

ECO-CARNIVALIZATION OF THE JOKING TEACHER

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Abstract. The work presents a new direction that studies the role of language in solving problems of surrounding communicative environment. The focus is on a posture of the joking teacher who is considered from the point of view of ecolinguistics. Communicative practice of joking teachers is understood as a text-discursive product of conscious, intentional, linguistic and creative activity of individuals. Linguostylistic range of expression in comic texts which are produced by intellectual joking teachers has become the basis for the article. Specific character of the joking teacher as a witty lingual personality is described within the limits of carnival tradition which is defined as constant carnival dialogue. The main task of joking teachers is generation of humor in communication to support students, to encourage them to study, to deepen their understanding of new data and correct their perceptions. Detailed analysis of functional features of joking teachers' practice is presented.

The joking teacher acts in the "mask of the comic" demonstrating comic language game, the main principle of which is deviation from a norm. Basic discursive traits of the creative joking teacher have been singled out: excellent sense of humor, erudition, search of the new, creative approach, wit, developed thinking. Forms of humor have been considered. They are irony, parody, paradox, double interpretation, wit of absurdity, comparison by a distant or random sign, bringing to the point of absurdity, pseudo or false contrast, mixing styles.

The joking teacher has an unconditional stock of linguistic knowledge, wit and inexhaustible creativity. His jokes are based on creativity as mastery which has an influential basis. This activity is focused on the target and

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associated with practice and activity, the subject of which is often intellectual humor; and the means to achieve it are various language games. The main result of comic creativity of the joking teacher is given evaluation –laughing reaction of the addressee for jokes. A gaming element, typical for the comic spirit of joking teachers endows their comic texts with all forms of comic. Language experiments are obvious to be the most widespread practice of the joking teacher.

1. Introduction

Modern Ukrainian educational paradigm first and foremost in professional preparation of the future teacher strives to form intercultural competence as ability of the communicative personality to actualize himself within dialogue of cultures. Here cognizable activity of the student as a mechanism of optimization of the process of receiving, analysis and interpretation of information becomes a dominant. Cognizable activity is a unity of four interconnected components: educational (understanding of culture, mounting of one's own thoughts), developing (development of communicative and value orientations), educative (tolerance to other systems of values) and practical (use of language as a mechanism of effective communication).

So, the novelty of this approach is in developing tendency of communicative teaching language in Ukrainian higher educational establishments in connection with ecological approach, which includes the above-mentioned aspects, and that is hence an inalienable component of pedagogical process in teaching in higher educational establishments of Ukraine.

Topicality of the problems of modern pedagogy and linguistic education of students initiates ecological dominating idea, which acquires priority in Ukrainian higher schools. The problem of linguoecological upbringing in the system of Ukrainian education, forming new thinking and intellectual development of students by way of pedagogical system of ecological consciousness in the system of connections “man – environment – man's deeds” are urged to solve first of all by educational specialists.

Linguoecology is an important unit of cultural ecology, it cares of language as instrument of speech, important means of communication and transmission of thought in which people's historical memory and indissoluble connection theory and practice are accumulated.

The subject of linguoecology is language and its speakers apparently. This science is summoned to warn about danger in development of lan-

guage, lay down a programme of improving from a health point of view. Special attention is given to the problem of linguoecological “health” as a factor of linguistic health of a man, his safety. In 1912 E. Sepir in his article “Language and Environment” stated that the use of ecological approach to various spheres of people’s activity became a characteristic feature of our life.

One of the mechanisms that is stated to be helpful in increasing the culture of language is **humor**. Humor allows presenting information about mistakes and easily correcting them. It may take different forms – an unexpected thought, approach to a known problem, association cause surprise and laughter. It helps listeners to pay attention to what was not mentioned earlier thanks to witty interpretation of any phenomena. Such witty manner of speaking that includes joking gives rise to positive emotions that contribute to human cognitive activity. Positive emotions play a crucial role in teaching. Kaywin Cottle, Speech Communications teacher (NEA Facebook) highlights positiveness in classroom atmosphere: “Because I know that a good laugh eases tension, increases creativity ..., I will do almost anything to get the class rolling with laughter – voice inflections, exaggerated facial expressions and movements, hilarious personal stories (of which I have way too many) ridiculous examples ... and I encourage my students to do the same” [1].

