

A Discourse Analysis of Humor in Political Discourse

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Summary:

Political debate relies substantially on humor, which influences the perception and stance of the mass audience. Moreover, although it may endorse current power structures and foster narrow-mindedness, on the whole, humor increases participation in political discussions by reducing psychological barriers and fostering awareness. As the digital era has enabled the widespread dissemination of provocative and provocative humor across social media channels, it plays a particularly distinct role in political debates now. Employing discourse analysis and critical theory to scrutinize the ways of the development, interpretation, and negotiation of comedy's meaning in various political contexts, this study intends to determine humor's role in political debate and development. Furthermore, this study strives to answer the following research questions: (1) How can humor be incorporated into political discourse, arguments, and campaigns? (2) What language strategies are used to convey humor in political debate? This work qualitatively analyzes the speeches of Donald Trump and Kamala Harris through the lens of Fairclough's Three-Dimensional Framework for selected political data comprising of interviews, speeches, posts on the mainstream social media platforms, focusing on such thematic areas as presidential and vice-presidential debates, and policy making speeches. According to this research, Kamala Harris breaks traditions, sets familiar attributes, and communicates with the audience with references to jokes in speeches in comparison to Donald Trump. In contrast with Trump's humorous strategies occurs the strong personal identification and impact of cultural heritage of Harris.

Speaking of language, both politicians use less formal language, popular cultural references, and often stereotype and exaggerations. That is, in relations to humanizing and connection with their audience.

1.1 Introduction

Taken as a part of the elementary political discourse, humor has always been the instrument of persuasion and coercion. Researchers including Billig (2005) identified that comedy influences public opinion and attitudes often when it regularly contributes to setting the context for political statements. Combining such features as humor and political can be considered as a rather interesting field of study as the basic principles, authorities, and social relationships embodied in political actions become revealed. Based on the findings of the usage, media influence and the public, in addition to the survey assessing the comedy's effect on political participation, this study paper will seek to explore the role of comedy in political contexts.

Stating more regarding the topic, Mutz (2007) maintains that through comedy in political discourse, levels of psychological impediments to political discourse may well be reduced in addition to eliciting critical thinking amongst the audience. But it can also maintain the power-bias balance and reconfirm existing biased perceptions (Niven, 2005). Therefore, to comprehend the external political implications of political communication, one MUST appreciate humor characteristics.

Moreover, there is the evolution of the significance of humor in political deliberations because of the advancement in technology because social media accounts ensure users easy access and usage of humorous material. Following the work of Kruike-meier et al. (2014), it becomes rather important to understand the extent to which internet comedy can shift political attitudes – or indeed, to turn to a discursive approach to understanding political humor in the modern context. In this paper, main aspects of the formation, interpretation, and negotiation of comedy in

several political contexts will be studied by applying the methods of discourse analysis concentrating on the focus on rhetorical strategies and audience response. Considering these relations, it is possible to contribute to enhancing the existing body of knowledge in publications on political communication and comedy. Several theoretical frameworks such as critical theory (Habermas, 1984), and discourse analysis (Gee, 2014) will be used to answer the following research questions. This paper, therefore, seeks to explain how humor both represents and influences political reality in a bid to give insights into its possibility to transform power in political participation.

The study aims at answering the following questions:

- (1) How can humor fit political speeches, arguments, and campaigns?
- (2) In political debate, which language devices are used to convey humor?

2. Literature Review

2.1 The Concept of Humor

A globally recognized definition of humor has not yet been formulated. Humor is conventionally defined as the expression of antagonism, wherein the original concept is articulated in an antithetical fashion (Kashikar & Ramteke, 2019, p. 1). It is frequently aimed at a particular individual (Filik et al., 2016, p. 1). Barbe (1995,) observed that humor is a subset of irony. Nilsen & Nilsen (2018, p. 304) defined humor as a mode of derision or scorn that can be injurious, disdainful, and severe, frequently perceived as detrimental. Baragona and Rambo (2018, pp. 1-3) delineated four fundamental components of humor: The speaker initially communicates a message that contradicts its apparent meaning, thereby generating a "metamessage." Secondly, the authentic meaning must be contemptuous and deliberately function as verbal hostility, which is fundamental to humor. Thirdly, there must be a discrepancy between the verbal expressions and the underlying meaning. Ultimately, contextual factors might affect the interpretation of sarcastic

comments and amplify the feeling of humor. Haiman (1998, pp. 9–10) endorses the notion of opposition by arguing that the speaker explicitly aims to convey the contrary of their ostensible remark.

