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**A DISCOURSE IDENTITY OF THE FOOL-WISECRACKER
 IN THE CARNIVAL SPACE OF THE USA AND GREAT BRITAIN**

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V. Pasynok, V. Samokhina, S. Tarasova. A discourse identity of the fool-wisecracker in the carnival space of the USA and Great Britain. The paper reveals functional and communicative characteristics of a discourse identity of the fool-wisecracker as the main subject of the carnival communicative space of the USA and Great Britain. This discourse identity combines qualities of a fool as a person who fools everybody around as conscious negligence, wit, joy and laughter as well as qualities of one who can ridicule, joke and shudder for others. The study involves the linguo-philosophical method along with dialectical principles to the study of the object. According to analysis of the lexeme *fool* a discourse identity of the fool-wisecracker is represented by the corresponding lexemes *clown*, *jester*, *buffoon* and *trickster*. Discourse identities of the clown, the jester and the trickster belong to the socio-professional sphere which is determined by their professional affiliation (official place of work, education). The buffoon and the trickster belong to the unprofessional sphere – every person under certain conditions is able to acquire characteristics of the fool-wisecracker. In order to create humour and manipulate the addressee, these types of the fool-wisecracker compose incongruent communicative situations by verbal, non-verbal or supravocal means. A discourse identity of the fool-wisecracker is actualized with the help of the dialectical principles – interconnection, contradiction, historicism and creative linguistic activity. Each type of the fool-wisecracker in the USA and Great Britain uses certain ways to create a comic effect: the clown – verbal means (hyperbole, assonance, alliteration) in conjunction with supravocal ones (costume and attributes); the jester – intellectual humour expressed by linguistic means (stylistic devices); the buffoon – purveyor improvisations (noodle stories, bawdy stories, jokes and fables); the trickster – stylization under the folk trickster (irony and sarcasm in speech).

Key words: buffoon, carnivalization, clown, discourse identity, fool-wisecracker, jester, principle of dialectics, trickster.

В. Пасинок, В. Самохіна, С. Тарасова. Дискурсивна особистість дурня-сміхача у карнавальному просторі США та Великої Британії. У статті розкриваються функціональні і комунікативні характеристики дискурсивної особистості дурня-сміхача як основного суб'єкта карнавального комунікативного простору США і Великої Британії. Основу роботи становить використання лінгвофілософського методу, а також загальнонаукових діалектичних принципів. Згідно з аналізом лексеми “дурень” дискурсивна особистість дурня-сміхача відбивається чотирма лексичними значеннями, які були виділені нами з семи словникових дефініцій. Вони, у свою чергу, відповідають лексемам: “клоун”, “блазень”, “буфон” і “трикстер”. Дискурсивні особистості клоуна, блазня та трикстера відносяться до соціально-професійної сфери, яка визначається їх професійною приналежністю (офіційне місце роботи, освіта). Буфон і трикстер належать до непрофесійної сфери – кожна людина за певних умов здатна набути рис дурня-сміхача. З метою створення гумору і маніпуляції адресатом ці типи дурнів-сміхачів створюють інконгруентні комунікативні ситуації вербальними, невербальними або надвербальними мовними засобами. Дискурсивна особистість дурня-сміхача актуалізується за допомогою діалектичних принципів – взаємозв'язку, протиріччя, історизму та творчої активності. Кожен тип дурня-сміхача в США і Великій Британії використовує

певні способи для створення комічного ефекту: клоун – вербальні засоби (гіпербола, асонанс, алітерація) в поєднанні з надвербальними характеристиками (костюм і атрибути); блазень – інтелектуальний гумор, виражений лінгвістичними засобами (стилістичні прийоми); буфон – підготовлені імпровізації (непристойні історії, жарти і байки); трикстер-стилізація під фольклорного трикстера, обманщика (іронія і сарказм у мові).

Ключові слова: блазень, буфон, дискурсивна особистість, дурень-сміхач, карнавалізація, клоун, принципи діалектики, трикстер.

