



LINGUISTIC ASPECTS OF THE USE OF HUMOROUS CONTENT MATERIALS AND THEIR FEATURES IN TEACHING ENGLISH

Yusupova Lobar Khusanovna

Independent Researcher Senior Teacher at Alfraganus University

Chirchik State Pedagogical University

Email: ylobar94@gmail.com

Phone: 903530098

Abstract

Humor is a personal realization of the comic book category, which is an aesthetic and philosophical category denoting culturally conceived, socially and aesthetically significant laughter, and from the point of view of communicative linguistics, humor is a social phenomenon that occurs in a certain context and includes features of the national and regional language, as well as related to various cultural and cultural aspects. social factors.


Keywords: Linguistics, culture, history, linguacultural, comparison, intertextuality, stereotype.

Introduction

The majority of linguists consider that humor is a tool for playing with words across different genres and styles of speech, unexpected and unusual turns of speech, irony and sarcasm, parody, and the use of similar linguistic means, which add more contrast to the studied language and create interesting information. E.A. In addition, I. Verzhinskaya's PhD thesis is devoted to the study of the features of humor in Britain and America. Work in linguocognitive and linguocultural areas. In her work, Verzhinskaya examines various interpretations of humor, among them humor as a game, paradox, and exaggeration, which she analyzes in detail. We believe that a humorous



definition is a game or a play on words, an integral part of such an activity, or a "simple form of life" in which players have the opportunity to experience the aesthetic feeling of "another being." The famous linguoculturologist A. T. Khrolenko: "Learning every language" is culture as its subject, and language, history, and culture are inseparable; verbal and non-verbal humor make up the culture of the nation. Therefore, comprehensive training is necessary." He stressed that humor, history, language, and culture are inextricably linked and therefore need to be studied in all their aspects. English humor by A. B. Dmitriev and A. A. The basis of the British comic linguistic and cultural code consists of discrimination, secrecy, and restrictions in language. English humor is based on wordplay, sarcasm, and Pratchett's absurdist fantasy. There are phrases that soberly reflect the "Safe Jugulum" of unheeded and unheeding; large army made of very small creatures; hard-headed and forward people who often excelled in the world down below; reserved, cautious, Law-abiding and very reticent on matter hearts and other interconnected organs; simple ignoring of country-folk, stared at him carefully from a distance; a good idea not to advertise, etc. Pratchett's humor is characterized by sarcasm, his own style and a closed description of the peculiarities of the national stereotypes of Lancre residents. The following are characteristics of national stereotypes of American fantasy: Americans use a direct, individualistic, agent-based, and standardized comic linguistic and cultural code. Such examples are Sh. Ironically revealed by tepper with the help of his phrases: cannot say that there is more than a Superficial affection, probably an Angel, humming Noise in his nose that he makes before he answers difficult questions, transvestites, frigid, psychopath, porn-mance, horro-porn, the safest subjects for me, bustling around, speaking of the dangers, creating committees and movements, and others. Shari Tepper uses the metaphorical epithet "a quick bark of laughter" in her work. The frame makes radical changes in the expression of this type of emotion. In the endogenous process, the actualization of the image of "laughter" implies the natural expression of human emotions. Emotions, manifested in endogenous and exogenous manifestations, indicate a discrepancy between the opposite and the essence. The image of a comedian acquires a conceptual feature: laughter < -

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

character (human laughter < - > - dog barking). The exogenous characteristic, by virtue of its external conditionality, has no priority over the endogenous one. This only creates special contrast conditions under which the image becomes comical. As a result, the author treats humor as a complex concept in his work, allowing him to examine it from the perspectives of various fields of linguistics. In addition, humor is a linguistic and cultural approach related to nationality, as this approach involves the study of unique characteristics and results.

Despite the importance of national humor, we must not forget that humor has universal meaning. Humor has a very national form of respect and an international form of content. People all over the world laugh at the same problems: bureaucracy, corruption, hypocrisy, chauvinism, politicians, judges, the media, etc. Stupidity, greed, envy, and laziness are ridiculed in all cultures, but the methods and forms of ridicule are always related to national characteristics, character, lifestyle, culture, and traditions. So, humor brings people closer together, showing that even though we are different, we have a lot in common. In his work, the author defines humor as a complex socio-cultural psychological phenomenon that requires a theoretical understanding and an interdisciplinary approach. The study of categories related to humor is at the junction of several humanities disciplines: aesthetics, psychology, sociology of logic, cultural studies, literary studies, linguistics, and only when it is possible to formulate a comprehensive concept by referring to all the data of these sciences in search of humor and its place in human and social life. activates polysemantic and phraseological layers of the language. In addition, humorous speech is a special type of speech that does not convey information but rather clashes two people with opposing views and entertains the listener, which is part of cultural scenarios.

As a result, the author treats humor as a complex concept in his work, allowing him to examine it from the perspectives of various fields of linguistics. In addition, humor is a linguistic and cultural approach related to nationality, as it involves the study of unique characteristics. The similarities and differences of the respective linguistic cultures are an urgent task of modern linguistics, as exemplified by the peculiarities of the comic codes of Americans and Britons,

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

as revealed through the linguistic, cultural, and cognitive features of the genre of humorous fiction in popular works.