Laughter extends to all areas of human activity and is actively used as an effective means of influence. Katarsis of laughter pays attention of the person to a positive perception of life: releases depression, fears, emotions, anxieties, produces a lot of energy, which is spent by body to support stress and tension. With the help of laughter and emotions that it causes, a person interferes with the Earth's ecosystem with positive intentions. They get access to the fields of ratio and cognitio, since emotions and cognition are inseparable [2, p. 124]. Experience of positive emotions is supported by psychosomatic correlates, which implies impossibility of separating the emotional sphere from its influence on health (mental and physical) of *homo sentiens* [3, p. 203]. Thus, this causes the first allocation of a new direction as an **emotional linguoecology** that exists at intersection of three sciences – culture of speech, emotionology and valeology.

Great role in saving and preservation of language appertains to education, especially to higher school which moulds and develops the linguistic personality, creates cultural linguistic environment. Linguistic education in

Ukraine aims at building up a person of culture who is able to integrate to world community, present himself as an intellectually developed and educated personality.

2. Stating the problem

Unfortunately, the process of globalization transforms our language and more and more often people do not know the correct form of stating their ideas. Mostly it is connected with style and correct word usage. For instance, we may see the most often mistakes made in the Ukrainian language (they are given here together with their correct variants). Compare: 1) Я йду дорогою, а не по дорозі. 2) Я розмовляю французькою, а не по-французки. 3) Протягом дня боюся опинитися на протязі, аби не скрутило спину. 4) Я беру до уваги всі рекомендації, але приймаю розкидані речі. 5) Завжди сумую, коли закінчується навчальний, а не учбовий рік. 6) Я відмінюю іменники, але скасовую зустрічі. 7) Знаю, що світ не оточуючий, а навколишній. 8) Уживаю «натомість», а не «замість цього». 9) Я здебільшого, а не (у більшості випадків) пишу українською, дотримуючись чинних (а не діючих) правил. 10) Мене не стосується, коли хтось когось ніжно торкається. 11) Торік (а не в минулому році) я мандрувала Ісландією. 12) А наступного, а не сліду-ючого року планую мандрівку Південною Америкою. 13) Мені при-ємно отримувати гроші на рахунок, але не подобається сперечатися з приводу затримки перерахунку. 14) Боляче, коли завдають удару, але приємно, наносити крем на обличчя. 15) Я щодуху, чимдуж, а не що є сили поспішаю до хати аби щовечора, а не кожного вечора бачити свого сина і годувати його вечерєю. 16) Я вмикаю, а не включаю світло і визнаю, що моя щоденна мова все ж містить граматичні помилки. 17) Завжди перепрошую, а не вибачаюся. Знаю провідні, а не ведучі галузі промисловості. 18) Знаю, що можна знепритомніти, а не втра-тити свідомість.

Based on the sentences like the above a survey of Ukrainians aged 15-30 was made by Kyiv National Linguistic Society. They checked their knowledge of saying these phrases correctly. According to the results among about 2583 respondents only 9 per cent managed to do everything correctly. Eventually the problem is seen, and it is not only about the Ukrainian language, similar researches have been made in mostly all European countries and the results are desperately the same. Linguoecology is practical science

which deals with these problems. In this case humor is notified to be one of the most provoking tools of mastering language and memorizing the vocabulary under study.

So, the research indicates humor can be an effective teaching and classroom management tool, fostering engagement, academic development, and confidence-building among students of all ages [4, p. 125]. According to G.P. Hickman and G. L. Crossland [5, p. 226] and L. Mawhinney [6, p. 207-208] humor can enrich and broaden learning by establishing a predictably welcoming environment wherein students are enabled to interact and grow socially and academically. C. E. Cornett [7, p. 34], M.K. Morrison [8, p. 2, 24]), and R. J. Walker [9, p. 66] observed that teachers who model and employ appropriate humor strategies encourage their students to perceive learning, content, and behavior in relevant, engaging, and dynamic manners, and promote students' positive attitudes toward school, coursework and each other. Additional research indicates that humor enriches learning environment and students' learning opportunities by increasing their motivation (J. Levine 2006) [10], providing a relaxed and comfortable environment in which to learn [11, p. 623], and even increases students' cognitive brain functioning [12, p. 22].