В. Пасынок, В. Самохина, С. Тарасова. Дискурсивная личность дурака-смехача в карнавальном пространстве США и Великобритании. В статье раскрываются функциональные и коммуникативные характеристики дискурсивной личности дурака-смехача как основного субъекта карнавального коммуникативного пространства США и Великобритании. Основу работы составляет внедрение лингвофилософского метода, а также применение общенаучных диалектических принципов. Согласно анализу лексемы “дурак” дискурсивная личность дурака-смехача отражается четырьмя лексическими значениями, которые были выделены нами из семи словарных дефиниций. Они, в свою очередь, соответствуют лексемам: “клоун”, “шут”, “буффон” и “трикстер”. Дискурсивные личности клоуна, шута и трикстера относятся к социально-профессиональной сфере, которая определяется их профессиональной принадлежностью (официальное место работы, образование). Буффон и трикстер принадлежат к непрофессиональной сфере – каждый человек при определенных условиях способен приобрести черты дурака-смехача. С целью создания юмора и манипуляции адресатом эти типы дураков-смехачей создают инконгруэнтные коммуникативные ситуации вербальными, невербальными или надвербальными языковыми средствами. Дискурсивная личность дурака-смехача актуализируется с помощью диалектических принципов – взаимосвязи, противоречия, историзма и творческой активности. Каждый тип дурака-смехача в США и Великобритании использует определенные способы для создания комического эффекта: клоун – словесные средства (гипербола, ассонанс, аллитерация) в сочетании с надвербальными характеристиками (костюм и атрибуты); шут – интеллектуальный юмор, выраженный лингвистическими средствами (стилистические приемы); буффон – подготовленные импровизации (непристойные истории, шутки и басни); трикстер – стилизация под фольклорного трикстера, обманщика (ирония и сарказм в речи).

Ключевые слова: буффон, дискурсивная личность, дурак-смехач, карнавалізація, клоун, принципи діалектики, трикстер, шут.

1. Introduction

Carnivalization of modern society is constant proliferation of carnival energy. It forms carnival-masquerade environment of self-actualization of a linguistic identity that produces speech effect on the addressee by means of creating a comic effect (V.O. Samokhina [2016: 84]). The paper examines the figure of the fool-wisecracker as a discourse identity who is a part of the carnival communicative space of the USA and Great Britain.

A key figure in a carnival process is ‘a person who jokes’ and directs his laugh at the addressee. This activity is an embodiment of *dialogical relations* (M.M. Bakhtin [1965: 25]) within which the joker realizes his speech activity. The phenomenon of the joker is mainly described in *literary studies* (A.V. Berezovskaya [2017: 117], A. Bradley [2015: 82], A.V. Golozubov [2009: 49], J. Southworth [2003: 12]). The identity of the joker is considered in different types of *institutional discourse*: medical (B. Peterson [2003: 555], B. Warren [2011: 67]); political (G. Coleman [2015: 400], S.A. Shomova [2015: 68]); theatrical (D. Robb [2007: 76]); business (D. Kelsey [2017: 83]). A number of works deal with formation of the identity of a fool: they are connected with *historical genesis* (S. Billington [1984: 12], B. Swain [1932: 148]); peculiarities of the fool's functioning in *folklore* (M.M. Danilova [2016: 150], P. Happe [1993: 427]); types of fools as representatives of *carnival culture* defined by their behavioral characteristics (O. Klapp [1949: 161], V.O. Samokhina [2016: 93], E. Welsford [2011: 96]).

The **relevance** of the study lies in its connection with functional and communicative paradigm of linguistic knowledge which takes into account speech multimodal characteristics. The **actuality**

of the work is also conditioned by involvement of dialogical ideas and philosophical principles of dialectics to discover linguistic specificity of a discourse identity of the fool-wisecracker.

The **object** of the research is a discourse identity of the fool-wisecracker as a subject of the carnival linguistic culture of the USA and Great Britain. The subject of the analysis is linguistic and creative intentional activity of a discourse identity of the fool-wisecracker considered through the prism of universal scientific dialectical principles.

The **purpose** of the study is to provide a comprehensive analysis of a discourse identity of the English fool-wisecracker (further – *fool-wisecracker*) and to identify the specifics of his carnival figure in the communicative space of the USA and Great Britain. The objective leads to the following **tasks**:

- 1) to define a discourse identity of the fool-wisecracker as the main subject of carnival linguistic culture;
- 2) to systematize types of a discourse identity of the fool-wisecracker in carnival space;
- 3) to explain peculiarities of a discourse identity of the fool-wisecracker in the USA and Great Britain, taking into account dialectical principles;
- 4) to identify verbal, nonverbal and supravocal means which are involved by a discourse identity of the fool-wisecracker to create a comic effect as a manifestation of his creativity.

