

and linguistic points of view. Then he starts translating it sentence by sentence and paragraph by paragraph from beginning to the end, with the reproduction of the original style kept in mind.

This method of analysis may be applied to the paragraph, to the sentence, or even the phrase. Meanwhile, a translator should pay attention to the three aspects of an utterance, i.e., the verbal, syntactic, and semantic aspects. The verbal aspect is reflected by the sentences in the work. The syntactic aspect involves the interrelation of the parts of the text. The semantic aspect involves the global sense of the utterance, the theme it evokes. Translatability of the literary style of original works has been reaffirmed, and guiding principles and proper methods have been given. Literary translators must consider the reproduction of the original style as their common goal and strive for it in their work.

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## **HUMOR AS AN EFFECTIVE PEDAGOGICAL TOOL AT THE ENGLISH LESSONS**

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### **Rezumat**

*Acest articol evidențiază umorul ca instrument pedagogic efektiv în procesul de învățământ. Autorul oferă câteva metode și*

*mijloace de a face lecția de limbă engleză mai interesantă, prin diferite tehnici „haioase”, ca limbajul corporal, ghicitori, desene, proverbe paradoxale, scrierea poeziilor, etc.*

*"...The most important aspect of humor, after all, its great saving grace, is its ambiguity. You can simultaneously laugh at a situation, and take it seriously"*

(Stephen Fry)

According to oxford Advanced Learners Dictionary, humour is the ability to appreciate things, situations, or people that are comic, ability to be amused; quality of being amusing or comic; person's state of mind.

In my opinion, humor plays the vital role in the educational process. First of all, it can cause laughter. But laughter is a complex phenomenon, which deserves our attention. That's why when we laugh, we learn better. The use of humor makes the class atmosphere more pleasant, increases interaction between teacher and students, makes learning more meaningful and enjoyable, is a useful tool to get students' attention, motivate learners and, most of the time, pleases students.

Humor can serve as an effective "mental floss" and as a "fortified ironic supplement". Humor is the only domain of creative activity where a stimulus on a high level of complexity produces a massive and sharply defined physiological response. It is a complicated area of human interaction.

What is the function of humor in learning?

- Eight events of instruction:
- Activating motivation.
- Informing the learner of the lesson objective.
- Directing attention.
- stimulating recall.
- Providing learning guidance.

- Enhancing retention.
- Promoting transfer of learning.
- Eliciting performance; providing feedback.

Teachers have long been aware that motivating students and lowering their anxiety are very important. So why don't more teachers utilize humor in their classes? There are many answers to this question. First, some of teachers see humor as something that could lead to discipline problems and, as a consequence, to the teacher's loss of control of the class. Another common reason is a disbelief in the seriousness of humor. The idea of the teacher as a performer may not sound professional the most of us. 'Are students really learning anything?' – these skeptiks would ask. All these concerns are valid and they must be taken into consideration. Too often, however, preconceived attitudes against using humor prevent both teacher and students from having a more pleasant and meaningful learning experience.

What we call the funny teacher and what we mean by using humor in the classroom. The funny teacher is not a clown figure. He is a serious professional who believes in the meaningfulness and effectiveness of having fun while learning.

By using humor, I do not mean entertaining students with silly jokes all the time. The funny teacher is not an entertainer. He is an educator interested in the progress of his students. He either tries to add a touch of humor and an element of fun to everyday class activities, such as games, auctions or others. There are many ways to make an activity fun. The element of surprise adds joy to class. The use of music, well-chosen pictures, cards and visual aids, body language and mimicry, humorous commands, role-plays, teacher-made Interview Tapes, Humorous Debates are usually of great help for teaching. Teachers who naturally have a good sense of humor should use it, but that is not at all a requirement to be a funny teacher. You may not consider yourself a funny person, and still be

classified as a funny teacher. In other words, it is more important that the class itself be fun than the teacher be funny.

Sometimes we don't know what Humor is. Is it a capacity to cause or feel amusement or a person's state of mind? Speaking about the sense of Humor it is difficult to say if it is an innate ability or an acquired one. However, thanks to it the process of learning can be more successful. The British sense of humor is expressed in different literary forms such as limericks, puns, epigrams, epithets, riddles, play-upon-words, tongue-twister, 'black' humor, anecdotes, funny short stories and many other forms, which can be used at the English lessons to excite more interest to the subject.

Students' abilities and creative comprehension of knowledge are strongly expressed in literary translations. One of the best interpreters of English Poetry of Nonsense Samuel Marshak said that humor shouldn't be translated "word by word, but sense by sense" [3, p. 206]. That is why the way of literary translation is the way of Creative Research of knowledge.

In this article I would like to offer you samples of the most useful funny techniques that can be used at the English lesson.

**Funny Pictures or Cartoons.** Much has been written already on the opportunities for learning language through the use of cartoons. Work can be done on vocabulary, especially idioms, nuances, cultural differences, and so on. Even in specific areas of concern, cartoons are usually available. Both captioned and uncaptioned cartoons can be used. Captioned cartoons can lead into writing and speaking activities as well as reading exercises. The uncaptioned cartoons may be used for creative contests in which students are given chances to come up with the best "captions"

**Funny Commands ("Body Language").** We can get our students physically active while working on their understanding of the spoken word and have fun while doing both. The teacher can begin by giving commands to the whole class and then to individuals, later, students can give commands to each other in a

variety of ways, e.g., pair work, small groups, group competitions in which each group tries to come up with the most creative commands, etc. Such commands may be as simple as single imperative sentences or as complex as a one-act play.

