



Linguacultural Specificity Of Transferring The Category Of Comic By The Language Means

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ABSTRACT

The urgency of the problem stated in the article is due to the fact that the issues of adequate reflection in the translation of linguistic stylistic means have always been the most difficult and controversial. The purpose of the article is to describe the system of communicative and pragmatic means of creating a comic effect in the original and non-original artistic texts. The leading approach to the study of this problem is a communicative and pragmatic approach, based on semantic-stylistic, comparative methods, the method of linguistic description of the artistic text with the involvement of linguocultural analysis. The main results of the article are an analysis of the creation of the comic effect, which are subdivided into lexico - stylistic and lexico - semantic techniques, such as slang used by the author, vernaculars, blasphemy in the speech of their heroes; at the heart of the lexico - semantic technique is associative - figurative rethinking: comparison, metaphor, metonymy, epithet.

1. Introduction

The study of the linguistic means of comic texts and their translations was carried out on the material of the stories of M. Twain and S. Likok. The category of comic (comoedia), originating from antiquity, is introduced into aesthetics as a necessary logical correlator of the tragic category. L. Mukarzhovsky, one of the founders of structuralism, points to certain properties common to the whole comic sphere, which consists in the fact that the two semantic links are opposed, in the light of which this reality is considered (Mukarzhovsky, 1994). A certain stage in the comprehension of the comic and its types of connections with the concrete historical approach to

laughter phenomena is realized in the works of M.M. Bakhtina, L.E. Pinsky, D.Ya. Cropp and others.

The background of it is briefly formulated by V.Ya. Cropp: "We do not laugh the way we laughed at one time" (Cropp, 1976). Comic is such an incriminating spiritual defect creature that physically expose itself with laughter. D. Ya. Cropp derives the general theory of the comic, which consists in the fact that we laugh when in our awareness the positive beginnings of a person are overshadowed by the sudden discovery of hidden flaws suddenly opening through the cover of external data (Cropp, 1999).

The category of comic, dating back to antiquity, includes categories of comic, laughter and humor, necessitating the definition of the relationship between them. In the modern interpretation, the comic and the comical are presented as two almost combined concepts, but the comic is culturally designed and meaningfully important.

Humor in its narrow sense is a kind of comic, and in a broad sense, humor is the ability of a person or a social group to perceive the comic in all its diversity.

Comic is an integral part of any culture, so this phenomenon is currently very relevant from the point of view of its representation at the verbal level.

2. Methodological Framework

The methodological basis of this research is the system - communicative approach, which includes pragmatic and linguocultural approaches. In the study of the comic category, we proceeded from methodological thoughts about the spread of language and speech. Cultural - historical environment and an instrument of cognition of dialectical interaction, rational and emotional thinking.

The empirical way was to solve the problem of considering the linguistic and pragmatic nature, the methods of realizing the comic short story in the genre. This was achieved with the help of sophization analysis, elements of cognitive interpretation, descriptively - comparative method, discourse - analysis, and systematic analysis.

A review and analysis of theoretical material has shown that the comic appears as a triune linguistic culture in language and communication. This category includes philosophical and aesthetic, sociocultural, biopsychological and linguistic aspects, a substantive plan and a system of means of expression. In terms of volume, the comic unit can range from word and phraseology to the superphrasal unity of the whole text. In discourse, the comic unit is a comic speech act.

3. Materials

The theory of comic has now been called the geological theory (Panina, 1996). And represents the logical completion of the cyclical development of the knowledge of the comic within the framework of different paradigms.

This theory is of a syncretic nature and includes the study of the category of comic on different levels: Emotive, mental and actually linguistic (Panina, 1996).

Of particular importance is the interaction of different linguistic cultures within the framework of intercultural communication, that is, "The area of potential conflict interaction between the social-determined cognitive discursive models (Tsurikova, 2006), intercultural interaction from the standpoint of the cognitive discursive approach to the question of cognitive linguistics.

4. Results

Speaking about the role of the word as a comic means, we have in view of the dissonational-stylistic role of commonly used words, archaisms, dialectisms, neologisms, professions, mutations and vulgarisms, organic

words and expressions of proper names of nicknames and titles. In comic art, polysigmatism of words, homonymy and synonymy, antonymy and comic play of words are widely used.

The basic receptions in creation of comic are considered in the article, they are subdivided into:

1. Lexico-stylistic (lexicon of the lower style: vernacular, slang, blasphemy)
2. Lexico-semantic (metaphor, pun, wordplay, hyperbole)

Lexical-stylistic techniques are lexical units, contrasted in neutral according to different stylistic parameters:

1. By fixation for certain spheres of speech, genre, combined representations of functional styles, vernaculars, slangisms, and vulgarisms are distinguished.
2. On the historical parameters of speech: Historisms, archaisms.
3. On the basis of "His own": exemptions, barbarisms.
4. On social parameters: Jargonisms Argotisms (Zoller, 1996).