Despite the importance of national peculiarities of humor, we must not forget that humor has a universal meaning. Humor has a very national form of respect and an international form of content. People all over the world laugh at the same problems: bureaucracy, corruption, hypocrisy, chauvinism, politicians, judges, the media, etc. Stupidity, greed, envy, and laziness are ridiculed in all cultures, but the methods and forms of ridicule are always related to national characteristics, character, lifestyle, culture, and traditions. So, humor brings people closer together, showing that even though we are different, we have a lot in common. In his work, the author defines humor as a complex socio-cultural psychological phenomenon that requires a theoretical understanding and an interdisciplinary approach. The study of categories related to humor is at the junction of several humanities disciplines: aesthetics, psychology, sociology of logic, cultural studies, literary studies, linguistics, and only when it is possible to formulate a comprehensive concept by referring to all the data of these sciences in search of humor and its place in human and social life.

The research results show that the use of humorous content promotes active and creative language acquisition by students. Linguistic humor:

- activates polysemantic and phraseological layers of the language,
- reveals intertextuality and cultural realities,
- Enhances emotional and social components in communication.

From a didactic point of view, humorous materials contribute to organizing the educational process in an easy, motivating environment. In this way, they develop students not only language skills, but also cultural competence and creative thinking.

In addition, humorous speech is a special type of speech that does not convey information but rather clashes two people with opposing views and entertains the listener, which is part of cultural scenarios.

For example, linguistic tools such as onomatopoeia and metathesis are used at the phonetic level. Onomatopoeia is an involuntary phonetically motivated connection between phonemes and the bases of a word, which is a natural

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

(acoustic) feature (motif). Spoonerism is the deliberate (conscious) or unintentional (unintended) displacement of language or wordplay with two (or more) close words in a sentence, the initial parts, emotionally or individually altered letters and sounds, often causing a comic effect. Metathesis is one of the combinatorial types of sound change, which is a mutual change in sounds, phonetic features, or sensations within a word. At the morphological level, the comic effect is created by transposition. Transposition is the use of one linguistic form in the function of another - its counter-term in a paradigmatic series. For example, "he's crazy, or he fell in love, or he is just stupid». The most effective group of stylistic techniques for achieving a comic effect is the lexical group. These include alogism, pun, hyperbole, litote, retelling, antiphrase, vulgarism, Zeugma, antianaclase, oxymoron, comparison, occasionalism, linguistic error, paradox, maxim, parody, and irony. A stylistic device consisting of deliberate distortion is called an alogism. The purpose of using litota is to prevent the undesirable consequences that may arise from its use, as well as the results of some ironic, imaginary great deeds. "I am so hungry that I could eat a horse, which consists in replacing the name of a person, object, or event with a description of their essential characteristics or an indication of their characteristic features.

Antiphrasis is a trope based on the principle of contrast or semantic inversion, in which the meaning is the opposite of its usual (linguistic, systemic) meaning. The use of this word is achieved through context. A loxymoron is a stylistic figure consisting of a combination of two opposing concepts that can be used to achieve a comic effect, since they logically exclude each other. (Dictionary). It is also used to make satyrs. A euphemism is a softening designation of an object or a rude event, that is, a milder expression instead.

A euphemism usually has a humorous effect when it replaces a word that does not need to be replaced, or when one of the participants misinterprets its meaning.

From time to time, words are individually authored words created by the poet and the writer, respectively, in accordance with the laws of word formation of the language, existing and used models in it as a lexical means of artistic

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

expression, or language play in a literary text. Irony is a trope (contrast) in which the literal meaning is hidden or opposite to the true meaning. The essence of irony is that the characteristic belongs to someone or something that is clearly missing, and therefore, its absence is only emphasized. For example, "How clever of you to have lost it". Maxim is a universal rule of life, which has a universal principle of behavior. For example, "everyone who is a quiet rag baby" (K. Mansfield, "Bank Holiday"). As a result, students realize the need to consider and study humor on various linguistic grounds in the development of their linguistic and cultural competence, that a comic situation arises from two opposites and explores the mutual commonality in the humor of each nation, that humor refers to a linguistic and cultural approach, nationality, and that this approach involves the study of specifics. Conditional speech act for successful humor: the speaker and listener have the same social and psychological experience; the same culture as them, and the grammatical heterogeneity of words of the same type ("definite" – "indefinite", "animate" – "inanimate") characterize.

A paradox is a word or judgment that sharply contradicts generally accepted tradition or common sense.



An oxymoron is a stylistic figure consisting of a combination of two opposing concepts that can be used to achieve a comic effect, since they logically exclude each other. It is also used to make satyrs.

Comparison is a trope that involves comparing one object to another based on a common object. A comic effect can be achieved by comparing unexpected things. Repetition can also be used to achieve a humorous effect when carried out in an unexpected, unusual, or inappropriate context.

A euphemism is a softening designation of an object or a rude event, that is, a milder expression instead.