Unexpectedness and novelty are important components of humor [13, p. 123], which involve changing the point of view, a new view of things [14, p. 56]. Humor is a very complex product of civilization. In science it is a psychic phenomenon experienced as a comic (fun, funny) which is accompanied by laughter. At the same time, humor is a property of a person, a component of pedagogical and managerial abilities, and the most important condition for the psychological compatibility of people. The response to what been heard can be either laughter or a puzzled shrug of shoulders, so for the joking teachers it is necessary to choose the correct strategy in the usage of the right method of humor with their students. It causes interest, making students think about the meaning of what has been said and is a source of active cognitive satisfaction for the listener.

3. Overview of material on the topic

In the United States there are even courses where the ability to apply humor to negotiate, resolve conflicts, work with pupils, students, clients, and patients are formed. Linguoecology in humor focuses one brightness, expressiveness, diversity of speech, as well as violation of text log-

ics. Norm in humor is manifested in deviation of linguistic, ontological, valorative and logical norms that is a paradox for ecolinguistics. As for humor such a violation is a norm. A special clash of meanings in humor does not weaken its context, but rather enriches and deepens the perception process – ecology of speech is improved in humor due to its creative function. Transformation of culture in human consciousness occurs through immersion of social connections deep into cognition. Changed, deformed being of the person contributes to world ecoculture which is always subjective. Therefore humor is subjective. It is confirmed by the fact that ecology of speech takes care not only of normative issues, but also of variability, thus we may state struggle ineffectiveness the purity of language in humor. Traditional black humor is an environmental problem that can be expressed by the thesis “The worse the world is, the better our jokes are,» so one may argue that our world is “sick” and needs the most effective treatment with humor and laughter.

B. Trenkle published the “Psycho-Ho Therapy” textbook [15] which shows the most complex aspects of modern psychological schools and directions based on the functions of humor. In this work effective development of problems of training specialists in the field of family psychotherapy and specialists in clinical hypnosis with the help of humor has been represented. B. Trenkle also produced the newsletter “The Society of Ericksian Hypnosis” and made a section with jokes in it. At first it was called “An Alternative Textbook of Psychotherapy,» and later this textbook appeared. This edition is an organic addition to academic directories and textbooks used in preparation of psychologists, teachers and social workers, whose professions make inclusion of humor as an effective means of psychotherapy and increase the level of training specialists.

Due to these inclusions and widespread usage of humor in ordinary life the world becomes spectacle and theatrical in a variety of manifestations – process of carnivalization is taking place. In modern world linguists define a special role of carnivalization. This term acquires a more profound meaning. Along with dialogic consciousness of a person who has opened wider horizons in modern world, the term carnivalization is now used not only for characteristics of the carnival as a holiday or literature genre, but also for characterization of life in general. Carnivalization initiates itself as cultural and mass behavioral reality [16] that exists outside of a holiday (carnival) which was its original source.

Carnival attitude in modern society is constant dialectical and dialogical process of propagation of carnival energy which forms carnival-masquerade environment of self-actualization of the linguistic personality, of its communicative skills, solving stress problems, catharsis from possibility of socialization and reincarnation in a joker, blunder, fool, trickster for whom “joke is allowed”.

According to U. Eco, “one of the new characteristics of the society in which we live is one hundred percent carnivalization of life ... we are drown in total carnivalization” [17, p. 141]. Total carnivalization does not mean that a person is only joking; it is only a manifestation of breadth of dissemination of the phenomenon of carnival in all areas of human life: in theater and circus, on stage and television, talk shows, mass media and the Internet, at the workplace, school, University, at home, etc. It is a process of integration of elements of a carnival into different spheres of everyday life of a person. This process is characterized by chaos which can be treated as nonsense or absurd, but such total carnivalization carries potential for change that is necessary for modern culture in the state of crisis.

Another projections of total carnivalization are works by S. G. Vorkachev [18], M.A. Zagibalova [19], A. G. Kozintsev [20], Yu. M. Lotman [21], N.A. Khrenov [22], V. O. Samokhina and others who also introduce the term “long carnival”. The authors attributed carnivalization to the sphere of artistic, gaming, chaotic as a necessary condition “for self-organization of any complex system, including culture” [23, p. 636]. This hypothesis is considered to be narrow because of distinction of the process of carnival only in certain spheres of life and consideration it only as a condition for existence of culture, when it is not only a condition but also an inalienable feature. The basis of carnivalization is dialectical ridiculous perception of the present, arising from continuous intent of opposing the official culture. Culture itself can be compared to the show while the society – to an integrated performance.

