

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ  
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ  
ТАРЖИМАШУНОСЛИК НАЗАРИЯСИ ВА АМАЛИЁТИ КАФЕДРАСИ**

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**TRANSLATIONS PROBLEMS OF HUMOUR TEXTS FROM ENGLISH  
INTO RUSSIAN**

**МАВЗУСИДА**

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## INTRODUCTION

We will build the great future of our homeland together with you, together with our industrious and noble people, and we will certainly achieve our high goals.<sup>1</sup>

Upbringing comprehensively advanced generation is the greatest goal of the bright future. No matter which development goals are set by the country, seeing our youth grow physically and morally healthy is the basis of all achievements<sup>2</sup>, the President said. Over the years of Uzbekistan's independence a huge work has been implemented in this direction.

Language is the most important means of human communication, through which people exchange thoughts and achieve mutual understanding. If communicating people speak the same language, then communication takes place directly, and when people speak different languages, direct communication becomes impossible. In this case, the translation comes to the aid, i.e. Transmission by means of one language of thoughts expressed in another language.

Consequently, translation is an important auxiliary tool for ensuring that the language fulfills its communicative function when people express their thoughts in different languages and play a great role in the exchange of thoughts between different peoples and serves the cause of spreading knowledge and culture. The need for communication in various spheres of human activity, such as science, culture, trade, etc., is constantly growing in the world. In connection with the development of cultural cooperation with foreign countries and the increase in the volume of information exchange, the ability to translate humor texts acquires special significance.

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<sup>1</sup> Speech by Shavkat Mirziyoyev at the inauguration ceremony of the President of the Republic of Uzbekistan at the joint session of the Chambers of the Oliy Majlis

<sup>2</sup> Ислом Каримов «Биздан озод ва обод Ватан қолсин» Тошкент «Ўзбекистон» 1996

Writers, journalists and other specialists in the most diverse branches of literature and entertainment must constantly monitor new research and achievements of science and technology that constantly appear abroad, on foreign periodicals, special bulletins and patent literature.

The translation of humor texts, often requires a special analysis of the text, the study of the laws of the language of humor. All this leads to the need to master the technique of adequate translation.

The theory of humor translation has been widely studied in Russia since 1961, when the questions of this type of translation were taken up by AL Pumpyansky. Then the issues of humor translation were studied by RP Proonina, Ya. Dokshtein, ND Cheburashkin, and at present by AY Kovalenko, MG Rubtsova and others. In Uzbekistan, there is almost no research on this topic.

**The topicality** of the theme of this graduation qualification paper is determined by the fact that at present in the Republic of Uzbekistan all new cultural development programs are being adopted, trade with foreign countries is expanding, the republic is included in the World Trade Organization, computerization of all branches of industry, education and literature is taking place. In this connection, there is a growing need to translate humor texts of various kinds, which has its own peculiarities and difficulties. There is a growing need for translations of instructions for literature, entertainment, advertising, etc.

**Object of research:** the process of translating humor texts.

**The subject of the study:** cultural and lexical problems of humor translation.

**The purpose of the study:** theoretical and practical study of techniques and methods of humor translation.

**Objectives of the study:**

to define humor translation as a kind of translation activity,

to study cultural and lexical features of humor texts,

to study the basic lexical and cultural problems of humor translation, to reveal the laws, methods and methods of translating humor texts,

make a translation of the humor text and explain the basic techniques and methods of translation.

**Methods of scientific research:**

- study of theoretical and methodological, practical literature on the research problem;
- comparison;
- description;
- generalization, synthesis, analysis.

**Practical significance of the study:** the positions, reasoning, conclusions and examples of the theoretical part, as well as the study of examples of technical translation of the practical part can be used in lectures and practical classes of students of the Faculty of Foreign Languages.

**Structure of the research:** graduation qualification paper consists of an introduction, two chapters, conclusion, a list of sources and appendix(glossary) used.

**speech<sup>3</sup>**

This work is devoted to the peculiarities of English humor and the linguistic means of expressing it, the methods of translation and the main difficulties in translating English-speaking humor.

Humor in the aspect of modern intercultural communication is an extremely important and dangerous aspect, capable of both improving communication among representatives of different cultures, making it effective and comfortable, and spoiling communication. The latter can arise in connection with the fact that what is considered ridiculous in one culture may become unacceptable in another.

The relevance of the research is related to issues of intercultural and interethnic relations, which attract the attention of many researchers. In modern society there is a fairly rapid development of intercultural communication in various spheres of human life: in the political sphere, in the field of culture, business and scientific activity, that is why there is a need to comprehend the foundations of communication and mutual understanding.

The purpose of this study is to study the humor of the English and Russian people, the peculiarities and main difficulties of translating English-speaking humor into Russian.

Tasks:

- determine the role of humor in modern society;
- analyze the features of English and Russian humor;
- consider the peculiarities of the translation of English jokes;
- analyze the difficulties of understanding English humor;

The subject of the study are the features of English humor and its understanding.

The object of research are the ways of translating English humor into Russian.

The practical significance of the work is to expand and deepen the notion of the manifestations of English humor, as well as the peculiarities of the translation of English-language jokes into Russian.

Structure of the work: this work corresponds to the task defined for it and formulated in accordance with this goal. The work consists of an introduction, two chapters, which include four paragraphs in total, a conclusion and a list of sources and literature used.

## **CHAPTER I. THE ROLE OF HUMOR IN THE SOCIETY**

In this chapter, we will consider the concept of "humor" and give a description of English and Russian humor, as well as consider the features of the attitude towards the humor of Russians and Englishmen.

### **1.1 Features of English and Russian Humor**

In this section, the main task is to consider different points of view about the notion of "humor" and the attitude of Russians and English to it.

Today one of the most unique social phenomena is humor. Some researchers believe that this art is not at all a simple and delicate product of culture. In the process of obtaining personal life experience and becoming a person in society, a person tries to use elements of other techniques. Humor and laughter play a huge role in the spiritual life of man and social units of another level.

These phenomena cover all spheres of society. With the exception of their socio-cultural development, research will affect not only the spiritual sphere, but also social and political. We believe that in understanding humor as an independent socio-cultural phenomenon, it is necessary to build on, primarily, on the individual, on its formation and development. With this understanding, humor is at the same time a means of developing a person in society and becoming a part of it.

The phenomenon of humor is of a twofold nature: on the one hand, humor expresses a certain world of a person's social experience, accumulated constant material and spiritual values, and on the other hand, humor and its characteristics can be regarded as a qualitative feature of human activity, showing how it corresponds to those accepted in society norms and procedures. In other words, humor is always the expression of any side of the social evaluation of any phenomenon, event, personality, or situation.

The individual's admission to the "world of humor" is the moment of each person's personal biography, and it is this familiarization that makes society itself

responsible for the success of this process, not only for the individual, but for society. The most important part of ensuring the process of perception of humor is, in our opinion, the mass media, which are a public institution of personality formation as a subject of humor.

In a correct understanding of humor, the general cultural level of both the laughing in particular and the whole of society as a whole shows its immense importance. The higher the cultural level of a person, the wider the horizon, the deeper the understanding of humor. In addition, humor represents the characteristics of the culture of society as a whole, the ethnos and its mentality. It is common knowledge that humor has a number of sociocultural features: cultural customs, traditions, national characters, mentality, stereotypes, etc. Geographical conditions also leave their imprint. Humor and laughter are part of the culture of the whole people. It is through humor that we can understand the peculiarity and spiritual culture of a particular ethnos.

From the point of view of M. Pushkarsky, the concept of humor refers to the cultural and communicative social sphere in which he represents his intellectual and creative phenomenon.<sup>4</sup> True humor is always positive and creative. In addition, humor is an expression of the ethical norms of man and ethnos. In communication, most often we do not understand the meaning of humor, we just laugh or joke, or both. However, when jokes are exchanged representatives of different peoples and cultures, misunderstandings and problems may arise. In the end, we can say that humor everywhere is culturally specific.

And so all misunderstandings become an excuse for new jokes.

Between the representatives of different cultures there are similar traits and differences. It is possible to single out semantic sections, mainly subject to generalizations, and sections where the originality is more evident. The thought of the

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<sup>4</sup>[22, p. 167]

native speaker is formed and formed by culture, and it creates language categories and meanings.

In the language there is such a wide-universal aspect of human life as humor. It is present in all cultures and inherent in the right of every person on the entire planet. The most well-known speech genre, whose goal is to create a comic effect, is an anecdote - a very small story with a funny, funny content and unexpected sharp end. This genre has a special definition in Russian, unlike, say, French, in which the analogue of the Russian joke is simply *histoire* 'history' or *histoire amusante* 'funny story', or English, which the joke translates as *joke* 'joke' .

As a cultural sense, humor is determined by value characteristics, i.e. is interconnected with the basic life orientations of a person.

Humor is one of the most expedient ways to adapt a person to changing situations, this is a reaction to the unforeseen development of events, to a certain extent - reconciliation with reality, and with a test of positive emotions that serve to enhance human health. Thus, humor is an inherent protective characteristic of the human psyche, a rather delicate and complex emotional phenomenon associated with the survival of a person as a species; humor is associated with the vital values of the individual.

To be more specific to the definition of humor, let's look at the Merriam-Webster dictionary of English, where humor is defined as *humour* (humor) - the amusing quality or element in something - a ridiculous property or part of something

Synonyms of the concept being studied in English are such concepts as:

- «comedy» (комедия, забавный случай);
- «comic» (комический, юмористический);
- «comicality» (комичность, чудачество);
- «drollery» (шутки, проказы);
- «drollness» (комичность);

«funniness» (смехотворность, потешность);  
«hilariousness» (веселость, веселье);  
humorousness» (потеха, смех);  
«richness» (яркость, живость (красок и т. п.);  
uproariousness» (оживленность, буйство).

The following words can be considered as close in meaning:

«amusement» (развлечение);  
«enjoyment» (наслаждение, удовольствие);  
«fun» (веселье, смех);  
«pleasure» (удовольствие);  
«absurdity» (бессмысленность, абсурдность);  
«irony» (ирония);  
«laughableness» (забавность);  
«ludicrousness» (абсурд);  
«ridiculousness» (нелепости);  
«whimsicality» (замысловатость, причуды);  
«wittiness» (остроумие);  
«wryness» (искаженность, противоречивость);  
«burlesque» (бурлеск);  
«caricature» (карикатура);  
«farce» (фарс);  
«jest» (шутка, острота);  
«lampoon» (памфлет, злая сатира);  
parody» (пародия),  
«satire» (сатира);  
slapstick» (буффонада);  
«spoof» (обман, розыгрыш);  
«takeoff» (дефект);  
«jocularity» (шутка);

«jokiness» (шутливость);  
«playfulness» (игривость);  
«waggishness» (проказа).

