical effect and are used in more humorous texts and political speeches, stylistic devices of expressiveness should be investigated more thoroughly.

During my research work, the use of irony, metaphor, metonymy, personification, oxymoron, antithesis, pun, hyperbole, sarcasm was confirmed. Metaphor, metonymy, hyperbole, pun, irony, personification, and oxymoron are used more frequently in humorous texts and in literature as well as in political field than others. Depending on the listener's or reader's background, satire and humour can have a positive or negative impact. If the speaker can control his satirical and humorous words, he can have a significant impact on his audience. In most cases, however, satire is difficult to comprehend unless the audience has a thorough understanding of satirical techniques. These devices are more common and interesting in humour, pragmatics, and humorous situations. The following stylistic devices of expressiveness are used to create humorous and satirical effect:

Irony. Irony is a stylistic device in which contradictory statements or situations reveal a reality that is different from what appears to be true. The effectiveness of irony as a literary device depends on the reader's expectations and understanding of the disparity between what "should" happen and what "actually" happens in a literary work. This can be in the form of an unforeseen outcome of an event, a character's unanticipated behaviour, or something incongruous that is said.

Political irony is a sense of oppositeness or contrast in speech or writing that is related to politics. In general, political irony falls into the word is used to describe an outcome that is contradictory to what is expected. Most often, this form of irony seeks to point out contradictions in politics in a wry or amusing way.

Modern speakers and writers use the phrase "political irony" in a variety of ways. Many of these involve satirical or witty analysis of current politics. Political irony is usually related to humour; many expressions of politically ironic speech or writing are intended to entertain through pointing out contradictions in the political field. Despite the entertainment value, there are many instances where a real criticism of politics is couched in ironic comedy.

One type of political irony is the criticism of political candidates for reversals on issues, or actions that go counter to what they have expressed in the past. Other expressions of politically ironic speech evaluate the overall political feelings of the current time. Satirical commentators may use political irony to criticize the way parts of an electorate respond to certain issues. These kinds of writers may also use the same ideas in criticizing a presidential administration, a parliament, or other form of leadership.

The term "political irony" is widely used in the media. It's been the name of a category in various web periodicals, as well as the title of blogs and social media pages. It usually represents a joking take on current events or political issues. This rhetorical strategy is also used by some pundits when writing syndicated columns for magazines or newspapers. This type of irony is frequently seen in political cartoons, in addition to being a common use of

rhetoric in text. It can be sarcastic or humorous at times, or it can be quite hostile at others.

Irony in political speeches can come across as bitter, especially when it is directed at opponents. In the following example, Donald Trump uses ambiguous irony when speaking about Hillary Clinton:

“I am sure Hillary is going to laugh quite a bit tonight, sometimes even at appropriate moments” [Al Smith Dinner 20.10/2016].

This remark conveys an implicit meaning, referring to a popular opinion that Hillary is devoid of sense of humour, and all her emotions, including smile and laughter are planned before by her image makers.

Showman and commentator Jay Leno makes a premature conclusion about Mrs Clinton’s presidency:

“Yesterday all five living presidents gathered for the opening of the George W. Bush presidential library in Dallas. Well, six living presidents if you count Hillary in 2016.”

[<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>]

It is done on purpose to create a humorous effect. The speaker hints at the fact that the result of the elections is already known, despite the continuing president race. Ironically enough, what was obvious for many, did not come true.

The following is an example of veiled mockery aimed at one of the candidates in the pre-election campaign:

“Jeb Bush’s brother Neil said that their mother has “come around” to the idea of Jeb running for president in 2016. Because if there’s anything that says you’re qualified to be president, it’s your own mom saying, I guess you could do it.” [http://politicalhumor.about.com/].

The irony here is based on a childish belief that mother is always right and the gravity of the event, which is not intended for children. Bringing these ideas together creates an ironic paradox with an obvious absurd conclusion for the audience.

Humour and irony often play a positive role and contribute to a person’s image. Ivanka Trump, daughter of Donald Trump (a candidate for presidency then) characterizes her father, using wordplay:

“When it comes “to building bridges” he can do so figuratively but also has the rare ability to do so literally on time and under budget”

[YouTube. Donald Trump Presidential Announcement Full Speech, 16.06.15].

In this sentence, the speaker uses the collocation “to build bridges” in both a literal and figurative sense. This contrast has a comedic effect, relaxes the audience, and keeps their attention.

Paradox. A paradox is also considered to be one of the techniques used to create a satiric effect. As [Al-Ebadi, H, et al., 2020, p.1448] points out, texts require professional attention in order to stand out in addition to conveying their communicative message. A paradox, according to Abrams and Harpham [2015,

p. 267], is a statement that appears to be logically opposing or silly on the surface but is interpretable in a way that makes sense. A paradox is a self-contradictory statement that tries to convey a message by presenting two completely different things.

In the apparent sense, a paradox has an idea that is not acceptable or logical, and it is based on linguistic contradiction. One of the characteristics of good satire is that it attacks topics, and presenting paradoxical things achieves this.

For example:

War is peace.

Freedom is slavery.

My weakness is my strength.

In these three examples the speaker says something but here the listener is going to understand the intended meaning behind the ideas meant. So war is absolutely not peace but it is something not peaceful at all. Freedom is the obviously opposite of slavery, and a weakness is not going to reflect any strength. Paradox is considered one of the most interesting linguistic device and an effective tool to get the attention of listeners.

Antithesis. Antithesis is a literary device in which two opposing elements are juxtaposed using a parallel grammatical structure. The word antithesis, which means "to set opposite," comes from Greek and refers to when something or someone is directly opposite or the obverse of something or someone else. Antithesis is defined by Leech [1969, p. 67] as a "literary device in which formal parallelism is combined with an implication of contrast". In contrary to paradox, two similar things are emphasized to be distinctive. This structure is common in satire because it targets audiences who believe that what is presented as dissimilar is similar. Acceptable, correct wisdom or advice is the idea in opposition. Antithesis has two parts to describe characteristics and contrast in meaning in the linguistic context.

For instance:

In *Paradise Lost*, John Milton says: "*Better to reign in Hell than serve in Heaven.*"

The contrasting ideas of reign and serve and Hell and Heaven are placed in this sentence to achieve an antithetical effect where readers can understand and get the gist of the idea.

"Man proposes, God disposes"

"No pain, no gain."

"Love is an ideal thing, marriage is a real thing." [Goethe].

"That's one small step for man, one giant leap for mankind." [Neil Armstrong]

"To err is human; to forgive divine." [Alexander Pope]

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had

nothing before us, we were all going direct to Heaven, we were all going direct the other way...” [Charles Dickens].

