EXAMINING HOW LINGUISTICS AND HUMOR THEORIES INTERACT TO GIVE A THOROUGH GRASP OF THE PROCESSES THAT UNDERLIE LANGUAGE HUMOR

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ABSTRACT: Humor, which is a complex, multidimensional phenomenon, a concept that relates not only to speech, but also to graphic and behavior children's spheres, is considered in modern humanitarian sciences: in sociology, philosophy, psychology, aesthetics and linguistics tick. Therefore, there are various theories of humor and their classifications. However, some comic questions still remain insufficiently studied and require their own cognitive understanding. The existing classifications of humor are characterized by a standard terminology, the basic concepts in these theories include the concepts comic and funny, humor and laughter and their relationship. Study of the social aspects of humor in modern society society (A.V. Dmitriev, A.A. Sychev, K. Glinka, A.N. Luk, Yu.B. Borev), philosophy and history of humor (I.V. Cherdantseva, S.D. Savov, V.M. Pivoev, L.V. Karasev), conditions and means of creating comic pleasure (S. Freud), psychology of humor (A.N. Luk), where humor is considered as a property of the human psyche, constitute ininterdisciplinary space for further development of theories of humor and comic, as "one of the most complex and diverse planned categories of aesthetics" (B. Dzemidok). The theory of humor by S. Attardo and V. Raskin, based on counter the production of two scripts corresponding to the text was a further step in humor research and outlined the perspectives of these studies. The presence of an unconscious component, the presence of a contradiction, inconsistencies, clashes of opposites, contrast (Geffding), paradoxicality, "violation of the usual compatibility "(I.V. Arnold), unjustified expectation (E. Kant), "failure symbolic communication" (A.G. Kozintsev), "explosion of thought" (M. Minsky), "short circuit of thought" (S. Freud) stand out as the main features of humor, its essential components. Linguistics has made a great contribution to the study of humor, focusing on semantic, semiotic, linguistic literary, textual, psycholinguistic and cognitive aspects. Using cognitive linguistics concepts such as schemes, frames, scenarios, cognitive models, allows us to explain thread deep mental processes of humor, its emergence during recognition of cognitive structures by the brain. Precisely cognitive human abilities allow us to perceive and create comic logical, based on memories, associations, perceptions meta-meanings, as evidenced by A. Clarke's cognitive theory of humor, as a further development of the scientific direction in research humor, which was actively developed in the second half of the twentieth century linguistic theories of humor. Since the 60s of the twentieth century in America and Western Europe, widespread Linguistic theories of humor are being

developed, including we can distinguish semiotic, semantic, linguistic literary and other research. American linguist Salvatore Attardo in the book "Linguistic Theories of Humor" presents composes the following classification of linguistic theories: temporary Western researchers: semiotic and textual, semantic, script-based, style theories. Semiotical and textual theories are united according to the principle of perception funny text in context, as well as in relation to literature different types of humor and its connection with literary phenomena [3].

KEYWORDS: "Linguistic Theories of Humor", temporary Western researchers, textual, semantic, script-based, style theories.

INTRODUCTION

One of the founders of the semiotic theory of humor is hides A. Koestler, cognitive theory of co-which consists in perceiving the situation in two self-consistent but incompatible frames, when they collide, creates a comic effect. S. Attardo notes that this theory has little is correlated with the theory of scripts and is more theoretical and psychological in nature, but, nevertheless, it was an impetus for the development of subsequent theories, and its terminology is widely used used it in the future. Representation of humor based on the theory of incompatible contains the semiotic theory of humor of D. Dorfles (1968). Regardless of D. Dorfles in the early 70s, the methodology semiotics is used by Milner (1972), who presented a systematization of puns, where various forms of humor arise when the collision of two universes in one linguistic cultural context, while the collision itself arises in the process inversions. Among the semiotic theories, S. Attardo identifies a group of investigations related to the Bologna school, represented by Italian scientists from the University of Bologna, who made knowledge significant contributions to generative linguistics and research artificial intelligence. In the 70s, the hypothesis of contrasting funny language "serious" is put forward by Manetti (1976), who develops a hypothesis Dorfles's name and defines six mechanisms of removal: method, metaphor, changes in pronunciation, contextualization, comparison and deformation, using "double" Greimas finds an opposition between the unambiguous linguistic and semantic ambiguous comic language. In his studies the techniques of humor and points out the existence rhetorical means in which social or inter- textual historical frames or scenarios already known to the public, variations frames involved in the text cause a comic effect [3,With. 179].