Conversely, Camp contends that humor entails negative evaluation rather than simple resistance, claiming that sarcastic statements must be both explicit and disingenuous (Camp, 2011, pp. 8-19). Attardo (2000, p. 795) characterizes humor as a notably assertive variant of irony, distinguished by explicit indicators and recognizable subjects. Joshi et al. (2018, p. v) delineate two fundamental components of humor: an implicit negative connotation and the existence of a target.

2.2 The Role of Humor

Sarcasm fulfills five primary social functions: social control, expression of allegiance, creation of social solidarity and distance, release of frustration, and humorous violence. Social control refers to the use of sarcasm in interactions among various social hierarchies, such as those between pupils and teachers or between children and parents. Moreover, persons with diminished power may employ sarcasm to criticize others in authoritative positions. The proclamation of allegiance emphasizes that sarcastic comments may be self-referential, indicating that the speaker associates with a certain group and conforms to its established conventions. This function entails self-directed sarcasm, wherein the speaker concurrently assumes the roles of both critic and subject.

Sometimes the foundation of social solidarity and distance is sarcasm, which is used in group meetings to strengthen ties among members while separating them from outsiders or those seen as unworthy of inclusion. Moreover, sarcasm provides a means of expressing irritation in response to events that contradict accepted standards for either a person or a group. Using comedy in conjunction with negative comments is a smart tactic. Although sarcasm can exist apart from humor,

Ducharme argues that the two can be combined to create what he defines as "humorous aggression," "humorous derision," or "jocular aggression" as named by the following linguists successively (Ducharme, 1994, pp. 56–57; Dews et al., 1995, pp. 298–299).

3. An Overview on Discourse Analysis

Focusing on social environment, politics and culture aspects of communication, Discourse Analysis (DA) is the method studying language use beyond grammar beyond and sentence level. Discourse analysis employed from the perspective of linguistic, sociological, and anthropological practices looks at how language constitutes and organizes social realities (Gee, 2014). Discourse analysis seems to suggest that language is used to accomplish social actions and relationships as well as to convey knowledge.

According to a theorist of the field Michel Foucault there is a relationship between language and power over knowledge (Foucault, 1972). By mentioning the connection between language and power he mentioned that discourse was the knowledge of the formation of what could be said and known in a certain setting. This line of thought has impacted many areas of Discourse Analysis but predominantly empirical discourse analysis also known as Critical Discourse Analysis, CDA where attention is focused on how ideologies and oppression is reproduced (Fairclough 1995)

DA is highly benefited by Mikhail Bakhtin's theorization of dialogue, as the latter takes the relational aspect of language at its core. According to Bakhtin (1981), speakers influence the relation between language and its context as it is a fundamentally societal phenomenon. Due to the fact that humor necessarily embodies and challenges the norms and interactions of power within a society this viewpoint was constructive in explaining the working of comedy within the political sphere.

In addition, discourse analysis encompasses a great number of methods and theoretical approaches, such as conversation analysis, this approach investigates the structures and processes of verbal communication (Sacks, Schegloff & Jefferson, 1974). This approach highlights timing, intonation and sequencing issues that are typical of funny turn taking sequences, thus making aspects of comedy generation and comprehension processes during face to face interactions clearer.

In political debate, DA provides the necessary tools for analysis of the discourse pragmatic strategy of using humor. Mutz (2007) said the use of comedy has two functions, which include parody and resistance to the existing political norms as well as functional for increasing political engagement by simplifying topics that may otherwise be challenging. Analysing political comedy contributes to systems of reasoning about this form of comedy by unveiling how it either reinforces or subverts dominant political norms and values which in turn influence political power dynamics.