A euphemism usually has a humorous effect when it replaces a word that does not need to be replaced, or when one of the participants misinterprets its meaning.

From time to time, words are individually authored words created by the poet and the writer, respectively, in accordance with the laws of word formation of

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

the language, existing and used models in it as a lexical means of artistic expression or language play in a literary text.

A language error is a violation of linguistic norms (both intentional and unintentional) to achieve a comic effect. The deliberate use of language errors allows you to form the speech features of the character.

Irony is a trope (contrast) in which the literal meaning is hidden or opposite to the true meaning. The essence of irony is that the characteristic belongs to someone or something that is clearly missing, and therefore, its absence is only emphasized. For example, "How clever of you have lost it". Maxim is a universal rule of life, which has a universal principle of behavior. For example, "everyone who is a quiet raggedy child" (K. Mansfield, "Bank Holiday").

A parody is usually a widespread work that intentionally repeats the distinctive features of another work, a famous work, or a group of works, in a form designed to create a humorous effect. A parody based on literary works, theatrical productions, films, and everyday situations is a linguistic device that reveals the mistakes and character traits of famous people.

An epithet is an expressive means based on the distribution of adjectives, a sign of the depicted phenomenon, formed in the form of attributive words or phrases describing it from the point of view of individual's perception of this phenomenon.

Thus, the word itself has no comic effect; only a specific context within it causes this state. To create a humorous effect in a speech, a speaker needs not only a good sense of humor, but also the ability to work with linguistic means. The comic effect is created at different language levels. At the phonetic level, the comic effect is achieved through onomatopoeia, spoonerism, and metathesis. At the stylistic and grammatical levels, the comic effect is created through transposition. At the syntactic level, the comic arises from the parcel.


In conclusion, it should be noted that humorous content was considered from various linguistic perspectives in the development of students' linguistic and cultural competence. As a result, students realize the need to consider and study humor on various linguistic grounds in the development of their linguistic and cultural competence, that a comic situation arises from two opposites and

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

explores the mutual commonality in the humor of each nation, that humor refers to a linguistic and cultural approach, nationality, and that this approach involves the study of specifics. A conditional speech act for successful humor: the speaker and listener share the same social and psychological experiences and the same culture. This type should be included in the paradigm of the national humorous situation. For example, jokes, parodies, and cartoons are integral to modern newspaper discourse and play an important role in public consciousness.

References

1. Halimov N.R. (Vestnik Poloskogo gosudarstvennogo universiteta, No. 48 (118), PP.193) in his study theorized the linguistic nature of the humor category and its place in the language system.
2. Orleskaya L.V. ("Phraseologisms as a means of creating a humorous effect in text", Moscow, 1994, pp.7–9) revealed the role of phraseologisms in creating a humorous effect and analyzed their semantic and stylistic features.
3. Evstigneeva T.A. ("Uchet natsionalnoy spetsifiki russkogo yumora v prosesse obucheniya RKI", Saint Petersburg, 2003, PP.5) stressed the need to take into account the specifics of national humor when teaching Russian to foreign students.
4. Raskin, V. ("The Sense of Humor and the Truth", The Sense of Humor: Exploration of a Personality Characteristic, Berlin & New York: Mouton de Gruyter, 1998) advanced the cognitive and semantic model of humor, linking it to the harmony of truth and meaning in language. Kulinich, M. A. Linguoculture of humour on the material of the English language [Lingvokulturologiya yumora na materiale angliyskogo yazyka] / M. A. Kulinich. – Samara: SamGPU Publ., 2000. – 181 p.
5. Yusupova, L. Kh. (2025). Linguistic features of using materials of humorous content. *Modern Education and Development*, 33(1), 380–386.
6. Yusupova, L. Kh. (2025). Linguistic features of using humorous content-related materials. *FARS International Journal of Education, Social Science & Humanities*, 13(9).

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h2 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h2>
ISSN (E): 3072-175X	Volume 2, Issue 3, March 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

7. Yusupova, L. Kh. (2024). Linguistic and didactic analysis of humorous content in English. *World of Science*, 7(10), 1–4.
8. Samatova, B., & Yusupova, L. (2024). Materials on humorous content as a means of developing students' linguistic competence. *News of the National University of Uzbekistan*, 1(1.2), 203–207.
9. Khusanovna, Y. L. (2024). The role of grammar in teaching English. *Theory of Recent Scientific Research*, 7(1), 176–182.
10. Yusupova, L. Kh. (2024). Reading authentic English humorous literature when learning a language. October 15, p. 116.
11. Yusupova, L. Kh. (2024). Linguistic and didactic analysis of humorous content in English. *Inter Education & Global Study*, 406–413.
12. Khusanovna, Y. L. (2023). Formation of foreign language sociocultural competence based on reading humorous texts. *Conference Proceedings*, 29–32.
13. Xusanovna, Y. L. (2023). The place of grammar in teaching English. *American Journal of Pedagogical and Educational Research*, 18, 285–289.
14. Yusupova, L. K. (2020). Formation of foreign language lexical skills. *Scientific Bulletin of Namangan State University*, 2(11), 403–408.