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COGNITIVE JUSTIFICATION OF HUMOR IN MODERN LINGUISTICS



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Abstract: This article explores the diverse theoretical frameworks that define humor in contemporary linguistics, including semantic, semiotic, psychological, and cognitive theories. The study investigates the underlying mechanisms of humor formation, focusing on how cognitive processes such as pattern recognition, script opposition, and contextual reinterpretation contribute to humor perception. Additionally, the research examines the role of cultural and social contexts in shaping humor, emphasizing its significance as a cognitive stimulus that enhances mental flexibility and social communication.

Key words: humor, theory of humor, cognitive linguistics, script, unit, recognition, bona fide mode, pattern of fidelity, pattern of magnitude.

Annotatsiya: Ushbu maqolada zamonaviy lingvistikadagi kulguni aniqlovchi turli nazariy yondashuvlar, jumladan, semantik, semiotik, psixologik va kognitiv nazariyalar tahlil qilinadi. Tadqiqotda kulgining shakllanish mexanizmlari, xususan, andozani tanish (pattern recognition), ssenariylar qarama-qarshiligi (script opposition) va kontekstual qayta talqin qilish (contextual reinterpretation) kabi kognitiv jarayonlarning kulgi qabul qilinishidagi o'rni o'rganiladi. Shuningdek, tadqiqotda madaniy va ijtimoiy kontekstlarning kulgini shakllantirishdagi roli tahlil qilinadi hamda kulgining aqliy moslashuvchanlik va ijtimoiy muloqotni rivojlantiruvchi kognitiv stimulyator sifatidagi ahamiyati ta'kidlanadi.

Kalit so'zlar: kulgi, kulgi nazariyasi, kognitiv lingvistika, ssenariy, birlik, tanish, bona fide rejimi, sodiqlik andozasi, kattalik andozasi.

Аннотация: В данной статье рассматриваются различные теоретические подходы к определению юмора в современной лингвистике, включая семантические, семиотические, психологические и когнитивные теории. Исследование посвящено анализу механизмов формирования юмора, с акцентом на когнитивные процессы, такие как распознавание образов (pattern recognition), противопоставление сценариев (script opposition) и контекстуальная переинтерпретация (contextual reinterpretation), которые способствуют восприятию юмора. Кроме того, в работе анализируется роль культурных и социальных контекстов в формировании юмора, подчеркивается его значение как когнитивного стимула, повышающего умственную гибкость и способствующего социальному общению.

Ключевые слова: юмор, теория юмора, когнитивная лингвистика, сценарий, единица, распознавание, режим bona fide, шаблон верности, шаблон величины.

INTRODUCTION

Humor is a complex and multidimensional phenomenon that extends beyond speech into graphic and behavioral spheres. It is widely studied in sociology, philosophy, psychology, aesthetics, and linguistics. Despite extensive research, several aspects of humor remain insufficiently explored, particularly from a cognitive perspective. Cognitive linguistics offers valuable insights into humor's formation by explaining the deep mental processes involved. This study explores humor theories in modern linguistics, focusing on cognitive structures that facilitate humor perception and contribute to understanding the broader cognitive process.

Humor is commonly associated with the unexpected. Concepts such as paradox, contradiction, and collision of opposites are frequently cited in explaining humor's nature. Numerous scholars have explored humor in different contexts: Freud's emphasis on unconscious elements, Kant's focus on unjustified expectations, and Minsky's "explosion of thought." Cognitive linguistics builds on these foundations by addressing humor's mental frameworks and their role in generating comic effects.

LITERATURE REVIEW ON THE TOPIC

Significant contributions to humor research have been made by both local and foreign scholars. Freud's psychoanalytic approach considered humor as a release of suppressed emotions. Kant emphasized humor's connection to violated expectations. S. Attardo's General Theory of Verbal Humor (GTVH) and V. Raskin's Script-Based Semantic Theory of Humor (SSTH) have laid important foundations for linguistic humor analysis.

A. Clarke's Pattern Recognition Theory introduced a cognitive structure-based approach, identifying humor as the result of patterns formed from cognitive units. D. Dorfles and Milner's semiotic theories address humor as a byproduct of narrative inversion, while W. Eco's theory focuses on humor emerging from modifying social or literary frames. Psychological theories by J. Collins, R. Wyre, and L. Deckers emphasize the influence of mood and personality traits on humor perception.

Recent domestic research in Russia, particularly through the works compiled in Logical Analysis of Language: Linguistic Mechanisms of Comedy, emphasizes cognitive and linguistic approaches to comedy analysis. These works underscore the role of cognitive schemas, narrative shifts, and perceptual surprise in generating comic effects.