Last of all, the principles of discourse analysis give a full picture of how the interconnection of language, Society and power work. especially in political communication, and due to its focus on context, interaction and on the sociopolitical realities of communication, it becomes a lifelong approach that qualifies the complexity of the communication reality.

1. Discourse Analysis and The Concept of Humor

Discourse analysis (DA) offers a detailed systematic method of analysing the idea of comedy especially in political oratory in many communication settings. Laughter being the drug, humor then as an ability to provoke laughter is even more highly valued, as it has been identified to be not only a play, but also a highly developed function that helps presenting power relations, identities and cultural values (Attardo, 2000). Specifically , by applying the discourse analysis, researchers in comedy can bring into focus how certain specific context factors; relations between

people and choices of language all influence the sort and mode of comedy creation and reception.

The concept of context is central to discourse analysis when it comes to defining meaning and, in effect, is the study of language in use. This tallies with knowledge of comedy as being relativity, that is, different people may hold different attitudes towards it and at different moments of time (Bergson 1911). The humorous could well be appropriate for a particular cultural context and entirely not acceptable in another due to differences in errands of personal or political standings. This diversity underlines the necessity of the discourse analysis in terms of comedy, which concern itself not only with the content of a humorous statement, but also with its more general implications.

Intertextuality – a concept vital to discourse analysis with respect to humor, defines how books interrelate and quote each other. Accordingly , humor is an important element and awareness of humor cannot be treated as a minor concern in political speaking since jokes require shared cultural frameworks and vagaries of history and stereotype (Fairclough, 1995). By identifying such intertextual linkages, researchers got a better insight into how comedy might have been employed to make social commentaries, or consolidation.

Furthermore, this study found that comedy used language factors such as irony, puns, and sarcasm, which might have distorted the impressions. In particular, irony is used, to demonstrate discrepancy between two concepts, where the second is opposite to the first one, although it is said openly (Koestler, 1994). Far reaching implications and informed reasons for people to examine social problems problematically and discourses provide fascinating and valuable meanings; it enables one to explore how these technologies work in specific ways, in given contexts. Laughter is a persuasive tool in a political discourse because it informs,

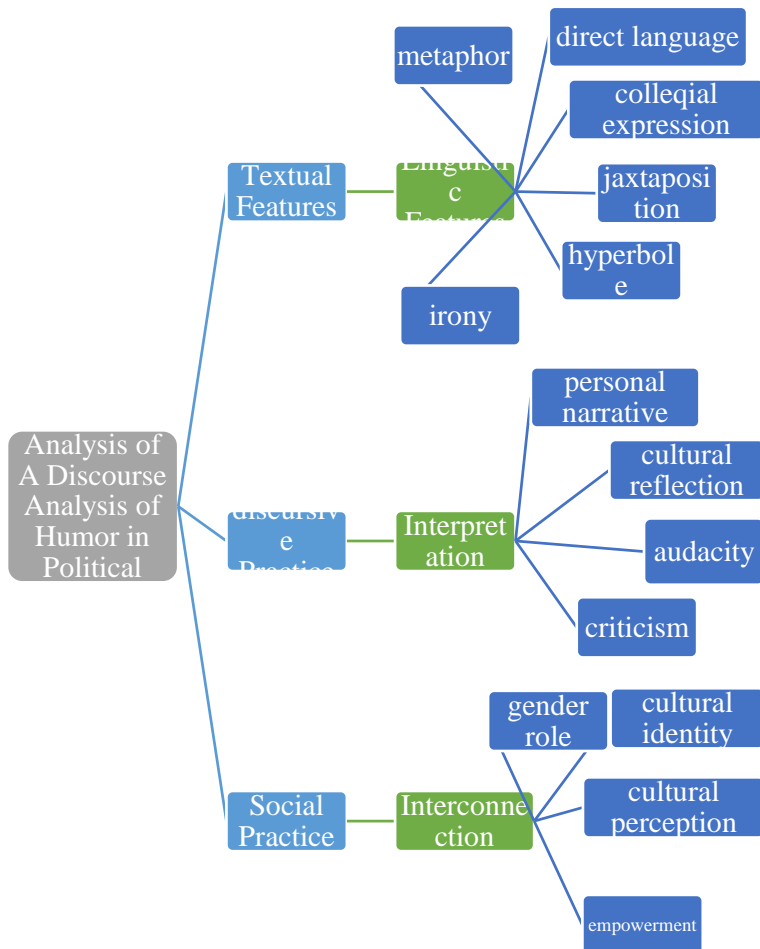
teaches, or in some way provokes action and confrontation, therefore promoting voice and resistance (Mutz, 2007).