The **material** of the study was formed by a selection of fiction and journalistic prose by the English authors of the 19th–20th centuries where the figure of the fool-wisecracker is represented. The volume of text material is 1577 pages. The research material also includes 873 scripts and video subtitles of fool-wisecrackers (2000–2018) from English television shows, news, feature films and cartoons that are freely available on YouTube video hosting.

The **methodological basis** of the work is functional and communicative linguistics that postulates a discourse identity as the main subject of speech production (N. Barbieri [1954: 21], A.D. Belova [2003: 165], O.O. Selivanova [2012: 134]); considers dialogical relations as the main principle of communication (M. Angenot [1983: 107], M.M. Bakhtin [1965: 25], V.O. Samokhina [2017: 330]). The analysis carried out is connected with the logical-philosophical approach to in-depth linguistic analysis of the object under study (V.V. Kochetkov [2002: 94]). The methodological basis of the work is also discourse approach (I.A. Bekhta [2017: 141], I.M. Kolegayeva [2015: 111], A.M. Prikhodko [2009: 22], T.A. Van Dijk [2008: 88]); research on theory of speech effects (A.P. Martyniuk [2011: 16]); on theory of intertextuality (V.O. Samokhina [2019: 30], A. Verbitskaya [1985: 40]) and on theory of comic (O.V. Kharchenko [2010: 121], V. O. Samokhina [2019: 33]). The approaches mentioned above highlight linguo-stylistic speech colouring (I.K. Kobayakova [2013], V.A. Kukharenko [2015: 68], L.S. Pihktovnikova [2012: 111]) of the fool-wisecracker.

In order to characterize a discourse identity of the fool-wisecracker, synthesis of traditional and newest methods of linguistic analysis is used. Traditional general scientific methods are methods of *description, analysis and synthesis* – to identify the fool-wisecracker as a comic figure; *methods of selection* – for systematization and classification of types of British and American fool-wisecrackers. The *linguistic and philosophical method* is the leading one. It reveals dialogic and dialectical nature of the fool-wisecracker. The *functional-communicative approach* demonstrates realization of the principle of speech creativity between the fool-wisecracker and the addressee. The *method of discourse analysis* is to disclose general scientific dialectical principles to consider the identity of the fool-wisecracker in medical, political, theatrical and business institutional discourses; the *method of interpretive analysis of the text* – to explain the logics of comic incongruence in jokes of the fool-wisecracker. *Comparative analysis* is used to distinguish comic means by the fool-wisecracker in creating linguistic and situational humor.

The **scientific novelty** of the paper is application of general philosophical scientific principles of *dialectical interconnection, historicism, contradiction and creative activity* to description of a

discourse identity of the fool-wisecracker. It leads to pointing out verbal, non-verbal and supravocal peculiarities of the fool-wisecracker. Moreover, for the first time in the study:

- four main types – the clown, the jester, the buffoon, and the trickster – are singled out, operating within dialogical professional and unprofessional spheres in the English space of the USA and Great Britain;
- authentic representatives of a hospital clown, a trickster-politician, official and corporate jesters are discovered;
- creative potential of the fool-wisecracker is revealed through means of comic in verbal, non-verbal and supravocal spheres.

2. Theoretical and methodological foundation for the study of a discourse identity of the fool-wisecracker

The basis of modern carnivalization is dialogism [Samokhina, Tarasova 2017: 333] which emphasizes mutual relationship of the man with the world [Samokhina, Pasynok 2017: 289]. In carnival space, boundaries of a dialogue are widening: an indirect dialogue (dialogue with the Self) appears; chronotope blurs (in contrast to Medieval times when the time and place of carnivals were stated, carnival energy distributes to new spheres – comic communication may happen at any time and place (office, home, street etc); what is more important, it is unplanned). The main participant of this process is the carnival identity of a person who is entertaining others. In English it has the nomination – the lexeme *fool*.

