

Linguistic and Cultural Features of Anthroponyms of Humor and Satire in the English and Uzbek Languages

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Annotation: Humor is a multifaceted phenomenon of culture and, in semiotic terms, involves consideration from the standpoint of the relationship of a sign to an interpreter (pragmatics), to the world (semantics), to a system of other signs (syntactics) and to the form of expression of a sign (sigmatics). The pragmalinguistic characteristics of English humor are those meanings that are encoded by the sender of speech in humorous texts and then adequately or inadequately decoded by the recipient of the speech. Our main idea was that in order to adequately decode English humor, it is necessary to understand the linguocultural specifics of English and Uzbek speaking communication. It is known that the understanding of humor is difficult to measure and is perhaps one of the most subtle mechanisms of a person's mental adaptation to society. Therefore, in the perception and understanding of foreign humor, various kinds of errors are inevitable, due to both the personal characteristics of the communicants and the socio-cultural characteristics of the circumstances of communication.

Keywords: Humor and satire, linguocultural, communication, linguistics.

The relevance of this work is explained by the following reasons: 1) humor is a necessary component of communication, however, many characteristics of humor, in particular its pragmatics, have not been sufficiently studied in the linguistic literature; 2) an inevitable characteristic of intercultural linguocultural is communicative failures that occur due to a mismatch of worldviews and require a linguocultural explanation, 3) the explanation and prevention of communicative failures caused by a lack of understanding of English humor is very important both for linguistic theory and for the practice of intercultural communication.

The study is based on the following hypothesis: the meaning of an English humorous text is determined by the value picture of the world reflected in the behavioral stereotypes of the English.

The purpose of the study is to establish the linguistic and cultural characteristics of English humor in relation to the genre of anecdotes. To achieve this goal, the following tasks were solved: 1) to determine the constitutive signs of humorous communication; 2) characterize English humor as a linguistic and cultural phenomenon; 3) to establish the main types of misunderstanding of English humor in jokes during intercultural communication, 4) to identify the relationship between misunderstanding of humor in jokes and stereotypes of behavior determined by worldviews in English and Uzbek linguistic cultures.

We see the scientific novelty of the work in determining the constitutive features of English humorous speech action, establishing the main linguistically relevant types of misunderstanding of English humor in intercultural communication and identifying linguocultural values that underlie communicative failures in the interpretation of English humor. The theoretical significance of the

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work performed lies, in our opinion, in the fact that this study makes a certain contribution to the development of cultural linguistics, pragmalinguistics and discourse theory in the field of pragmatics of a humorous speech act updated in the text of an anecdote.

The first layer of the meaning of satire serves as a figure of speech in the texts of humor, anecdote and other artistic texts; the second layer of meaning is the literary genre. In composition and opposites, humor is similar to satire, but in terms of rules, goals, and effects, the executions are different. In satire, laughter is hidden behind a serious illusion, mostly reflecting negative things; and in humor, the seriousness behind the laughter usually reflects a positive phenomenon. satire is only expressed formally, its seriousness is false, its nature is pure performance; and humor, on the contrary, is full of content, its seriousness was real, its nature is full of philosophy. Humor often exhibits two equal aspects in human nature, i.e. flesh and spirit. The effect of satire and humor is different: humor is used to defend something, sometimes some praise is hidden with the help of humorous laughter. Through the above analysis, we can summarize the unique features of humor: 1) The carriers of humor are more, not only expressed in language, but also in performance, image, sculpture, etc. 2) Humor also refers to the ability caused by the subject or the ability to feel jokes, that is, a sense of humor.