Besides, knowing comedy entails involving the audience part. A part of discourse analysis, audience reception research focuses on how different collective entities perceive humor and how the resulting perceptions impact relations (Niven, 2005). The same jokes or comments, for example, can cause an opposite reaction, depending on political views of this or that person, that is, it exposes prejudice and partisanship that form the perception of the humor .

While blending humour and discourse analysis may provide, in general, valuable new angles on language, culture, and politics of power, then laughter, as it is proposed here, is not useless. In particular, regarding the exploration of comedy as a socially mediated activity, which is located within the context, it is intertextual, and possesses features of performers' and audiences' interaction, concerns of academics increase to exploring specific utility of comedy in political discourse and alteration of public opinion and engagement. It enhances the critique of comedy and underscores its significance as the agency of political sentiments and social critique.

2. Research Methodology

This paper uses Fairclough's (1995) Three-Dimensional Framework with a qualitative analysis to analyze the speeches of Donald Trump and Kamala Harris. This approach reconstructs the existing power dynamics and contributes to analysing how closely language constructs political discourses. The data will contain only speeches, interviews, and informative social media posts of Donald Trump and Kamala Harris. To capture the timeline and connection of their speech, the time of data collection will specifically concentrate on major political events such as, presidential debates and policy development statements.



3. Data Analysis

Kamala Harris's Quotes

- a. *"My mother would always tell me, 'You can be anything you want, as long as you can make a mean pot of curry'" (Campaign rally in 2019)*

Textual analysis,

Direct language ("My mother would always tell me") promotes a close tone and a personal connection that one can establish.

Expressions such as "mean pot of curry" capture vernacular English, making the message understandable.

The "pot of curry" represents domestic skills and cultural history, emphasizing both traditional gender roles and the value of these talents, which may enable greater success.

Discursive Practices,

The anecdotal approach enthralls the viewers with its use of storytelling devices to transmit a moral lesson. This kind of personal narrative improves the memorability and impact of the advice.

The expression "You can be anything you want" is empowering; however, "as long as" inserts a conditional element, emphasizing society's expectations of success and aptitude. This contrast illustrates how individuals pursue their aspirations within cultural contexts.

The mention of curry relates to Harris's cultural identity, highlighting the influence of personal and cultural roots on goals.

Social Practices,

The sentence may indicate conventional perceptions of women's roles in the kitchen, encouraging contemplation on changing gender dynamics. It also emphasizes the significance of culinary abilities as a source of pride and identity.

Harris's quote underscores the convergence of personal identity and cultural history, implying that success may be anchored in one's background.

The guidance reflects overarching societal convictions regarding achievement and identity, indicating that although ambition is promoted, it should be accompanied by culturally pertinent abilities.

- b. *"I think it's time to stop talking about the past, and let's be clear: I will be the president who listens to the people. Unless you're talking about my mother. Then I'll have to take a little break!" (Democratic Primary Debate, October 2019)*

Textual Analysis

The shift from a significant political commitment to a personal narrative about the mother generates a humorous twist, employing surprise as a mechanism of humor.

Expressions such as "let's be clear" and "I'll have to take a little break" employ colloquial language, rendering the humor more approachable and relatable.