Synonyms for the definition of "humor" in Russian are such concepts as "play on words", "irony", "movie humor", "comic", "red word", "mockery", "mockery", "oxymoron", "wit", "paradox", "parody", "sarcasm", "satire", "joke", "humor."

According to the definitions of the concept of "humor" and the synonyms cited to it, its semantic field includes such a conceptual range that begins with a mocking ridicule and jolly sharpness, and ends with the transformation of humor into noise and riot.

On the one hand, a sense of humor is an exclusively individual trait of each person. Often jokes that seem ridiculous for one will not cause any reaction from the other, or even cause a misunderstanding. On the other hand, humor can be culturally defined, because culture has a conditioning factor in shaping the individual's relationship to reality. This sphere is very interesting for many, especially those who are connected with the problem of intercultural communication. First, the knowledge of national humor leads to the notion of culture as a whole and its understanding (namely, its inherent values, features of the linguistic picture of the world, behavior, the attitude of its representatives to reality, etc.). Secondly, the pragmatic aspect of this aspect is important, because in the process of intercultural communication, mutual understanding between its participants is necessary. The fact that in one culture representatives can find an excellent sense of humor, in another humor will be perceived incompetent; many may simply not notice a funny joke.

There are different reasons for not understanding humor in intercultural communication:

- 1) Ignorance of the realities of this culture.
- 2) Misunderstanding of humor created on the play of words.
- 3) Misunderstanding of certain norms and values adopted in the culture.
- 4) Misunderstanding of the deep merits of the corresponding culture.

First of all, in order to find out the reason for misunderstanding humor in the process of intercultural communication, it is necessary to learn the most important features of Russian and English humor.

Everyone knows the specifics of English humor. A sense of humor is a national trait, and many foreigners frighten and even annoy her. Nobody wants to be in an absurd situation, ignoring the joke of the interlocutor or not responding to the caustic remark in his address. In no other country can they laugh at themselves like they do in England. They have no barriers to humor. The English are laughing at everything that can cause a smile, including over what has been considered sacred from time immemorial, over the mighty of the world, over the government and even members of the royal family.

A good joke is most often improvisation. You go to the central store in Oxford Street, and you hear how the salesman enthusiastically advertises his goods, and is forced several times to contact the buyers, asking not to crowd at the entrance. Seeing that no one reacts to his calls, he stops talking and expresses in a very businesslike tone: "Excuse me, are you stupid or are not you English?" - "Forgive, are you idiots or are you not English?". A joke is not offended, and the ability to laugh at yourself is considered pride. From how you react to humor, your further cooperation may depend .. "All Russians are primitive," says the professor, because you can not handle the computer properly. However, he absolutely does not want to offend you and knows that you are by no means primitive. It's just, as the English say, a challenge - a challenge to yourself.

A typical English anecdote has another significant difference, there is an unrivaled surprise in the details and an unabashed restraint in the face of global cataclysms. Unbelievable, but the slowness of the imperturbability of the English has long been considered a public good, therefore the people joke over their own shortcomings with great pleasure. English people are good-natured and without malicious ability to joke over their weather, making fun of the eternal smog and fog. In this case, the highest aerobatics for them is the ability to laugh at sacred and sacred things without anger and sarcasm.

On the one hand, English character is perhaps the most controversial and paradoxical among European peoples, almost all its features have opposite properties, and on the other hand it is very indivisible and definite, studied over many years and centuries. The island state of the country is evidenced by its main features, even there is such a term - "island psychology". In any case, there are many inhabited islands in the world, and England is one. Apparently, it took a combination of many factors - the mixing of different peoples (Picts, Britons, Anglo-Saxons, Celts, and many others), filled with Roman and Norman conquests, flavored by close ties with the mainland peoples, fertilized by victories and conquests and flavored by climate and geographical location, so that this people will appear, quite unlike other Europeans.

One of the main features of the English character is such a trait as conservatism. The English are devoted to their customs and traditions. From the modern and non-English point of view, the desire to preserve the features of the way of life and behavior in an unchanged form, the practices and habits sometimes brought to the point of absurdity, distinguishes the English from most other nations and exposes them to sharp criticism, but at the same time makes them tempting for everything of the world.

Another important feature of English humor is the play of words. This is the favorite entertainment of the English, inaccessible to the understanding of foreigners with a weak command of English. In English, as you know, there is a huge number of words with a double meaning. The English are very fond of saying such words as clubs, music bands, companies, etc. The most striking example is the well-known Beatles group, whose name echoes two English words. On the one hand beat - rhythm, with another beetles, in Russian, beetles. Of course, it should be noted that the British are very fond of black humor, which often intersects with real rudeness and straightforwardness.

The famous writer of the Czech Republic, Karel Capek, noted that "the English are incredibly respectable, serious and respectable, but suddenly something will flash, they will say something very funny, sparkling with humor, and then again become solid, like an old leather chair". Devil's kind of laugh not only over himself in

England developed over the centuries, being considered the most important human dignity. Authors of old English books on good manners insist that a sense of humor can be raised and grown in every person; a man without a sense of humor is very far from ideal. Humor is with the Englishman everywhere: in books, in television and radio programs, in periodicals and in everyday life.

English speakers no longer take the joke as sharply as other foreigners, it's their personal train of thought. The real art of English humor is to laugh at yourself in an absurd situation. The English people do not have the habit of taking offense at a joke, and the ability to laugh at oneself is their main virtue. Englishmen with great pleasure come up with jokes about their equanimity and slowness, amuse themselves over personal blunders, mistakes and incidents. Take, for example, one moment when, during her visit to the United States of America, Queen Elizabeth II delivered a speech, welcoming all members of the congress. The tribune with the microphone was set too high for its growth, and all citizens could see only her hat and nothing more. On this occasion, the newspapers followed a lot of printed, mocking remarks and when, during her second visit, the queen addressed the members of the congress with a speech, beginning with her words:

*Dear gentlemen, I hope you can see me now.* (Уважаемые господа, я надеюсь, на этот раз вы меня видите), –inresponsetherewas a deafeninglaugh. The most popular humorous form, typical for the daily life of the English, is fun, fun, what is not done seriously, but to have fun all together. You can joke anytime and anywhere. The joke does not have to be well-reasoned. One of the purposes of the joke is to psychologically elevate the joker over the opponent, to put him in an unfavorable position. Jokes can be "good" and "evil." A "good" joke raises the mood not only for yourself, but for those around you.

For example: In the London Underground during a heavy downpour passengers are announced:

*1) Temple Station is closed because of unprecedented behaviour of the passengers. They refused to leave the station because of the rain.*

(Станция Темпл закрыта из-за беспрецедентного поведения пассажиров – они отказались выходить из метро по причине дождя). «Злая» шутка смеётся над несчастьем других.

2) *There are some Ken Bigley Christmas crackers available. They're the same as normal Christmas crackers except you don't get a hat.*

(В продаже есть рождественские хлопушки Кен Бигли. Это обычные хлопушки, только они без шляпок.)

Ken Bigley was an Englishman who worked in Iran, was taken hostage in 2004, tried to escape from captivity, he was caught and chopped off his head. Many English jokes form groups based on common phenomena that create a comic effect.

So, in the treasury of English humor there are:

1) *ethnic slurs* – этнические шутки, которые обыгрывают особенности национальных характеров в преувеличенной манере.

For example: An American tourist walks with a guide to London. "Everything here is so small, squeezed from all sides," he says. "This building would be ten times as high in America." "*Oh, of course, sir!*" - *meets the guide. "This is a psychiatric hospital."*

2) *dry humour* – ироничные шутки, в которых под маской серьёзности таится насмешка.

For example: A student asks the professor to release her early on the lecture, which he seriously replies: I am sure it will break my heart, but you may leave. (I'm sure it will break my heart to me, but you can go.)

3) *shaggy-dog stories* – шутки, в которых смешное основывается на алогизме или абсурде.

For example: The English lord is about to leave the room, the servant escorts him and asks: "Sir, if the lady sends me to you, tell me where you should not be looking for?" (Alogism). On the absurd the comic effect is based, for example, in

such a joke: your friend leaves you for some time in a car parked in the wrong place, and gives the following instruction: «Sit still, and if the policeman turns up punch him in the nose». (Сиди тихо, а если появится полицейский, то дай ему в нос).

4) *banana-skinhumour – примитивные шутки.*

For example: What did the tie say to the hat? – You go on a head, I will hang around! (Что галстук сказал шляпе? – Ты будь на голове, а я буду здесь поблизости). Or: Why is the letter T like an island? – Because it's in the middle of waTer. Почему буква Т похожа на остров? – Потому что она в середине воды).

5) *elephantjokes – глупые или плоские шутки.*

Forexample: At a concert in the town of Primorsk, the entertainer turns to the public at the sight of a late lady in a striped suit: «*Here you are, a walking deckchair*». - *Вот, полюбуйтесь, вот вам идущий шезлонг*

As a comparison, we will analyze the most common form of joke in Russia, namely, a fictional funny situation, which is called an anecdote. In English there is the equivalent of the Russian word anecdote - anecdote, but its meaning differs from Russian. This is a story from some words, which is associated with a historical hero, and he does not have to be ridiculous. Therefore, the Russian word anecdote would be correctly translated into English as a joke (joke). In the twenties and thirties of the twentieth century, a new kind of family and family communication appeared and spread in the Russian culture of verbal communication-the telling of anecdotes.

At the same time, the special semantics of the word anecdote is lexicalized - a short, oral, funny story about a fictional or invented story with an unexpected witty ending, in which there are permanent heroes known to the native speakers of the Russian language. By the same time, the formation of the word anecdote. Russian jokes differ from outwardly similar genres: tales, humorous stories, everyday tales, as well as from literary and historical anecdotes - the fact that it is always a story about what in reality did not happen. In anecdotes, characters move freely in time, fall into

ridiculous situations, stand out with supernatural physical abilities, and their behavior is often unreliable in terms of the psychology of everyday life.

