

behavior of farm workers, who managed to make a profit at the expense of poor shepherds. For example, animal technician named Kosher skillfully uses the moment to misappropriate income from shepherds' labor.

The man looked towards the fence, behind which young lambs were located.

-What is this?! – animal technician stared at Zhayleken.

-There are such findings sometimes. Kodiren¹ might happen even in the field, my dear...

- Zhayleken is running in front of his guest like a cadet. – Hey, Nazeke, put on a new tablecloth,- he said to his wife, who entered the house with a large cooking pot. Kosherzhan will do for bloodletting, although it is a spring lamb.

There are dialects in the speech of old Varenik (1984): *kodiren*, *cadet*, *spring*. The Dialectological Dictionary of Kazakh Language introduces the following meaning of the word *spring*. In Kazakh language, used in Kyzylorda and Kostanay regions, as well as in Turkmenistan, *spring* means *young crops on last year field*. In Kyzylorda, this word can be used sometimes to describe an illegitimate infant. In the context, described by S. Alzhikov, this word is used to describe a found lamb. The word *cadet* is used to show suppleness.

The short story called the *Deaf Without Bell* was written in 1978, and published under the title *No time* in Saktapbergen Alzhikov's story-book titled *Kuydirgi*² in 1991.

Boltaygul is one of the story characters. Her name is composed of Russian and Kazakh words: *boltay* (Russian: болтай – chatter) and *gul* (Kazakh: гүл – flower: is a typical ending for Kazakh female names: Aygul, Nurgul, Zhanagul etc.). Such name shows Boltaygul out in her true colors.

Based on Boltaygul's telephone conversations, we can see that her interests are limited to daily gossip, domestic troubles, and beauty issues. According to the story, she trusted herself to her husband, who had a high job position. In the meantime, she let things slide at work and spent more time chatting on phone.

Boltaygul uses barbarisms, dialects, interjections and other unconventional word formations as well (mixed dialect involves both Kazakh and Russian words).

In the short story called the *Smoke is Coming from the TV* that is included in U. Uaydin's *Vsyakaya Vsyachina* book (Russian: “Всякая всячина”, which may be translated as *Tutti-Frutti* or *All Sorts and Sundries*, 1992), character named Ganura repeats Boltaygul's actions. The endings of these stories, however, are different: Boltaygul goes home to cook, and Ganura makes conclusion that endless conversations may overheat even a TV-set and a telephone. Thus, satirists clearly show bad habits of people by turning them into the objects of criticism.

In these short stories, humor appears in situations unexpected by readers.

The following short stories written by E. Dombayev are worth to be mentioned: the *Desire*, the *Joke*, the *Father and Son*, the *Reliable Worker*. In the first story that begins with a nominative sentence, talkativeness and curiosity of women are a subject to laughter; in the second story, these are relationships between the violent father and his son; the third story is about family and negative influence of the father on his son; the last story is about a bribe-taker, who still has been kept at his job thank to his patron.

The dialogue between women flirting with each other is funny in the *Desire*.

¹ Kazakh: қодырен

² Kazakh: Күйдіргі

Dialogues with emotionally expressive color in their semantics are based on direct and associative meaning of words.

Metaphoric phrases have a great effect. For example, *ilme soez, uly zhebe, zhuty-elinin tili* (Kazakh: *ілме сөз, ұлы жебе, жұты-елинің тілі*).

- *It is better to be a wife than a diner!*

- *Eh, you live for people, you say!*

In this case, author shows humor by reducing the word meaning.

In the short story called *Joke*, reality is shown by the contrast based on lexical and contextual antonyms: *boy with a briefcase bigger than he is*.

U. Uaydin's *Vsyakaya Vsyachina* was published in the cycles the *Lyrical Stories*, the *Satirical Novel*, the *Humorous Stories*, the *Cut*, the *Jokes*. In humorous short stories, writer sharply criticizes bad habits, such as drinking, destructive gossip, envy, whistleblowing, servility, brutality, bribery, aggrandizement, boasting. In the short story called the *Got Pretty Brazen*, Oktay, who is a whistle-blower, hypocrite and arrogant, has raised a scandal and confusion in the family and at work of his contemporary Doyr. As a result, Doyr also becomes a bully. The author conveys it with an associative meaning of the phrase at the beginning. Metamorphosis that happened with Doyr at the end of the day is expressed in his phrase: *What a life, clear-unclear, reckless!* The author uses double words to increase the dynamics showing the paradox of life. Doyr is not able to understand it.

In the *Smoke is Coming from the TV*, we can observe the image-bearing effect in the lexical-phraseological context with its emotional and expressive vocabulary, periphrasis, syncretism, with elements of spoken language and words with the opposite meanings.