The lexeme *fool* has several lexical meanings (hereinafter referred as ‘LM’). As a result of the analysis, according to the authoritative English and American dictionaries, they are focused on two thematic groups: 1) state of physiological or mental deviation: 2) ‘fooling’, ‘laughing’. Only the second group represents a fool as a clever person capable of generating jokes purposefully.

On the basis of these LMs and characteristics of carnival culture a new notion has been formed. It is denoted by the composed nominative unit of the fool-wisecracker. The choice of this particular nomination for the discursive identity of the investigated type is explained by functional connections of its constituents: a fool is the one who fools, plays, jokes; a wisecracker is the one who has fun and entertains others. Thus, the fool-wisecracker is characterized by the following carnival characteristics: a) existence for the sake of fun (LM 4); b) pretending to be a fool, a mask of a wise man, a philosopher (LM 5); c) wit (LM 6); d) criticism (LM 7).

According to these definitions, the fool-wisecracker is the basic discourse identity of carnival space who pretends to be a fool whereas he is not one. His goal is to contact with audience in the form of a comic game. To joke is a responsibility of the clown, jester, buffoon and trickster both in professional and unprofessional spheres. The four mentioned types of the fool-wisecracker are based on archetypes. In modern communicative space they are defined as:

- the *clown* is a fool-wisecracker on a professional stage (circus, pop or theater artist) whose main peculiarities are colorful make-up and physical skills used during performances (balance, juggling, and mimicry). The most remarkable clowns in Great Britain and America are sad clowns: Albert Fratellini, Lou Jacobs, Greg and Karen De Santo, Coco the Clown, and Charlie Rivel; *funny clowns*: Glenn “Frosty” Little, Joseph Grimaldi, George “G. L” (who popularizes the story of Humpty Dumpty), François Fratellini and Felix Adler;
- the *jester* is a joking actor with a weird behavior, but in his jokes this comic discursive person hides his true thoughts and experiences. He shows up as a stand-up comedian, humorist, satirist and parodist. In his performances the jester reflects comic, curious moments of modern life, deficiencies of society; ridicules others, especially those with higher social status. According to the Internet there are more than 2,065 jesters in the United States and the United Kingdom. The most brilliant ones are Conan O’Brien, Dane Cook, Dave Chappelle, David Letterman, Frank Caliendo, George Carlin, Jay Leno, Jon Stewart, Lewis Black, Rodney Dangerfield, Sarah Silverman, Stephen Colbert, Steven Wright;

- the *buffoon* is an unprofessional fool-wisecracker (any person can be him) whose main task is to play, joke, be funny for others, bring joy to others. To implement this task one uses change of the atmosphere and makes the audience play into his hands;

- the *trickster* is a fool-wisecracker who uses irony, sarcasm and ridiculing for entertaining others. He acts both in unprofessional and professional fields (he is not a professional comedian, but his professional employment demands use of humor).

Everyone of these 4 types can get characteristics of a buffoon or a trickster in communicative behaviour: rendering reality with ambiguity, humor; interprets everyday life from an unusual point of view, in comic tone.

The mentioned features of the clown, jester, buffoon and trickster develop in a diachronic way. They are objectified by dialectical principles of interconnection, contradiction, historicism and creative activity.

The principle of dialectical interconnection is used in external and internal dialogue communication of the fool-wisecracker. The external dialogue is reproduced by a social and communicative status of the fool-wisecracker in the following situations:

a) *equality* (the fool-wisecracker and audience are equal partners). Such humorous communication can take place between relatives, friends, colleagues, and people of about one age or social origin. The mask of a “fool” is worn by them in order to make communication and criticism easy or to manipulate using humour;

b) *communicative and social leadership of the fool-wisecracker*. It is mostly observed during performances on the stage, in the theater, in the Internet (blogs, vlogs). For the fool-wisecracker a professional arena is a place of his power and play by the script;

c) *communicative leadership of the fool-wisecracker and social advantage of society*. Internal dialogue occurs in the form of addressing: the fool-wisecracker to audience; the fool-wisecracker to the Self.