The idea of humor based on the theory of incompatibility is contained in the semiotic theory of humor by D. Dorfles (1968). Independently of D. Dorfles, in the early 1970s, the methodology of semiotics was applied by Milner (1972), who presented a systematization of puns, where various forms of humor arise when two universes collide in one linguistic context, with the collision itself occurring in the process of inversion.

In the 1970s, the hypothesis of contrasting funny language with "serious" was proposed by Manetti (1976), who developed Dorfles's hypothesis and identified six mechanisms of detachment: metonymy, metaphor, changes in pronunciation, decontextualization, comparison, and deformation. Using Greimas' "double isotopy," he demonstrated the opposition between unambiguous language and semantically ambiguous comic language.

W. Eco studies the techniques of humor and points out the existence of rhetorical means in which social or intertextual frames or scenarios already known to the public are presented; variations of frames involved in the text create a comic effect [3, p. 179].

Theories of the evolutionary-cultural semiotic model, which represent a multidisciplinary approach - a combination of semiotics, psychology, and sociology - include Koch's semiogenetic approach and Vogel's theory [3, p. 181].

Theories based on interest in literary phenomena related to linguistic-literary studies are represented by Schmidt's text theory [3, p. 186].

RESEARCH METHODOLOGY

The study employs an analytical approach, examining various humor theories within the framework of cognitive linguistics. The following key theories were analyzed to investigate humor's cognitive mechanisms:

- Script-Based Semantic Theory of Humor (SSTH) by V. Raskin
- General Theory of Verbal Humor (GTVH) by S. Attardo
- Associative Cognitive Theory by A. Koestler
- Pattern Recognition Theory by A. Clarke
- Semiotic theories by D. Dorfles, Milner, and Manetti
- Psychological theories by J. Collins, R. Wyre, and L. Deckers
- Evolutionary-Cultural Semiotic Models by Koch and Vogel

The study also reviewed interdisciplinary research that connects cognitive linguistics with psychology, sociology, and aesthetics to understand humor's broader implications. Key concepts such as cognitive schemas, frames, and scenarios were examined to identify their role in humor perception. Special emphasis was placed on analyzing textual humor, including jokes, wordplay, and narrative techniques.

The study of the social aspects of humor in modern 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 (Z. Freud), and psychology of humor (A.N. Luk), where humor is considered as a property of the human psyche, constitutes an interdisciplinary space for further development of the theory of humor and the comic, as "one of the most complex and diverse categories of aesthetics" (B. Dzmidok).

ANALYSIS AND RESULTS

The analysis reveals several key mechanisms in humor perception:

1. **Script Opposition:** V. Raskin's SSTH defines humor as resulting from the interaction of two cognitive scripts that are opposite yet partially compatible. This mechanism demonstrates how humor arises when



expectations are subverted. In humorous texts, two different scripts often correlate, forming contrasts such as reality versus absurdity, or truth versus deception.

2. **Pattern Recognition:** A. Clarke's model identifies cognitive structures based on units of information that are organized into patterns of fidelity (e.g., similarity, repetition) and patterns of magnitude (e.g., opposition, gradation). These structures enhance humor perception by creating unexpected connections.
3. **Semiotic Theories:** D. Dorfler and Milner emphasize how humor arises from the collision of two universes within one linguistic context, generating humor through inversion and unexpected meaning shifts.
4. **Decontextualization and Translation:** W. Eco's theory highlights how humor emerges by modifying known social or literary frames in unexpected ways. For instance, jokes often depend on transforming familiar patterns of behavior into unfamiliar, amusing contexts.

The presence of unconscious components, contradiction, inconsistency, collision of opposites, contrast (Geffding), paradox, "violation of usual compatibility" (I.V. Arnold), unjustified expectation (E. Kant), "failure of symbolic communication" (A.G. Kozintsev), "explosion of thought" (M. Minsky), and "short circuit of thought" (S. Freud) are highlighted as the essential components of humor.

Since the 1960s of the twentieth century, linguistic theories of humor have been widely developed in America and Western Europe, with semiotic, semantic, linguo-literary, and other studies emerging. American linguist Salvatore Attardo, in his book *Linguistic Theories of Humor*, presents the following classification of linguistic theories by modern Western researchers: semiotic and textual, semantic, script-based, and style theories. Semiotic and textual theories are united on the principle of perceiving a humorous text in context, as well as its connection with literary types of humor and literary phenomena ^[1].

Within the framework of the semantic theory of scripts, V. Raskin defines two necessary conditions for the existence of humor:

- the text correlates with two different scripts;
- these two scripts form an opposition.