Anti-climax. Anti-climax is a rhetorical device which defined as a disappointing situation, or a sudden transition in discourse from an important idea to a ludicrous or trivial one. It is when, at a specific point, expectations are raised, everything is built-up, and then suddenly something boring or disappointing happens, which is an anti-climax. Besides that, the order of statements gradually descends in anti-climax. In the case of anti-climax, the satirist is attempting to lessen the value of a particular subject by depriving it of all of its important and useful potentials, thereby rendering it insignificant and weak (i.e., lowering its importance). Anti-climax, according to Colleta [2003, p. 105], is used to set up one audience reaction to the character’s depressing emptiness (or a topic) and then present a surprisingly unrelated or comically underplayed response. For example, when a boss finds that his employees have failed to complete the required work, he may say:

“You are nothing!”

Here the boss tried to reduce the value of the worker in order to punish them as a reaction to the situation.

Hyperbole. Hyperbole, according to Abrams and Harpham [2015, p. 28], is "a type of text that allows and encourages the reader to branch off into other texts at will, making the reading experience nonlinear, open, and variable."

Making an exaggerated comparison is a satirical technique that aims for one of two outcomes: either the two comparative things share the same quality or the comparison aims to exaggerate that quality, especially when a characteristic is negative. Alternatively, they could be completely different, imparting a positive trait to the party that does not have a negative state within it. The literal meaning of hyperbole is not the intended meaning. Hyperbole is a figure of speech which is used when someone wants to exaggerate what they mean or emphasize a point. It comes from the Greek word to mean “excess” and is often used to make something sound much bigger, better, funnier, or more dramatic than it actually is. Hyperbole is a useful tool in language.

For instance:

I’m so hungry, I could eat an elephant.

My dad will kill me when he comes home.

Harper Lee writes in her book “To Kill a Mockingbird”:

“A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of May comb County.”

The author is using hyperbole in this example to emphasize how slow and boring the town is. The hyperbolic phrases in this sentence help the reader understand the situation because the sentence would be less emotive without them.

Parody. A parody is a deliberate exaggeration of a particular writer, artist, or genre in order to produce a comic effect. In parody, the humorous effect is

achieved by imitating and overstressing noticeable features of a famous piece of literature, similar to how caricatures highlight certain characteristics of a person to achieve a humorous effect. To be successful of parody, the addressee must be aware of the original topic (or personality) being mocked. Parody examples are frequently confused with satire examples. Although parody can be used to develop satire, it is distinct from it in some ways. To create a comic effect, parody directly imitates a subject. Satire, on the other hand, mocks a subject without imitating it directly. Furthermore, satire aims to correct societal flaws by criticizing them.

It shows that blend parody and satire, we may see extremely hilarious examples of parody in our daily television viewing. The Daily Show, The Colbert Report, and The Larry Sanders Show, for example, are known for imitating well-known political figures, allowing them to target what they consider to be unintelligent political and social viewpoints.

Gulliver's Travels by Jonathan Swift is a satire on contemporary England as well as a parody of travel narratives. As England's empire expanded to new lands, it became a hub for navigation and exploration. Adventure and travel stories about strange lands became increasingly popular.

Sarcasm. Sarcasm is an ironic remark with a sense of humour that is intended to mock or satirize something. When someone is being sarcastic, they are saying something that is not what they mean. Sarcasm, as a literary device, can convey a writer's or character's true feelings of frustration, anger, and even derision, albeit masked by humour and wording that is inconsistent with the intended meaning. However, because sarcastic statements contradict the speaker's true meaning and intent, it can be difficult for writers to use this literary device effectively without proper context or tone. The purpose of sarcastic comments is usually to express feelings of frustration, anger, or distaste through stating one idea but meaning another, as well as moderating the statement with humour.

John Green writes in his novel titled "Turtles All the Way Down", "Yes, well, in that respect and many others, American high schools do rather resemble prisons," John Green writes in his novel Turtles All the Way Down. The speaker is mocking characteristics of American high schools that resemble prisons in a figurative sense, not literally. Metal detectors, student detention as a form of punishment, mandatory attendance, crowded classrooms, and even poor infrastructure are examples of this. Green's literary device of sarcasm allows for amusing mockery of figurative parallels between American high schools and prisons.

Following examples are used in everyday speech:

Ugliness can be fixed, stupidity is forever.

Propaganda is amazing. People can be led to believe anything. [Alice Walker]

Stop worrying about growing old. And think about growing up. [Philip Roth]

There are times when parenthood seems nothing more than feeding the hand that bites you. [Peter De Vries].

Allusion. An allusion is a brief reference to a person, place, thing, event, or other literary work that the reader is likely to be familiar with. Allusion is a literary device that allows a writer to condense a lot of meaning and significance into a single word or phrase. Allusions, on the other hand, are only effective if the reader recognizes and understands them, as well as if they are correctly inferred and interpreted by the reader. When an allusion is unclear or misunderstood, it loses its power because it confuses the reader.

People often in all walks of life including politics make allusions in everyday conversation, sometimes without the realization that they are doing so and sometimes without knowing the material to which they are alluding. Typically, these allusions are in reference to popular culture, including movies, books, music, public figures, and so on. Allusion is a literary device used by politicians to create context for an incidental mention of something or a passing reference. Because most audience are familiar with Greek or Roman mythology, their stories, and characters, they are frequently used as sources for allusions in their speech, either directly or indirectly.

Here are some examples of references to Greek mythology:

Achilles' heel (alluding to the one weakness of Achilles)

Opening Pandora's box (alluding to Pandora's myth of letting trouble into the world)

His job is like pulling a sword out of a stone. (King Arthur Legend)

Is there an Einstein in your physics class? (Albert Einstein).

Litotes. Litotes is a figure of speech in which a phrase is used to express a positive assertion or statement using negative wording or terms. Litotes is a literary device that is frequently used in speech, rhetoric, and nonfiction. Litotes is a figure of speech whose meaning is not literal. Litotes, on the other hand, is meant to be a form of understatement, using negation to express the opposite meaning. This is a clever use of language because it employs negative terms to express a positive sentiment or statement.

Litotes is a device for expressing an affirmative without using affirmative language. Litotes, for example, are used in the phrase *"I don't hate it."* The negative words *"don't"* and *"hate"* are juxtaposed in this case to indicate the opposite meaning or affirmative. The speaker is actually affirming the sentiment *"I like it"* when he says *"I don't hate it."* The affirmation is mitigated and downplayed because the speaker does not directly say *"I like it."* The speaker's intention in using litotes in this case is to state a positive without directly affirming it or being overly complimentary. Instead of expressing *"like"* for something, litotes expresses the absence of hatred in this case.

Litotes is a word that is frequently used to express understatement or irony. It's a successful device because it typically uses double negatives to confirm a positive statement or sentiment. Here are some examples of litotes that might be used in everyday conversation:

He is hardly unattractive.

