LINGUISTIC AND SOCIO-CULTURAL ASPECTS OF THE CATEGORY OF LAUGHTER

Bakhriddinova Ekhtiborkhan Adakhamovna - teacher of Andijan State University

Azimova Zamira-Information technology and Computer Engineering at service Direction 1 year student

Abstract

The cultural space of the community of individual people reflects ethno-specific situations and situations that provoke individual laughter reactions, which are perceived as universal, as well as funny by representatives of different groups of people. Laughter is a universal phenomenon, and at the same time reflects national characteristics. In the jokes of representatives of different linguistic and cultural communities about how and what, the general and specific laws of the comic worldview are manifested. In this article, we have revealed the linguistic and socio-cultural aspect of the category of laughter.

Keywords: laughter, national culture, representative of the social/ethnic group, "soft" (joke) or "hard" laughter, irony, satire, irony.

Laughter is an integral part of any national culture. By culture, we mean the totality of all forms of activity of the subject based on the system of relations and rules, values and norms, models and ideals in the world, which is the hereditary memory of the "living" community. "Only in communication with other cultures." (Maslova: 2004: 178).

Culture shapes and regulates the thought of a linguistic person, that is, "a person with the ability to perform speech acts" (Sedov, 2004: 5).

Most of the information about the world comes to a person through the linguistic and cultural channel, so a person lives in the world of concepts (operational, meaningful units of memory, mental lexicon, conceptual system and language of the brain, the whole image of the brain). the world reflected in the human psyche" (A Brief Dictionary of Cognitive Terms, 1996: 90)), created by him for intellectual, spiritual, social needs.

The cultural space of a particular group of people reflects universal, as well as ethno-specific situations that are perceived as funny by representatives of different groups of people, and situations that cause individual reactions of laughter. Comics are a universal phenomenon, and at the same time reflect national characteristics. The general and specific laws of the comic worldview are manifested in how and about what the representatives of different linguistic and cultural communities joke.

At the same time, comics are made in specific forms determined by national character traits, cultural traditions, social structure, aesthetic ideals, life experience of the nation, as well as linguistic and cultural and individual characteristics of native speakers. In this regard, we can talk about the objective and subjective sides of the comic:

subjective side	objective side
individual/national (generation and perception of comics) Each era and each nation has its own, unique sense of humor, sometimes incomprehensible and incomprehensible to other eras and nations. A comic cannot exist outside of a person, outside of the situation he creates. Comics are one of the ways to develop a person's worldview. arises in the process of individual knowledge and interpretation of reality by a person.¬	universal/supranational (In any language culture there is an address of the comic, an object and an addressee of the comic. The object of the comic can be an object or event of reality, a direct or indirect addressee) The fact that comics exist in different cultures is objective. the presence of universal tools at birth ¬, as well as the similarity of funny situations, indicate the cross-cultural nature of this category.

The basic system of values inherent in a culture determines whether certain events are perceived as funny or not funny. Anything can be made fun of, but often the object of laughter is forbidden (taboo). Comic perception can be "soft" (humor) or "hard" (irony, satire, sarcasm), depending on the cultural value of what is perceived. The more important the negation of value, the "harder" its perception. A comic is a social phenomenon that regulates the behavior of

representatives of a certain social group: laughter occurs when a deviation from the norm of social behavior occurs. According to sociologists, humor functions as a marker of class, social stratum (professional jokes, village folklore), age boundaries, and is a means of social/ethnic integration and differentiation.

After entering another social group, a representative of another social/ethnic group uses comic elements specific to the group he is trying to enter. At the same time, in the new socio-cultural conditions, the comic changes its content and direction and acquires new characteristics due to new realities, meanings, intonations, accents and gestures.

Sociologists also explain comics in terms of symbolic influence. Personality is considered in the context of communicative social behavior.

Gender relations are an important aspect of social organization (gender - social sex). Gender is one of the most important aspects of creating a comic speech act. After all, "gender relations are established in the language in the form of culturally determined stereotypes, which leave an imprint on the behavior of the individual, including his speech, and his linguistic socialization processes." (Kirilina, 1999: 9). There is an opinion that this type of funny text as an anecdote is primarily a genre of male communication. "Women, as a rule, tell bad jokes. This is mainly due to the fact that women in everyday communication are oriented towards the genre of conversation, which includes sub-genres such as gossip, stories about what they saw, etc. (Sedov, 2005:8). However, this statement is not an axiom and requires further study. Comics are a way of expressing emotions in any society, stimulating imagination and building and developing human connections. Studying the themes and verbal means of comic creation, revealing the differences in self-presentation and others, helps to understand one's own culture and that of another. Cultural comparison reveals the identity, patriotism and other characteristics of the original hero in the national comic.