The principle of dialectical historicism is the basis of historically acquired signs of the types of the fool-wisecracker:

- modern clowns retain the linguistic tradition of clown names-pseudonyms. They represent their characters; accordingly, the latter receive a certain reputation through acquisition of attributes. Such names pass from period to period, remaining unchanged. The most popular anthroponyms of the English and American clowns are: 1) animal associations (*DanD-Lion, Skinny Minney, Giraffe; Fruit-Loop, Bubba-Louey, Nut-Case*); 2) associations with cartoon characters, superheroes (*Tilly: Asparagus; Bony Maroni; Tickles Scooter*); 3) emotional associations (*Fifi, Ops, Nurse Kindheart, Cute; Sniggles, Delightful*); 4) action associations (*Haven't-A-Clue, Cha Cha; Achoo*); 5) associations with well-known personalities (*Merry Kay, Faustus, Mercedes, Grimo (Grimaldi), Mario, Don Carlos*). Also a distinguishing sign of clown's names is rhyme (*Clown Mown, Doctor Proctor*), parody (*Crystal Pepsi the Clown*), contamination of incongruity (*Twinkle-Toes*) and word game (*Hop-Frog*);

- jesters are likely to reveal the function of fun, so that they use jokes, drawings, and funny interludes. They employ methods of exaggeration, ambiguity, inflammation, parody, comic illogicality, eccentricity;

- buffoons have special expressiveness; their language is full of pejoratives and exclamations (*Aah! Aww! Boo-hoo! Gee? Haha! Huh? Muahaha! Ooh-la-la! Ouch! Mwah!*);

- tricksters originate from myths, obtaining zoomorphic signs. First mentions of tricksters in the English-speaking space appear in the humor of American Afro-Americans. In 1980s J. Charles Harris collected short stories about Uncle Rimus. It was a series of practical jokes about adventures of Brother Rabbit. Other well-known tricksters are Fox, Raven and Coyote (folklore of the peoples of North America). Symbolism of the indicated figures is the following: rabbit – a symbol of speed, coyote – a symbol of courage, fox – a symbol of deception, raven – a symbol of wisdom. All this fully correlates with game nature and diversity of the trickster. Actions of mythological and folklore

tricksters are always impulsive; they always risk and violate the rules. Their main motive is to deceive others and get what they want. In the communicative plane of modern carnival space tricksters keep their original characteristics and appear to be true provocateurs who have creative acute minds and can resort to antisocial behavior in order to postulate the truth and proclaim cultural ideas.

The principle of dialectical contradiction is realized bilaterally in the figure of the fool-wisecracker: 1) in his image he combines the features of the simpleton and the intellectual; 2) in violation of linguistic, ontological, logical-conceptual norms, it is a common feature of all types of the fool-wisecracker. This created contradiction leads to a metaphorical and duality meaning of the notion.

The principle of dialectical creative activity highlights a carnival aspect of the fool-wisecracker of the USA and Great Britain taking into consideration verbal and non-verbal communication. It results in creative speech which is characterized by theme originality, topic relevance, improvisation and creativity. Linguistic creativity is an essential sign of the fool-wisecracker. It is traced in peculiarities of diachronic development of each of its types. Since the beginning of the 20th century roles of frightening and hospital clowns have become widespread. The first one causes fear, so he is an antipode of the fool-wisecracker. The second appears in the genre of hospital clowning, his main function is psychotherapeutic. At a workplace, classic jesters – corporate and official – gain popularity; they fulfil the entertainment function.

The integral features of the English buffoon are erudition, humor and emotionality. The British buffoon uses fictional stories about oddballs (noodle stories) or obscene stories (bawdy stories); the American buffoon uses jokes and fables as a form of light humor. American and British tricksters are characterized by transfer of zoomorphic features to modern communicative space by means of folklore stylization (*Coyote, Raven, Brother Rabbit, Brother Fox*).

3. **Manifestation of dialectical principles of a discourse identity of the fool-wisecracker in the USA and Great Britain**

A discourse identity of the American and British **clowns** is displayed in three aspects:

Firstly, a discourse identity of the clown is manifested in realization of the principle of dialectical historicism. Clowning traditions consider applying original makeup, props and costumes to associate only with a certain clown (Glenn “Frosty”, Bony Maroni).