That lesson is not hard.

My car was not cheap.

The weather is not unpleasant.

Litotes is a rhetorical device that is commonly used. This is because it encourages the listener or reader to think about what is being said. Litotes also enables the speaker or writer to communicate in an unusual manner. Litotes are used in rhetoric (speeches and nonfiction writing) in the following ways:

Indeed, it is not uncommon for slaves even to fall out and quarrel among themselves about the relative goodness of their masters, each contending for the superior goodness of their own over that of the others. [Frederick Douglass]

Never doubt that a small group of thoughtful, concerned citizens can change world. Indeed it is the only thing that ever has. [Margaret Mead]

A designer knows he or she has achieved perfection, not when there is nothing left to add, but when there is nothing left to take away. [Nolan Haims]

I do not speak of what I cannot praise. [Johann Wolfgang Von Goethe]

Pun. A pun, also known as a “play on words,” is a literary device. Puns are made up of words that sound similar or identical but have different meanings. A word or phrase with multiple meanings is also used in their play on words. Puns are usually intended to be humorous, but in literary works, they can also serve a serious purpose. A pun is a joke comprised of homophones, which are words that have the same pronunciation but different meanings. It can also play with words that sound alike but are not identical. The joke’s humour (if there is any) stems from the two meanings being mixed up.

For example, in a lecture about managing finances entitled “Common Cents,” this features a pun. The play on words is between “cents,” as in coins, and “sense,” as in awareness. This pun is also effective as a play on words of the phrase “common sense,” which is appropriate to the subject of managing finances.

Here are some of examples of pun:

Make like a tree and leave.

Difference between Pun and Joke. It can be difficult to tell the difference between a joke and a pun. This is understandable because they are similar in nature but not identical. Puns are figures of speech that use a form of word play, whereas jokes are narrative structures meant to make people laugh. A joke’s structure, for example, is usually dependent on a “set up” followed by a “punchline.” A punchline relieves the tension of the narrative set up by an unlikely or incongruous resolution, delivering the humour of the joke. This “twist” in the punchline is meant to make the audience laugh.

The below example of a well-known joke from the “Monty Python” series helps to understand the nation of joke:

First Person: *“My dog has no nose.”*

Second Person: *“How does he smell?”*

First Person: *“Awful!”*

The premise of this joke is that one person's dog is no nose, causing the second person (and the audience, vicariously) to wonder how the dog uses its sense of smell without nose. The person with the dog, on the other hand, interprets the second person's question as a question about the dog's own odour quality. The punchline "Awful!" relieves the narrative's tension by answering the question. The punchline is amusing because the response is unexpected.

An example of pun:

People following Santa Claus are often called subordinate clauses.

Though both jokes and puns are forms of humour, jokes rely on comedic rhythm and timing more frequently. Puns, on the other hand, are based on word play and meaning.

Oxymoron. Oxymoron is a figure of speech that combines two opposing and/or contradictory words. This combination of contrary or antithetical words is also known in conversation as a contradiction in terms. As a literary device, the oxymoron creates an impression, enhances a concept, and can even entertain the reader.

A good example of an oxymoron is the phrase original copy. This is a pair of words that are diametrically opposed. It is not a copy if something is original. As a result, if something is a copy, it is not genuine. Original copy, on the other hand, is an oxymoron that means the copy's content is original.

Here are some examples of oxymoron that be found in everyday expression in political field as well as among ordinary people's conversation:

Wise fool

Close distance

Black light

Clearly confused

Genuine fake

Passive aggressive

Loyal opponent

Random Order

Difference between Oxymoron and Paradox. The distinction between oxymoron and paradox is frequently misunderstood. A literary device in which a statement or group of statements contains initially opposing ideas is known as a paradox. However, with applied thought, paradoxes make sense. They also frequently lead the reader to a hidden truth. The following contradictory idea is an example of a paradox. The best way to make money is to spend money.

Oxymoron is also a literary device, but is considered a "condensed" paradox. This means that an oxymoron is a figure of speech that consists of only a couple of opposing words paired together rather than a complete statement of ideas. Oxymoron phrases can be true metaphorically but not literally.

Oxymoron can be an excellent tool in creating humour for a reader. If a character is described as a man child, for example, the oxymoron evokes a humorous image of a child dressed as a man or vice versa. It's also funny when

it comes to behaviour, whether it's a man acting like a child or a child acting like a man.

Overall, as a literary device, oxymoron functions as a means of getting the reader's attention through the pairing of opposing or contradictory words. Reading these words together will often cause a reader to pause and think about what the writer is trying to convey. These figures of speech can enhance a reader's understanding of a concept, interpretation of a phrase, or enjoyment of language.

Euphemism. Euphemism is a figure of speech that is frequently used to replace a word or phrase that is associated with a concept that may cause discomfort to others. Euphemism is figurative language that is used to replace harsh, impolite, or unpleasant language. As a way of softening the impact of what is being said, this literary device allows someone to say what they mean indirectly rather than using literal language. For the sake of politeness, discretion, and other means of communication mitigation, this would be the case. Death, sex, aging, being fired, bodily functions, and other abstractions are all covered by euphemisms.

In everyday conversation and writing, there are numerous examples of euphemism. Here are some examples of how this figure of speech is used:

porcelain throne (toilet)

bun in the oven (pregnancy)

senior (old)

economically challenged (poor)

between jobs (unemployed)

big-boned (overweight)

enhanced interrogation (torture)

well-off (rich)

correctional facility (prison)

thin on top (bald)

Euphemism is also found in many famous examples of politician's speeches. Here are some famous examples of euphemism and to what they refer:

"Perhaps we have been guilty of some terminological inexactitudes."

[Winston Churchill, not telling the exact truth].

Difference between Euphemism and Political Correctness. Some people may have trouble telling the difference between euphemism and political correctness. There are, however, significant differences between the two. For example, instead of using the phrase "disabled person," it is now politically correct to use the phrase "person with disabilities." This phrasing change isn't intended to be euphemistic or a veiled way of expressing something unpleasant or undesirable. Instead, politically correct language is intended to convey information in a more direct and respectful manner.

Political correctness differs from euphemism in that it does not use figurative language and is not a figure of speech. In fact, political correctness is defined as the avoidance of expressions or actions that are perceived as

exclusive, marginal, or insulting to others who are subjected to discrimination or disadvantage. As a result, the goal of politically correct phrasing isn't to replace offensive or inflammatory words with less offensive or inflammatory ones. The goal of political correctness is to completely avoid such indirect expression.