In this context, we also consider expedient the research of M. Y. Kukulinskaya who explores the phenomenon of carnivalization in aesthetics as a type and way of thinking of a person. It restricts understanding of carnivalization only to professional culture. Carnivalization is a process involving both professional and nonprofessional spheres of human life. G. Debor concerning the socio-cultural situation of the present defines society as society of the spectacle [24, p. 108].

Taking into account the fact that the phenomenon of carnivalization appears as an aesthetic way of restoring integrity of world perception with laughter as a significant part of it the most profound characteristics of carnivalization are:

1. Carnivalization is characterized by “diffused” position in space in contrast to “condensed” position of carnival. This is due to the loss of role of a real holiday in contemporary culture and blurring of it as an element of common everyday festivity.
2. In culture as self-structured system the phenomenon of carnivalization gives an opportunity radically reproduce complexity of behaviour of culture as a system.
3. Carnivalization can be a factor which stimulates the processes of cultural renewal.
4. Carnivalization is an aesthetic way of restoring integrity of the world perception of the surrounding world which has direct connection with material-physical sphere and the sphere of the ideal as related to transcendental reality.
5. The phenomenon of carnivalization is clearly manifested at the present stage, therefore, it is an important element that performs an adaptive function. Carnival and carnivalization are fractals (multiple components), that is evidence of a crisis period in culture, which is associated with chaoticization, destabilization, disorganization, anti-normality.

The basis of carnivalization is dialogism. Dialogism is a collision of radically different logics of thinking, exchange of information not only between actual participants in dialogue, but also internal dialogue in the form of interaction of different views, developing by the same subject [25, p. 27]. The concept of “dialogism”, first of all, emphasizes direct mutual connection of man with the world, because it is the basic law of man existence, culture and methodology of reception and world perception.

In the focus of carnivalization as a process is a person. The carnival personality is always incomplete which is in continuous formation and also has hidden possibilities. “The main thing that distinguishes the carnival personality is carnival worldview with forms of everyday laughter that may not be involved with art” [26, p. 153]. The carnival personality is always in dialogue with the outside world.

Thus, in the development of the philosophy of dialogue M.M. Bakhtin highlights the so-called “carnivalized dialogue” which is interpreted as a

“two-voice word” and “world as a play” [27, p. 129]. It was mentioned that carnivalized dialogue was an attribute of teachers, scholars. For instance, by the power of his imagination, H. Heine like Aristophanes turns the world out, mixes logical boundaries with the illogical ones [28]. We may also note exclusive love of Galileo for comic, especially grotesque.

Therefore, modern carnival has ceased to be temporary. This is a constant process of presence of carnival elements in culture, art, society and human nature.

4. Materials and methods

A personality of the teacher is directly associated with his experience / socialization, mastery of new information, creative approach, expansion of horizons, constant process of cognition, progress in acquiring knowledge, which allows us to speak of the problem of activity of the intellectual subject as a substantial basis of activity. A modern personality is distinguished by its openness to experiments, innovations, individualization as a means of adaptation to circumstances, mobility readiness, etc. [29, p. 28-29]. In teaching and learning process the main role is given to a teacher, through using humor up to linguoecological approach the posture of a teacher becomes a joking one.

The joking teacher puts on a “comic mask”, and his first “I” is pushed into the background, his second “I” demonstrates an opportunity to play with the addressee in comic language games, the main principle of which is deviation from standards. At the same time, the joking teacher has an unconditional stock of knowledge especially linguistic, wit and inexhaustible creativity. His creations are based on creativity as mastery which has an influential basis. This is a target activity related to practice and activity, the subject of which is often intellectual humor, and means to achieve it are language games. The target result of the comic creativity of the teacher is evaluation – a laughing reaction of the addressee for a joke. The element of game, characteristic of the comic spirit of joking teachers, endows their comic texts with all forms of comic. Explicit language experiments of the joking teacher are observed. It is possible to cite witty spontaneous “quotations” of teachers of A.S. Pushkin Russian State Institute of the Russian Language: E.A. Kravchenkova: *“If you remain a philologist, you will have on what to live in old age! You will sell the library!”* Yu.V. Rogovneva: *“We lost our naivete when we came to the faculty”*. *“What kind of diphthongs*

Eco-carnivalization of the joking teacher

are they, if one of them is a vowel and the other is a miserable approximatant?"
I. Ryazanov: "And where is she? – She's sick... This is called fatigue from higher education" (from the Internet).

