
Psychological and Logical Mechanism of Comism

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Abstract— The article analyzes the linguistic theories of the comic, which help to identify the mechanisms of perception of comic information; the structures of knowledge involved in humorous acts, the functions of the comic and the linguistic means of its implementation, as well those manifestations of the phenomenon of the comic that have not yet been sufficiently studied.

Keywords: humorous effectlinguistic means, cognitive approachpragmatic approach, humorous speech act, humour, framecomic.

INTRODUCTION

Perception is known to be a reflex act. An external stimulus excites the activity of the cells corresponding to it in the brain tissue, and these cells represent a model of the phenomenon of the stimulus. The model, in turn, provides the body's response. It is connected with other models with which it forms a chain of ideographically related units.

Each model has its own functional field, each primary cell of this field represents a potentially possible implementation of the functional connections that have already occurred in the past of a given individual and are centrally close to it.

With any kind of aesthetic perception in the functional-logical field, an external stimulus excites not only "its own" model, but also a model that is the result of the natural evolution of the initially dominant feeling / thought /, that is, the goal model or the result model. In comic perception, models from different functional-logical fields are exposed to excitation. At the climax, two conflicting thoughts collide. We were anticipating a different outcome, so the second element is always unexpected, a kind of short circuit occurs during which our attention is focused on an unusual moment in a series of ordinary stimuli. To achieve the effect of surprise, we consciously go for bias, attributing to a person, object or phenomenon those qualities that he does not have, or that he has minimally developed, and in this case we exaggerate them, emphasize and create situational oppositions, etc.

The aesthetic significance of objects and phenomena is significant in the world and implies their value not only in a utilitarian-practical sense, and not only at a given moment of human existence. It includes, in addition to the meaning of thingness and concrete certainty, also their value in relation to a person as a social unit. In this case, their longevity is determined by their development and evaluation by a person in accordance with both the physiological and historical patterns of manifestation of their essence.

The ancients, such as Socrates, identified the beautiful with the useful. If an object is richly decorated, but for various reasons is not suitable for its intended use, it cannot be considered beautiful.

If a thing performs its main function well, then it is not decorated with anything, it is beautiful. It is hardly necessary to object that the approach to the beautiful only from the point of view of utility refers to the beautiful a whole range of useful and even necessary objects, substances, the appearance or smell of which cannot be called beautiful.

In addition, such a principle of evaluation limits and simplifies the area of beauty, because of the functional expediency that in different eras, a person's idea of the functional expediency of an object changes. So, for example, at one time Socrates recognized the dart as beautiful when it could be thrown accurately and far at the enemy, and the shield as beautiful when it protects well from the enemy, but in our time both the dart and the shield as a weapon have lost their military significance.

The state of affect is necessary for closing a new logical chain from the remnants of the old one, destroyed by the opposition of two incompatible elements. Affect is an emergency mode of intellectual activity. A real explosion of psychic energy is needed in order to:

- suppress the excitation of the model, which is a naturally expected result,
- to find and make the model destroyer of the original thought declare itself, to approve it as the only result of this judgment,
- suppress other contrasting patterns.

Part of the energy released during the affect is spent on these purposes, the rest is inhibited through the violation of certain functions in the body: the mode of breathing / laughter /, the appearance of tears and unusual movements with strong laughter, the narrowing of the blood vessels that feed the central nervous system.

When the joke is repeated, a "path" of a conditioned reflex is already beginning to form, there is no state of affect, the denial of one of the elements is expected, since there was a precedent for the implementation of such a connection. Therefore, when repeated, even a very successful joke does not seem so funny.

The form in which comic information is put on can be considered as:

- form of reflection of reality,
- form of thought. Возьмем для наглядности пример:

1. When I was born, I was so amazed by this that for almost two years I could not utter a word.
2. I was so amazed by this.

The first sentence reflects the relationship between things that do not depend on a person / a form of reflection of reality: the child, in fact, cannot speak for about two years after birth. The criterion for determining the truth of this judgment is the practitioner. By observing the behavior of children at this age, we can establish or test the truth of the first sentence.

The second sentence is the result of the relationship between thoughts about reality / form of thinking /. The truth of the message / can I be amazed at my own birth or not? / directly by sensory experience, as with the first message, cannot be established. The test criterion is logical knowledge. Changing all the knowledge I know about this, I can conclude that a logical error has been made in the relationship between thoughts about the relationship between things.

Therefore, the text of our example, as a form of reflection of reality, is true, but as a form of thinking, it is incorrect.

Philosophical and psychological concepts of the comic Comic is the most difficult problem of aesthetics. Many researchers in this field come to this idea. Aesthetician Y. Borev: "Laughter is like mercury. It easily slips out of the hands of the theoretician. This is the difficulty, but not the hopelessness, of the study of the nature of the comic. M.M. Bakhtin made a significant contribution to the theory of the comic. His research is mainly devoted to the history of laughter, the attitude to the laughter of people of two eras (the Middle Ages and the Renaissance), and the work of the French writer Francois Rabelais (1493–1553). F. Rabelais "collected wisdom in the folk element of adverbs, sayings,

proverbs, school farces, from the lips of fools and jesters". MM Bakhtin emphasized that the origins of the philosophy of laughter originate in antiquity. Even Hippocrates pointed to the healing power of laughter to fight diseases. Aristotle believed that "of all living beings, only man is characterized by laughter" (Bakhtin, 1979, p. 79). In the Middle Ages, the influence of folk-festive carnival forms of laughter was strong. During the Renaissance, folk laughter burst into literature. In the theory of laughter of the Renaissance, its positive, reviving, creative significance was recognized. This sharply distinguishes it from subsequent theories of laughter (up to and including Bergson's), which put forward mainly its negative functions in it. Philosophical understanding of the problems associated with laughter was continued by our contemporary L.V. Karasev.

But the main thing in comic utterance is the selection of ideas and the rapid and varied combination of those of them where one can find at least some similarity. Consequently, the comic can be not only directly socialized, but also mediated socialized funny. The difference is in the intensity of social coloring and in the breadth of further use as a comic means.

The funny must be reduced to phenomena which cause laughter in mechanistic or physiological ways, as well as to those phenomena which cause laughter in mechanistic or physiological ways, as well as to those phenomena which may seem funny in themselves, but which do not reveal a claim to the role and functions that conflict with their essence. For example, an unusual gait, a fall, an awkward position, ugliness or deformity can cause laughter, but this will not be comic laughter if ugliness does not pretend to beauty, lameness to dexterity, etc.

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