3.2. Political speeches as a source containing humorous and satirical effect

Attaining a mastery of understanding and using a satirical and humorous conditions includes the ability of grasping the implied meaning of the text and speech i.e. comprehending the speaker's or author's communicative intention. In this respect, grasping the nuances of humour and satire is one of the most difficult aspects of discourse, requiring pragmatic, discursive and sociocultural competences. These interrelated competences testify to the audience's language proficiency in the aspect of language means and mechanisms. In this chapter of my work deals with humour and satire in political discourse and is based on political jokes and authentic political texts which are used as reading material in contemporary political discourse. The study of humour as a rhetorical device in political speeches has attracted considerable attention of scholars in interdisciplinary research and shows that both political discourse and humour have culture-specific features which should be taken into consideration. Ignoring culturally bound differences related to humour and satire in political discourse can lead to dramatic and unfortunate consequences. It is needed for everyone to be aware the knowledge of all types of context including situational, social, political, cultural and psychological to uncover communicative intention of the speaker. The part of my present paper focuses on modern Uzbek, Russian and American and some other political discourse and explores the role of satire and humour in the speeches of politicians. To understand better humour and satire, it is useful to be aware of all of their mechanisms and linguistic tools. Among the mechanisms of satire and humour, we single out a paradox; an allusion; ambiguity; presentation of self-evident as a revelation; denial of the self-evident; a sudden change of style and register, and some others. Here are some of examples of means of satire and humour as well as irony.

The role of humour and satire in the US politics is vital. It is difficult to imagine politics there without jokes and humours. The freedom of media contributes greatly to illustrate humour and satire worldwide. Compared to Uzbek politicians, American counterparts use satire, humour, satire and jokes nearly in all of their sentences. Having analysed many political debates there in the USA politics, we have decided to analyse the following examples.

One of the hottest topics in the modern history of USA in terms of competing for voters was on November 8th, 2016. In this year the 45th President of the United States of America was elected. The Republicans nominated billionaire and business man Donald Trump while the Democrats were counting on Hillary Clinton as the first female presidential candidate in the history of the United States. Clinton and Trump have both been public figures for decades for

instance, Clinton as a livelong politician and Trump as an unconventional billionaire. The contrast between the two candidates could not have been bigger.



According to a Washington Post-ABC News poll from May 2016, the presidential race between Hillary Clinton and Donald Trump was a competition between two candidates viewed unfavourably by a majority of the electorate. The voters' motivation was mostly to vote against the candidate they dislike rather than voting in favour of the person they wanted to lead them [Balz, Clement2016]. In this competition the two famous candidates used many satire and humour against their opponent thereby to gain more popularity and have as many votes as possible. After having analysed many political speeches, as one part of this research paper, we have decided to study their speeches and point out linguistic means and stylistic devices used to create satirical and humorous effect.

Irony in political speeches can come across as bitter, especially when it is directed at opponents. To understand the irony in the utterance of Hillary Clinton in which she implicitly accuses Trump of giving in to Putin and turning into his subordinate it is required to know the political situation in the USA and the relations between the USA and Russia. The context is the race for presidency and competition between Clinton and Trump.

“Donald really is as healthy as a horse. You know, the one Vladimir Putin rides around on.”

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

In this example, Hillary Clinton uses the idiom *“as healthy as a horse”* to describe Trump's health. When the second sentence, about Putin's horse, is added, the comparison takes on an ironic tone. This implies that Trump is obedient to Putin's commands. Without the context, it may be difficult to understand the ironic meaning. First and foremost, it is important to note that Putin is frequently portrayed in the media as a talented athlete and horse rider. Second, Mrs Clinton was portrayed by some journalists as a person of poor health, unable to lead the country. Thus, Clinton defends her own position in contrast to her opponent Donald Trump. She wants to convey to the voters the idea that she might not be as healthy as her competitor but she would not surrender to Putin and in this way she attacks her opponent.

The following example contains an ironic remark that serves as both an attack on the opponent and a form of self-defence. When talking about Donald Trump, Hillary Clinton emphasizes her strengths, highlighting qualities like foresight and dependability. She talks about “*preparation*,” which she ironically refers to as “*performance enhancer*.” The irony is quite obvious in this case, and the humorous effect is obvious. It is enough to know that Trump, unlike Clinton sometimes speaks spontaneously, without preparing. The audience does not need any additional background information because it is obvious that “preparation” and “drugs” are not the same things.

“There is nothing like sharing a stage with Donald Trump. Donald wanted me drug tested before last night and I am so flattered that Donald thought I used some kind of performance enhancer. And I did, it’s called preparation”.

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

The next example stems from Trump’s previous indecent behaviour, which was publicly known. He was accused of having numerous love affairs with contestants while organizing beauty contests.

“Before the dinner started, Trump went to Hillary and asked how you are. She said, ‘I’m fine now get out of the ladies’ dressing room’”

The addressee should see the connection between Trump’s habit of entering the ladies’ dressing room at beauty contests while the girls were changing and Hilary’s remark, urging him not to disturb her, to understand the irony here. Irony serves as a mockery, highlighting some unpleasant facts of Trump’s biography.

In the following example, Donald Trump uses ambiguous irony when speaking about Hillary Clinton:

“I am sure Hillary is going to laugh quite a bit tonight, sometimes even at appropriate moments.”

[Al Smith Dinner 20.10/2016].

This remark conveys an implicit meaning, referring to a popular opinion that Hillary is devoid of sense of humour, and all her emotions, including smile and laughter are planned before by her image makers.

Showman and commentator Jay Leno makes a premature conclusion about Mrs Clinton’s presidency:

“Yesterday all five living presidents gathered for the opening of the George

W. Bush presidential library in Dallas. Well, six living presidents if you count Hillary in 2016.”

[<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

It is done on purpose to create a humorous effect. The speaker hints at the fact that the result of the elections is already known, despite the continuing president race. Ironically enough, what was obvious for many, did not come true.

Here another instance of self-irony:

“Nobody could be better or do better for women than Donald Trump. I’d rather do well with women than with men. With men I am doing great – I am just killing everybody. With women... they are not so terrible but they could do better.”

Here, Trump employs paradoxical irony by describing himself as a person who knows how to deal with people while also making a counter-remark about *"killing everybody."* Furthermore, Trump uses hyperbole to describe his popularity: *"Nobody could be or do better... than Donald Trump."*

“I am not known for my sense of humour... people say I am boring compared to Donald... but I am not boring at all... In fact, I am the life and soul of every party I attend... and I have been to three”.

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

In the example, Hillary Clinton defies the audience’s communicative expectations by claiming to be the *"life and soul of every party"* before revealing that she has only attended three parties in her life. The second part of the sentence informs the addressee about irony, specifically self-irony, which is a powerful tool for avoiding criticism.