Productivity of the teacher-humorist's creativity is expressed in revealing the problem which will be covered from a humorous point of view with the help of verbal and nonverbal formations. Both forms are artistic expressive. One of the means of creating expressiveness of a humorous text can be considered subtext, associative and, consequently, an attitude to perception and interpretation of the comic. Highlighting the special features of the joking teacher – creative beginning, wit – one may note that creativity is an unconventional approach, it requires talent. Therefore, creative thinking is distinguished by originality, especially language game. Creativity – "the ability to generate unusual ideas, deviate from traditional thinking patterns, quickly solve problem situations" [30, p. 119]. Creativity is expressed in ability to synthesize, it is some sort of combinatorial game where intellect is not the same creativity. A creative personality is a special personal quality which allows to effectively engage in creative, innovative activity.

A creative joking teacher is: 1) a brave person who tries new things; 2) intuition plus logic; 3) excellent sense of humor; 4) he is interested in the process itself, not the result; 5) loves to seek new things; 6) always in search of answers, knowledge, ideas. The teacher-joker is creativity connected with education: one can see the problem from different points of view, in a paradoxical, parodic way. His activity as a humorist is connected, first of all, with an individual, personifying character of a person, in the form of his "voice".

An inherent feature of the joking teacher is wit. Webster's Dictionary defines the notion of wit as follows: "Wit follows intellectual brilliance and quickness of perception combined with a gift for expressing ideas in any entertaining often laughter provoking, pointed way, usually connoting the unexpected or apt turn of an idea and sometimes suggesting a certain brittle of unfeelingness [31, p. 2625]. As a rule, wit is inherent for a man who has a sharp mind and a sense of humor, i.e. personality, capable of observing comic aspects in surrounding phenomena, responding emotionally to them and, which is most important, fixing various contradictions and giving them evaluation from a comic side. The wit of joking teachers is associated with comic, sympathy, benevolence, "based on intellect, humor, sarcasm" [32, p. 243], play on words.

Language of the joking teacher is constant creativity, sophistication of thought, expression of his self-consciousness. It is ingenuity in finding successful, bright, colorful or funny expressions. He not only describes society, but also gives it appreciation important for understanding the essence of sociocultural processes and carnivalistic principle of laughter. Creativity of the joking teacher is an important factor in human progress.

The joke serves as a regulator of behavior and morals and it plays a special role in communication with students. Seriousness, severity of a teacher is difficult to bear for a student. In Japan, teachers who seldom or never smile may get dismissal. Negative reaction of students to the strict face of an instructor leads to decrease in studying productivity. A teacher who is ironic primarily to himself, witty in a difficult situation, does not allow himself evil jokes to students. If his laughter is natural desire of the elder to teach others, then his humor helps students easier to endure difficulties in studying.

The joking teacher lives according to the Japanese proverb: "Happiness comes in a house where people laugh". A.S. Makarenko believed that there was nothing more disastrous than an unfortunate man. An unfortunate man poisons the joy of life, makes life difficult. In the teaching practice there were cases when quite good pedagogical workers were mercilessly dismissed only because "they always cultivated sadness among others" [33, p. 15-16].

Every experienced joking teacher should have always a joke, a witty proverb, a saying, a smile in his/her arsenal. His cheerfulness and optimism are contagious for students. Constant strictness, irritation, anger or an expression of displeasure causes internal resistance, protest of students. Usage of humor is very effective in the sphere of teaching. P. D. Forsycth wrote: "Laughter is one of the most powerful tools against everything that has become obsolete and still holds on an important wreck, preventing to grow fresh life and frightening the weak" [34, p. 148].

Humor is a way to influence the audience. With the help of humor, one can manage group moods, create conditions for a collective action, and form a friendly society. The joke as a kind of comic has a special place in the work of the joking teacher. Studies indicate teachers' use of humor as a teaching, interaction, and/or management tool which may lead to improvements in students' attention, motivation, and learning [35, p. 95]. Humor can also help to make the classroom more comfortable and engaging learning environment for students, encouraging their academic and behavioral progress [36, p. 18].