Secondly, the corresponding specificity is revealed in the principle of dialectical interconnection. In the following monologue-reflection the clown manifests his inner dialogic activity. For example:

- (1) *It's funny, isn't it? My life is so funny that I had a life time of laughters. The bitter tears have mixed up with the tears of joy that I couldn't differentiate the two. So, I look like this, one who couldn't smile and who couldn't cry as well (A Clown's Monologue).*

Reflections of the clown about his profession and life show clear controversy of the actor in a mask and without a mask (*one who couldn't smile; who couldn't cry as well*). Emotionality of his philosophical thoughts is amplified by the lexical synonymic repetitions (*funny, laughters, bitter tears, tears of joy*).

Thirdly, the principle of dialectical contradiction is observed in composition of the clown's performance (violation of the plot) and character lines (change of social roles of the participants in a communicative situation). For instance, in hospital clowning we observe intersection of the official sphere (medicine) and an entertainment component (a physician in a clown wig).

The **jester** is represented in three dialectical principles:

1) The principle of dialectical historicism manifests itself in possession of intellectual comic features in the forms of quotation, usage of phraseologisms and puns. For example, the official

jubilant jester Peterkin, according to the etiquette may not joke with the royals, though in conversation with Queen Elizabeth II shows his mind and sense of humor in the following way:

- (2) *Queen: Why can't you tell jokes like other Jesters?*
Jester: Ok. Name a subject.
Queen: How about the Queen?
Jester: The Queen is not a subject (Peterkin).

Comic is based on violation of valorative norms by the jester and hence polysemy of the word *subject*: a) a topic, b) a person who is under dominion or rule of a sovereign. Ambiguity of the word *subject* thus implements language game potential.

2) The principle of dialectical interconnection is embodied in the forms of cooperative partnership, empathy and critical communication. The jester considers his speech and behavior in advance – he selects relevant topics and forms of expression, focusing on his recipients: their status, age, gender, nationality, religion, etc. For example, the jester, Lewis Black, analyzes the political situation in the country using familiar names of the politicians who have already become symbolic:

- (3) *Lewis Black: In my lifetime, we've gone from Eisenhower to George W. Bush. We've gone from John F. Kennedy to Al Gore. If this is evolution, I believe that in 12 years, we'll be voting for plants (Lewis Black's Best Jokes).*

The jester uses ironically the stylistic device of falling down gradation: according to Ch. Darwin evolution is associated with development, whereas, in American society, there may be degradation instead of development.

3) The principle of dialectical contradiction shows up mostly via violation of logical and conceptual norms, so the recipient perceives jokes easier. Logical incongruence is seen in a paradoxical conclusion of the American jester, stand-up comic J. Leno:

- (4) *Jay Leno: World Health Organization announced an outbreak of the bird flu. Quite serious. It is the most threatening bird-related disease since Chicken McNuggets (Jay Leno).*

The two diseases are connected with the word *bird*. The play on this word is grounded on the direct (*bird flu*) and indirect (*Chicken McNuggets*) illnesses which causes a comic effect.

The **buffoon** is reflected by the following dialectical principles:

1) The principle of dialectical historicism manifests itself in the fact that the most widespread techniques of the buffoon are cliché jokes (dialogical, monologue, versed ones) and classical humor (Yo mama jokes). For example:

- (5) *Yo' mama it was so cold in Hawaii that I had to put on shoes (100 funny jokes by 100 comedians).*

Humour is generated by such devices as the oxymoron and deceived expectation based on cultural knowledge: if it is cold, then a person usually puts on boots, but, as is known, when it is hot, people go barefoot in Hawaii where the climate is too hot.

2) The principle of the dialectical interconnection is reflected in the fact that buffoons perform the harmonizing function:

- (6) *RF: I liked my poncho except it had little holes the size of my fingers, so I'd go to reach for something right through it and be stopped.
 LM: oh [all laugh] (Hay J. Gender and Humour).*

The woman-buffoon wittily comments on the situation that exposes her in a bad light. Humour is based on the stylistical device of litotes *little holes the size of my fingers* which causes a paradox: through small poncho holes the woman stole less than she wanted and was detained because of a trinket.

3) The principle of dialectical contradiction is implemented in violation of norms:

(7) *Bernard: A collected works of Ch. Dickens.*

M.: Real leather?

Bernard: Real Dickens.

M.: I have to know if they're real leather, because they have to go with the sofa. Two hundred for them.

Bernard: Leather-bound pounds?

M.: No.

Bernard: I need leather-bound pounds to go with my wallet (Black Book).