The following tools are used in order to highlight the funny side of the story: periphrasis composed with syncretic formations (*how many kilometers per second are there in the words; she got her face out of the phone; she just recovered from laughter; the face grumpy replied over her shoulder; two shoes are walking; she greeted TV; she communicated with cigarettes*), expressive syntactic constructions (*after chatting; turning her flat face; Ganura stopped talking in the middle of picking in her ear and grabbing up the phone; Tmat and I burst with laughter. Unable to bear this, we went out into the corridor and began to laugh there... and she started talking again in a frenzy*) and vernacular words: *crazy woman, women are the same, because ...*, *Get out, scum, don't mess up with me* that increase the humorous coloring of the story.

The following proverb comes to our mind after reading the short story called the *We Gave You an Apartment: If you are a nobleman, be modest*. We learn the true nature of the trade union chairman Tastemirov through author's characterization and the inner monologue:

Tastemirov left the room blowing up his nostrils and stamping his feet. Hammering, he entered the room of the elder, whose name was Nurbay.

- *If the chief or engineer calls, you run, but for me you have no time, as usual. Do it for me,* - *Tastemirov asked with his steel voice the young woman with freckled face.*

Wide-eyed Tastemirov began to clutter, blowing out his cheeks and sniffing.

Tastemirov was pleased only with himself, but not with life. He was self-satisfied, able to do something and to speak nicely. However, he was good for nothing... Let him speak.

- *Everybody is lucky. They get promoted sooner than I can think, and then swell with importance. I am independent, but taught by someone, who is young enough to be my son. I understand not less than others do. I am not stupid, I just have no support. That short man cannot say any word, but he is a chief engineer, he has a car. Big boss, you see, has put on a hat and a new pair of glasses. Our Make is also*

interesting. "Dauke, - he says, - you are sitting on the same place all your life". Would he better offer me to take his place, his car, but don't tell that only to please me: "Dauke can speak directly, everybody is afraid of him". If that is so, he could prepare me for his position. He is a cunning dog that's what he is. Wouldn't he keep that short man otherwise? We'll see, how he will manage!

With such words, he crossed few rooms.

- When you are called by the chief, party committee or the chief engineer, then you run. When I start speaking, you scream at the top of your lungs... "Wait, old man!.."

Tastemirov turned rusty and started talking behind Nupbay's back. "Things" came up in his brain again.

- Where was the chief, what he was doing? Who will he support? What is chief engineer doing?

He had enough "collected facts" in his brain. He will have to open these facts during the next election meeting.

In D. Isabekov's *Peace Keeper*, we can see such appeal to one of the main characters Ardak:

By the way, we admitted you into the fellowship of kolkhoz³. Here is your work record card.

The author alternately uses formal and informal forms of the pronoun *you* (Russian pronouns: *вы* and *ты*, respectively) in order to show the level of character's excitement. In this regard, we should refer to the opinion expressed by A.S. Adilova (2003) regarding the meaning of such pronouns used by A.S. Pushkin, M. Alimbayev and K. Myrza Ali.

According to the researchers, Kazakh literature and creativity of its representatives have been developed in the 60-80s of the last century.

In our case, there are substitutes binding the sentences. For example, *Tastemirov left the room, blowing up his nostrils and stamping his feet. Hammering, he entered the room of the elder, whose name was Nurbay...*). If the same words are repeated several times without using these substitutes, then it will result in tautology, and the connection between syntactic units will be lost. The pronouns used instead of nouns (deixis) have also performed the role of substitutes.

Substitute-deixis is used to avoid repetition. If there is no such a structure, then semantic connections are destroyed in the text.

The Issue of Debt is the next short story characterized by special word use. *Blushed like a rose, Mikylys had changed his speech from polite "you are welcome" to rude "hey, you there"*.

Authors use direct and associative meaning of pronouns as idiomatic notions:

- Please, Sir. I have dropped my ticket, could pick it up for me?

- I'm not laying before every girl. Go away!

- We will do this by ourselves then, move your back.

- Nope, I like this place.

- I said, move your back!

- Nope. If I move, you'll take this warm place. I would not allow every girl to do this.

- Let us go forward then, we'll find another place.

- You will not find a seat!

³ collective farm in the USSR

- *What do you want from us?*
- *I want you to be polite while talking to me!*

The author does not describe the anger of his character in details, but expresses it through well-chosen periphrasis. Epithet *rude* is generally used to show the nature of a rude and aggressive man. In many works, frequent use of the pronoun *you* covers a wide range of human's character: familiarity level mood, false modesty, etc. Repeated dialog phrases express the reaction of the opposite side.