Moreover, the impossibility of what is happening should be understood by the listeners: otherwise, the following question may follow: "Is this an anecdote or an actual situation?" - and the narrator has a partial failure in communication. The modern Russian anecdote is treated by a constant set of possible heroes who have constant speech and behavioral characteristics, known to all native speakers of the Russian language, and therefore do not need to be presented or comprehended. They are representatives of some peoples (Russian, American, German, English, French, Chinese, Negro) and ethnic minorities (Jews, Chukchi, Ukrainian, Georgians), political and military figures (Chapaev and his associates, Brezhnev, Khrushchev, Bush, Kissinger, Lenin, Dzerzhinsky), the heroes of the films (Stirlitz, Muller, Watson, Sherlock Holmes, Cheburashka, Gena crocodile, etc.), as well as heroes such as husband, wife, lover, boss, student, professor, Vovochka, police, teacher, a new Russian, etc.

Russian humor is more emotional and straightforward. Russian anecdotes can be divided into the following sections: anecdote - history, aphorisms. Next, consider each section separately. Humorous stories usually describe unusual situations or incidents in which the main character described in the story may first seem not what it really is. Anecdote history is described in simple conversational words, like a story that someone tells the reader:

I go one day to visit a friend. The courtyard at them wonderful - closed, on the one hand the arch-exit, with other path-exit. I walk along the path and see: a huge dog, the "slonopotam" system (whether a black terrier, or a Moscow guard) carries a small child in the teeth. What to do? While swallowing, I'm getting ready to squeal not in my voice, but the dog calmly puts the child in the sandbox, where two more of them are crouched, and lies next to him, the muzzle on his paws, like a doze. The second kid, looking back at the dog, climbs out of the sandbox and slaps to the arch - there it is so interesting: people, cars, busy street ... The dog from under the furry eyebrows observes. When there are 5 little steps to the arch, the dog gets up, in 2

steps catches up with the "offender", takes the hood, puts it in the sandbox, lies down ... Theborderonthecastle!

В афоризмах могут содержаться и скрытый смысл, и прямолинейность. В таком анекдоте встречаются насущные и важные темы: дороги, медицина, образование и так далее. Он состоит из 2-4 предложений или короткого диалога. Они имеют своих особенных персонажей, например анекдот про Вовочку.

*Вовочка:- Мама, помнишь, ты говорила, что если я получу четверку, то буду гулять целый день?*

*- Помню! А что?*

*- Значит, сегодня я буду гулять полдня!*

Как уже понятно, Вовочка это школьник, у которого есть способность быть остроумным и умение выходить из сложных и непростых ситуаций. Он забавно и иронично отвечает на различные вопросы учителей и родителей. Именно эта ловкость ответа привлекает русских читателей. Приведем примеры афоризмов со скрытым смыслом:

*Отец качает головой, разглядывая дневник сына. Сын говорит с сочувствием: — Ну и как ты думаешь, папа, причина плохих результатов в наследственных способностях или во влиянии окружающей среды? «Настоящий мужчина» - это мужчина, способный обеспечить женщине такое существование, при котором ее детские идеалы не будут вступать в противоречие с ее взрослыми интересами.*

Самым распространенным и популярным анекдотом в России является прямолинейный анекдот , наполненный открытостью, остротой и простотой. Именно эти качества присущи русскому народу.

*«- Я там борщ ел, тебе оставил. - Но здесь ничего нет и пусто. - Оставил помыль. »* К тому же русские любят посмеяться над собой, своими культурными чертами, укладом жизни.

Подводя итоги данной главы, мы хотим отметить, что главной чертой английского юмора является нелепость и тонкость, русский же юмор содержит

больше прямоты и остроты. Но в английском и русском юморе прослеживаются сходства – русские и англичане любят пошутить над собой, а также над своими национальными чертами.

From the point of view of translation<sup>5</sup>, one of the most important features of humor is his emotional coloring and, as a rule, fullness with national elements, so sometimes one has to talk about Russian humor, English humor, etc. Due to such features, serious problems arise in the process of translating the humor from one language to another, because in the original language in humorous works, there are often such separate parts that do not have an equivalent in the target language. Then, in this case, the translator needs to be selected from existing lexemes, word combinations, suitable both in meaning and in the stylistic coloring that they carry in themselves. Moreover, even an ideal knowledge of a foreign language does not always help a person understandably, interestingly and, above all, amusing to convey their thoughts and ideas. That is why a detailed study of the necessary features of the transfer of English-language humor into Russian is an actual topic of the modern world.

There are a lot of works devoted to the translation of the equivalent vocabulary. Among them - articles about the translation of realities, terms, neologisms / archaisms, common speech, slang and many others. Separately, among these hard-to-translate units, humor is singled out. Without any doubt, when translating jokes, puns, ironies and other humorous units, there are some difficulties. Sometimes puns are simply unrealistic in their native language. You can also talk about English anecdotes, because most of them are created with the help of word games. To understand English humor you need to master the language at an impeccable level. It is because of a lack of understanding of English humor or the inability to convey it to translators that there is an erroneous opinion about the "plane" of English humor.

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<sup>5</sup> Бархударов, Л.С. Язык и перевод. 1975. – С. 240

Возьмем для примера такой анекдот:

- *Why was Cinderella such an awful basketball player?*
- *Because she had a pumpkin for a coach.*

Word for word translation is as follow

- *Почему Золушка не умеет играть в баскетбол?*
- *Потому что у нее была тыква вместо кареты.*

## **1.2 Language Tools of Expression of English Humor**

Humorous means, along with linguistic, cover other means that can cause laughter and a smile. The language means of expressing humor include: phonetic, phraseological, lexical and grammatical means. Humorous techniques are generated by various means and are formed, first of all, by language means.

Humorous art can reveal the humorous potential of not only well-known, emotional words, but also terms, terminological words and expressions. The most important condition for the acquisition of humorous coloring by lexical units is a humorous situation, an unintended connection of the word in the text with other words and expressions.

In the prose of the 1920s and 1930s, the possibilities of words in creating a humorous effect are as follows:

- a) the historical formation of the value of a certain part of lexical units in a comic quality;
- b) unexpected polysemy, homonymy and synonymy of lexical units;
- c) a change in the stylistic conditions for the use of words belonging to different spheres.

Phraseological units serve to express the comic in three cases:

- a) with a successful combination with other words and expressions;
- b) historically formed in language in a comic quality;
- c) accompanied by ironic intonation

An important role in humorous art is played by wit, distinguished by expressiveness and causing laughter.

As we know, most often jokes are created in an involuntary manner. Some people have born this ability to come up with jokes. As Goethe points out, "humor is one of the elements of a genius man." The creators of the jokes feel the coincidence of the threads of the comic, which later gives a humorous effect. Humor in English joke can be based on a paradox, irony, repetition, absurdity, bringing to the absurd, a hint, pseudo contrast, reverse comparison, false amplification, hyperbolization.

The paradox is a surprise, an inappropriate reaction to a statement. Instead of the expected answer, the interlocutor hears something ridiculous, which radically changes the situation, causing laughter.

For example: Sir, did you have a good holiday? - Yes! I went to France, to Paris. - Did you have much trouble with your French when you were there? - No, I did not but the Parisians did. *Did you have a good vacation? "" Yes, I was in France, in Paris. "" Did you have many problems with the French? "" No, but they had Parisians»*

Irony is a category that characterizes the discrepancy between design and result.

For example, an English professor writes on the chalkboard the following words: "woman without her man is nothing" and asks the students to correctly arrange punctuation marks. A young student does it this way: "Woman, without her man, is nothing". (A woman without her man is nothing). The girl-student puts in the

arrangement of punctuation marks a different meaning: "Woman! Without her, man is nothing ». (Woman! Without her, a man is nothing).

Repetition - the reception of creating a humorous effect by repeating words or phrases.

For example: Golfer: Absolutely shocking! I've never played so badly before!  
Caddy: Oh! Have you played before? (Golfer: Horror, I've never played so bad.)  
Cady: Did you ever play before?)

The absurdity is that which lies in a situation that contradicts common sense and life experience.

For example: Young husband: This meat is not cooked, nor is it the pie.  
Young wife: I did it the way the cookery-book advised; but as the recipe was for four people and we are two. *Young husband: Meat is not ready, and you cannot name it, too. Young wife: I did everything on the 5 recipe cookbook, it is designed for four, but we are two, so I took only half and half the cooking time.*

Bringing to the absurd - the reception of the creation of a humorous effect due to a short remark, which dramatically changes the original idea.

For example: Is it really true that everything between Rosalie and you, Michael, is over? The whole year you were keeping company. - Just imagine! - And he did you know? - It was just because I told her about it. She left me to become my auntie. (Is it really true, Michael, is everything between you and Rosalie all over? Have you been together for a whole year? "" Imagine, it is! "" Did you tell her about your rich uncle, whose only heir is? "" Yes, I said she, and she left me to become my aunt.)

A hint is the creation of a humorous effect by providing an opportunity for the interlocutor to independently comprehend the essence of what has been said.

For example: Mother: I sent my little boy for two pounds of plums and you sent a pound and a half. Grocer: My scales are all right, madam. Have you weighed your little boy? (Mother: I sent my baby to you for two pounds of plums, and you gave him only one and a half pounds.) SELLER: My scales are in order, madam. Have you weighed your baby?)

Pseudo contrast is the creation of a humorous effect with the help of an utterance, which, at first glance, does not coincide with the idea of the interlocutor, but, in fact, strengthens it.

For example: Why did not you answer the letter I sent you? - But I did not get any letter from you. And so I did not like what you said in it. (Why did not you answer my letter?) - But I did not get a letter from you, and besides, I did not like what you wrote in it.)

The reverse comparison is the creation of a humorous effect by using an expression in its direct sense, while it is usually used in a figurative sense.

For example: Suitor: I am seeking your daughter's hand. Do you have any objections? Father: None at all. Take the one in my pocket. (Man: I'm asking for your daughter's hands.) Do you have any objections? - Father: No, take that hand that's always in my pocket.)

False gain is the creation of a humorous effect by using an expression in which, at first glance, the consent of the interlocutor is expressed, but, in fact, there is a denial.

For example: She: Jack, I am sorry to have treated you the way I did. You'll forgive me for being so mean to you last week, will not you? He: Sure! That's all right. I saved £ 25 while we were not talking terms. (She: Jack, would you forgive me for being so heartless to you last week? He: Of course, it's okay.) As long as we did not talk, I saved £ 25.)

Hyperbolization is the creation of a humorous effect due to exaggeration and amplification of meaning.