The buffoon Bernard deliberately refers to ontological violations: he chooses a book by the cover and not by content (case of metonymy). Humor is created by Bernard's ridicule over the client's request in the form of ironic comparisons incompatible with the figure of a great writer: *real leather – real Dickens vs leather pounds – leather wallet*.

The **trickster** demonstrates himself by:

1) The principle of dialectical historicism: here we deal with representation of national-cultural specificities in precedent phenomena:

(8) *Jeb Bush: They call me Veto Corleone because I vetoed 2500 separate line items in the budget (Jeb Bush).*

Humor of the American trickster-politician Jeb Bush is provided by the language game: *veto* as a practice of vetoing and a new proper name *Veto Corleone* which is an allusion to the protagonist of the novel 'The Godfather'.

2) The principle of dialectical interconnection: this principle is realized in conflicting establishment of contact expressed in game and metaphorical forms in accordance with the trickster's nature:

(9) *McKay: Are there any questions? I'll be happy to answer all the questions. Any comment? Suggestions? Dirty jokes? (The Candidate).*

During his speech in front of the audience the US Senator Bill McKay does not receive an adequate response from it – applause or even laughter. The comic effect is grounded on incompatible combination of the lexemes: *questions, comment, suggestions – dirty jokes*.

3) The principle of dialectical contradiction which presupposes predominance of violations of logical and conceptual norms (contradictions of implicit and explicit planes of speech expression). In the following communicative situation that occurs between friends, one of them acts as a trickster. His negative statement given in a humorous way about his friend's talent does not offend the latter, but rather encourages action, i.e he deceives him (a trick is a historical trait of an animal trickster):

(10) *Your talent is like the Loch Ness monster. Nobody has seen it yet (Dynel M. Beyond a Joke).*

The comic effect is formed by irony via comparing lack of human talent with the Loch Ness monster.

4. Implementation of the creative linguistic activity principle of a discourse identity of the fool-wisecracker in the USA and Great Britain

The **clown** is characterized by a harmonious combination of verbal components with nonverbal and supravocal ones. The American clown D. Rice performed with a pig named Sybil:

- (11) *Dan Rice: I've seen the Learned Pig. He knows his letters, and can hunt the alphabet without a grunt; can add, subtract, and knows the rule as well as any boy in school; by working with his head and snout he finds the truth without a doubt. How a brute so low was taught by man so much to know! (Dan Rice and the Learned Pig).*

In the act ontological norms are violated: the pig was taught human abilities that it does not need. Humor is based on comicality of the situation expressed by phonetic and lexical means (it is difficult even to imagine a pig which says letters and knows mathematical rules instead of grunting), while rhyming adds expressiveness.

The hospital clown is distinguished by fulfilling the psychotherapeutic function. The genre of hospital clowning is represented by buffoonery and eccentricity (nonverbal sphere); jocularity of ridicule, support, stereotype, sarcasm and imbalance (verbal sphere):

- (12) *Man: Call me an ambulance!
Clown: Okay, you're an ambulance! (Yus F. Humor and Relevance).*

The joke demonstrates ambiguity of the lexeme *to call*: 1) cry out to (someone) in order to summon them or attract attention and 2) the name which is expressed by the homonymy of the word-combination.

The linguocreative component of the jester's language is characterized by parodying and modification of existing phraseology for the purpose of language play. The following situation is constructed on physiological defects of a deaf boy and the phraseological unit *a dirty joke*:

- (13) *Red Skelton: Heard about the deaf boy who used sign language? He told his mother a dirty joke and she washed his hands out with soap (Red Skelton).*

The clash of direct and indirect meanings of the idiom *a dirty joke* leads to a comic effect. Humor is enhanced by incongruity between the phraseological unit *to wash one's mouth out with soap* (which means to tell dirty jokes) and *wash one's hands out with soap* (common phrase).

Non-verbal jester inclusions are gestures that visualize his jokes; change of intonation as a mechanism of manipulation of the public; voice change for the entire period (voice-image) or for a certain period (voice-insert). In the following joke E. Philips uses an impressive falsetto. The non-standard thing about his image is that he is an intelligent person with a corporate hairstyle of the 70's. In his speech he shows himself as a clever psychic:

- (14) *Emo Philips: How many people here have telekinetic powers? Raise my hand*
(Emo Philips).

