



LINGUISTIC AND DIDACTIC ANALYSIS OF HUMOROUS CONTENT IN ENGLISH

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Abstract

A humorous text is characterized by a special attitude to reality, which is expressed in the action or thought of the object of influence, as well as in the sphere of possibilities that are fundamentally not inherent in it.

Keywords: Information, education, level, culture, society, customs, linguistic.

Introduction

Through humorous content, students get to know various aspects of the society and culture of the language they are learning, understand the mentality of other people and form an image of the country, which contributes to their cultural education. Reading and studying literature of sincerely humorous, fragments, and stories plays an important role in the practical acquisition of language, acts as a means of information, educational, and professionally oriented student activities, a means of self-education, and is also a type of recreational activity.

Research shows that in a person who speaks the language well, the signal word is accompanied by a "cultural halo", which in this case cannot be included in the meaning of the text as an expression of a cultural phenomenon. Therefore, it is advisable to use humorous texts as two functional means of teaching the communicative and socio-cultural competence of the studied foreign language. For these purposes, the texts of any genre can be used. However, humorous texts are most important because they retain ethnosemantic and discursive levels. At the semantic level, misunderstanding occurs due to insufficient knowledge of the meaning of real linguistic units.

The second level is ethnosemantic, and, according to the authors, "every word of a language is a drop reflecting the culture of the people who speak that language." "Difficulties at this level of understanding arise when a whole system of metaphorical



stereotypes inherent in the reader's culture is involved in the process of perceiving a written speech message. The same truth can be understood in different ways and in different languages: in Uzbek culture, white symbolizes the color of purity and joy, then for the Indian people it is the color of sorrow. If for an Uzbek a black cat is a symbol of failure and misfortune, then for an Englishman, on the contrary, a black cat brings happiness and good luck. A set of speech figures and tropes reflecting the philological meaning of a particular people can stop the process of understanding, as they may be misinterpreted or unknown to the native language of another culture. The third level of understanding a speech message is the paralinguistic one, which addresses a number of problems of non-verbal communication, named kinesics and proxemics, which can only be applied to a verbal speech message, for example, a phrase such as a hero representing the author's ideas should be used as "*the author's speaker hero*" ("talking author"), and ideally as a "mouthpiece". Such interesting phrases are quite common. There are more subtle examples: for example, for native speaker knows the language well, there is a big difference between questions: "*Don't you want to go?*" and "*Would you like to go?*".

The third, discursive level of understanding a speech message involves analyzing the communicative model of speech characteristic of a particular nation. Socio-cultural conditional patterns of speech behavior can be so different that their ignorance or misunderstanding can lead to a complete failure of intercultural communication. "At the discursive level, information passes through a kind of socio-cultural filter, which is a complex combination of national history and culture. Thus, success in understanding oral and written messages in a foreign language, including humorous ones, largely depends on how well the main features of the language of the culture being studied are known, as well as national traditions, value system, customs, traditions, lifestyle, and even generally accepted superstitions. At the semantic level, only the lexical background of language units is revealed. The ethnosemantic level implies an understanding of the socio-cultural origin of linguistic units. The difference between the lexical and socio-cultural origins of linguistic units can be illustrated by some examples: *Foreigner* in the socio-cultural context of the above-mentioned words, especially in the British context, these words is used in a negative sense to show the patriotism of the British people, that is, antipathy towards foreigners and everything foreign.



In the process of studying humorous content, in addition to working with the lexical and socio-cultural origin of linguistic units, it is also important to draw students' attention to cultural reality, which should be considered not only as special objects of neutral reality, but also as special referents-elements of objective reality, i.e. objects of thought associated with this linguistic expression are also reflected in individual's consciousness. According to Tomakhin, "in fact, the convergence of language and culture is very pronounced: the emergence of new realities in the material and spiritual life of society leads to the appearance of reality in language and makes it possible to very accurately define because the dictionary reacts to all changes in social life. "Socio-cultural analysis of a text, it is necessary to develop a special algorithm that allows recognizing a linguistic feature in advance and decoding it.

This helps students to better understand the meaning of the material being studied and highlight the unchanging information. (real world) It is the most suitable medium for preserving text, especially humor, since humorous texts are often filled with cultural references. All of the above points to the need to go beyond the linguistic analysis of the text and highlight the socio-cultural content of reading.

Thus, the separation of traditional reading instruction and the transition to the analysis of real socio-cultural content should ensure the modern goal of linguodidactics. Learning a foreign language is not as a goal, but as a means of learning culture. Reading authentic humorous literature plays an important role in the practice of the language being studied, acts as a means of informational, educational and professionally focused on student activities, as a means of self-education, and is also a type of recreational activity. Meanwhile, in order for reading real humorous literature to contribute to the formation of a student's image of the country of the language being studied, it is necessary to teach the student not only the ability to receive information at the content level, but also to determine the national and cultural component of the text, that is, to understand the socio-cultural content and the socio-cultural meaning of the material being read. The emphasis on assimilation of culturally significant information when reading humorous texts is also justified by the fact that philology students are ready to perceive and understand the socio-cultural meaning of the text, since they are characterized by sufficiently mature reading: They have good reading comprehension techniques, recognize vocabulary quickly and accurately, and are based on the grammatical forms of the text and their contextual assumptions. Learners can recognize the meaning of unexplored words, as



emphasizes, Z. I. Klychnikova "emerging higher reading is typical for students with higher understanding, who, as known, rely more on the semantic structure of the text, while meaningful information is stored in their memory in a compact form". Humor reflects cultural values and it is a cultural value, contributing to cohesion within the group. A special case of group identification through humor is national humor, by which humor is meant as understandable and shared by most representatives of this culture. Linguistic and cultural features of humor mentioned by, M.M.Bakhtin, V.I.Zelvis, V.I.Karasik, T.Cohen, M.A.Kulinich, O.A.Leontovich, D.S. Likhachev, and V. Heller. The result of a humorous action is a change in the level of understanding of the situation by the participants.

Cognitive processing of text in memory leads to the construction of its mental image, which uses both perceived information and information from memory. There are three types of schemes in understanding. Cognitive schemes are necessary for understanding the semantics of a word. The presence of official diagrams allows you to recognize the genre of a humorous text or recognize its semantics. The effectiveness of emotional schemes implies a mood for humorous communication. Emotional schemas are probably more meaningful to understand in a humorous text than in other types of text. Humor is associated with emotional communication, and an emotional attitude is often crucial for understanding. Whether a joke causes laughter, that is, whether the pragmatic effect of the joke achieves, depends primarily on the competence of the recipient, his psychological attitude and the correspondence of his views to the views of the sender of the joke.

Automatic semantic text analysis allows you to analyze humor independently of the entire text, taking into account the secondary nature of humorous speech and its ability to merge with other types of speech.

A humorous text is a learning tool that helps students understand, explain, compare and memorize the text. They allow students not only to hear some funny phrases, but also to learn some names and proverbs with cultural significance. In addition, humorous texts allow the learner to feel and see what is learned with the help of imagination, imagine what was said and react emotionally to the content of what you read. A special case of group identification through humor is national humor, by which we mean humor that is understandable and shared by most representatives of this culture. Linguistic and cultural features of humor were investigated by M.M.Bakhtin,



V.I.Zelvis, V.I.Karasik, T.Cohen, M.A.Kulinich, O.A.Leontovich, D.S. Likhachev, V. Heller.

Understanding humor depends on three factors: the situation, the communication, and the sender and recipient of the message. The sender and recipient are determined by many factors, including their involvement in creating a communication situation. The result of a humorous action is a change in the level of understanding of the situation by the participants.

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