For example: How do I get to Bush House? - Turn left, at least in the morning it was there. (How do I get to Bush House?) - Turn left, at least in the morning the building was there.) The building, which is called Bush House, is widely known not only in the UK, but all over the world. It is there that the Holy of Holies of the British Broadcasting Corporation BBC is located. The reinforcement phrase at least (at least) applied to the location of such a famous object, in this case causes a smile.

Summing up, I want to note that in intercultural communication one of the bright and significant features of humor are external visual expressions and dynamic changes on the face of the speaker - a smile, laughter, which in a series of cases shows a manifestation of joy and fun. Humor has value characteristics and is associated with the basic life guides. It is important to note that you need to use humor cautiously. It combines all the nuances and features of the mentality of the people.

The main problems of misunderstanding English humor are that the addressee does not see the absurdity or unusual state of things, does not perceive the situation as an internal discrepancy or understands clearly the internal inconsistency in the situation, but he believes that humor to such a situation as a mild form of criticism does not apply.

### Texts for translation and their classification

Texts for translations are extremely diverse in genres, styles and functions. Therefore, it is important for the translator to know what kind of text he needs to translate. Types of texts determine the approach and requirements for translation, influence the choice of translation techniques and determine the degree of equivalence of translation to the original. The aims and tasks of the translator are

different, depending on whether he translates a poem or novel, a scientific article or newspaper information, a document or a technical instruction. And the patterns of translation of each of the genres have their differences. Philologists have long been trying to classify texts.

However, it is not easy to do this: their diversity is too great and interpenetration of linguistic means and types of speech in some types of texts is too noticeable. The most convincing are classifications based on functional characteristics. At one time Academician V.V. Vinogradov proposed to subdivide the styles of language and speech, based on the three main functions of the language: communication, communication and impact (let us warn that the language stands out and other functions).

This idea is also used for the classification of texts, since they refer to a certain style of speech, and this latter is a systemic realization of functionally-conditioned language means, i.e., language styles. The function of communication is the main one in everyday communication between people. Texts informing about any native speakers are characterized mainly by the function of the message. The function of influence is extremely important for artistic and journalistic texts, which are not only addressed to the mind, but also to the feelings of a person.

They are designed to act in a certain way on the recipient, on the one who perceives them. Although the style is materially embodied in the text, it is impossible to identify these two concepts. Style is a lexico-grammatical unity in the variety of texts that turns out to be characteristic of a certain category of texts. And if this is so, then the classification of texts should take into account their belonging to a particular functional style. Of course, rigid text classification is hardly possible. Recasting is multilayered.

Speech styles are mutually influenced and interpenetrated. There are transitional and peripheral stylistic implementations. However, in each text there is something defining, which is its specificity. This allows you to subdivide texts into

classes. In the detailed classification, subclasses, species, subspecies, etc. will inevitably appear. So, taking into account the functions of the language and the styles of language and speech, it is expedient to distinguish six basic functionally-style types of texts: Conversational texts.

They can be divided into colloquial-everyday, colloquial and business, etc. Conversational texts fulfill the function of communication, are realized in oral dialogical form and are oriented towards mutual communication for the sake of some purposes. Official and business texts, which include a great many state, political, diplomatic, commercial, legal and other documents. They have the main function of the message.

As a rule, they exist in writing, which in some types of documents is relatively rigidly regulated. Socially informative texts. They contain a variety of information that passes through the channels of mass communication, newspapers, magazines, radio and television. Their main function is the message. These texts can be biased and designed for a certain impact on the processing of public opinion. However, the message function remains their main one, which forms the typology of the text. The form of these texts is most often written. On the radio and television, written texts are relayed orally. Something similar happens with an oratorical speech when it reproduces a written original. Scientific texts that have many subtypes, species and subspecies, depending on the areas of knowledge and purpose.

Among them are, first of all, texts special, designed for professionals, and popular science, intended for the mass reader. They all have a message function and an orientation to a coherent, objective and demonstrative presentation of the content. Scientific texts are implemented mainly in written form. At conferences, congresses, symposiums, etc., their form can be oral. Artistic texts covering all the genre variety of fiction, literary criticism and journalism. They have two main interrelated functions: effects and aesthetic. In such texts, the form of the presentation takes on special significance. In literature, not only and not so much rational as an artistic and aesthetic cognition of reality is embodied. On how and in what form the content

materializes, the aesthetic value of the work and the level of emotional-expressive influence on the reader depend.

In art texts, units and means of all styles are used, but all these style elements are included in a special literary system and acquire a new, aesthetic function. Of course, artistic texts should be divided into species, for example, corresponding to literary genres. Each of the species "will have its own artistic, linguistic and functional specificity. Religious works. Their content, characteristics are very special. The main place among them is occupied by the canonical books of Holy Scripture, apocrypha, Lives of Saints, sermons, theological writings.

Translations of biblical books have a long history. Biblical translations are associated with exegesis - a section of theology that interprets the polysemy of some Bible texts and biblical vocabulary by clarifying the texts. Attempts to classify the diversity of texts encountered in practice within the framework of four types of texts should proceed from the premise that each type of texts, depending on the role of the above-mentioned main features, can itself be divided into a considerable number of types of texts.

While the type of text largely determines the choice of method and the degree of importance of what is to be preserved in translation, the type of text determines which intralinguistic patterns should first of all be taken into account by the translator.

Proceeding from this, the type of content-oriented texts can be classified as: messages and press comments, reports, commercial correspondence, product specifications, operating instructions for technical devices, patent descriptions, certificates, official documents, educational and special literature of all kinds, research, reports, treatises, special texts of the humanities, natural and technical sciences.

One more point, however, should be clarified. If we distinguish content-oriented and form-oriented texts, this does not mean that content-oriented texts have

no form. As there can not be a linguistic form without content, there can not be content without form. Consequently, in content-oriented texts, one should also take into account that, since form and content are inseparably linked with one another, the way of expression of thought in a language is no less important than its substantive content.

Only correctly formulated texts really reflect the subject described in them. In this sense, we do not agree with the one-sided functional-stylistic approach to language only as a means of communication, adapted to the presentation of one or another content of the utterance.

This approach turns out to be completely untenable when considering the types of texts that are oriented toward conversion: it is important here not only that a person expresses his thoughts, but also that he uses the means of language in communication to address his interlocutors, that is, language as an instrument, in order to set in motion non-linguistic processes. In content-oriented texts, the acceptability of the form for expressing this content, its ability to exert the necessary influence, and form-oriented texts is of primary importance, first of all, a form that takes into account aesthetic and artistic-creative aspects is important.

Content-oriented text is analyzed in terms of formal relations, given by semantics, grammar and stylistics, and, taking them into account, is translated into another language. Form-oriented text is analyzed primarily from the point of view of the embodiment of its form, determined by aesthetic, stylistic, semantic and grammatical parameters, and is translated accordingly. The assignment of information materials, textbooks, specifications, etc., to content-oriented texts, is evident without additional argumentation.

They are more or less anonymous and, in general, are created for the purpose of fast, accurate and extensive information about a particular subject. The situation is somewhat different with the comments. Often they are written by authoritative

commentators, inclined to demonstrate their literary abilities and often have a peculiar literary handwriting.

Although these texts are characterized by a very individual style, which, when translated, as far as this is possibly taken into account, and this aspect should be taken into account when evaluating, nevertheless, the comments should be attributed to the type of content-oriented texts, since the commentary is the main thing. With regard to official documents and materials of a similar nature, it is possible to raise an objection that they usually have a very definite form, and even quite often very strict regulations on the form, the observance of which is necessary for the document to be adopted.

Against this argument one can argue; that the language form should not be confused with linguistic formalism, since in this case we are talking about purely external formal prescriptions of the graphic order or concerning certain language cliches. It is this that links such texts to special texts of humanitarian, scientific-natural and technical nature (research, speeches, reports), for adequate reproduction, the content of which requires the possession of special terminology and phraseology.

To clarify the notion of popular science literature and referring relevant texts to content-oriented texts, and also to draw a boundary between these texts and special texts, it is necessary to define popular science literature as a generally available presentation of material on various branches of knowledge. The authors of popular literature sometimes also tend to "literary creativity." The decisive characteristic of popular texts is, however, the following: object correctness, authenticity of information and modernity of the language.

True, the authors of such texts use both special terminology and phraseology (with different frequency). However, the decisive for differentiation and for their linguistic design is, in the final analysis, the circle of readers to which the author is oriented. If he addresses to experts (in textbooks or special editions), then the main thing in translating is the exact transfer of objective values.

If he addresses a wide range of nonprofessionals who are interested in a certain subject (popular science books, magazines of a broader profile), then attention should be paid to the stylistic side of the text. Concerning all these types of content-oriented texts, we can say that it is important here, first and foremost, though not exclusively, to focus on the transfer of informative content. When the text belongs to the type of content-oriented texts, you can make the first significant conclusion about the methods of translation.

Content-oriented text requires translating the provision of invariance at the level of the content plan. In assessing criticism, it is first of all necessary to ascertain whether the contents and information in the text of the translation have been fully transmitted. From this most important requirement it follows that the linguistic design of the translation must unconditionally correspond to the encroachment of the language of translation, in other words, the linguistic design of the translation is primarily focused on the language of the translation. A single-valued focus on the target language is the second criterion for evaluating texts of this type.

The language of translation dominates, because the most important here is the information content, and the reader should receive it in translation in the usual language form. The problem of equivalence in relation to the type of the translated text The specificity of the translation, which distinguishes it from all other types of linguistic mediation, is that it is intended for the full replacement of the original and that the translation receptors consider it to be completely identical to the original text.

At the same time, it is obvious that the absolute identity of translation to the original is unattainable and that this does not at all interfere with the implementation of interlanguage communication. Due to the lack of identity, the relation between the content of the original and the translation was introduced the term "equivalence", denoting the generality of the content, i.e., the semantic closeness of the original and the translation. Since the importance of the maximum coincidence between these texts seems to be obvious, equivalence is usually considered as the main sign and condition for the existence of a translation.

From this follows three consequences. First, the condition of equivalence must be included in the very definition of translation. Secondly, the concept of "equivalence" acquires an evaluation character: "good", or "correct", only equivalent translation is recognized as a translation. Third, since equivalence is a condition for translation, the task is to determine this condition by specifying what the translation equivalence is, which must be preserved when translating. A professional translator will always achieve practical information equivalence of translation to the original, but theoretically, this equivalence is very different. It can be stated in advance that any translation will never be absolutely identical to the canonical text of the original.