These parameters correspond with the stylistic marking, which exist objectively in the language and the relationship from which is perceived by participants in the communicative act, as a signal called to produce a defined impression, the effect of the impact. Most often, such as lexical units have an orally emotional-estimated color. For example, «Hello, Billy», - says Silver; «I'm glad to see you. Yes, it seems to me that the West was accumulating a little too much wiseness. I've been saving New York for dessert. I know it's a low-down trick to take things from these people. They only know this and that and pass to and forth and think ever and anon. I hate her my mother to know I was skinning these weak-minded ones. She raised me better» (O. Henry «Babes in the jungle»)

Before us is the speech characteristic of the New Yorkers, an expressive element is formed, forming a stylistic layer and creating a comic effect.

Quite successfully this layer was transferred in translation: "Ah, Billy! -Novil Silver. -I am glad to see you. Yes, in the West, you know, all that is very clever. I've already saved myself a New York for sweet. Of course, it's not very nice to rob people like New Yorkers. They can count up to three, dance only to the stove, and think once a year for a promise. I would not want my mother to know that I am cleaning up such stupid people . She did not educate me for that." «Translation of E. Kalashnikov».

The eloquence of expressive vernacular is widely used in the dialogical speech of characters with an official and usually familiar style.

Slang is practically an open subsystem, not a normative lexico-phraseological unit. Speaking of the common language, its stylistic variety (Chemist, 2000).

Slang expressions differ from the neutral vocabulary of the literary standard, ethical-stylistic lowering of different qualities: from jokingly ironic to destructive expression and sharply negative emotional evaluation with strictly familiar communication. For example, in O. Henry's story: "Christmas my injunction" And we had in the way of their blume with that Lizzy wine I speak of, so I never eat on ("Christmas injunction" O. Henry.) And we had time order to be loaded with this very pop. No, I did not say anything to him (translation by T. Ozerskaya).

In this example, the translator uses vernaculars to adequately translate the slang expression and retain some expressiveness; when translating fizzy wine (sparkling wine), the interpreter successfully used the colloquial word "pop"; that will impart expressiveness and negative appraisal to words.

With the usage of vulgarisms in an artistic text, an important point is an analysis of the changes in the socially expressive coloration of the words of the examined common rock. "Blasphemy", as a kind of vulgarism, is widely used in artistic prose to create a comic.

"Good lord! it's one trouble after another, Lordy! How I've Upset. "(Proof of the Pudding by O. Henry). My

God, what a misfortune! One by one ... Oh, my God, I'm not myself! (translation by M. Bogoslovsky).

Such a speech in the story is used as a parody of sublime speech, abundant use of blasphemous interjections in the literary text warns them of "blotting out", they lose unpredictability and are semantically devastated, turning into empty forms.

Thus, among the lexico-semantic examples, we have studied slang, vernacular and blasphemy in the speech of their heroes and their translations into Russian. The impact of non-standard vocabulary is almost always accompanied by forcing the speaker's emotions, changes in expressive coloring

The analysis of the linguistic material made it possible to reveal that the reduced vocabulary, namely vernacular, slang, vulgarism and blasphemy are more often used in the stories of O. Henry and M. Twain than in S. Likok, and in the stories of M. Twain we can meet words that are labeled in the dictionary as vulgarisms and refer to the most reduced layer of vocabulary. In the stories of S. Likok, as a rule, more neutral vocabulary is used, as a result of which they are less expressive and emotionally colored.

The next group that has been researched is a lexico-semantic means of expressing the comic, at the heart of this method is an associative imaginative rethinking, namely the tropes. In the formation of paths, associative thinking plays an active role. Trails reorganize the semantic space of the language, removing in it the boundaries between the real and possible. Such methods as comparison, metaphor, metonymy and epithet are considered. A comparison is a figurative verbal expression in which the phenomenon depicted is explicitly likened to another in some common characteristic for them, and at the same time new non-ordinary properties are singled out in the comparison object, for example: "Will: you are wasting your time, because he is deaf and dumb, and as blind as a badge. Then you wasted your time: he is deaf, dumb and blind as a bat! (translated by N. Daruzes).

The most common trail is a metaphor. With its implementation in the text, the metaphor can also update the characteristics of a literal meaning, creating a single metaphorical context. Expressive metaphor acts as a means of expressing emotional evaluation. For example: "Oh, and the curt two hours tripped by on rose wings" (O. Henry). The next two hours flew on pink wings (translation by E. Kalashnikov).