Theories of the evolutionary-cultural semiotic model, reconstituting a multidisciplinary approach - connecting semiotics, psychology and sociology, include semi genetic Koch's approach and Vogel's theory [3, p. 181]. Theories based on interest in literary phenomena related to relate to linguistic-literary ones, are represented by text theory Schmidt [3, p. 186]. Against the backdrop of increased interest in generative grammar in contextual semantics in the late 70s, semantic theoretical theories of humor, one of the main concepts in which is the concept of "scripts" is introduced. To the most significant studies refers to the semantic theory of scripts by V. Raskin (1979), which defines a sense of humor as the ability to perceive, inter appreciate and enjoy the

funny, which, despite all the abundance literature, was considered in studies of linguists in the unknown significant volume. Within the framework of the semantic theory of scripts, V. Raskin defines two necessary conditions for the existence of funny: 1) the text corresponds to puns with two different scripts; 2) these two scripts make up opposition. Thus, the action of the theory consists of two stages: generating a comic text from existing elements speaker, and recognition of comic text by the listener. A script or script is a cognitive structure that carries give yourself information about something. Scripts are arranged in one semantic technical scheme, forming antonymous, synonymous logical and other types of connections.

According to V. Raskin, semantic the theory sets itself two tasks: install all scripts, accessible to the speaker, and combinatorial rules that are connected all possible values of the scripts until they are all elements of the text are involved. When compared to each other scripts may partially coincide, and if the scripts find in opposition, then coincidence gives rise to humor, but if the scripts are not opposite, then it can be a metaphor, allegory, allegory Zia and others, thus once again emphasizing one of the main conditions of SSTH "the two scripts that in the text to be "opposed"" [3, With. 204]. The logic of psychological analysis is combined with linguistic Chinese approach when considered by M. Apter motivational component of the perception of humor. "While interpreting and reinterpreting different humorous events, the motive and goals of the perception of humor largely determine the actualization of certain cognitive schemes. » [1, p. 653]. Among the psychological theories of humor, noteworthy is the theory R. Wyre and J. Collins, who based their research on no coincidence of two cognitive schemes involved in order to understand the same event or situation, provided that the presentation of the second scheme, less important compared to the initial one. "The amount of humor elicited also depends on the amount of cognitive elaboration that is generated concerning event and its implications. Cognitive elaboration has to do with the degree to which the activated schemas play back and forth on each other, eliciting further concepts and mental imagery. The more cognitive elaboration is elicited by the humorous event, the more it will be enjoyed and perceived to be funny" [6, p. 87].]. If J. Collins and R. Wyre consider the influence on the comic effect of the semantic potential of the joke, then the influence moods for humor are studied by Lambert Dekkers "Personality traits and psychological states are two types of response dispositions that affect the likelihood or threshold of exhilaration" [5, p. 309]. It should be noted that recently there have been more and more theories at the intersection of psychology and linguistics, such research These include the works of S. Attardo and V. Raskin, Collins and Wyre.

In cognitive linguistics, the mechanisms of humor perception are viewed regardless of the type of humor or used techniques of wit. A significant contribution in this area is theory of recognition of humor structures by the British scientist Alast Clarke's, outlined in the series of works "Eight Structures of Humor" (The Eight Patterns Of Humor). The main element of A. Clark's theory – structures consisting of smaller units, which in huge in a certain amount are already in a person's consciousness or enter there from the outside, and, in general, representing any information, accessible to the human brain. "Since we are concerned here with the process of apprehension of all information, a consequence of the theory is a reintegration of all sources of amusement and

all causes of laughter, revealing a far greater faculty than the apparently light-hearted world of comedy might imply" [4, p. 16].