The notion of needing a "brief respite" implies an exaggerated emotional reaction, amplifying the humorous impact by illustrating a whimsical conflict with personal matters.

Discursive Practices

The juxtaposition of political gravity and personal levity demonstrates the speaker's capacity to maneuver among varied discourses, emphasizing the absurdity of distinguishing between personal and public identities.

The phrase "let's" cultivates camaraderie with the audience, encouraging shared humor that alleviates stress and establishes a connection.

By adding a personal component and thereby fostering a more approachable and humanized presence, the speaker questions traditional political power.

Social Practices

Recognizing the value of personal bonds when one interacts with more general political debates, the humor reflects cultural standards around family and politics.

The mention of the mother provokes personal feeling, which helps the speaker to establish an emotional link with the listeners and maintain a buoyant tone.

This humorous viewpoint challenges accepted political debate by suggesting that leaders should be able to represent both seriousness and accessibility, therefore inspiring public confidence.

- c. *"I'm not perfect, but I promise to be the most competent president who makes a mean cup of coffee—just don't ask me to bake" (Speech in South Carolina, 2020)*

Textual analysis

Saying "I'm not perfect" creates a reasonable environment that makes listeners sympathetic and helps the speaker to be more approachable.

Common idioms, such as "makes a mean cup of coffee," help to create a laid-back environment that accentuates the humor by tying it to daily experience.

The shift from "competent president" to "just don't ask me to bake" highlights a common household stereotype, therefore stressing an exaggerated constraint that increases the humorous impact.

Discursive Practices

The speaker uses a funny juxtaposition by combining political intelligence with home skills to disrupt conventional ideas of presidential talents.

Saying things like "I promise" grabs the audience and fosters a connection and mutual amusement that increases relatability.

The comedic perspective contests traditional authority in political discourse, implying that leaders can possess both competence and approachability.

Social Practices

The mention of coffee and baking addresses cultural assumptions regarding gender roles and domesticity, discreetly questioning them while entertaining the audience with comedy.

The levity fosters a casual ambiance, enabling the audience to establish a more personal connection with the speaker, thus augmenting public involvement.

This witty remark reinterprets competence, implying that it includes both professional and informal talents, so expanding the audience's perception of a leader's abilities.

- d. *"We all know the world is a stage, and I'm just trying to avoid my name being associated with the sitcom version of this administration!"*
(Campaign event in Nevada, 2020)

Textual Analysis

The expression "the world is a stage" is a familiar metaphor, implying that life is performative and prompting the audience to reflect on the theatrical aspects of politics.

By stating, "I'm just trying to avoid my name being associated," the speaker exhibits self-awareness and a joking acknowledgment of political scrutiny, infusing a light-hearted tone.

The phrase "sitcom version" contrasts the gravity of administration with the frivolity of a sitcom, emphasizing the absurdity of political circumstances in a humorous way.

Discursive Practices

The use of a recognizable cultural motif (the stage and comedy) facilitates audience relatability, thereby enhancing the accessibility of the humor.

The informal, conversational style fosters a narrative that captivates the audience, enhancing a sense of camaraderie and collective experience.

By presenting the government in a potentially humorous light, the speaker subverts traditional notions of political gravity, offering a lighthearted critique.

Social Practices

The humor encapsulates the conflict in modern politics, when perceptions of leadership may appear silly or theatrical, resonating with the public mood.

The lighthearted tone encourages amusement and alleviates the audience's apprehensions about government, cultivating a rapport that may strengthen trust. This amusing remark implicitly challenges the administration's apparent shortcomings, implying that its acts resemble entertainment rather than substantive governance.

- e. *"They say behind every great man is a woman rolling her eyes. Well, I'll be rolling my eyes, but we'll be moving forward together!" (Joint campaign event with Joe Biden, 2020)*

Textual Analysis

The phrase "behind every powerful man is a woman" reflects a conventional perspective on gender roles, which is then undermined by the humor presented in the later portion of the statement.