The equivalence of translation to the original is always a relative term. And the level of relativity can be very different. The degree of rapprochement with the original depends on many factors: the skill of the translator, the characteristics of the languages and cultures being compared, the era of the originals and translations, the mode of translation, the nature of the translated texts, etc. We will be interested in the last of these factors. But first we will understand in terms.

In theory and practice, translation is operated on by such similar concepts as equivalence, adequacy and identity. Broadly, equivalence is understood as equivalent, equivalent to anything, adequacy - as something completely equal, and identity - as something with complete coincidence, similarity with something. Apparently, this less semantic categoricity of the word "equivalence" made him preferable in modern translation studies.

Although, of course, the concepts of adequacy, identity, usefulness and even similarity remain in the same semantic field as the term "equivalence" and sometimes duplicate each other. In my opinion, by equivalence, in the theory of translation, one should understand the preservation of the relative equality of the content, semantic, semantic, stylistic and functional - communicative information contained in the original and the translation.

It should be especially emphasized that the equivalence of the original and the translation is first of all a common understanding of the information contained in the text, including the one that affects not only the mind but also the feelings of the recipient and which is not only explicitly expressed in the text but also implicitly attributed to subtext. The equivalence of the translation also depends on the situation where the original text was produced and its reproduction in the target language.

This interpretation of equivalence reflects the completeness and multilevelness of this concept, associated with semantic, structural, functional, communicative, pragmatic, genre, and so on. And all the parameters specified in the definition should be preserved in translation, but the degree of their implementation will be different depending on the text, conditions and method of translation. In translation studies, there is often a thesis that the main determining principle of the equivalence of the text is a communicative-functional feature, which consists of the equality of the communicative effect produced on recipients of the original and translated texts.

With this postulate, one could agree with some reservations and wishes. However, when interpreting communicative-functional equivalence, it is stated that when creating a text in B language, the translator constructs it in such a way that the recipient in the B language perceives it in the same way as the recipient in A. In other words, ideally the translator himself should not to introduce into the message text an element of its own perception, distinct from the perception of this message by the recipient to whom it was addressed. In fact, the perception of the translator and any of the recipients of speech is not able to be the same for a variety of personal, cultural and social reasons.

A translator, for example, of fiction, perceives the text not as an unknown arithmetic mean of the native speaker, but as a given receptor, as a concrete servant of the "high art" translation. And, of course, he does not fit his translation into the perception of two abstract creatures: a foreign reader of X and a domestic book lover. Because these X-rays and iglokov perception can not be cloned. It is necessarily

something different. And besides, the true meaning, for example, of a work of art is never fully exhausted and that the approach to it is an endless process.

The purpose of the translation is not to fit the text to somebody's perception, but to preserve the content, functions, stylistic, stylistic, communicative and artistic values of the original. And if this goal is achieved, then the perception of translation in the linguistic environment of translation will be relatively equal to the perception of the original in the linguistic environment of the original. Exaggerating the role of the communicative-functional factor in the translation leads to a blurring of the internal content, the informative essence of the text itself, the original and the translation, to the replacement of the essence of the object by the reaction to it from the perceiving subject. Determining is not the text itself, but its communicative function and conditions of implementation.

A sense of humor is an individual characteristic of a person. It either is, or completely absent. At the same time, national humor has a certain set of features that distinguish it from others. English humor was no exception. About him so often they say, they write books, conduct research, that he began to be perceived as a national trait of the English character.

What are the features of English humor? In the mid-1990s, English humorous television programs began to appear on television screens of our country, such as the Benny Hill Show, Mr. Bean, and the Monty Python Flying Circus. Then, for the first time, we came face to face with such a phenomenon as English humor. The jokes aroused bewilderment and misunderstanding - no one expected the humor of the English to be flat, rude. Translators even had occasion to replace one joke with another, change words and phrases, so that Russian viewers could understand the meaning. The image of a resident of the Misty Albion - stiff, cold, sarcastic, did not fit in with those stupid faces who built the characters "The Benny Hill Show" and "Mr. Bean", as well as the sketches of "The Monty Python's Flying Circus", in which a toothy rabbit exterminated a whole army of English knights.

In order to understand the specifics of such jokes, first, it is necessary to understand the culture, mentality of the English, and secondly, to know the English language perfectly. The problem with British humor is that a person unfamiliar with English speech is very difficult to understand jokes in which "all the salt" is in the play of words. Here is a small example of playing words in an English joke: - Will you tell me your name? - Will Knot .- Why not? To the question "Will you tell me your name?" The person answers - Will Knot, in English, if you quickly read the name and surname, you get the phrase - the negation "No", then the question "Why can not you say?" Becomes logical.

The English treat themselves and the whole world with a great deal of irony. There are no forbidden subjects for them: they can laugh at both the weather, and over family values, politics: - What is the difference between the greeting of the queen and the president? - To greet the queen, you must stand on only one knee. The jokes about the Irishmen are very popular: - Why do people wear shamrocks on St. Petersburg? Patrick's Day? - Regular rocks are too heavy. If you translate a joke literally, you get: - Why do people put on a shamrock on St. Patrick's Day? - Because ordinary stones are very heavy. The composition of the English word shamrock (shamrocks) includes the word stone (rocks), it is on the similarity of these two words that a joke is built. A word that could characterize English jokes is absurd. They often contain wicked irony.

## **CHAPTER II PECULIARITIES OF TRANSLATION HUMOR TEXTS**

### **2.1 The Specificity of Translation of English Humor**

From the point of view of translation, one of the most important features of humor is his emotional coloring and, as a rule, fullness with national elements, so sometimes one has to talk about Russian humor, English humor, etc. Due to such features, serious problems arise in the process of translating the humor from one language to another, because in the original language in humorous works, there are often such separate parts that do not have an equivalent in the target language. Then, in this case, the translator needs to be selected from existing lexemes, word combinations, suitable both in meaning and in the stylistic coloring that they carry in themselves. Moreover, even an ideal knowledge of a foreign language does not always help a person understandably, interestingly and, above all, amusing to convey their thoughts and ideas. That is why a detailed study of the necessary features of the transfer of English-language humor into Russian is an actual topic of the modern world.

There are a lot of works devoted to the translation of the equivalent vocabulary. Among them - articles about the translation of realities, terms, neologisms / archaisms, common speech, slang and many others. Separately, among these hard-to-translate units, humor is singled out. Without any doubt, when translating jokes, puns, ironies and other humorous units, there are some difficulties. Sometimes puns are simply unrealistic in their native language. You can also talk about English anecdotes, because most of them are created with the help of word games. To understand English humor you need to master the language at an impeccable level. It is because of a lack of understanding of English humor or the inability to convey it to translators that there is an erroneous opinion about the "plane" of English humor.

Take for example an anecdote:

- Why was Cinderella such an awful basketball player?

- Because she had a pumpkin for a coach.

The literal translation sounds like this:

- Why Cinderella does not know how to play basketball?

"Because she had a pumpkin instead of a coach."

The meaning of the anecdote is that the English<sup>6</sup> word "coach" has such meanings as "trainer" and "coach". But, even if in the second replica "coach" translated as a coach - nothing funny will not be either. This is an example, when to convey humor, while retaining all the original values of the original text, is almost impossible. If an interpreter has a time reserve, and he can compose or remember something like that in his native language, then such a translation can be considered successful. However, with simultaneous interpretation, the difficulty in translation increases.

In Russian, there are many such examples. If you verbally translate the dialogue to a foreign citizen, he, obviously, will also find our humor flat and incomprehensible: - Waiter, is this a chicken? - No, it's drunk! Of course, a foreign citizen needs to know not only the meaning of these words, but also understand the rhyme of such remarks.

In addition, it is because of ignorance of the cultural specifics or the mentality of a country that an anecdote can simply not be understood. However, in this section we consider the translation of the word game, since this method of creating anecdotes is the most common. There are several kinds of puns. One can single out the translation of puns on lexical and phraseological levels. Thus, lexical puns include the following:

1. Beating roots or parts of words. An example is the successful translation of the phrase B. Zakhoder from "Alice in Wonderland" Lewis Carroll "do cats eat bats - do bats eat cats" as "do cats eat mice - do mice eat cats". Despite the fact that the

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<sup>6</sup> Anatomy of English Humor: English Jokes and Their Russian Translation-Equivalents, 2013. – C. 146

translation was carried out in a literal way, the meaning and pun were preserved and are present in the text of the translation.

2. A pun based on the polysemy of a word. This kind of wordplay is the most common. In this case, humor is based on the polysemy of lexical units, as in the case of the anecdote about Cinderella and the coach / coach. One more example from "Alice" can be cited:

"Mine is a long and sad tail" in the translation of B. Zakhodar sounds like "This terrible story with a tail of 1000 years" (English "tail" has such meanings as "story" and "tail"). In both cases, there is an ambiguous understanding of the phrase - there is doubt, either it is about history, or about the tail (in the Russian version - about the story of the tail). Therefore, when translating, it is important to consider the context.

3. A word game based on homonyms or homographs:

- *You see, this hat costs only twenty dollars. Good buy!*

- *Yes, good-bye, twenty dollars.*

In this example, the phrases "good buy" and "good-bye" sound the same, but they have different meanings. In oral speech, it will be difficult to determine the correct meaning, proceeding from this, we again rely on the context.

4. Multivalued grammatical constructions:

- Who likes moving pictures? - (most of the men step forward) - All right, you fellows carry the pictures from the basement to the attic.

Hearing this replica, the phrase "moving pictures" can be understood as a "movie", and how to "transfer pictures."

And in our language there is an anecdote like this:

- Who will go to dig potatoes? - stepped forward only a few people,

"Great, the others will walk."

5. The use of one word, meaning another, close in pronunciation. Usually in such cases, the pronunciation of two words is of little importance, and the idea that was laid by the author becomes accessible to understanding. Again, an example from "Alice" in the translation of B. Zakhoder:

"Reeling and writhing, ambition and distraction" - "Honoring, Respect, Pressure and Distortion" (in English, we mean reeding and writing, division and subtraction).

Or another example from an anecdote:

- It's raining cats and dogs!

- Yes, I've just stepped into a poodle.

Here the words "poodle" (poodle) and "puddle" ("puddle") close to him by pronunciation are played. The main thing in the translation process is not to mix up the values.

6. Puns with the names of their own, or "talking surnames." So, everyone known Humpty Dumpty in the original has the name Humpty-dumpty. One has only to think about how many such examples in the Russian classics. It was there that such "talking surnames" appeared, like the well-known Manilovs, Oblomovs and Plyushkins. In order for these names to be successfully translated, in order to reveal a certain meaning, the author's contribution in this case requires the special professionalism of the translator.

