



FOLK HUMOUR AS UNIVERSAL PHENOMENON IN LINGUOCULTUROLOGY

Vazira Kalandarova
JSPU, Jizzakh, Uzbekistan

Abstract: *An essential component of the life of speakers in all civilizations, humour is a universal phenomenon that pervades, to varying degrees, all types of communicative act, configuring itself as a mode of interaction widely used both in familiar situations and in more formal contexts. It is a complex cognitive process to which corresponds a genetically based neurological substrate and which frequently, but not necessarily, finds its counterpart in laughter.*

Keywords: *humour, linguocultural aspects, ethnology, linguistic worldview.*

Over time, folklore humour has been the subject of study within several disciplines, such as literature, rhetoric, philosophy, linguistics, and again, psychoanalysis, cultural anthropology, social psychology; the literature on this subject is very rich (let us mention among others, in addition to the works that will be cited in this work: Baranov A.N., Dobrovolsky D.O., T.A. van Dyck, Salikhova N.K., Chernyshevsky N.G., Davies Ch., Hasan R.).

In the context of translation studies, in which we take interest more closely here, the translation of humour, as an interdisciplinary field not yet fully explored, constitutes one of the major pitfalls for a translator, whatever the communication channel used: written, oral or audiovisual. Deriving from factors of a purely linguistic order (puns, verbal distortions, diversion of meaning, idiolects), paralinguistic (tone of voice, articulation) or non-linguistic (gestures, mimicry), as well as factors of a socio-cultural and pragmatic nature (moral and ideological values, implicit references, allusions to religious, political and social traditions specific to each cultural context), humor is actualized in a multiplicity of instances and takes different forms (irony, parody, caricature, hyperbole, joke, metaphor), primarily playing a playful function, but also serving, if necessary, a social function, of mediation or disengagement²⁴.

In this article, we aim to reflect on the problems posed by the translation of humor with its linguistic and ideological-cultural components, as well as on the different solutions that the translator can adopt, particularly in the case of a composite text such as a comic strip (henceforth comic strip), where two codes, verbal and iconic, intertwine and converge synergistically in a holistic semiotic dimension. Over the years, and even more so in the contemporary multimodal context, comics have asserted themselves as a genre that is particularly popular with both young and adult audiences, having a strong impact on collective sensitivities, a valuable vehicle for art as well as of mass culture and ideologies “as

²⁴Davies Ch. Jokes and their Relation to Society. Berlin, N. Y.: Mouton de Gruyter, 1998.-234 p.



an ethnological and sociological document”²⁵, sometimes demonized, sometimes praised, like other mass communication media²⁶.

The translation of humor constitutes a further difficulty for any translator, due to its close link with the eminently specific socio-cultural aspects of a community (underlying beliefs, traditions, mores and ideas) (Rollo 2014). While being a transcultural phenomenon at the psychological and social level, humor is nevertheless strongly anchored in each context: we do not necessarily laugh at the same things or in front of the same situations, and the perception of humor can change from one people to the other; quoting the famous French humorist Pierre Desproges, “we can laugh at everything, but not with everyone”.

It is, in fact, a field of inquiry traditionally considered insidious both from the practical side, since humor is by definition difficult to transpose, one would say ‘untranslatable’, and from a theoretical point of view. , since the very principles of equivalence and translatability are at stake²⁷. The fact remains that, in everyday practice, humorous expressions continue to be translated; moreover, the growing process of globalization has favored contacts between different cultures and, through this, exposure to the mentalities and stereotypes most typical of different contexts, which has contributed to facilitating understanding.

In the course of our study, we have sought to illustrate, by adopting an interdisciplinary approach and relying on various case studies, some major issues at the confluence of three equally stimulating and complex fields of inquiry: humour, translation and drawn. We have noted, once again, that the problems inherent in these fields require the translator to have very solid linguistic, cultural and pragmatic skills, as well as a good dose of creativity to suitably transpose the source text and limit the degree of entropy in the target text.

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