Humour is in the language game of word-combinations *raise your hand vs raise my hand* where the jester in the form of a game points to his unique telekinetic abilities.

The **buffoon** is characterized by jokes that are easy to interpret. In interpersonal relations he prefers verbal communication components. In the following communicative situation the buffoon-chief criticizes the behavior of his subordinate who is chatting on telephone instead of performing her duties:

- (15) *Beth: Marion, serious affairs of state will have to wait.... we have trivial issues needing attention* (Holmes J. Power and Politeness in the Workplace).

The source of humor is irony: *trivial issues* are work whereas chatting on the phone is *serious affairs of state* which makes the situation paradoxical.

Historically acquired linguistic features of the **trickster** (trick, dexterity, intelligence) are realized by verbal means of irony and satire. For instance, the teacher acts as a trickster, because his goal is to emphasize the spelling problems that a student has:

- (16) *Teacher: I'm glad to see your writing has improved.*

Student: Thanks

Teacher: Now I can see how bad your spelling is though!

(Deiter R. The Use of Humor as a Teaching Tool in the College Classroom).

The teacher mocks the student who has improved calligraphy of his writing, but due to it problems with spelling are exposed.

A discourse identity of the fool-wisecracker in the carnival space of the USA and Great Britain uses creative language potential in his own style which is expressed in rejection of standards, masking the truth, brilliance of comic speech.

5. Concluding remarks

In the focus of carnival communicative process there is a discourse identity of the fool-wisecracker who acts as its leader. The fool-wisecracker intends to 'wear' a comic mask and engage the recipient in a comic game by his jokes, using clever verbal and nonverbal means. The carnivorous attitude of the fool-wisecracker shows up as the basis of dialogical relations which have an impact on the public. Linguistic and philosophical dialectical principles of interconnection, contradiction, historicism and creative activity reveal the essence of the fool-wisecracker and define him as a social, knowledgeable, creative personality. The fool-wisecracker realizes himself in the carnival space putting his intentional entertainment activity as the main goal.

The basic types of the fool-wisecracker in the carnival culture of the USA and Great Britain – the clown, the jester, the buffoon and the trickster – are discursive identities that reproduce dialectical nature of carnival of modern world. Circus, pop, theater and hospital clowns preserve traditional English anthroponomy which reflects the linguistic culture of the USA and Great Britain as they pass from century to century. Modern official and corporate jesters originate from classic Shakespearean clowns. Buffoons refer to classical forms of jokes. Tricksters are characterized by inclusion of zoomorphic features into speech, before it was also used by English-speaking folk tricksters. In carnival cultural space of the USA and Great Britain, certain types of fool-wisecrackers are distinguished by ways of accomplishing the common goal – to make the recipient laugh. In order to contact with audience clowns of character use parody, embodied by methods of linguistic-situational stylization, demonstration of realities. The main feature of the jester is application of a thought-out interactive context of presentation. The buffoon-amateur appeals to template genres of comic. The significant traditional characteristic of the trickster is transfer of folklore zoomorphism (tricks, craftiness, ridicule) into speech.

Violations of norms by the fool-wisecracker are revealed through a dialectical contradiction at the language, logical-conceptual, ontological and valorative levels. Contradictions appear in the following spheres: verbal (language game: pun, oxymoron, hyperbole, malapropism), nonverbal (eccentric, buffoon, change of voice, gestures, facial expressions) and supravocal (bright makeup, hyperbolized requisite, colorful costume). The verbal part prevails in creation of comic incongruity. Creative potential of the fool-wisecracker is manifested in linguistic activity, mostly in speech by various comic means, in particular language game. The clown combines uniquely created comic

texts with exaggerations. The jester shows broad awareness of linguistic means of creating comic. The buffoon's speech is full of case-law phenomena (borrowing plot, direct or altered citations, and allusions). The trickster uses stylistic devices of irony and sarcasm to create a comic image.

The study opens **prospects** for further investigation of a discourse identity of the fool-wisecracker in different types of institutional and non-institutional discourse, as well as in comparative analysis with similar representatives of other linguistic cultures, in particular Ukrainian, Canadian and Australian. The proposed topic also provides an opportunity to consider a discourse identity of the fool-wisecracker in manifestation of his types in English artistic discourse and in virtual space.

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