Although the problem of comics is traditional for linguistics, studying only the structure of comic text, linguistic tools and methods of creating comic effect seems to be insufficient for now. Therefore, many scientists have expanded

the scope of research conducted outside the scope of one discipline.

In this regard, it is necessary to study the laws of formation of linguistic comedy and their functioning in speech using the background knowledge of linguistic units of E.V. Plisov, as well as the works of creating linguistic comedy on the basis of existing linguistic linguistics. leads (based on ad text). According to E.V. According to Plisov, linguistic comedy has an illocutionary force that is subordinate to the general communicative strategy of speech; Conventional language units with a comic meaning have a stylistic integrity. Compared to the text, comics exist in two forms:

1) as an objective feature of the text (comic meaning);

2) as an effect achieved through the use of linguistic units with a funny meaning (comic effect) (Plisov, 1999).

O.Ya. Palkiewicz devoted his dissertation research to the analysis of ironic style, to the definition of its linguistically conceptual ontology, and to the consideration of forms of oral realization in modern German. During the analysis, it became clear that the ironic mode is a method of linguistic division of reality, which determines the existence of subcategories within semantic categories; the linguistic portrait of the ironic style is determined by the combination of conceptual, functional and linguistic hypostases in interdependent relations (Palkevich, 2001). B. Temyannikova made the topic of her research the cognitive mechanisms of forming paradoxes in the modern English language. Having clearly distinguished the logical and linguistic aspects of the phenomenon, studying the logic of paradoxes using the method of frame analysis, the author proved the correctness of the assumption that there are cognitive models of the formation of statements that create a paradoxical effect. text (Temyannikova, 1999).

The famous Russian scientist V.D. Devkin emphasized the need to create a separate dictionary for vocabulary that has an ironic, playful or mocking meaning. Although the implementation of this task is associated with certain difficulties: "Interpreting colloquial vocabulary in the dictionary is one of the most difficult problems of lexical semantics and lexicography. The difficulty of processing it is

mainly due to the increase in information and the strong connection of these words to the communication situation, the speaker and the listener (their social and cultural status, interest in the topic of conversation, moral and aesthetic attitude). traditions of using words in the appropriate environment ¬" (Devkin, 2005: 168). Dissertation Research M.R. Zheltukhina is dedicated to the study of the linguo-cognitive, linguo-pragmatic essence of the comic. The author found that the mechanism of the comic stems from its evaluative essence. The modality of queerness creates an unexpected combination of incompatibilities at all levels of language and discourse: coherence breakdown, logic of language and discourse norms, frame changes, strategy and tactic clash (Zheltukhina, 2000).

Among the cognitive theories of comics, the bisociative theory seems to be the most valuable for us. (Koestler, 1989:25), semantic script theory (Raskin, 1985:20) and formal theory (Attardo, 1994:13): Table 4. Basic principles of cognitive theories of comics

bisociative theory (A.	semantic theoryskriptlar	formal theory (SATtardo)
1. Comic structure bisociative. 2. A person perceives reality in two associative contexts when he abruptly switches his train of	- A variant of A. Koestler's theory of bisociation. 1 The comic is a combination of two semantic scenarios ¬.	- Based on the theory of V. Raskin. "competent" model generation takes into account the presence of ¬qualified speakers and listeners qualified to perceive and recognize the

bisociative shock, i.e. surprise Laughter is born as a result of the release of emotional energy.	bisociative shock, i.e. surprise Laughter is born as a result of the release of emotional energy. the human mind is one of contrasts: ¬real/unreal, true/false, etc., associated with important human categories. availability. A sense of humor is a person's intuitive ability to distinguish between what is funny and what is not. If a comic isn't funny (lack of communication), then it doesn't mean anything.	

According to the rules of linguistic-cognitive theories, the comic appears by combining two styles - real and non-real, associative contexts in the perception of comic texts, in other words, frame changes, logically absurd formations. The value of S. Schmidt's pragmatic comic theory is that comedy is considered in terms of the theory of speech acts (Schmidt, 1976: 120). This theory includes a model of the emergence and perception of comics. The addressee sends a humorous text, the recipient notices it and laughs: The structure of the comic communicative act determines what is said, meant and understood in the communication between the addresser and the addressee. Between the expression plan of the language sign and the content plan, the linguistic sign shifts due to the

expansion of the content plan and the change of the expression plan.