The speaker (Seth Meyers) uses the ambiguity mechanism to convey a second, hidden meaning to the audience: Mrs Clinton is eager to attract as many voters as possible, and many of them appear to be her relatives or friends. If there is not the age limit, even the birth of a child in the family could be considered an opportunity to add another proponent.

“Chelsea Clinton gave birth to a daughter named Charlotte this weekend. Hillary Clinton was really excited until she remembered that you have to be 18 to vote”.

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

Another example of irony based on ambiguity comes from Connan O’Brian, who bears in mind the scandal around the names of Bill Clinton and Monica Lewinsky, which aggravated the relationship of the Clinton couple and spoilt the reputation of the former president. Those who are not familiar with this story will find it difficult to understand the irony in this example where the idiom *“dead broke”* is used as the pretended reason for the *“necessity”* to sleep in one bedroom.

“In an interview she said that she and her husband were dead broke when they left the White House. Hillary said things were so bad, the two of them needed to share a bedroom”.

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

As our study and above given instances showed, besides the sociocultural competence linguistic competence for understanding humour and satire cannot be overestimated. It is always important for ordinary people and politicians to

look for satiric and ironic statements and explore linguistic tools creating it: irony, hyperboles, idioms, comparisons, word plays and others.

In the following example Donald Trump is showing off, though, in fact, his irony is a defensive means to prevent criticism. In many cases Donald Trump uses self-irony as a powerful tool to show off himself as well as to get the audience by using self-irony he prevents himself from criticism.

“I’m a modest in fact many people tell me that modesty is perhaps my best quality even better than my temperament”.

Metaphors and irony often coexist. In the example below there is a metaphoric image of cold and ice which may cause people to fall ill.

“Cardinal Timothy Dolan, who had sat between the two, followed Clinton, saying: “I am coming down with cold. For the last hour, I have been sitting in the iciest place on the planet”.

[Election-Jokes,<http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

The example shows the competition between Clinton and Trump. “The iciest place on the planet” symbolises cold relationship between the two candidates for presidency Clinton and Trump. The metaphor shows alienation between the two politicians.

The study of stylistic devices’ functions revealed that it is critical to comprehending the speaker’s communicative intent. As previously stated, satire and irony are used to convey aggression and scorn, as well as to defend oneself, avoid criticism, relieve tension, and reduce interpersonal distance.

In the example below, Trump speaks to those who had benefited from his friendship and support and then betrayed him.

“A special hello to all of you in this room who have known and loved me for many, many years. The politicians, they’ve had me to their homes, they’ve introduced me to their children, I’ve become their best friend... They’ve asked for my endorsements and accepted my money”.

[Election-Jokes, <http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

In the example we can see irony which is used here to perform the function of attack and scorn. The effect is obtained through a special meaning of the word ‘to love’, which here means ‘to use’ and the collocation ‘best friend’, used ironically against the fake friends of him. The implicit meaning is: people are ready to accept money and favours and they pretend to be friends as long as it is profitable for them.

In another instance, irony is used as a tool to prevent unwelcome remarks about the speaker’s age (D. Trump’s).

“When I was a little boy my father used to love coming here... it’s a long time ago... I won’t say how many years, because I love to think I am a young man”. [Election-Jokes, <http://politicalhumor.about.com/od/2016-Election/fl/2016-Election-Jokes.htm>].

Trump brings upon the subject of being not very young on purpose: there is an opinion that he is too old to rule the country and he defends himself in advance by using self-irony.

A note of entertainment is often welcomed in non-official commentary of political events. In the following sentence the speaker is make fun at Clinton's great desire to become president. Jimmy Fallon refers to the fact that the results of the elections are already predetermined (which turned out to be wrong, as we knew at that time) and everybody knew who the new president was. Irony is clear to those who know the situation around the USA elections and it is felt even deeper in view of Clinton's loss. It is clear that Mrs Clinton was on the verge of losing the election. Jimmy Fallon's commentary about her is implicit but it served as mockery to scorn H. Clinton because of her being lose the votes.

"I saw that Hillary Clinton visited the headquarters of Twitter and Facebook yesterday. Hillary would also have visited LinkedIn, but she already knows what job she wants".

[YouTube.Al Smith dinner, 20.10.2016]

After having analysed many political discourses on the internet and media, we have the following finding and examples. The use of humour and satire in Uzbek politics is mainly based on the culture and language of this nation. In this country politeness and shyness are put in the first place because of their culture and lifestyle of the country. In order to create humour and laughter politicians including presidents use anecdotes, examples of folks, word plays and mild jokes frequently to make people laugh. Unintentional humour and jokes play a crucial role to create amusing atmosphere as they strictly follow formal instructions. Satire and bitter irony are used rarely and directly and in many cases they have explicit meaning and directed to the person. Therefore, usage of ambiguous or hidden stylistic devices serve as a criticism and such kind language means do not have humorous meaning. For example, Sh. Mirziyoyev used the word "*alloma*" ("*an intelligent and wise person*") to criticize one of the ministers who made many mistakes in doing his job. In the case the word "*alloma*" is being used not to create an ironic or humorous effect but to directly point out the wit and fault of the politician.

In the following examples the jokes of the former and current Presidents of Uzbekistan are given. As it is stated above the basic ways of creating humorous effect in Uzbekistan are simple and they are word play, euphemism, anecdotes and so on.

In political meeting president of Uzbekistan Sh. Mirziyoyev creates humour with one of the representatives Chirakchi district in the meeting. The conversation is in below:

Representative says: Chiroqchi xalqi sizning tashrifingizdan juda hursand bo'lishdi. Xalqimiz sizdan biz uchun temiryo'l o'tkazib berishingizga umid qilib yuribti. Bizga bir temiryo'l o'tkazib bersangiz. Keyin bizda qishloq xo'jaligimizda irregatsiya tizimida muammolar bor. Kanallarimizni kapital ta'mirlab berishda amaliy yordam qilishingizni so'rayman. Bizda biz qumdaryo

degan daryomiz bor lekin undan har yili ancha suv qumga singib ketadi shu uchun bizga bir suv ombor qurib berishingizni ham so'raymiz. (The people of Chirakchi were very pleased with your visit. Our people are hoping that you will provide us with a railway. Would you please give us a railroad? Then we have problems with the irrigation system in our agriculture. I ask for your practical assistance in overhauling our channels. We have a river called Kumdarya, but every year a lot of water seeps into the sand, so we ask you to build a reservoir for us.)

President: Qaysi birini birinchi? Temiryo'lmi? Suv omborimi?. Ayting (hazil va kulgi aralash). Endi, katta-katta masalalar qo'yildida, kelishaylikda. (Which one is the first? Railway or Reservoir (a mixture of humour and laughter)?. Now, there are big issues, come on, let's agree).