The remarkable portrayal of "a woman rolling her eyes" captures frustration and humor, therefore making the criticism of traditional gender roles both entertaining and accessible.

Direct audience participation and colloquial language help to create an appealing environment that increases the humorous effect and makes the message more interesting.

Discursive Practices

The speaker questions accepted gender roles by pointing out the adage and then reversing it, thereby affirming an active, cooperative posture for women in leadership beyond just passive support.

Unlike the previous jokes, the phrase "we'll be moving forward together" promotes togetherness and cooperation, therefore inspiring the audience to participate in a common vision for progress.

Establishing the speaker as both sympathetic and strong, the comedy functions as a whimsical yet sharp critique of the stereotype.

Social Practices

The comment captures the present debates on gender and leadership, stressing the evolving roles of women in politics and parodies of outdated ideas.

The levity fosters an emotional bond with the audience, encouraging them to partake in both the humor and the profound underlying message of collaboration.

By presenting herself as one who recognizes the dismissive reactions while simultaneously advocating for progress, the speaker empowers women, indicating they can articulate their frustrations while engaging in transformative actions.

Donald Trump Quotes

- a. *"I could stand in the middle of Fifth Avenue..." (Speech at a campaign rally in Sioux Center, Iowa, January 2016)*

Textual Analysis

The expression "I could stand in the middle of Fifth Avenue" amplifies the speaker's confidence and the notion of invulnerability, generating an outrageous image that elicits comedy.

The colloquial tone renders the comment approachable and relatable, amplifying the comic impact while emphasizing the speaker's character.

The simplicity of the remark enhances its humor since it juxtaposes with conventional political rhetoric, which is frequently more intricate.

Discursive Practices

The assertion's audacity astonishes the audience, provoking laughter through incredulity and absurdity, a common comedy technique.

Through an inflated portrayal of invulnerability, the speaker encourages the audience to mock the performative nature of political aspiration, obscuring the distinction between humor and arrogance.

The conversational approach encourages audience engagement, as their responses can enhance the comedic effect of the remark.

Social Practices

The mention of Fifth Avenue—a representation of affluence and authority—illustrates cultural perceptions of privilege and public image, offering a satirical commentary on elite political standing.

The comedy implicitly attacks the notion of accountability in leadership, implying that political figures can operate without repercussions, reflecting public exasperation.

The comedic hyperbole enhances the speaker's crafted persona as a daring and unconventional candidate, resonating with constituents who appreciate genuineness and rebellion.

- b. *"The media said, 'Donald, you have to be nice.' I said, 'I am nice. But you know, my crowd is bigger than your crowd!'" (Rally in 2017)*

Textual Analysis

The employment of direct speech ("The media said, 'Donald, you have to be nice.'") establishes a conversational and accessible tone, augmenting the humor by simulating a dialogue.

The statement "I am nice" serves as a self-affirmation that juxtaposes the media's portrayal, introducing an element of sarcasm and humorous self-awareness.

The phrase "my crowd is bigger than your crowd" employs a whimsical, arrogant juxtaposition that adds a juvenile spirit to the humor, underscoring competition.

Discursive Practices

The humor stems from the juxtaposition of the media's demand for decorum and the speaker's audacity, subverting the anticipation of a modest reply.

The ostentatious character of the message solicits audience engagement, promoting laughter and strengthening a collective identity among supporters.

The colloquial language and whimsical tone render the speaker relatable while concurrently contesting conventional standards of political etiquette.

Social Practices

The comedy exposes the dichotomy between public opinion and personal identity by questioning media narratives, which it claims distorts the speaker.

Appealing to viewers who appreciate boldness and assurance in leadership, the lively rivalry captures society's values of popularity and validation.

This comedic claim fosters a reputation that is shamelessly assertive, resonating with constituents who appreciate strength and resistance in political leaders.

- c. *"I just want to thank my critics for being so vocal, because it really makes me feel like I'm doing something right" (Speech in 2016)*

Textual Analysis

The sentence is full of irony, since thanking critics for their vocal opposition gently implies that criticism supports the speaker's activity, therefore distorting the expected story.