Of course, there are examples where a literal translation of humor with the play of words is possible, which greatly facilitates the work of an interpreter:

Name two pronouns? - Who? Me?

Name two pronouns. "Who?" I?

It is in the unexpected combination of two incompatible meanings in one phonetic form that the essence of the pun is. In his book "Introduction to Translation Studies", V.V. Vinogradov considers a pun as a two-term formation, where each component can be a word or a phrase. The first component is a kind of lexical basis of the pun, a supporting element or in other words a "stimulant". The second member of the design is a word or phrase - a "flip-flop", which is also called the result and represents the very vertex of the pun. Comic effect appears only after the realization in the speech of the second component and its correlation with the word-standard. Consider an example of lexical pun, based on the polysemy of words: As a sample, take a small dialogue:

*- Penny, you are on fire!*

*- Yes, and so is Sheldon.*

*If to translate without taking into account a context we will receive:*

*- Penny, you're burning! - Yes, like Sheldon.*

Let's notice, such translation is not comic, but rather the reverse - dramatic. But, taking into account that the expression "to be on fire" besides the meaning of "being on fire, burning" is also used in cases where someone does some things very well and incessantly, valiantly, then such translation is more appropriate and successful: You're in shock, Penny! - Yes, like Sheldon. - With the translation of humor on a phraseological level with the translation of humor, in most cases, things happen much easier, because, more often than not, there are phraseological equivalents in the original and translation languages, albeit with some distortion of the literal meaning, but with a protection of imagery.

For example, the expression "as a bull in a Chinashop" is literally translated as "bull in a Chinese store" and means an absurd, awkward person. In Russian, the same meaning is conveyed with the help of phraseology "like an elephant in a china shop".

Of course, you can see some deviations in meaning, but imagery should be preserved. If the equivalent does not exist in the language, then the translator must perform a literal translation or select other phrases that are more or less appropriate in meaning, for example:

Hey, if she's willing to give the milk away for free, who am I to say *HO?* The expression "to give the milk away for free" comes from the idiom "Why buy it when you can get the milk for free?", which is usually applied to men who do not want to get married, because they can already get the same thing without marrying. It is this duality that creates a comic effect, so when translating such phrases it is necessary to choose the variant that preserves the humorous element, and not the neutral variant, which in this case is also considered possible, but does not preserve the comic effect of the lexeme or phraseology.

#### Specificity of the English mentality and humor

The concept of mentality is not uniform in scope and content, since it is studied by various sciences (culturology, linguoculturology, philosophy, national psychology, psycholinguistics and others), each defines it in its own way.

In cultural studies, the mentality is defined as mental schemes, figurative complexes expressing cultural stereotypes (habits, addictions, collective emotional patterns, attitudes, choice of a shrine, etc.), combining developed forms of consciousness with semi-conscious cultural ciphers [8].

According to linguoculturologists, the mentality is a kind of deep structure of consciousness expressing the sociocultural features of the nation, which, in turn, are reflected and shaped by the national language; it is a mentality, the storehouse of the soul of the people, which is a psycho-linguistic-intellect of the linguistic-cultural community [14].

As a philosophical concept, the mentality is a way of thinking, the general spiritual mood of a person, a group; the main metaphysical meaning of the soul as the

primary source of values and truth [18]. In national psychology, a mentality is understood as a self-assessment of the ethos of stereotypes of its behavior or its evaluation by representatives of other ethnoses [12].

In psycholinguistics, the term "mentality" refers to the perception of the world by the native speakers of a given language, which is determined by the linguistic picture of the world, which consists of linguistic realities (vocabulary, grammar)

Thus, the mentality is a unique subjective representation of reality by a person as part of a nation, reflecting the culture and traditions of one's own people, self-esteem and evaluation by other ethnic groups, peculiarities of the national language, semi-consciously manifested in all spheres of human activity, including humor. Having analyzed a number of works devoted to the study of the mentality of the English [5; 15; 17, etc.], we came to the conclusion that it is based on the following basic characteristics: 1) depersonalization, 2) antifatalism, 3) rationalism, practicality, 4) island self-sufficiency.

The depersonalization of the English manifests itself in their desire to conceal true feelings under the mask of dispassion, not to despise, not to hate, not to love in the open, to keep their opinions to themselves. Trying not to show this outwardly, at heart the English consider themselves to be some sort of standard, measure everything by their own, English arshin, ignoring even the possibility of the existence of some other standards. This feature of the English character is reflected in their language. According to A.Vezhbtskaya, in the English language a whole semantic class of active emotional verbs disappears. "I think," writes A.Vezhbtskaia, "that this is not" accidental "but reflects an important feature of the Anglo-Saxon culture - a culture that usually looks at behavior that is not particularly appreciated as being" emotional, "with suspicion and embarrassment" [5, p. 41]. And the numerous facts of the "high emotional intensity of Russian speech", cited by Anna Wezhbitskaya, point to the peculiarities of the Russian national character, which are fully "revealed and reflected in three unique concepts of Russian culture ... soul, fate and longing" [5, p. 33].

Linguistic confirmation of such an important component of the English character as antifatalism and independence manifests itself in the agency of the English language - an accentuated attention to action and to an act of will ("I do," "I want"), expressed in the preferential use of nominative sentences with verbs in the real voice . Russian national character is described as non-active, prone to fatalism. Linguistic confirmation of this is the predominant use of patient designs, through which "people are represented as persons who do not control events ... (" different things happen to me ... ") [5, p. 55--56].

A huge role in the formation of the mentality is played by the natural geographical conditions of the ethnos. Being an island nation, the English instinctively oppose England to the whole world, which is estimated by other ethnoses as snobbery. The snobbery of the British is largely determined by their imperial thinking, which gave rise to British chauvinism-an arrogant attitude toward the peoples living in the colonies of the British Empire and representatives of other nations. These are general stereotypes of the perception of the English by other peoples, which in their most typical features are reflected in the structure of the English language (its analyticity, preferential monosyllabicity, "theism", agency, non-emotionality). Together they make up the content of the concept of Englishness.

Another specific feature of the mentality, peculiar only to the English, is their unique sense of humor, which is the principle of attitude to life. Humor is a favorite mood in England and the principle of attitude to things and life in general. The ability to maintain a sense of humor in difficult moments is valued by the English as a primary human virtue. That is, humor is also a form of depersonalization.

Now let's look at how the above-described features of the mentality of the English are manifested in humor, analyzing English jokes.

The conceptual scheme of analysis will serve as a semiotic model, according to which the linguistic form of humor "anecdote" exists in the three-dimensional

space of semantics (two-folded content), pragmatics (estimated or inferred inconsistencies) and syntactics (the relationship with formal types of anecdotes) [18].

«An Irishman, upon finishing his business in the toilet, was pulling up his pants when a 50 pence piece slipped from his pocket, bounced once on the lid, and fell into the hole. Peering into the hole, the Irishman told to himself, „For 50 pence? No.” Upon which, he took another 50 pence piece from his pocket, let it fall into the hole to join the first, and added, „But for a pound...”».

Semantics:

The first plan of content: the Irishman's unwillingness to climb into the toilet for 50 pence.

Presupposition: 50 pence - money is small; you can just leave them where they fell and leave. If there were more, then it would be a pity to leave, and it would be possible to try to get some money somehow, although, undoubtedly, the occupation is very unpleasant.

The second plan of content: the Irishman's desire to climb into the toilet with his hands for a pound.

Implication: if you climb for a small amount of money, you will be considered greedy, if for a large amount - no (in this case such a step will be considered reasonable enough).

Conclusion: the Irishman is a greedy and stupid person.

Humorous effect is achieved by depicting the Irishman's unexpectedly irrational, irrational actions.

Pragmatics.

At the heart of the anecdote lies an estimated discrepancy (ridiculing the Irishman).

## Syntactics.

According to the form, this anecdote is correlated with an anecdote-narrative.

The value element of the anecdote is the attitude of the British to the Irish. It reflects the rather arrogant and mocking attitude of the English towards their neighbors. Since the Irishman in the joke is depicted greedy and stupid, this implies that the English themselves in a depersonalized form portray themselves as generous and intelligent.

«There's a guy from Ireland driving through Europe and an English guy driving in the opposite direction. In the middle of the night with no other cars on the road they hit each other head-on and both cars go flying off in different directions. The Irish fella manages to climb out of his car and examine his damages. He looks at his twisted car and says, „Jesus, I am really lucky to be alive!” Likewise, the Englishman scrambles out of his car and looks at his wreckage. He too says to himself, „I can't believe I survived this wreck!” The Englishman walks over to the Irishman and says, „Hey man, I think this is a sign from God that we should put away our petty differences and live as friends instead of such enemies.” The Irishman thinks for a moment and says, „You know, you are absolutely right! We should be friends. Now I'm gonna see what else survived the wreck.” So, the Irishman opens his boot and finds a full unopened bottle of Irish whiskey. He says to the English fella, „I think this is another sign from God that we toast to our new-found understanding and friendship.” The Englishman says, „You're damn right!” and he grabs the bottle and starts drinking the Irish whiskey. After putting away nearly half a bottle, the Englishman hands it back to the Irish fella and says, „Your turn!” The Irish fella twists the cap back on the bottle and says, „No, I think I'll wait for the police to show up”».

## Semantics

The first plan of content: the Englishman and the Irishman, who got into an accident, was lucky to survive without getting injuries or any damage.

Presupposition: such misfortunes bring people together, helping them realize that life is more expensive than prejudices and resentments.

The second plan of content: the intention of an Irishman to give an Englishman a whiskey.

Implication: if one of the drivers used alcohol, the police most likely will think that he is the culprit of the accident.

Conclusion: a calculating, dishonest Irishman specifically invited the Englishman to drink whiskey, not intending to do the same at the same time.

The humorous effect is based on the opposing presuppositions of the characters.

#### Pragmatics

The anecdote is built on an assessment mismatch (ridiculing the Irishman, lowering his status).

#### Syntactics

This type of anecdote is an anecdote-narrative.

The value component of this anecdote is the relationship between the British and the Irish. The text of the joke reflects the arrogant, contemptuous attitude of the British to the Irish, since they (the Irish) are less noble and honest people than the British themselves. Here, the British tend to be depersonalized (not to say that they themselves are the most honest, noble, intelligent, etc., and to show that all the rest (in this case Irish) are less honest, smart, P.

