

PRAGMALINGUISTICS AND HUMOR

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Abstract. This article explores the relationship between pragmatics and humor. The article analyzes the linguistic foundations of humor, its role in communication, and the relationship between humor and pragmatic concepts. Also, the manifestation of pragmatic factors in the language of humor and socio-cultural aspects of communication are considered. The article also covers the importance of humor in the social context, strategies for its use, and the psychological aspects of creating humor in communication.

Key words: pragmalinguistics, humor, communication, linguistics, pragmatic factors, social context, communication, language, psychological aspects of humor.

Annotatsiya. Ushbu maqola pragmalingvistika va yumorning o'zaro aloqasini o'rganadi. Maqolada yumorning lingvistik asoslari, uning muloqotdagi roli, hamda yumor va pragmatik tushunchalar orasidagi bog'liqlik tahlil qilinadi. Shuningdek, yumor tilida pragmatik faktorlarning qanday namoyon bo'lishi va kommunikatsiyaning ijtimoiy-kultural jihatlari ko'rib chiqiladi. Maqolada yumorning ijtimoiy kontekstdagi ahamiyati, undan foydalanish strategiyalari va muloqotda yumor yaratishning psixologik jihatlari ham yoritiladi.

Kalit so'zlar: pragmalingvistika, yumor, kommunikatsiya, lingvistik, pragmatik faktorlar, ijtimoiy kontekst, muloqot, til, yumorning psixologik jihatlari.

Аннотация. В данной статье исследуется взаимосвязь между прагматикой и юмором. В статье анализируются лингвистические основы юмора, его роль в общении, а также соотношение юмора и прагматических понятий. Также рассматриваются проявление прагматических факторов в языке юмора и социокультурные аспекты общения. Также в статье рассматривается значение юмора в социальном контексте, стратегии его использования и психологические аспекты создания юмора в общении.

Ключевые слова: прагмалингвистика, юмор, коммуникация, лингвистика, прагматические факторы, социальный контекст, общение, язык, психологические аспекты юмора.

INTRODUCTION

In functional pragmalinguistics, the study focuses on the conscious, motivated, and deliberate selection of linguistic structures and semantic units such as words, expressions, and syntactic constructions. In this process, the sender of the text employs various communicative tactics and strategies, which manifest in the choice of

illocutions and the realization of intentions. In our research, we explore the category of "humor" within the framework of functional pragmalinguistics.

The category of "humor" refers to a broad range of phenomena capable of inducing laughter or a smile [1]. Spanning many aspects of human life, humor is a polymodal and multifunctional phenomenon.

When examining the category of "humor" within pragmalinguistics, we explore it in terms of speech act theory.

MATERIALS AND METHODS

By analogy with a speech act (according to J. Searle), we introduce the concept of a "comic speech act" or "humorous act" [4]. A comic or humorous speech act is a special type of speech act that is accompanied by the intention to provoke laughter.

Let us focus on the internal structure of the comic speech act. Similarly to a speech act, the comic speech act consists of locutionary, illocutionary, and perlocutionary acts.

The locutionary act involves the utterance of a statement (the act of phonation), endowing the statement with meaning and reference (the act of reference), and attributing specific properties and relationships to these objects (the act of predication) [3].

The illocutionary act refers to the purposeful action of an utterance, which is directed at the recipient of the text. This action can have potential consequences in response to the spoken utterance, i.e., a reaction to the speech act. In the illocutionary act, the interlocutors implement their communicative intention through the performance of the speech act. In theoretical literature, this is often discussed in connection with the concept of illocutionary force. Illocutionary force (illocution) is understood as the meaning that the sender of the text embeds in their spoken statement, which is perceived and understood by the recipient of the text [7].

Within illocutionary acts, propositional acts are distinguished—pointing to an object (reference to a specific object) and expressing a particular proposition. The difference between illocutionary and propositional acts lies in the fact that the same reference and the expression of the same proposition can occur in different illocutionary acts.

RESULTS AND DISCUSSION

A perlocutionary act refers to the impact that a particular utterance has on the recipient of the text. However, it does not refer to the mere fact that the recipient understands the meaning of the utterance, but rather to the changes in the state or behavior of the recipient that result from this understanding. A perlocutionary act serves to intentionally influence the recipient of the text, achieving a result (perlocutionary goal – to provoke laughter, perlocutionary effect – laughter is provoked/not provoked).

From the perspective of achieving the perlocutionary goal, a comic speech act can

be successful when the comic effect occurs, and unsuccessful if the recipient fails to understand the joke and there is no corresponding reaction to it.