Humorous communication is conditioned by the intention to evoke good-natured laughter as a mild critical reaction to absurdity, i.e. on the discrepancy between due and given, and is modeled in the coordinate system "serious - not serious" and "friendly - unfriendly" communication. Semi-serious, playful and buffoonish varieties of frivolous communicative tone are distinguished. The specificity of English humorous communication lies in the tendency to actively use the space of a semi-serious style of behavior, this trend is consistent with the principle of high self-control of behavior, which is one of the dominant features of British linguistic culture. The situation of humorous communication includes the following features: the intention of the communicants to get away from a serious conversation, the humorous tone of communication, linguocultural models of laughter behavior. The specificity of the English linguocultural model of behavior lies in the constant readiness for an unexpected switch in the tone of communication - from serious to playful and vice versa. When modeling English humor in relation to the genre of anecdote, three main types of absurdity are established: semantic, pragmatic logical and pragmatic evaluative, while the latter type is the key to understanding the Uzbek value picture of the world. Humor is one of the concepts of the Uzbek national picture of the world, its subject-shaped characteristic is a set of situations stored in the collective memory, associated with good-natured mocking intention, tone and patterns of people's behavior, its conceptual characteristic is a list of definitions related to the characteristics of situations, which are associated with humorous behavior, its value characteristic is the removal of a relatively insignificant threat with the help of psychological relaxation in the form of a positive emotion expressed by laughter. Misunderstanding of English humor consists in the fact that the addressee 1) does not perceive the situation as involving internal inconsistency, does not see the absurdity or strange state of affairs, or 2) clearly understands the internal inconsistency in the situation, but considers humor as a mild form of criticism to such does not apply to the situation, since the super-values of this culture are the subject of ridicule; for the English linguoculture, it is, first of all, individual independence, anti-fatalism, high emotional self-control.

The main types of misunderstanding can be reduced to three options: 1) the inability to go beyond the rigid unambiguous rational interpretation of the information received, the inability to see the hidden meaning, absurdity, humor due to the rigidity of thinking, 2) the painful tendency to see hidden meaning everywhere, threat, mockery, arbitrary attribution of unreasonable the content of any received message, 3) a communicative failure due to an erroneous interpretation of the

message itself or the situation of communication, such a failure occurs in two cases: the subject does not notice the cognitive difficulty and makes incorrect conclusions, and the subject is aware of the cognitive obstacle, but does not see ways out of it. Intercultural misunderstanding can be conditionally divided into two classes of cognitive-communicative reactions: misunderstanding of the subject that a person encounters, and misunderstanding of culturally significant features of objects, situations, patterns of behavior, abstract concepts and norms. The removal of misunderstanding is carried out by inculturation, i.e. introduction into a new culture and personal development of other cultural social experience and by explanation and learning, i.e. consciously highlighting the differences between one's own and foreign cultures and explaining the significance of the distinguished features in the system of another culture. The main types of misunderstanding of humor are, in our opinion, that 1) the addressee does not perceive the situation as including internal inconsistency, does not see the absurdity or strange state of affairs, and 2) the addressee clearly understands the internal inconsistency in the situation, but believes that humor as a mild form of criticism does not apply to such a situation, it occurs in cases where the situation is perceived as too cruel, excessively vulgar or blasphemous. The results of an experimental survey of informants who were presented with samples of jokes from other cultures show that we encounter a complete misunderstanding of humorous texts in cases of a play on words, the absence of relevant objects or realities in a given culture (of gaps), or a lack of knowledge about the accepted norms of behavior in a foreign culture. Understanding the text without understanding humor took place in the following cases: English jokes seemed unfunny to Russian respondents due to the perceived large gap between everyday reality in England and Uzbek (“these problems do not concern us”), English jokes seemed overly long, the stereotype of a modern joke in the Uzbek language consciousness is a very short text; Russian jokes seemed unfunny to the English respondents because of the fundamental difference in the understanding of basic values in English and Uzbek cultures - attitudes towards fate and initiative (in Uzbek culture, both traditional and modern, a person has no power over fate and perceives his situation as inevitable, sometimes with a philosophical smile, the attitude towards the initiative is ambiguous; in English culture, a person is the master and creator of his own destiny, and therefore mockery of the initiative is blasphemous). The specificity of the English humorous communicative tone is to link a joke, an anecdote to the situation, the British are mostly ready to see the comic of the situation in real communication, the English culture welcomes the desire to amuse the interlocutor with an unexpected ending of the anecdote, which is often told with a serious face. The specificity of the Uzbek humorous communicative tone lies in the carnival inversion of any situation, in the presence of a special kind of phatic communication - telling jokes outside of situational contexts.

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