5. Research results

In the context of this study, humor incorporates structured comic words, actions, or reactions of a teacher in an act of teaching, engaging and interacting with students. “Ecology” in the classroom is thus improved by the teacher’s creation of these paradoxical situations which set the atmosphere in the class.

Having analyzed peculiarities of speech of creative joking teachers from the USA, Russia and Ukraine we have distinguished the most widespread mechanisms of creating humorous space between teachers and students:

1. *Irony* is a category characterizing discrepancies between intent and result. It means: to say the opposite of what you think, or “something, pretending not to say it”, i.e. to call things by opposite names. In the next example the teacher is using irony to highlight problems in spelling that the student has putting in opposition spelling and writing (spelling is a part of writing):

(1) *Teacher: Fred, I'm glad to see your writing has improved.*

Student: Thank you Teacher: Now I can see how bad your spelling is though! [37].

The comic is created by the effect of false expectations – by way of praise the teacher points out to the problem.

2. *Parody* is imitating some other written or oral work or a literary, scientific direction with the aim of dethronement, mockery. The example below shows wit of a teacher comparing a student to a pilgrim. Pilgrim is a person who is travelling to some holy place and in that travelling destination is not important, spiritual activity is espoused to be more notable, so the pace is usually too slow.

(2) *Student: Teacher, teacher, why do you call me 'Pilgrim'? Teacher: Because you're making a little progress [37].*

The comic effect is created by a teacher through acquisition of historical traits of pilgrims (*making a little progress*) to the student that causes laughter.

3. *Paradox* is an unexpected, strange statement, the truth of which is not established immediately. One can use a standard phrase, a customary wording of which is slightly modified and then, instead of an expected ending, the listener gets something unexpected. Prof. I. P. Tarasova uses jokes as variants of speech utterances for mastering students the skill of communication in English [38]:

(3) *К. Паустовский рассказывает, как однажды некий генерал, командовавший захолустным гарнизоном, хотел поприветствовать киргизов на их родном языке. Громовым голосом он гаркнул с высоты разъяренного жеребца, на котором он вылетел на парад:*

– *Здорово, саксаулы!*

Киргизы испугались. Весь город потом несколько дней помирал от хохота [38, p. 37].

4. *Double interpretation* as an ability of a word to have multiple meanings called polysemy. Prof. M.A. Goldenkov in the series “Living English” described idioms so creatively that his book “Humor and Irony” immediately became a bestseller, and the process of memorizing idiomatic expressions by students was stated to be effective. The lecturer developed non-trivial, innovative methods that were successfully introduced into pedagogical practice up to date: the “dialogue” that the teacher conducts with his students has an actively responsive character:

(4) *Irons in the fire* n. phr. is not *irons in the fire*, but “to forge the iron while it's hot”: *Mick had a number of irons in the fire and he kept all of them hot. This sentence is not translated as Mick held several irons in the fire and did not let them cool down. (Immediately one may remember an anecdote about Shtirlitz and nine irons on the window-sill – the sign of the failure of the safe house). This means that he took up several cases and successfully performed them. In other words – he was chasing three hares, caught two and drove a third on a tree* [39, p. 49].

The next example of double interpretation correlates with the grammatical meaning of prefix *over-* – to do more than enough:

(5) *Teacher: You're late again!*

Student: Sorry, sir, I overslept.

Teacher: You mean you sleep at home as well as here? [37].

Interpretation of the student's disadvantages points out at his bad habit to sleep at class in a humorous way.

6. *Wit of absurdity*. Absurdity lies in the very situation which contradicts common sense and our everyday life experience. The next example postures the joking teacher via stating contradictory thoughts – the teacher divides the day into two parts and uses an intensifier *only* to except a part of it for studying that misleads the students:

(6) *My teacher's a real joker.*

Eco-carnivalization of the joking teacher

She came in to class today and said, “We’ll only have half a day of school this morning.”

When we all cheered, she said, “We’ll have the other half this afternoon” [37].

The comic effect appears at the unexpected ending that argues the first intention of the lecturer.

The example below is based on the absurdity stated by the teacher about thinking as an intellectual process:

(7) Teacher: Why are you laughing?

Student: I’m sorry I was just thinking of something.

Teacher: Once and for all, Laura, remember that during schooling hours you’re not supposed to think! [37]

At educational establishments children are supposed to think but the teacher prohibits the girl to think about the things that distract her at lesson. But not mentioning it the second meaning is created which causes laughter.