The colloquial phrase "I just want to thank my critics" strikes a realistic tone that makes the humor relatable and captivating for the viewers.

The phrase "doing something right" in reaction to criticism establishes a playful juxtaposition, implying that dissent signifies achievement rather than failure.

Discursive Practices

The speaker hilariously reframes criticism as validation, subverting the usual reaction to dissent and undermining traditional notions of critique.

The direct appeal to critics engages the audience in comedy, strengthening a shared identity and fostering camaraderie among supporters.

The speaker affirms their behavior while simultaneously acknowledging the truth of criticism, making the humor more realistic and grounded.

Social Practices

The statement illustrates current political dynamics, when public personalities frequently encounter criticism; comedy acts as a mechanism to mitigate negativity and demonstrate resilience against resistance.

By presenting criticism constructively, the speaker empowers both themselves and their followers, indicating that dissent can serve as a catalyst for drive and resilience.

The comedic tone enhances the speaker's crafted persona as a confident someone unaffected by negativity, resonating with constituents who appreciate resilience in leadership.

d. *"I'm really rich. I'll show you my bank account—just kidding! I'm not showing you anything!" (Republican debate, 2016)*

Textual Analysis

The declaration "I'm really rich" is a hyperbolic phrase that exploits the stereotype of affluent folks, creating comedic anticipation.

The expression "I'll show you my bank account—just kidding!" utilizes informal language that directly engages the audience, amplifying the humor through a whimsical tone.

The transition from the initial assertion to "I'm not showing you anything!" introduces an unforeseen surprise, generating a comic effect by undermining the prior arrogance.

Discursive Practices

The humor stems from the disparity between the assertion of affluence and the reluctance to furnish proof, subverting the audience's anticipations of transparency within a political framework.

The lighthearted banter fosters camaraderie with the audience, encouraging shared amusement and enhancing relatability and connection.

The levity of the phrase enables the speaker to evade serious discourse regarding wealth and privilege, employing humor as a defense against examination.

Social Practices

The allusion to riches signifies cultural perceptions of money and power, with the comedy serving to question or contest the conventions around financial openness and political accountability.

The comedy underscores the speaker's crafted persona as a self-assured and unrepentant individual, resonating with constituents who prioritizes honesty and audacity in leadership.

The speaker establishes dominance over their public persona through humor about affluence, converting possible critiques his comedic interaction that can connect with the audience.

- e. *"The press is so dishonest, I'd like to see them get a little more honesty... just kidding! I know that will never happen" (Rally speech, 2017)*

Textual Analysis

The statement "I'd like to see them exhibit greater honesty" establishes an anticipation for a substantial critique, which is subsequently undermined by the punchline "Just kidding!" I recognize that this will never occur, indicating a comical admission of the media's apparent deceitfulness.

The colloquial wording makes the remark approachable and relatable, amplifying the humor in a whimsical, informal tone.

The juxtaposition of the need for honesty and the acknowledgment of its improbability underscores the absurdity of the situation, enhancing the humorous effect.

Discursive Practices

The initial grave tone swiftly transforms into humor, confounding conventional expectations of political discourse, which often prioritizes responsibility.

The direct address to the audience with "just kidding!" encourages collective laughter, building a sense of camaraderie and connection among supporters.

The humor enables the speaker to challenge the media without explicit animosity and use levity to confront significant issues about media integrity.

Social Practices

The phrase encapsulates widespread cultural attitudes regarding media credibility, utilizing humor as a mechanism to examine and address popular discontent.

The speaker uses humorous, positive attitude and a relatable, non-pretentious personality to make an appeal to all people who want true leadership.

Because of this, humor is used in the critique making the speaking face delicate issues while at the same time being jovial.

Discussions

Attacks on character that blend ethnic familiarity with humor constitute personal narratives that Harris often employs to deliver messages to the public. Her quotations are provocative of mainstream culture and sometimes depict conventional gender duties and experiences; thus, she will relate with her audience.