Thus, the theory operates in two stages: the generation of a comic text from existing elements by the speaker, and the recognition of the comic text by the listener. A script or scenario is a cognitive structure that carries information about something. Scripts are arranged into one semantic scheme, forming antonymic, synonymous, and other types of connections. According to V. Raskin, semantic theory sets two tasks: to establish all scripts available to the speaker, and combinatorial rules that connect all possible meanings of scripts until all elements of the text are involved. When scripts partially coincide and are in opposition, humor arises; if not, the result may be metaphor, allegory, allusion, etc. Thus, one of the main conditions of SSTH is "the two scripts that in the text must be opposed" [3, p. 204].

The findings reinforce that humor is deeply tied to cognitive processes. The presence of contradiction, paradox, and the unexpected are vital elements in humor perception. The cognitive theories explored in this study demonstrate that humor arises from mental frameworks that involve pattern recognition, contextual reinterpretation, and cognitive flexibility.

Moreover, the research reveals that humor is not merely an aesthetic experience but also a stimulus that enhances cognitive activity. Recognizing humor patterns strengthens cognitive agility, reinforcing its value in both language studies and broader cognitive research. Cognitive elaboration is a critical factor that allows humor to develop greater complexity, requiring audiences to actively engage with conflicting scripts and interpretations.

Among the psychological theories of humor, noteworthy is the theory of R. Wyre and J. Collins, who base their research on the discrepancy between two cognitive schemes involved in understanding the same event or situation, provided that the interpretation of the second scheme, less important, is compared to the initial scheme. "The amount of humor elicited also depends on the amount of cognitive elaboration that is generated concerning the event and its implications. Cognitive elaboration has to do with the degree to which the activated schemas play back and forth on each other, identifying 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 of the semantic potential of a joke on the comic effect, then the influence of mood on humor is studied by Lambert Deckers: "Personality traits and psychological states are two types of response dispositions that affect the likelihood or threshold of exhilaration" [4, p. 309].

It should be noted that recently more theories have appeared at the intersection of psychology and linguistics. Such studies include the works of S. Attardo and V. Raskin, Collins and Wyre, Suls, and others. In cognitive linguistics, the mechanisms of humor perception are considered regardless of the type of humor or the techniques of wit used. A significant contribution in this area is the theory of recognition of humor patterns by the British scientist Alastair Clarke, outlined in his series *The Eight Patterns of Humor*. The main element of A. Clarke's theory is structures consisting of smaller units that already exist in large quantities in the human mind or enter from the outside, generally 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 light-hearted world of comedy might imply" [3, p. 16].

According to A. Clarke, structures, divided according to the types of relationships between units and context, constitute a system for analyzing and influencing the external world:

- Structures of precision, including positive repetition, division, completion, and translation.
- Structures of meaning, consisting of applicative and qualitative decontextualization, opposition, and gradation.

Patterns of magnitude are based on the repetition of the same units in different contexts. "It is vital to a comprehension of magnitude that the same unit, with the same persistent identity, is seen to be the unit that is repeated in the new context" [4, p. 65]. Opposition structures are based on mirror or other oppositions of physical, conceptual, or semantic aspects. Applicative decontextualization represents the replacement of unit functions. When playing ambush, the stimulus is reinterpreted from a frightening one to a favorable one. Humor occurs when the second recognition of decontextualization happens - from serious to playful. By varying a unit under different conditions and states, while maintaining its authenticity, qualitative decontextualization is realized. The repetition of units of different sizes or properties represents a structure of gradation, a clear example of which A. Clarke gives in the mirror room.

CONCLUSION AND SUGGESTIONS

Thus, in modern humanities, the question of the ontology of humor remains relevant. Modern theories of humor, which comprehensively examine the phenomenon of humor, are of particular interest. The existence of an extensive body of linguistic research opens up prospects for further study of humor. However, the most relevant direction at present is the investigation of the cognitive foundations of humor, since cognitive structures allow us to understand not only the mechanisms underlying the emergence of humor itself but also provide a basis for understanding human cognitive processes in general.

The study concludes that cognitive linguistics offers powerful tools for understanding humor perception. Theories such as the Script-Based Semantic Theory of Humor (SSTH), the General Theory of Verbal Humor (GTVH), and A. Clarke's Pattern Recognition Model provide robust frameworks for analyzing humor's cognitive mechanisms. By integrating linguistic, psychological, and cognitive perspectives, this research demonstrates that humor perception relies on the interaction of cognitive schemas, frames, and mental models.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



MAKTABGACHA VA MAKTAB TA'LIMI

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