7. *Comparison by a distant or random sign.* Applying this technique joking teachers compare completely incompatible objects or phenomena that are not similar to one another. In the next example the lecturer compares himself with a gorilla using specificity of his appearance (plump body, big hands, etc.) and knowing his nickname among students. It attracts attention of his students in that way:

(8) Teacher: Now, this afternoon I’m going to tell you all about a gorilla. So pay attention, all of you: If, you don’t look at me you’ll never know what a gorilla is [37].

The comic effect occurs that the teacher is not a gorilla of course.

8. *Bringing to the point of absurdity.* In this case, the joking teacher at first agrees with the idea of the interlocutor, then with a brief reservation changes the meaning of the spoken phrase, turning it into something completely illogical, often comic. Illogicality is based on the stated truth that zero is the lowest mark:

(9) Student: I don’t think I deserved zero on this test!

Teacher: I agree, but that’s the lowest mark I could give you! [37]

Humor lies in underlining a very low level of knowledge of the student – any mark cannot be lower than zero. It is also intensified by the verb “deserve” by the student which has a positive meaning and may not be used in this context.

9. *Pseudo Contrast or False Contrast*. It happens when the final part of a phrase or judgment contradicts the beginning, but essentially strengthens it. Contradiction that makes the situation comic lies in the adopted measure of Pi figure comparing to others (*Pi figure* is constant and it may not vary):

(10) *Teacher: The problems for the exam will be similar to those discussed in class. Of course the numbers will be different. But not all of them. Pi will still be 3,14159... [37].*

10. *Mixing Styles*. A humorous situation can be created by use of words that relate to different styles of speech. The notion of humor as a cognitive game can provide a conceptual framework for thinking about interaction of cognitive, emotional and social elements. When joking teachers engage in humor, they play with language and ideas (schemes, scenarios) just like children (and adults) play with physical objects, exploring new and unusual ways of using them and enjoying them [40, p. 268].

R.G. Tkachenko (Mukha) (associate professor of the Department of English Philology of V.N. Karazin Kharkiv National University) had a rare gift to extract laughter from the simplest and seemingly long familiar words. V. Shenderovich noted: “Renata has a fresh view of the world and a child's joy from good sound production”:

(11) *Бывают в жизни чудеса –*

ужа ужалила оса,

ужалила его в живот,

ужу ужасно больно.

Вот.

(12) *Жили в одном коридоре Калоши. Правый дырявый и левый хороший.*

These rhymes written by Renata are focused on creation of positive emotions which follow humor. They form in students a positive setting for studying, increase motivation for learning the subject that improves their results.

Novelty and emotionality holds attention of students at classes making easier the process of education. Prof. A.M. Kalyuta presented “Contemporary Japanese Hoku”: 1) Мне передали: «Декан вызывает тебя». Видно, скучает». 2) «Около ГУМа барыга Сакуру мне предлагал, йены прося. Где взять?» 3) «Ласковый сын в разговоре Мать поминает японскую. Блин». 4) «Что-то на клевету плоховато реагирует мой поплавок. Видно, цунами мешают» [41, p. 127–128].

Prof. I.A. Melchuk in “Suppletivological Studies on a Lexiconitonic Incident in Modern French” cites an episode with Professor A. Reformatsky: *«Кстати сказать, в свете вышеизложенных соображений приходится пересмотреть следующую любимую загадку-шутку, которую А. Р. неоднократно предлагал своим ученикам, сотрудникам и коллегам. Некто посылает из командировки домой такую телеграмму: «Шесть щек целую толстого кота». Что это значит? Ответ: Сначала текст переводится на французский, что дает «Six joues baise gros chat» или в русской транскрипции, «Си жу бэз гро ша»; затем все это понимается по-русски: «Сижу без гроша». Здесь, однако, есть, как теперь ясно, существенная неточность: соответствие «целую – baise». Необходимая замена в русском тексте загадки привела бы к его нецензурности; что делать? (вопрос, который уже задавался, по крайней мере, дважды...). Эта увлекательная проблема все еще ждет своего исследователя»* [41, p. 42].