Basic terms and understanding the elements that A. Clark operates on are units of information, examples or cases of information perception, context of perception and understanding of information, structures that arise during perception acceptance of information units. According to A. Clark, structures divided by relationship types units and context into two types. Forming a system to analyze the external world and influence on it: accuracy structures, including positive repetition, sections division, completion, and translation and structure tours of meaning, consisting of applicative and qualitative decontextualization (applicative and qualitative recontextualization), oppositional (opposition) and gradations (scale). Patterns of fidelity imply similarity two or more units in the same repeated context. "The recognition of similarity involves the identification of a connection between those units, a common property or cluster of properties expressed in both. While this connection composes any quality or quantity, it provides the context with the stated criterion. All selected units are compared" [4, p. 36]. The most frequent is repetition structure, which is a combination of two or several similar units (objects, properties, actions), occurring in the same context. As an example of such a structure: Clark cites the laughter of people who find out that they lived on the same the same street at the same time in the past before meeting each other friend. Repetition of parts of a divided object in space, temporal or qualitative framework represents structure of separation, often found in clowning, physical mimicry. Completion structure characteristic of sensations, rumors, childish fun and mischief, implies the presence additional information expanding the repeated unit, in which can be the feelings and emotions of a person. The translation structure is carried out by transferring units of information from one sphere to another. "Translation is - comparing analogous units in different media" [4, p. 59].

 Patterns of magnitude are based on repetition of the same units in different contexts. "...it is vital to a comprehension of magnitude that the same unit, with the same perception identity, is seen to be the unit that is repeated in the new context" [4, With. 65]. Opposite structures are based on mirror or other oppositions physical, conceptual or semantic aspects. Applicative decontextualization represents a replacement functions of the unit. When playing ambush, reinterpretation occurs stimulus from frightening to good (favorable). Humor arises when the second recognition of decontextualization of information occurs formations - from serious to playful. When varying the unit under different conditions and conditions, maintaining its authenticity, the structure of qualitative decontextualization is implemented. The variation of units of different sizes or properties represents gradation structure, a clear example of which A. Clark gives mirror room. Units of information located in the brain or entering there, depending on the context and interaction with it, they form cognitive structures of humor. A. Clark argues that a person's sense of humor is not only the ability to perceive and produce funny, but it is also a significant stimulus for cognitive activity of the brain, which confirms the significance of the development of cognitive linguistics and humor research using its mechanisms.

"Basically humor is all about information processing, accelerating faculties that enable us to analyze and then manipulate incoming data" [4, p. 12]. The value of A. Clark's research lies not

only in the fact that he studies the conditions for the emergence of humor, and considers the ways development of cognitive processes through processes that arise during perception of humor. In domestic linguistics, which is experiencing a period of intensive development of the cognitive direction, the main theoretical postulates and methods of linguocognitive research of humor, which was the subject of the conference held by the Institute linguistics of the Russian Academy of Sciences in Dubna in 2005. As a result of the conference there was The book "Logical Analysis of Language" was published. Language mechanisms of comics" [2], containing materials from the analysis of linguistic mechanisms, causing a comic effect, as well as an analysis of the functions of comedy in interpersonal and social communication. Thus, in modern humanities the question of ontology of humor retains its relevance and special interest present modern theories of humor, comprehensively consider introducing such a phenomenon as humor. Availability of an extensive linguistic base scientific research opens up prospects for further the study of humor, however, is most relevant at the moment is a study of the cognitive foundations of humor, since the cognitive The structures of humor make it possible to understand not only the mechanism of the possible origins of humor itself, but also offer a basis for understanding human cognitive processes in general. From cognitive linguistics This is associated with new accents in the understanding of language, opening up great prospects for its study in all its various connections with man, his intellect, with all cognitive processes. Cognitive linguistics goes beyond linguistics itself coming into contact with logic, psychology, sociology, philosophy, which makes it possible to comprehensively study social knowledge considered a comic phenomenon.

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