Comics are considered based on surprise, uncertainty, contradiction and, as a rule, related to language play (Jacobson, 1960; Eco, 1986; Attardo, 1994; Herrmann, 1996, etc.; Belyanin, Butenko, 1994; Sannikov. , 1995).

E.A. Under the term "language game", Zemskaya unites all the phenomena in which the speaker "plays" with the form of speech. It includes all kinds of jokes, puns, puns, and tropes of all kinds. A language game is all cases of a speech producer using the means of linguistic expressiveness (Zemskaya, 1988). Constructive principles of the language game are emphasized (principles of associative coordination and associative contrast): integration, matching, identification, imitation, generation, provocation (Gridina, 1996).

L.Wittgenstein devoted his works to this topic and defined language games not only as entertainment, but also as the basis of trivial interpersonal communication, i.e. all human life is a collection of language games (Wittgenstein, 1960). This statement was criticized by A. Vezhbitskaya, who believes that such an interpretation can apply to many types of activities called games, but it is not intended to cover cases of metaphorical transference, ironic and humorous use (Vezhbitskaya , 1999).

The general principle of creating a comic at different levels of the language (phonetic-phonological, morphological ¬, lexical, syntactic) is to break the rules of the language. Phonological tools include the use of metathesis, changing the stress and division of words, the use of morphemes connected to morphological tools, the separation of non-existing morphemes, syntactic tools include syntactic changes. The following linguistic means of comic creation are distinguished: phonetic (orphoepic deformations), lexical (semantic heterogeneity of combined lexical units, lexical pollution, phraseological changes, word formation deformations), grammatical (morphological and syntactic deformations), stylistic transpositions. incongruity, parody of style).

The funny nature of reality is reflected in stylistic devices, which are linguistic mechanisms of creating a comic, including the use of substitution

methods: 1) paradigmatic substitution (play on words), 2) syntagmatic substitution, 3) paragrammatic substitution (Miller, 1976).). In this case, the following quantitative and qualitative indicators of substitution are used: hyperbole, meiosis, litota, parody, grotesque, metaphor, personification, depersonalization, allusion, alliteration, metonymy, etc.

It should be noted that many stylistic means of association, which determine the replacement of properties and signs of reality phenomena, as well as transfer techniques, are based on the main feature of language and linguistic units, such as polysemy. First of all, linguo-cognitive and linguo-pragmatic mechanisms based on semantic duality due to the violation of the compatibility rules of linguistic elements are of great importance for our study of comics.

Based on the above, we can assume that the comic is a linguo-sociocultural category, because these areas of scientific knowledge (sociology, cultural studies, linguistics) affect all the most important integral features in a comprehensive, detailed study of this phenomenon. necessary to create a complete and integrated picture of the comic. In other words, the study of comic genre is interdisciplinary.

Reference

1. Слюсарева Н.А. Функции языка *И* Языкознание: Большой энциклопедический словарь / Гл. ред. В.Н.Ярцева. - 2-е изд. - М.: БРЭ, 1998. -С. 564-565.

2. Станишева Д. Пародия как вид аксиологических текстов *И* Грамматика и семантика на славянските езици в комуникативен аспект. - София, 1994. - С. 27-36.

3. Телия В.Н. Коннотация // Языкознание: Большой энциклопедический словарь / Гл. ред. В.Н.Ярцева. - 2-е изд. - М.: БРЭ, 1998. - С. 236.

4. Шаховский В.И. Категоризация эмоций в лексико-семантической системе: На материале англ, яз.: Дисс. ... д-ра филол. наук. - М., 1988. - 402 с.

5. .Adabiyot atamalarining qisqacha lug'ati/L.I. tahriri. Timofeeva, S.V.

To'raeva. -M.: "Ma'rifat", 1985. -208 b.

6. Mamatkulova S.Sh. Ingliz tilida gap tuzish va so'zlar qo'llanishida Grammatik me'yordan chetga chiqish. Ilm sarchashmalari. – U. 2018. 9.-B. 70-76.

7. Mamatkulova S.Sh. Hozirgi kun sharoitida ingliz tili normalari. Ilm sarchashmalari. – U. 2019. 11. – B. 45-51.

8. Mamatkulova S.Sh. Adabiy normaning asosiy mezon va belgilarini aniqlashdagi qarashlar. O'zMU xabarlari. – T., 2021 1/5/1. – B. 250-253.

9. Mamatkulova S.Sh. Deviation cases to condified speech of the oral conversational language. ISJ Theoretical and applied science, 09 (101),   Soi:http://s-o-i.org/1.1/TAS-09-101-98.Doi: http://dx.doi.org./10.15863/TAS.2021.09.101.98.Scopus   ASCC: 1203 http://s-o-i.org