In the last phrase, author reminds about the education of people, who should appreciate modesty and politeness.

Conclusion

To sum up, irony and humor created by Kazakh satirists are expressed by words with the opposite meaning and polysemantic word-play. The authors can use direct and associative meaning of formal and informal pronouns. In the analyzed linguistic passages represented by lexical and contextual antonyms, phonetic rhymes, amplification synonyms and rhetorical questions, convergence clearly shows an evaluation contrast between a character and the author.

We can also indicate the presence of convergence. Convergence is regarded as a combination of several stylistic techniques performing the same function in the text. Convergence, represented by lexical and contextual antonyms, phonetic rhymes, amplification synonyms and rhetorical questions, clearly shows the evaluation contrast between a character and the author. The reader makes his own opinion based on this contrast.

Mentioned writers consider the issues of similar nature and use the same language tools. There are no dialects in short stories written by O. Imanaliyev, E. Dombaev, U. Uaydin, but some particular dialects, used by S. Alzhikov, can be found in a dialectological dictionary. According to R. Syzdykova, the latter can be found in works written by T. Alimkulov. However, they are not required as a constant element of literary style.

Bibliographic references

- ADILOVA, A.S. 2003. Sententiousness Linguistic and Stylistic Description. Almaty.
- ARNOLD, I.V. 2002. Stylistics. Modern English language. Moscow.
- ATTARDO, S. – RASKIN, V. 2017. Linguistics and humor theory. The Routledge Handbook of Language and Humor, 49.
- AVAKOVA, R.A. 2003. Semasiology of Kazakh phraseological units. Almaty
- BALAKAYEV, M. – ZHANPEYISOV, E. – TOMANOV, M. – MANASBAYEV, B. 1974. Kazakh language stylistics. Almaty.
- BRAMLETT, F. (ED.). 2012. Linguistics and the Study of Comics. Palgrave Macmillan.
- HODGART, M. 2017. Satire: Origins and principles. Routledge.
- KOZHAKKEEV, T. 1996. Satire's Fundamentals. Almaty.
- MAYTINSKAYA, K.E. 1969. Pronouns in the languages of different systems. Moscow.
- POTAPOVA, R. – POTAPOV, V. 2014. Associative mechanism of foreign spoken language perception (forensic phonetic aspect). In International Conference on Speech and Computer. Springer International Publishing, pp. 113-122.
- RAPPORT, N. J. – STADE, R. 2014. Debating irony and the ironic as a social phenomenon and a human capacity. Social Anthropology.
- SALIKHOVA, A.Z. 2001. Linguistic nature of comedian development in Kazakh. 2001. Almaty.
- SHALBAYEVA A.J. 2003. Connotation of Linguistic Unit Semantics. KarMU khabarshys Journal 4: pp. 33-34.
- SIMPSON, P. – BOUSFIELD, D. 2017. Humor and Stylistics. The Routledge

Handbook of Language and Humor, 158.

SVEBAK, S. 2014. Humor. In Encyclopedia of Quality of Life and Well-Being Research (pp. 3048-3050). Springer Netherlands.

VARENİK, S.V. 1984. Comic expression in the language of the Soviet feuilleton. Kiev.

Words: 5848

Characters: 36 881 (20,49 standard pages)

Bakyt Aitbaeva

Professor, Candidate of philological sciences

Manager by a department of Practical course of Kazakh language

Karaganda State University named after E.A. Buketov

Gulder-1-15-8, Karaganda,

Kazakhstan

aitbayeva.bakyt@gmail.com

Mukhamedkali Abduov

Doctor of Philology, dean of faculty of Kazakh literature

Karaganda State University named after E.A. Buketov

Gulder-1-15-8, Karaganda,

Kazakhstan

abduov_m@mail.ru

Kamhsat Tuleubaeva

Candidate of philological sciences, Associate professor

Faculty of Kazakh literature

Karaganda State University named after E.A. Buketov

Gulder-1-15-8, Karaganda,

Kazakhstan

k.toleubaeva@mail.ru

Marina Zhunusova

Candidate of philological sciences, Associate professor

Department of Practical course of Kazakh language

Karaganda State University named after E.A. Buketov

Gulder-1-15-8, Karaganda,

Kazakhstan

zhunusovamk@mail.ru

Almagul Ametova

Master of pedagogical sciences

Senior teacher of department of Practical course of Kazakh language,

Karaganda State University named after E.A. Buketov

Gulder-1-15-8, Karaganda,

Kazakhstan

a_amet71@mail.ru