**Paradox** is a statement that seems to be absurd or contradictory but is or may be true. 'More haste, less speed' is a well-known paradox. G.B. Shaw and O. Wilde were famous masters of paradox. It is closely connected with inexhaustible source of humor. A lot of jokes, sayings and traditional proverbs are based on paradox.

**Limericks.** The creator of Nonsense books, Edward Lear (1811-1888), was and remains the king of Nonsense Country. Lear was born in Highgate, Great Britain and died in Italy. At the age of 15 he began to earn his living as a painter. His poverty and poor health made him travel from country to country. Many of his poems were created on the basis of limericks – short nonsense poems of five lines generally began with the construction “there is /there was...”

Lear used the form of limericks but he introduces some changes. He fused the third and fourth lines, which in traditional limericks are short, in one, thus making his nonsense poems more compact. In his poems Lear created his own imaginative world.

There was an Old Person of Chili.  
Whose conduct was painful and silly.  
He sat on the stairs, eating apple and pears.  
That imprudent Old Person of Chili [1, p. 32].

**Puns and Epigrams.** Puns are very prominent in British Humor. The English language, which contains various words and expressions, that have several meanings, adapts very well to this sort of Humor. Shakespeare was very fond of using puns. But the highest level of British Humor is represented not by puns but by witty poems on life and society. We call them epigrams.

***The Parent***

Children aren't happy with nothing to ignore  
And that's what parents were invented for [1, p. 251].

**Epitaph.** Another form of Humor is epitaph. It is a poem or some words commemorating a dead person somewhat in a humorous way.

***Epitaph for his wife***

Here lies my wife  
Here let her lie!  
Now she's at rest  
And so am I [1, p. 190].

**Play-upon-words.** The following jokes are based on polysemy, homonymy, synonymy, word-building, phraseological units.

***Sui Prodicus*** (Latin)

We constantly hear O'Flannagan say,  
'I gave him a piece of my mind!'  
Which is why, when so much has been given away,  
So, little remains behind [1, p. 249].

**Riddles and Children's Humor.** British children's traditional humor is expressed by poems, jokes, and riddles with unexpected punning answers:

1. When the class strikes 13 what time is it? (It is time to carry it to the watchmaker)
2. What goes up and never goes down? (Your age)
3. Do you know anything that has four eyes? (Mississippi has for letter 'i')

**'Black' or Sick Humor.** It is an American type of humor in which jokes are made about subjects like death, war, disability, that people otherwise find too painful to think about.

***Mr. Jones***

'There's been an accident', they said,  
'your servant's cut in half, he's dead!'  
'Indeed! -said Mr. Jones, - and please  
send me the half that got my keys' [1, p. 251].

**Writing Poems.** Another way to make an activity of the lesson fun is writing poems. It's the best way to develop creative abilities of the students. It may be funny short poems (limericks, epigrams, puns...), based on the English traditional poetry of Nonsense, or literary translations of the poems.

**Task.** Let's write an epigram on teacher's life: funny-money, sad-bad.

**Anecdote and short funny story.** Anecdote is short amusing story about some real person or event. A short funny story consists of a funny event and a funny situation:

'If you refuse me', he swore, 'I shall die'

She refused him. Sixty years later he died [2, p. 141].

Translation of humor works may be done in the form of a competition or a project (group work) with final results discussed and appraised after presentations in the form of posters or poetry party.

Now we can see that Humor is a valuable tool in our teaching tool kit. There is no rule that language learning has to be laborious; indeed, there are some very important reasons why we, as educators, should try to open up the classroom environment so that feelings and fun can be mixed in with the function of the lesson. Making the learning process more enjoyable can assist in making it more effective [2, p. 28].

An old Chinese proverb goes "Tell me and I forget, teach me and I remember; involve me and I learn." To my mind, one of the key elements of success in leaning languages is the use of Humor.

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**THE NOTIONS OF PREMODIFICATION AND  
POSTMODIFICATION IN TEACHING THE ENGLISH  
ARTICLE**

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**Rezumat**

*Utilizarea corectă a articolului în limba engleză prezintă dificultăți pentru majoritatea studenților care o studiază ca o limbă străină. Chiar și acele limbi care folosesc articolele se deosebesc de limba engleză prin regulile aplicate. Una din dificultăți constă în faptul că articolul implică considerarea cuvintelor care precedează substantivul, într-o îmbinare substantivală (premodificare), sau cuvintelor, sau expresiilor, care urmează după substantiv într-o îmbinare substantivală (postmodificare). În acest articol, ne vom limita la analiza noțiunilor de premodificare și postmodificare, care explică diferența dintre articolele hotărît și nehotărît în limba engleză.*

*Premodification*

Premodification includes any word that precedes the noun in a noun phrase. These words can be predeterminers (quantifiers such as *both, all, half, twice*, etc.), determiners, post-determiners (cardinal and ordinal numbers), or adjectives [1, p. 212].

The determiners, which include the articles, the words *no, this/that, every/each, either/neither, some/any*, and the possessives (e.g., *my, your, the doctor's*) precede any adjective in the noun phrase and are in all cases mutually exclusive.

14a. *the* red books

14b. *some* red books

14c. *no* red books