Difficult material with use of humor is understood better, it alleviates cognitive reproduction of new material. Every joking teacher appears as a unique comic personality, representing his/her inimitable arsenal of stylistic devices for creating a comic situation. Prof. A. M. Kalyuta came up with language games with proper names: *Член французского правительства Жаль Враньё; югослав Радибога Заснасибович; китаец Лень Встао; вьетнамец Нгуен Вряд Ли* [41, p. 131-132].

Humorous discrepancy is seen as manifestation of game with ideas where words and concepts are used in unexpected, unusual and ridiculous ways, activating schemes with which they are usually not connected. The game use of several cognitive schemes is called synergy. In this activity, there is something fundamentally pleasant when we are in a playful, frivolous mood. This is a way of creative play with cognitive mechanisms which we usually use in “more serious” contexts.

Joke as a kind of comic takes a special place in the work of joking teachers. It is simple, short, instructive and entertaining. Everyone is familiar with extravagant linguistic emotive entities, such as *«глокая куздра»* by academician L. V. Shcherba or *«путьках бятых»* by L. Petrushevskaya. L. V. Shcherba suggested to students to make out the following sentence by parts of speech: *«Глокая куздра штеко будланула бокра и курдячит бокрёнка»*. In addition to the “grammatical” orientation of this sentence it is submitted in the form of a comic language game, expressed in absurd fictional lexicon.

L. Carroll, who can be ranked among the most remarkable linguists, also wrote about «хлифких шурков» and “colorless green ideas sleep furiously.” Driving through Russia, L. Carroll recorded the Russian word «защищающихся» (those who protect themselves, as he marked in his diary). While meetings with his students he said: “In English letters it looks like a kind of horror ... Zashtsheeshtshayoyshsheekhshya. No Englishman or American can pronounce this word”.

Unexpectedness and novelty are important components of humor [42, p. 70], which involve changing the point of view, a new view of things [14, p. 130]. Prof B. Yu. Norman created a unique “Entymological Dictionary” of playful pseudo-explanations: *Графин – муж графини, а муж мухи – мухомор?* [43, p. 292]. Such a dictionary may be used by students to learn difficult words and also by teachers to make students get interested in the process of studying.

Carnival language is ridiculed in joking games of Professor A.M. Prikhodko: «Дипломат – два раза подумает перед тем, как ничего не сказать; Интеллигент – человек, думающий о людях лучше, чем они о нем; Пареная репа – голова после сауны; Холостяк – мужчина, которому удалось не найти жену.» Of an anecdote: *Привоз. По рядам ходит мужчина с бумажкой. – Мужчина, вы забыли купить лук! – Но у меня лук не записан. – Так идите до меня, я вам допишу!* (from correspondence by e-mail). Incongruence that usually causes humor, violation of language norms concerns funny statements or actions of people in jokes of a joking teacher: «Хоть смеялся я громче всех, но от смеха под парту съехал, потому что бесшумный смех – самый сильный из всех смехов» (O. Grigoriev) [quoted by: 44, p. 72].

Presentation of any material in an accessible, interesting form, well-presented terminology, with abundance of memorable examples can give the addressee a large amount of material for reflection and comparison of data in the studied field, help him/her in search of truth [45, p. 3]. It can be stated that an ability to joke is a form of creative giftedness of joking teachers.

6. Conclusions

The joking teacher is a person who has a complex of the following discursive characteristics: intellectuality, creativity, emotionality, high level of self-esteem, desire to entertain, to laugh and joke. His humor allows us to see a situation in a new, unusual perspective. His jokes are different, includ-

ing self-irony, satire and wit. Humor of the joking teacher focuses on the addressee not only for understanding the joke, but also for its generation, deeper cognitive, conceptual analysis that allows gaining additional knowledge about the presented topic in a humorous, emotional form.

Intellectual wit and humor of the joking teacher expands an outlook of a person, promotes his/her cultural background – it is a dialogic and polyphonic phenomenon, understanding of cultural values, traditions that exist in society. Joking teachers use linguistic techniques, comic genres, illuminating various aspects of human life, behavior patterns, and personality types. Being the joking teacher means to apply constant creativity, witty sophistication of thought. It is ingenuity in finding successful, bright, colorful or funny expressions. The joking teacher not only describes students and the world around them, but also gives them appreciation important for understanding the essence of sociocultural processes and carnivalistic principle of laughter. One may state with certainty that creativity of joking teachers is an important factor in human progress because they are working with students – our hope and future.

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Eco-carnivalization of the joking teacher

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