Representative: iloji bo'lsa ikkalasi ham. (If possible, both of them).

President: Bu gapingiz qashqadaryocha bo'ldi lekin. (You have spoken like a kashkadarya manner).

In the short conversation illustrated above is one of the examples of Uzbek political humorous situation. The President wants to amuse the people and make the conference brighter. There are used jokes to create humorous effect. Besides, pun and anti-climax are used when the President said there were big two issues when he referred to build railway and reservoir. Actually, they are not big problems for the government to erect them. Furthermore, Sh. Mirziyoyev used pun when he said "let's agree".

O'zbekiston Respublikasining birinchi prezidenti I. A. Karimov "Zulfiya" mukofoti topshirish marosimida ushbu mukofotning sohibalaridan biri bilan suhbat: (an interview of the first President of the Republic of Uzbekistan I.A. Karimov with one of the winners of the "Zulfiya" award):

President asked: Eng katta orzuingiz nima? (What is your biggest dream?) The girl replied: O'zbekiston rivojiga ulkan hissa qo'shish va sizga kumakdosh bo'lish. (my biggest dream is to make a great contribution to the development of Uzbekistan and to support you).

President: Oila qurishchi? (butun zal kuladi) nechta farzand ko'rmoqchisiz? (What about getting married? (whole hall laughs) How many children do you want to have?)

The girl answered politely and with shyness: Men endigina 20 yoshga to'ldim. (I am just 20 years old).

President said with humour: Bu qizimizga o'zim kuyov topaman. (I will find a groom for this girl)

The examples of I. Karimov are full of political humour. There may be seen many jokes to create laughter and amuse the people. It is not secret that Uzbek girls are very shy and bashful when they are asked about marriage. So, in this conversation Mr Karimov asked questions about marriage on purpose to break the tension and make the speech more interesting. Besides, he used hyperbole when he promised to find a groom for the girl.

O'zbekiston Respublikasining birinchi prezidenti I. A. Karimov xalqaro musobaqalarda g'olib chiqqan bir qancha sportchilarni taqdirlash marosimida ajoyib askiya ishlatadi. Sportchilar bilan rasmga tushish jarayonida Islom Karimov sportchilar tomonidan o'rtaga o'tib olishi so'raladi va shunda u "*akang botir, o'rtaga yotur*" askiyasini ishlatgan holda o'rtaga o'tadi. (The first President of the Republic of Uzbekistan I.A. Karimov used a wonderful anecdote at the awards ceremony of several athletes who have won international competitions. During the photo shoot with the athletes, Islam Karimov was asked by the athletes to come among them, and then he intervened, using the phrase "*brother is brave, lie in the middle*").

The former president of I. Karimov was famous because of being him funny and having sense of humour. In the last example he used allusion to make people laugh whiling referring to "*Botir*" because "*Botir*" is considered one the bravest person in the Uzbek legends.

Russian politics is always famous for its satirical and humorous contexts and jokes. The jokes of Russian presidents are always widely highlighted on TV and Internet worldwide. When it comes to the language means of making laughter, anecdotes play in important role here in Russia because Russian people whether they are politician or not love telling and listening to anecdotes. One of the examples of such politician is Vladimir Putin. It is well known that Russian leader Vladimir Putin loves anecdotes. He can tell anecdotes in response to a question asked at press conferences and even at any political meetings. Below we have analysed some his popular anecdotes.

"The former officer asked his son, "Son, I had a dagger here, didn't you see?"

His son replied, "Dad, don't be angry, I exchanged it for the neighbour's watch."

The officer looked at his watch and said to his son:

"Good my son, bless you." But you know, tomorrow the invaders will come to us, they will kill me, they will kill your mother, they will rape your elder sister. And you go out and say, "Good evening, it's 12:30 in Moscow."

Putin's humour about spies:

A man came to Lubyanka and said:

"I'm a spy. I want to leave my job."

"Whose spy are you?"

- America.

- Then go to room 5.

He went there. "I'm an American spy and I want to give up my job."

"Do you have a weapon?"

- Yes, I do.

"Then go to room 7, please."

"I'm a spy, I want to leave my job, I have a weapon."

- Go to room 10.

"I'm a spy, I have a gun, I want to go."

- *Do you have means of communication?*
- *Yes, I have.*
- *Go to the room 20.*
- *I am a spy, I have weapons, I have means of communication, I want to resign.*
- *"Ah, do you have an assignment?"*
- *Yes, I have and I want to do it.*
- *Then go, do it, do not interfere with people's work.*

The research results of political humour and satire presented above allow us to conclude that the specific patterns of using language means and stylistic devices of humorous effect in their speech as a means of influencing the public opinion depend largely on: the state structure and the state form of government; the amusement and development of democratic freedoms; primarily the freedom of speech and the freedom of press especially in the USA; avoiding of criticism and protecting by satirizing the opponents and so on.

At the same time, the distribution and the prevalence of specific language means and stylistic devices producing humorous effect in political discourse in different languages are also constrained and influenced by their pragmatic potential. The analysed means of creating humorous effect on the reader serve as powerful devices which allow the authors of political articles to exert significant influence on the readers and shift the public opinion on various political and social matters either explicitly or implicitly in accordance with the author's pragmatic intention.

3.3. Analysis of political memes and cartoons

A political meme is a purposefully designed visual framing of a position. Memes are a new form of political communication that usually have one of two characteristics: they are inside jokes or they elicit an emotional reaction.

Memes are politically effective when they are widely or visually shared, when they help people feel like they belong to an “in-group,” and when they make a compelling normative statement about a public figure or political issue.

Memes are easily created, consumed, altered, and disseminated, allowing them to spread quickly online and into popular culture. They can quickly convey the creator’s position on the topic. The greater the emotional response elicited by a post, the more likely it is to be shared.

Though memes have a wide reach, they usually target a specific audience who shares a “common sphere of cultural knowledge”. That audience uses self-referential language, creating an in-group that can decipher memes and understand the “in joke” while those who are not on the joke cannot.

To successfully create or repurpose a meme, people must first have a thorough understanding of that shared sphere and its digital norms. By drawing on shared meanings, meme creators can compress complex ideas into simple visual packages successfully.

Shifman [2013a, p. 120] divides political memes into three categories: persuasive memes, grassroots action memes, and public discussion memes. Persuasive memes are those that are created with the explicit intent of supporting a candidate. They use reason and emotional aspects and ethical, moral, and ideological appeal to do so. Grassroots action memes are the ones that are related to collective action and networks curated or catalysed by organizations. Public discussion memes use commonplaces and cultural products.

Broadly known as an impressive meme distributor, the USA has a long history of generating folkloric figures in politics. In the past decade, online memes have gained notoriety as part of campaign rhetoric or as political cartoons created by Internet users.