The second feature of the national mentality reflected in this anecdote is the unique sense of humor of the English. Usually, representatives of their nation turn out

to be "cunning" in such anecdotes, and a stranger as "fools" [20]. When the "cunning" are more successful than the "fools", the representatives of the prototype nation feel superior to the adversaries, and this feeling of sudden triumph is laughing. The English, however, have a very special ability not only to laugh at others, when they themselves win, but also on themselves when they lose. The ability to maintain a sense of humor in difficult moments is valued by the English as a primary human virtue. This unique ability, in our opinion, is reflected in the text of this anecdote.

Thus, depersonalization, determined on the one hand by the insularity of English culture, on the other hand by the imperial worldview, also affects the attitude of the English towards life with humor. These features are the most striking and specific features of the mentality of the English.

## **2.2 Main Challenges and Tools for Translation of Cultural Realities in English Jokes**

Anecdote is one of the few productive genres of modern folklore, where the national and cultural features of a certain linguistic cultural sphere are reflected. At the level of the text of the joke, norms of behavior, traditional worldview, social, psychological attitudes and ethnic representations are fixed.

The most important difficulty in translating anecdotes is the lack of background knowledge. Undoubtedly, many units of language communication, in the dialogue of two different cultures, receive some ethnic impression, not expressed within the ethnic group itself, with the dialogue of several of its representatives. The translation of communicative units expressing cultural situations, as in the case of the most equivalent vocabulary, often causes the interpreter a number of difficulties, especially when there is a lack of some background information already known. The

main difficulty in translating is the identification of distinctive national and cultural components, and accordingly their transformation into an adequate verbal form.

The translator needs to do an analysis of the discourse content of the linguistic unit of the text of the original, as well as all its admissible equivalents in the language of translation in the context, taking into account the linguistic and cultural communicative features. Virtually all language units of the unit work together and coincide with the details of the general notions of the world. Since the value of the communicative unit transmitted by language means is expressed predominantly and explicitly, the greatest difficulty for a highly professional interpreter is to develop the necessary background knowledge that reflects the national and cultural-historical peculiarity of the given unit.

Proceeding from the dictionary definitions, realities are "objects of material culture." In linguistics and translation science, words and stable expressions denoting these objects are called realities.

In our opinion, the most accurate definition of the realities is provided by Bulgarian scientists S. Vlahov and S. Florin: "these are words and phrases that call objects that are peculiar to life (culture, life, social and historical development) of one people and far from the other. They are the bearers of the color of the whole people, in most cases, they do not have exact and true equivalents in other languages, so they cannot be translated on a general basis, requiring an unconventional approach. ". The scientists gave this definition from the point of view of translating the realities, so it is quite interesting for us. In the process of translation, not only languages are opposed to each other, but even cultures and situations themselves. By their properties and functions, realities are similar to terms and proper names.

Researchers of culturally-labeled units repeatedly point out that the boundary between terms and realities is quite symbolic and very mobile. It is difficult to distinguish between language realities and terms. But nevertheless there are such signs on which it is quite possible to distinguish realities from terms.

As we have already noted earlier realities, as a linguistic phenomenon, belong to the category of equivalent vocabulary. They are part of the concept of the world and are of great interest during the study of the interaction of language and culture. Scientific researchers pay more and more attention to the social side of the language, which directly shows its interaction with the life process of the people who speak this language.

The main problem that the interpreter needs to solve when translating the realities expressed in the original text is the discrepancy between the value section, the characteristic units of the original language and the target language. L.S. Barkhudarov notes that "all types of semantic correspondences between lexical units of two points can be attributed to three basic"

- Full compliance;
- Partial compliance;
- Lack of conformity.

Realities exist in any language, where the national color of the people is clearly expressed. Comparison of different languages and cultures, according to G.D. Tomakhin, allows us to distinguish the following features of the use of realities [25, p. 306]:

- The reality is unique to one language group, and in another it is completely absent: drugstore - pharmacy-snack bar.
- The reality is present in both language groups, but in one of them it has an additional meaning: *словес* leaf - clover leaf; road intersection with a clover leaf denouement.
- In different cultures, such functions are performed by different realities: sponge - sponge / Russ. washcloth (when washing in the bathroom, in the bath).

- In different cultures, such realities differ in shades of their significance: cuckoo's call - the cuckoo's cuckooing in popular beliefs of Americans predicts how many years the girl remained before the wedding, in the Russians - how many years have left to live.

Before starting to translate, it is necessary to comprehend an unfamiliar reality in the original, as it is expressed by the author and by what means he uses for this. The main goal is to bring to the reader's consciousness its semantic and semantic content. Unknown and unknown is most often someone else's reality. Most often it is introduced into the text of an anecdote when describing a new reality for the bearer of a given language. The realities characteristic of our people do not need to be understood, since the word "kvass" appeared in the text will not cause any difficulties for the Russian reader, "Maydan" - for the Ukrainian, "Tower" - for the English.

The realities of other cultures need not be thought out, since the reader, in connection with its use, has already developed a certain idea and a national attitude to it. All unfamiliar realities should be understood, if this corresponds to the idea and idea of the author of the joke being translated. For example, the following anecdote talks about Trans World Airlines, which serves 50 US cities and connects the United States with a large number of countries in Europe and the Far East.

***TWA: How do you pick up TWA flight attendants?***

***A: With a fishing pole!***

***- How do you select employees of the airline "Tie-dublyu-hey"?***

***- We take them with a fishing rod.***

In the process of translating such realities, two difficulties arose: the lack of an equivalent in the translation language due to the non-existence of the speakers of this language, denoted by the reality of the object and the need, together with the objective meaning of the reality, to convey color, and national and historical coloring.

However, some realities have single equivalents in the translation language ("House of Commons"). "Single correspondence means that in most cases the given unit of the source language is translated by the same unit of the target language" [16, 424 c]. When translating such realities, which have single equivalents, practically no difficulties arise.

When translating realities, you can use three main reception methods:

A) calculating and semicylaning (incomplete borrowing) - that is, borrowing with a literal translation: Easter Bunny - Easter Rabbit:

- What does the Easter Bunny get for making baskets?
- 2 or 3 points like everyone else.
- What does the Easter Bunny get for each basket?
- 2 or 3 points like any other.

In this example, there is a complete match, a match of the value section, the characteristic units of the original language and the target language.

B) Replacement of reality by the reality of the target language:

a bank teller - the cashier in the bank:

An FBI agent was talking to the bank teller after the bank was robbed for the third time by the same bandit.

"Did you notice anything special about the man?" he asked.

"Yes, he appears better dressed each time," the teller replied.

The FBI agent is talking to the cashier of the bank, who is robbed by the same thief and already for the third time.

"Did you notice anything unusual in this man?"

"Yes, it seems that every time he picks up clothes better and better," the cashier replied.

When translating into Russian, we must find in it a word that is close in meaning, so that the foreign language is understandable to the Russian listener. " Thus, the English phrase "bank teller" (literal translation - bank narrator) was translated into Russian with the use of Russian reality "cashier in the bank" - a financial specialist who runs a cash office in a bank.

C) adaptation of reality - that is, giving it the appearance of a native word on the material of a foreign language: juicer - juicer:

This guy has been working as a bag boy in a supermarket for 5 years.

One day the supermarket gets new orange juice machines, and the bag

The manager says no.

The bag boy goes, "But I've been working here for 5 years, why cannot I run the juice machines?"

The manager goes, "I'm sorry, but baggers cannot be juicers."

The guy worked as a packer in a supermarket for 5 years. Once there they brought juicers. The guy was very happy and asked the manager if he can squeeze the juice. The manager refused him.

- But I've worked here for 5 years, why cannot I?

- Because the packers cannot be juicers.

In this example, adaptation is necessary in order to maintain an integral system of meanings of the source text, to achieve a similar communicative effect.

Of course, these methods do not limit the translation of realities; there are also other ways of transferring English realities into Russian. Possible descriptive translation and translation with a comment. The interpreter needs to correctly assess

the situation in which he needs to translate and choose a more appropriate way of conveying the reality.

## CONCLUSION

Intercultural communication is necessary in modern society, but it is because of differences in linguistic worldviews that communicative failures often arise, as well as misunderstandings of participants in communication from different cultures. Basically, humor is a way of conveying ideas and feelings, both positive and negative, that are not accepted to be publicly displayed.

Humor has value characteristics and is associated with the most important life guides. It is necessary to add that using the process of intercultural communication to use humor is necessary with caution. Humor includes all the nuances and characteristics of the perception of the world of the people. A distinctive feature of Russian humor is characterized by its sharpness, sharpness, mockery; but English humor is also far from "laughter through tears."

English humor can be found everywhere and everywhere, there are no barriers to humor among the English. Their humor is: ethnic jokes, ironic jokes, primitive jokes. Understanding this is the mastering of the surrounding reality by man, and misunderstanding is the inability to distinguish the most important signs of the surrounding reality and to correlate them with personal skills and abilities. The scientific literature highlights the main problems of misunderstanding of English humor: the inability to see the hidden meaning, the painful tendency to see the hidden meaning everywhere and everywhere and a communicative failure.

In the course of our research, we came to the conclusion that there are a large number of ways to translate humor from English into Russian, and an interpreter can outline the "internal form" with great caution and only when there is complete certainty and accuracy in the adequacy of the received translation. To achieve adequacy in translating text from one language to another, a qualified translator must use equivalent correspondences in the language to which he translates. There is a

need to find equivalents, among the available linguistic means, which will be adequate to the original.

From the point of view of translation, one of the most important features of humor is his emotional coloring and, as a rule, fullness with national elements, so sometimes one has to talk about Russian humor, English humor, etc. Due to such features, serious problems arise in the process of translating the humor from one language to another, because in the original language in humorous works, there are often such separate parts that do not have an equivalent in the target language. Then, in this case, the translator needs to be selected from existing lexemes, word combinations, suitable both in meaning and in the stylistic coloring that they carry in themselves. Moreover, even an ideal knowledge of a foreign language does not always help a person understandably, interestingly and, above all, amusing to convey their thoughts and ideas. That is why a detailed study of the necessary features of the transfer of English-language humor into Russian is an actual topic of the modern world.

There are a lot of works devoted to the translation of the equivalent vocabulary. Among them - articles about the translation of realities, terms, neologisms / archaisms, common speech, slang and many others. Separately, among these hard-to-translate units, humor is singled out. Without any doubt, when translating jokes, puns, ironies and other humorous units, there are some difficulties. Sometimes puns are simply unrealistic in their native language. You can also talk about English anecdotes, because most of them are created with the help of word games. To understand English humor you need to master the language at an impeccable level. It is because of a lack of understanding of English humor or the inability to convey it to translators that there is an erroneous opinion about the "plane" of English humor.