The difference between metaphor and metonymy is that the metaphor creates a verbal image by projecting two different denotative spaces on each other, as metonymy converts into the basic apposition of two verbal rituals within the same denotative space, for example: "It Its 9:45 o'clock and not just a single picture of a pineapple, chewing gum has been shown up yet ("The business of a busy Brober", O. Henry "). Now, 9:45, but still no fashionable hat and no stick of chewing gum appeared (translated by M. Laurier).

Our research and analysis of the material made it possible to reveal that in the stories of O. Henry, M. Twain, S. Likok, comparisons, epithets are used most frequently and are translated into Russian using, as a rule, the same linguistic means. metaphor and metonymy are found in the stories of the same authors much less often.

In such means of creating a comic, as pun and play of words, with all the strength are all the national peculiarities of humor through its national language form.

Satyrical - humorous effect in the language of stories is achieved by mixing various lexical, grammatical and phonetic discrepancies, which are very characteristic of the authors of some stories.

O. Henry and M. Twain are typical images of the usual for the southern areas of common speech - grammatical and phonetic deviations from the norm. In Russian, the data of deviations are transmitted, as a rule, by the means reception of communication, that is, the speech is incorrectly transmitted by the common vocabulary, or by imitation of the accent and dialect.

5. Discussions

The theoretical basis for this study was the work of foreign and domestic researchers: I.S. Bazhenova

(2003), M.M. Bakhtin (1997), V.Ya. Cropp (1997), Yu.N.Karaulov (2003), B (2002), I.S.Babenko (2000), V.S. Elistratov (1995), K.F. Sedov (2005), E.Bern (1988), A.P. Moskovsky (2005) , M.O. Mendelson (2005), V.V. Khimik (2000), V. Frank (1990), and Z. Freud (1991).

However, the analysis of scientific works devoted to the problem of reflection of the comic category does not fully reflect the study of the linguistic nature of the comic effect, the disclosure of the mechanism of the consistent and systematic embodiment of the author's design in the text space.

The study of the comic in lingvopragmatics is connected with the well-known principle of GI Gris's cooperation, which derived the postulates of quantity, quality, relevance and clarity and showed that their observance leads to a comic effect (1) Searle derived the concept of a humorous speech act. He treats it as an individual manifestation of the stimulus to something funny.

Comic reflects objects and phenomena of reality and are characterized by internal contradictions, that is, a discrepancy between what they are and what they say they are, and the contradiction between the imperfection of mankind and its positive experience, its aesthetic ideals.

6. Conclusion

It is established that the comic is characterized by verbal signs:

- 1) philosophical and aesthetic: the opposition of the derided phenomenon to aesthetic ideals; ambiguity, paradox, contrast, opposition, inconsistency;
- 2) sociocultural: social orientation, international and national - subjective;
- 3) linguistic: lingvopragmatic and linguistic proper: language game, violation of compatibility at all levels of language, reliance on analogy.

Lexical - stylistic and lexico - semantic means of categorization of the comic are revealed. The main processes of creating comic in the everyday consciousness of English speakers. in the study is a language game: slang, vulgarisms, comparisons, metaphors, metonymy and epithets. Comic is created at all levels of the language (phonology, morphology, vocabulary, syntax). through the word - and phrase-forming processes as through semantic derivation and a combination of these processes.

It is reflected that the means of creating the comic largely depend on the author's language locality, the way of expressing the worldview, which grows out of the perception of life as a mixture of lyrical and comic.

It is proved that the speech behavior of a person is different from the cultural traditions of society; each social role corresponds to a certain type of speech behavior, its own set of language tools. In the stories of M. Twain, O. Henry and S. Likok, the sociocultural components of idiostyle are manifested in the comic situation created by the author. Comedy perception is identified by the national psychic character, national cultural traditions, the aesthetic ideal of comic comprehension. In the works of O. Henry in the speech of the heroes, the background values and vocabulary of the "business" person are fancifully combined. In M.Twain's works originality was manifested in the use of jargon, sharp words, and using scientific (pseudoscientific) vocabulary in S. Likok's works a subtle irony framed with bookish (high) vocabulary is realized. It is determined that the analyzed short stories reflect various contradictions of reality.

It is established that vernacular is an integral part of the national language and is widely spoken in oral speech if in English linguistics vernacular always is outside the boundaries of the literary language, then in the Russian tradition it is formed as a phenomenon located on the periphery.

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2) Taking into account the results of this research, we can single out its further prospects: the study of the full range of tools that make up the idiostyle of M. Twain, O. Henry, S. Likok, and the reproduction of their individual "picture of the world."

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