Factors influencing the achievement of the perlocutionary goal may include: the recipient's life experience, their psychological type, situational context, and the society and cultural framework in which the humorous act takes place [4]. This includes characteristics of the recipient (age, education, profession, nationality, gender, interests, mentality). The familiarity and repetition of the joke or comedic situation, as well as the negative feelings and emotions it may evoke in the recipient (undesirable perlocutionary consequences), can also be significant.

For example, a joke or anecdote that we have heard several times before may fail to provoke laughter. Similarly, an anecdote told to the listener at an inappropriate moment may not be funny either.

Thus, we can conclude that the internal structure of a comic speech act represents a three-level unity, and the goal of this unity is to provoke laughter.

Now that we have described the internal structure of a comic speech act, we can move on to the description of its external structure. The external structure includes the presence of the sender (text's originator), the text itself, the recipient (text's addressee), as well as the recipient's reaction – the perlocutionary response. In the case of a comic speech act, the perlocutionary response would be laughter.

The comic can be viewed as a special way of transmitting information, which involves communication, during which the comic effect arises [5]. The comic effect is achieved when there is a sender – the subject of the comic, an object of the comic – the one being laughed at, and a recipient – the one for whom the comic effect is intended. An observer – a witness to the creation of the comic – may also participate in this process.

The sender, i.e., the combination of their individual and social traits, as well as their overt intentions and hidden motives, are directly present in the text; the recipient, on the other hand, is indirectly involved, as every sender of a text is oriented towards the recipient and their level of background knowledge.

The main intention of the sender in comic communication is the desire to joke, to make the recipient laugh, and to have an emotional-aesthetic/intellectual-critical impact on them. The emotional-aesthetic influence is expressed in the sender's desire to evoke laughter or pleasure from the comic information in the recipient. The intellectual-critical influence comes into play when the sender negatively evaluates certain qualities of the object of the message or the recipient's personality.

Thus, the sender sends the comic text, the recipient perceives it, and laughs. Having examined the concepts of "recipient" and "sender", we now move to consider the concept of "comic text".

A comic text or comic utterances constitute comic or humorous discourse.

Humorous discourse is a text embedded in a situation of humorous communication [6]. Let us consider the typical features of such a situation. The first characteristic is the communicative intention of the participants to move away from serious conversation. The second characteristic is the humorous tone of the communication, i.e., the mutual alignment of the participants to humor. The third feature is the presence of specific models of laughter behavior accepted in the given linguistic culture. These include cultural and psychological characteristics, as well as the peculiarities of humorous communication. It is important to note that a person's readiness to understand humor is based on their individual characteristics and certain behavioral stereotypes.

An important condition for the successful realization of the sender's intentions in a comic text is the presence of a shared presupposition (common knowledge: intellectual level, sense of humor, national affiliation, age, gender, social status) between the sender and the recipient of the text.

It should be noted that the primary role in constructing a comic communicative utterance lies in the communicative intention. For the comic communicative intention to be realized, it must be supported by the recipient's corresponding reaction – laughter, which serves as the perlocutionary response to the text.

Laughter may manifest as a physiological reaction or as an emotion expressing joy. It is often believed that laughter should have a reason. However, this is not always the case: what makes one person laugh may not make another laugh. The cause of this can be social, national, or personal factors. The national factor is that each nation has its own sense of humor, which is often not understood by people from other nations.

CONCLUSION

The social factor lies in the fact that different social groups have different senses of humor and different means of expressing it. The personal or individual factor means that not everyone is inclined to laugh.

When distinguishing between the two sides of comedy—the one who laughs and the object of ridicule—laughter is seen as a regulator of human relationships. For the laughing sender, impulses of aggression, fear, or anxiety may manifest in the absence of compassion or sympathy towards the object of comedy. In this case, it can be said that the comic intention includes an element of aggression. Laughter has the ability to ease tension or hostility between the sender and the recipient. Comedy allows a person to distance themselves from a problem, offering the opportunity to view it from different perspectives, thereby relieving stress, aggression, and concern.

Thus, we have considered the comic speech act from the perspectives of its internal and external structure. From the perspective of internal structure, the comic speech act includes the locutionary act, illocutionary act, and perlocutionary act, where the locutionary act represents the utterance; the illocutionary act points to the communicative goal of the utterance (the realization of the communicative purpose);

the perlocutionary act serves the intentional influence on the recipient, achieving the result (the perlocutionary goal – to provoke laughter, perlocutionary effect – laughter is triggered). From the perspective of external structure, the comic speech act involves the presence of the sender, the comic text, the recipient, as well as laughter, which is the reaction to the interpretation of the text by the sender.

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