Donald Trump, on the other hand, makes a very proactive use of loud-blow and shock humor which, according to most of the explored topics, is based on self-confidence and an intention to disregard the critics. They approve of his honesty and straightforwardness, he uses satire and obvious exaggeration to make criticism sound like a compliment.

Harris's humor is more about mass unification and changing attitudes; Trump's jokes are more about who he is as an individual and creating an opinion about the government. Both approaches demonstrate more generic societal behaviors and perceptions more relevant to the political context under discussion emphasizing different functionality of humor.

4. Conclusions

Regarding the first question asked. From the Kamala Harris versus Donald Trump debate, humor fosters aspects of real life, ways of reducing stress, subverting expectations, and ways of engaging the audience. According to Harris, culture experience and history is conveyed through comedy so people can be empowered and embrace their identities. For Trump, comedy is a way of being assertive, tough and defiant in front of media representation and ridicule. When people think of humor, they generally ignore its ability to act as a strong political tool for communication, managing relationships and tackling delicate social situations.

Concerning the second research question; 'what rhetorical features are used to express humor in political speech?' Thus, humor becomes available for everybody because both politicians use colloquial informal language to mesmerize their audiences. Live moments that involve the comedian Harris off-subject and Trump's exaggeration followed by humorous correction give the audience the element of shock and laughter. One of the fundamentals is the phenomenon of overstatement, and specifically in Trump's exaggerated assertions about his financial status as demonstrated their stupidity. To appeal to audience, they also appeal to cultural references — Harris, gender roles, Trump, media mistrust. In addition, their human

attributes and being aware of it serve to build rapport by relating to the audience in humor – albeit reduced self-esteem.

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تحليل النص الخطابي للنصوص السياسية الساخرة

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الكلمات المفتاحية: تحليل النص، حوار سياسي، ساخر
الملخص:

يعتمد الجدل السياسي جوهرياً على الفكاهة، والتي بدورها تؤثر على الاستبصار وموقف جموع الجمهور و على الرغم من إمكانية تراكيبه وتعزيزه لضيق الأفق لكنها و بمجملها فان الفكاهة تزيد من المشاركة في النقاشات السياسية من خلال تقليلها للحدود النفسية وتعزيزها للأدراك. وقد مكن العصر الرقمي من انتشار واتساع الفكاهة الاستفزازية من خلال قنوات التواصل الاجتماعي، فقد لعبت دور بارز في الجدل السياسي و من خلال اعتماد تحليل الخطاب واستعمال النظرية النقدية لدراسة أساليب تطور وتفسير الجدل ضمن المعنى الساخر في مختلف النصوص السياسية تحاول هذه الدراسة الإجابة على الأسئلة البحثية التالية: كيف يمكن للفكاهة ان تداخل في الخطاب السياسي والجدل والحملات الانتخابية؟ وماهي الخطوات اللغوية المستعملة لنقل الفكاهة في الجدل السياسي؟ هذا البحث يقوم بتحليل نوعي لخطابات دونالد ترامب وكامالا هاريس من خلال رؤية هيكلية فيركلوف ثلاثي الأبعاد للبيانات السياسية المختارة والتي تم تجميعها من مقابلات وخطابات و منشورات على منصات التواصل الاجتماعي، مركزاً على مناطق موضوعية مثل مناظرات رئاسية و نيابية و خطابات صنع السياسة و بحسب البحث فقد كسرت كامالا هاريس التقاليد من خلال استعمال رموز مالوفة والتواصل مع الجماهير من خلال الإشارات الى النكات في الخطابات بالمقارنة مع دونالد ترامب وهي على العكس من تقنيات ترامب الفكاهية التي تظهر فيها الهوية الشخصية والتأثر ببارث هاريس الثقافي. و بالحديث عن اللغة فكلا السياسيين قد استعملتا لغة غير رسمية واشارات ثقافية عامة وفي الغالب فان القوالب المجتمعية وصيغ المبالغة ومن خلال الارتباط والتمزج مع الجمهور.