There are many examples. There were humorous photomontages in the presidential elections, candidates are always in the centre of political discussions as an example it can be said B. Obama, D. Trump and many other candidates. Memes have had a great influence on the political scene of the USA.

Another important particularity of American campaigns is free political advertising time, condensing ads from different parties and candidates into a 30-minute program broadcast twice a day during the campaign on all radio and TV channels.

The elections in the USA are constantly marked by fierce rivalry. As the regulations over political campaigns have changed, reducing televised time while boosting social media. These changes encouraged the development and use of memes as well as other online techniques. Having considered the factors

mentioned above we decided to focus on the American politics and the usage of memes there.

Here are some of the top famous memes of US Presidents:
Obama Situation Room memes



Americans commemorated Osama bin Laden's death by listening to Miley Cyrus' "Party in the USA" and retouching an official White House photo. White House photographer Pete Souza took the original photo in the Situation Room, which showed Obama and members of his national security team receiving mission updates. According to the photo's Flickr caption, manipulating the image in any way was prohibited, but rules are damned, the internet turned the image into a veritable SGT. Pepper's Lonely Hearts Club Band of foreign policy. In this meme, hyperbole and irony are used to create a humorous effect and to criticise Barack Obama and the White House because of their reaction to the death of Osama bin Laden. Regarding the type of meme, public discussion meme is used as the meme is for the public to discuss and joke about B. Obama and his politics are implied and amuse them.

Obama skeet shooting memes



Obama said he had fired a gun when asked about it in a 2013 interview. At Camp David, he said, “we do skeet shooting all the time.” To calm skeptics, the White House released a photo of Obama skeet shooting taken the previous summer by White House photographer Pete Souza. The NRA was not impressed, with chief lobbyist Chris Cox telling the New York Times that *“he clearly doesn’t get it.”* The Obama photo was the latest in a long line of Democratic photo opportunities aimed at assuaging gun owners’ fears that Democrats would take away their guns. As a presidential candidate, John Kerry did some trap shooting and as Senate Majority Leader, Harry Reid once attended the grand opening of a shooting park. Given that the horrors of modern mass shootings have worn down many Americans’ patience for “thoughts and prayers,” it is hard to imagine members of 2020’s Democratic field doing anything similar. More than the memes it inspired, Souza’s photo of Obama skeet shooting stands as an artifact of a different time. In the example illustrated above comprises irony and exaggeration. It the public discussion meme type and it is characterised with the usage of hyperbole. This meme caused B. Obama to be well known as a skilful man at using weapons.

Trump yelling at lawnmower kid



11-year-old Frank Giaccio got to mow the Rose Garden lawn in September 2017 after writing the White House offering his services. President Trump walked out to surprise Giaccio “as if this were an episode of *The Apprentice*,” Reuters photographer Carlos Barria wrote however couldn’t get his attention. Giaccio was so focused on the task at hand that he missed two attempts by Trump to greet him before his father stopped him. Barria, the photographer, captured the moment that took off on social media and has become a recurring meme depicting Trump as clueless, shouting questions or offering administration job to an uninterested child. “The image of Trump shouting at a kid who is mowing his lawn might have many interpretations in today’s politically polarized United States,” Barria wrote. But for me it was just a kid

who loved what he was doing, to the point he almost appeared to ignore the President.

All of the examples of memes illustrated above are about American politics and they are public discussion memes in which jokes about political characters and situational jokes are demonstrated. There may be seen a satire in the meme about D. Trump. Because picture shows D. Trump's shouting character and his personality though which a satire is implicitly used in example of a young boy.

Political analysis of cartoons in examples of American politicians. Caricature is a device used in descriptive writing and visual arts in which particular aspects of a subject are exaggerated to create a silly or comic effect. In other words, it can be defined as a plastic illustration, derisive drawing or a portrayal based on exaggeration of the natural features, which gives a humorous touch to the subject.

A political cartoon (caricature) is a drawing that conveys editorial commentary on politics, politicians, and current events. Such cartoons play an important role in the political discourse of a society that values freedom of expression and the press. They are primarily an opinion-based medium that can be found on the editorial pages of newspapers and other journalistic publications, whether in print or online. Their subject matter is usually current and newsworthy political issues, and they require readers to have some basic background knowledge about their subject matter, ideally provided by the medium in which they are published, in order to understand them.

A political cartoon is an artistic medium that uses both metaphorical and satirical language. It may highlight a political situation's contexts, problems, and inconsistencies. Although a cartoonist's judgment and point of view are reflected in a drawing, and the visual commentary frequently exaggerates events, responsible editorial standards do not allow the artist to alter facts. Many artistic decisions (regarding symbols, allegories, techniques, composition, and so on) must be made during the process of rendering opinions into such a visual form. While doing so, the cartoonist must consider whether the editorial cartoon will be understood by the target audience. When they are successful, political cartoons can fulfil an important criticizing and controlling function in society. Moreover, political caricature can encourage the process of opinion formation and decision making as well as provide entertaining perspectives on the news.

For example, Benjamin Franklin [1706-1790] is widely regarded as the first political satirist in the United States. He was an author, newspaper publisher, inventor, scientist, and politician, as well as one of America's Founding Fathers. He recognized that using satire to engage the public in political issues was a powerful tool. Franklin pioneered the use of political cartoons and caricatures to reach the American public, as literacy was also a barrier.



[Benjamin Franklin, Join or Die, 1754]

[<https://study.com/academy/lesson/political-satire-definition-examples.html>]

On May 9, 1754, The Pennsylvania Gazette published the cartoon that made him famous. Individual colonies are depicted as rattlesnake segments. ‘Join, or Die,’ says the caption, emphasizing the importance of American colonists banding together for a common cause. Later in the American Revolution, the rattlesnake became a powerful symbol.

James Gillray’s The Plumb-Pudding in Danger



[https://img.theculturetrip.com/1440x/smart/wp-content/uploads/2021/03/caricature_gillray_plumpudding.jpg]

Hailed by British cartoonist and writer Martin Rowson as “the greatest political cartoon ever”, James Gillray’s *The Plumb-pudding in Danger* is typical of the Georgian-era caricaturist’s biting satire. Drawn in 1805, the cartoon depicts French emperor Napoleon Bonaparte and British Prime minister William Pitt greedily carving a plum pudding shaped like the world in an amusing metaphor for the leaders’ battle for geopolitical power. It has been widely pastiched by later artists including Guardian cartoonist Steve Bell.

The visual art shows how these two rulers had power to lead the whole world. The cartoons comprises many stylistic devices such hyperbole, sarcasm and humour as well as irony.