Based on the foregoing, I came to the conclusion that taking into account the functions of the language and the language and speech styles, it is useful to

distinguish six basic functionally-style types of texts: colloquial texts, official business texts, public-informative texts, scientific texts, texts, religious works.

Equivalence is given decisive importance in the theoretical description of the translation and the identification of its essence. Nevertheless, equivalence is one of the most controversial concepts in translation theory. Proceeding from the foregoing, it can be argued that the mentality has certain meaningful intersections with the phenomenon of social consciousness; At the same time, they can not be identified, since the phenomenon of mentality includes both the sphere of social and individual "unconscious". Thus, the mentality appears not only as a sociocultural, social-humanitarian ("external") phenomenon, but also as a psychic phenomenon ("internal"), including the social-psychic phenomenon. In the English-language scientific literature, there are several special terms that denote different types of joke (all of them in Russian are transmitted by the word anecdote): numskull tale, blason populaire / ethnic slurs, Shaggy Dog Story.

English humor enshrines the status of a phenomenon, since it is the most difficult to understand by representatives of other cultures, which causes ethnic prejudice towards it. English humor is peculiar, sparkling, thin ... Maybe because of this a lot of our own anecdotes that are issued for the English humor. The study of joking vocabulary as a special layer of vocabulary was based on consideration of the ontological nature of the joke - the aesthetic category and one of the forms of comic, which is a certain attitude of the world, an emotional attitude when a person rises above what is unpleasant and deserves condemnation. This humorous attitude is accompanied by benevolence, tolerance, minimal distancing from the object of joke and the presence of a positive moment in a ridiculous.

These key characteristics determine the specificity of the meaning and the linguistic status of the units that actualize the corresponding emotional relationship at the lexical level. The common features characteristic of all joke interpretations were used as the basis for the definition of "playful unit" in this work: a lexical or phraseological unit that is cheerful and not serious and expresses a special attitude to

the objects and phenomena of the surrounding world, characterized by soft, non-malicious criticism and intention cause good-natured laughter. A whole layer of joking vocabulary is fixed in the language, marked with special letters in dictionaries, and the joking nature of these nominations is unmistakably guessed by native speakers.

The joke is viewed as a special kind of expressiveness, based on the unusual, brightness of the form, its inconsistency with the content or situation of communication, which allows the units under study, with appropriate use, to create a special kind of effect and express an emotional evaluative attitude to reality. The nature of the joke at the extra linguistic level, the specificity of its axiological status and semantics are reflected in the peculiarities of marking joking nominations in modern lexicographic sources. Comic - a universal phenomenon, and, at the same time, deeply national. In the way, as well as on what representatives of different linguocultural communities joke, both general and particular laws of the comic world view are manifested. At the same time, the playful, as well as other forms of comic, is realized in concrete forms, determined by the peculiarities of the national character, cultural traditions, social structure. The study showed that joking vocabulary is characterized by a relatively narrow scope of extra-linguistic realities.

The main content of joking nominations is everyday reality, the sphere of domestic relations. A playful emotional assessment is caused, first of all, by deviations from the norm, standard, manifested in the appearance, actions and relationships of people. In the course of my research, I came to the conclusion that there are many ways to translate the humor from English into Russian, that an interpreter can outline the "internal form" with great caution and only in those cases when there is full confidence in the adequacy of the received translation. To achieve adequacy when translating text from one language (IJ) to another (AJ), the translator must use equivalent correspondences in the language to which the translation is made. Among the available language tools you need to find equivalents that will be adequate to the original.

If a serious person dares to assert that laughter is as necessary for the existence of mankind as an instinct for self-preservation, he risks becoming the object of ridicule. It is considered to be jokes, anecdotes, caricatures as something secondary, not having a significant impact on our life or the ways of historical development . But if an unbiased reader subjects this question to a critical examination, he will undoubtedly find the fallacy of this opinion. How long can a person live without food or drink? The intervals between meals are several hours, but can be stretched to dozens of days without much harm to health.

A person cannot drink for a long time. But is it possible to find people who have never laughed in their lives? It's unlikely that such people are. How often do we laugh? Once a month? Once a week, people come across funny things or invent something funny every day, several times a day, and more often dozens of times a day. We give ridiculously incomparably more time than eating. We will sharpen, as we breathe - constantly. But the study of the funny mankind has given much less attention than writing cookbooks, or preparing refreshing drinks. The quantity, however, is completely compensated by quality. Almost all the great philosophers of the past have investigated the ridiculous. They devoted to deciphering laughter countless hours of reflection. It should take into account several aspects of humor: its perception, creation and use to overcome problem situations.

All three aspects can be measured using appropriate tests. They are components of a "good sense of humor" - the very one that is often required in ads about dating. Jokes are of different types, but there is still no generally accepted classification. There are ethnic humor, teasing witticisms, absurd anecdotes, puns and other kinds of verbal humor, as well as cheap farce, etc. Several studies have revealed a clear relationship between humor and happiness: happy people laugh more and have a better sense of humor. Ruh and Carrel, having examined 263 Americans and 151 German adults, found a very high correlation (0.8 and higher) between the indicators on the Vivacity Questionnaire and the Scale of Sense of Humor. This test measures how people perceive the surrounding reality with humor. It is established

that other dimensions of humor correlate with well-being (this relationship is especially pronounced when it comes to jokes that help to cope with stress) and the ability to "give out" something funny.

Extroverts and other people with well-developed social skills laugh a lot and look at things with humor. There is a fairly strong correlation between extraversion and happiness. It's no wonder why such people laugh more: the self-esteem of the frequency of laughter is part of the scale of extraversion. I came to the conclusion that extroverts and other people with developed social skills are happy thanks to social relationships that give them pleasure. Now I know that humor promotes a close relationship, and extroverts have a better sense of humor. As is known, humor is a quality of action or speech, which necessarily excites a sense of ridiculousness. Humor is a psychological phenomenon. Humor can use irony as one of its techniques, and in this case, irony, of course, will cause laughter. But humor should not be confused with irony. The funny is usually the result of an unjustified expectation, some collision of the positive and the negative. And only in this sense, irony as a linguistic device has much in common with humor.

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COLLECTION OF HUMORS

1.

**ENGLISH VERSION**

Little Johnny was sitting on a park bench munching on one candy bar after another.

After the sixth one a man on the bench across from him said, “Son, you know eating all that candy isn’t good for you. It will give you acne, rot your teeth, make you fat.”

Little Johnny replied, “My grandfather lived to be 107 years old.”

The man asked, “Did your grandfather eat 6 candy bars at a time?”

Little Johnny answered, “No, he minded his own business!”

Неизвестная лексика:

candy [ˈkændi] - леденец, конфета

bench [bentʃ] - скамейка, скамья

mind one's own business - идиома, переводится "заниматься своим делом, не лезть в чужие дела"

Перевод на русский

Маленький Джонни сидел на скамейке в парке и жевал одну конфету за другой.

После шестой конфеты мужчина на скамейке напротив него сказал: “Сынок, ты знаешь, есть все эти конфеты вредно для тебя. У тебя от них будут прыщи, они испортят тебе зубы, сделают тебя толстым.”

Маленький Джонни ответил: “Мой дедушка дожил до 107 лет.”

Мужчина спросил: “Твой дедушка ел 6 конфет за раз?”

Маленький Джонни ответил: “Нет, он не лез в чужие дела!”

2.

Английская версия

At a local coffee bar, a young woman was expounding on her idea of the perfect mate to some of her friends.

"The man I marry must be a shining light amongst company. He must be musical. Tell jokes. Sing. And stay home at night!"

An old granny overheard and spoke up, "Honey, if that's all you want, get a TV!"

Неизвестная лексика:

expounding [ɪk'spaʊndɪŋ, ɛk-] - истолкование, объяснение, толкование, трактовка

shining ['ʃaɪnɪŋ] - яркий, сияющий, блестящий, сверкающий

granny ['græni] - бабуля, бабушка, бабуся

Перевод на русский

В местной кафе-баре, молодая девушка делилась со своими друзьями, каким она представляет своего избранника.

"Мужчина, за которого я выйду замуж, должен быть самым ярким в компании. Он должен быть музыкальным. Рассказывать шутки. Петь. И оставаться дома вечером!"

Одна старушка подслушала этот разговор и говорит, "Милочка, если это все , что тебе нужно, тогда просто купи себе телевизор!"

3.

Английская версия

Two kids are talking.

- My dad works twelve hours a day, so that I can have a comfortable home and decent clothes. My mom spends the whole day cleaning and cooking for me. However, I can not relax from all the worry.

- But you are living a fairytale life! What are you so worry about?

- Well, what if they try to escape?

Незнакомая лексика:

clothes [kləʊðz] - одежда, платье

spend [spend] - тратить, расходовать (на что-л.), растрачивать, проводить

whole [həʊl] - весь, целый, полный

however [haʊ'evə] - как бы ни, какой бы ни

fairytale ['fɛ(ə)riteɪl] - сказка, сказочный, волшебный

Перевод на русский

Двое детей разговаривают.

- Мой папа работает по двенадцать часов в день, чтобы я мог иметь уютный дом и хорошую одежду. Моя мама проводит целый день убирая и готовя пищу для меня, тем не менее, я не могу избавиться от тревоги.

- Но почему, ты же живешь как в сказке! Что же ты так беспокоишься?

- Ну а если они попытаются сбежать?

4.

Английская версия

Russian tourists.

The couple arrived at the resort. They move into the room.

Wife sees the mouse and starts yelling, "Ah-ah-ah-ah! Mouse! Contact reception, you better know English, and I - full zero."

Husband calls (in English):

- Hello.

- Hello.

- Do you know "Tom and Jerry"?

- Yes, I do.

- So... Jerry is here.

Незнакомая лексика:

couple ['kʌpl] - пара (муж и жена), двое; соединять, связывать

resort [rɪ'zɔ:t] - курорт

yelling - вопли

Русская версия

Русские туристы.

Пара приехала на курорт. Они зашли в комнату.

Жена увидела мышь и начала кричать: "А-а-а-! Мышь? Скорей звони на ресепшен, ты хоть как-то знаешь английский, а я полный ноль".

Муж звонит (по английски):

- Здравствуйте.

- Здравствуйте.

- Вы смотрели "Том и Джерри"?

- Да.

- Так... Джерри здесь.