These political cartoons given are artistic vehicles characterized by both metaphorical and satirical language. They point out the contexts, problems, and discrepancies of a political situation. Although these drawings reflect a cartoonist’s judgment and point of view and the visual commentary often exaggerates circumstances, responsible editorial standards do not allow the artist to alter facts. During the process of rendering opinions into such visual forms illustrated above, many artistic decisions (regarding symbols, allegories, techniques, composition, and so forth) must be made. While doing so, the cartoonist must keep in mind whether the audience will be able to understand the editorial cartoon. These examples of political cartoons are easy to understand what is going on in the pictures. I believe, the selected political cartoons can encourage the process of opinion formation and decision making as well as provide entertaining perspectives on the public.

Outcomes of Chapter III

Stylistic devices of creating a satirical and humorous effect are more than just linguistic notions - they represent the view on life and a way to perceive reality. The ability to be humorous or satirical is individual characteristics of a person, but they have national and cultural peculiarities. The functions of linguistic means and devices in discourse are variable from distancing and building boundaries to optimizing communication and creating bonds. Modern politicians use satire and humour quite a lot for different purposes for example; to attack opponents, to win support, to draw the attention of the audience, to strengthen their own image, to amuse public. The examples, analysed in the dissertation work, are based on wordplay, ambiguity, absurdity, irony, hyperbole, memes, cartoons etc. The use of satire and humour makes a speech brighter, more impressive and persuasive. Skilful speakers take advantage of these devices to produce a greater effect on the audience and reach their aims.

In this paper I have analysed the use of linguistic and stylistic devices for construction of satire in modern political discourse. The aim was to contribute to debates in satirical genre regarding the importance of figures of speech such as irony and sarcasm, hyperbole and allusion, play on words and parody, caricature and meme to create a special ironical and sarcastic effect as well as to show how the authors of the animated especially in American politics resort to vulgar, ambivalent humour to satirize mediocre people, entrenched habits, ruling

ideologies and mindsets within the contemporary American society. Social and political, philosophical and psychological satire in modern cartoons and memes serves as a powerful weapon for communicating social and political issues, philosophical and psychological problems, because such messages can easily be absorbed by ordinary people and transmitted in mass circulation. The genre of satire and humour is of high social importance because they are used in setting social agenda and provide satirical commentary aimed at transforming social and political norms of society. The creators of satirical and humorous effect exploit a wide range of linguistic and stylistic skills such as irony and sarcasm, hyperbole and grotesque, allegory and allusion, paraphrase and play on words. The satire brings about constructive criticism by using a sense of humour.

Conclusion

This paper has attempted to determine and analyse different ways and means of creating a satirical and humorous effect in the modern political discourse. Presently, more and more researches are being done to investigate the linguistic tools and stylistic devices of creating satire and humour in political discourse. Studying and analysing the various ways of making humorous effect in political discourse allow us to understand the intention of humour and satire which are being used in politics whether by politicians or against politicians. Furthermore, researches being done on this topic helps to discover new ways of creating jokes and humour in politicians speeches. This, in turn comes handy for political world people to make their speech much more amusing and brighter as well helps them to attract the attention of the audience.

The research results presented above allow us to conclude that the specific patterns of using language means and stylistic devices of humorous and satirical effect in political discourse is depend largely on irony, joke, euphemism, hyperbole, sarcasm, allusion, folks, anecdotes, metaphor, metonymy, cartoon and meme.

During the analysing various political humours and satires as well as cartoon, memes we came to these conclusions and suggestions:

- political discourse is a type of institutional discourse that interacts with other types of institutional and non-institutional discourses in a complex way;

- political discourse may contain media discourse as in media discourse political topics are broadcasted nationally and internationally;

- modern politicians use irony and humour quite a lot for different purposes: to attack opponents, to win support, to draw the attention of the audience, to strengthen their own image, to amuse public. The examples, analysed in this research paper, are based on wordplay, ambiguity, absurdity etc. The use of irony and humour makes a speech brighter, more impressive and persuasive. Skilful speakers take advantage of these devices to produce a greater effect on the audience and reach their aims;

- hyperbole, irony, metaphor are the basic stylistic devices in making humorous effect;

- although the stylistic devices used in political discourse are very similar to each other in English and Uzbek language, they have differences in the meaning and the amount of the application;

- the most used stylistic device in American politics is euphemism, irony, sarcasm and repetition. In the process of using euphemism in political discourse, we can clearly say that euphemisms serve not only to avoid negative situations but also to create a warm relationship between the speaker and the listener. Repetition belongs to the stylistic device of syntactic over-regularity. Used in political speech, repetition not only makes it easy for the audience to follow what the speaker is saying but also gives a strong rhythmic quality to the speech and makes it more memorable and understandable. Irony is expressed to mock

the faults of society in an amusing way but intends to criticise it, in these senses, irony serves both to make laugh and to be scorned;

-the quotation is widely used stylistic device in political discourse, but in religious sources political discourse may be different in many countries: because religion is different;

-the climax is a stylistic device inherent in the political speech of the English language but is rarely used in Uzbek political discourse. English politicians are more convincing than speeches of Uzbek politicians;

-stylistic device is an important characteristic of political discourse which is an effective way to make their speeches more attractive, lively, and more persuasive;

-during the study of English, Uzbek and Russian political discourse and the stylistic devices used in it, it might be good idea, to learn to their two varieties. Because the culture. Mentality and history of the languages are different from each other, and this difference is also reflected in political discourse;

-the study of pre-election discourse in H. Clinton's and D. Trump's texts shows that the expressive means are widely used in pre-election debates. The quantitative and qualitative analysis shows the functioning of the expressive means of language which is stated to be the fact of expressivity of pre-election discourse;

-a pre-election discourse in the USA has its discourse forming features which are determined by the aims of political communication - a contest for power. Modern text, the presidential debates in USA 2016, has proved the high level of expressivity in the pre-election discourse. The linguistic peculiarities such as the expressive means of a language and stylistic devices make possible to judge the significance of studying the category of expressivity in pre-election discourse. It is important to identify them in order to study all the ways and means of speech influence on the target audience and to understand all these techniques by the target audience;

-a political meme is a purposefully designed visual framing of a position. They are a new form of political communication that usually has one of two characteristics: they are inside jokes or they elicit an emotional reaction;

- memes are easily created, consumed, altered, and disseminated, allowing them to spread quickly online and into popular culture. They can quickly convey the creator's position on the topic. The greater the emotional response elicited by a post, the more likely it is to be shared;

- a political cartoon (caricature) is a drawing that conveys editorial commentary on politics, politicians, and current events. Such cartoons play an important role in the political discourse of a society that values freedom of expression and the press.

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MEANS OF CREATING A SATIRICAL AND HUMOROUS EFFECT IN POLITICAL DISCOURSE

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