

Aesthetic and linguistic characteristics of comedy in a foreign language

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Abstract. In linguistics, the study of the "comic" is aimed at considering all its aspects of different types and genres. Increasingly, the "comic" is studied as a linguo-creative and cognitive activity. At the same time, humour affects all human values in many cultures. Humour is characterized by a simple attitude to life's complexities, and it is aimed at improving the action or object and allows for unconscious communication, so it has no semantics and its main essence lies in pragmatics. This article proves information about aesthetic and linguistic characteristics of comedy in a foreign language.

1 Introduction

One of the most complex aesthetic categories is the category of "comic", which has attracted the attention of researchers since antiquity and continues to interest scientists today. Recently, there has been a noticeable increase in interest in the problems of the "comic" on the part of philosophers, culturologists, psychologists, literary critics, and linguists. There are quite a lot of studies that consider the essence of the "comic", its properties, the systematization of species. The high importance of humour and the "comic" in communication between people, in the understanding of a foreign culture has contributed to the growth of interest in its study in modern linguistic science.

The linguistic embodiment of comedy is given close attention in modern Russian linguistics. Recently, such a genre of television series as a sitcom has become increasingly popular. A sitcom is a situation comedy that is characterized by recurring characters and a set location throughout the series and a complete plot at the end of each episode. Comedy series help a person to relax and distract from stress, which contributes to the production of serotonin - the hormone of happiness.

Understanding and perceiving a joke in the original in another language is often difficult. National humour is of great importance. The main task in such a translation is to transform the source text while maintaining the original meaning, using the forms of equivalents of expressions of a certain meaning in another language.

Humour and "comic" are an integral part of everyday human life and are of particular scientific interest. With the help of humour, people struggle with their problems, they also

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use it as a defensive reaction to negative situations. Humour and all its forms are manifestations of the "comic", but they are not equal to each other.

Ozhegov S.I. defines humour as the ability to understand the "comic", the ability to see funny and comic appeal, and laughter as something funny, something that is worthy of hummer. In addition, humour can be understood as joking speech. We can say that laughter is a part of the psychological process - ridiculing the shortcomings or vices of a person, or of the whole society as a whole [3].

In the dictionary of literary terms, "comic" comes from the Greek *komikos* - *funny cheerful* - an aesthetic category that reflects all the contradictions of reality and also contains their critical assessment. It is based on contradictions, discrepancies between the real and the utopian [1].

In philological and aesthetic literature, techniques and means of the "comic" are mixed. The linguistic means of "comic" include:

- Phonetic;
- Lexical;
- Phraseological;
- Grammatical [4].

The techniques of the "comic" include Aesopian language, allegory, deformation, surprise, inconsistency, misunderstanding, and the method of exposure through anachronisms.

In linguistics, the study of the "comic" is moving in the direction of considering the linguistic aspects of its various types and genres identified in literary criticism. The language game is also being studied - various stylistic devices with the help of which the meaning of "comic" is expressed. Recently, more and more often, the "comic" is beginning to be studied as a linguo-creative and cognitive activity.

Some linguists analyse the semantic nature "comic" [Sannikov, 1995; Karasik, 2003]; explores the use of "comic" in different types of discourse (scientific, political, news). Discourse is a communicative event between a speaker and a listener in a certain context or situation [5].

In modern linguistic studies, the communicative personality of a person who creates a comic discourse begins to be studied; the planned, strategic nature of the communicative use of the "comic" is revealed.

Humour is defined as a social tool that allows you to effectively relieve psychological stress and improve relationships between people [3]. Humour is a means of conveying various feelings and thoughts, but it can also convey negative attitudes at the same time, which are usually not customary to openly express in society. If in a joke there is no correspondence between form and meaning in linguistic unity, then linguistic humour arises. Linguist G.G. Pocheptsov believes that the effect of linguistic humour is based on the quality of the joke and on the speaker, on his sense of humour, the ability to present a joke, his attitude towards it [6].

2 Methods

English humour has always attracted the attention of domestic and foreign linguists. England is generally recognized as the birthplace of humour. Humour is the main feature of the English national character and a necessary element of English identity. As a rule, English humour does not show itself explicitly. There are two elements in English humour: humour itself and wit. Wit is inseparable from humour, they complement each other, give originality and originality.

Humour is a natural element. Wit in the broad sense of the word is the work of the mind, the humour of the soul and heart. Wit develops with the help of other people. Everyone has an equal sense of humour; wit shows superiority [1].

English humour is witty and bound by the phenomenon of the word. It manifests a play on words, limerick, nonsense. W. Nicholson identifies the 10 features in English humour. (Figure 1).

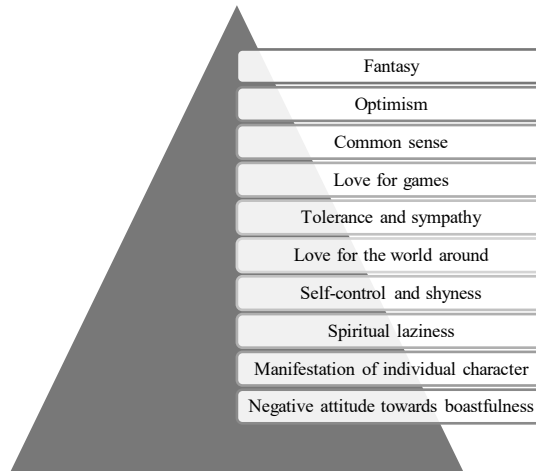


Fig. 1. Featured of English humour

Interest in subtle English humour lies in its simplicity, and not deep subtext. G.G. Pocheptsov studied the linguistic basis of English humour. In his opinion, linguistic humour and ordinary humour require high intellectual abilities from a person and can only exist in certain sociolinguistic conditions of love for the native language and receiving aesthetic pleasure from its use. G.G. Pocheptsov divides humour into two categories: situational and linguistic [8].

One of the types of situational humour is based on the discrepancy between the external and internal characteristics of the subject, on their confrontation. The inner component is not always clearly shown and is present only mentally. Such humour has an implicit meaning. In any kind of intercultural communication, when representatives of two cultures interact, misunderstanding often arises. Working with these types of texts requires special attention.

Another type of situational humour is based on different interpretations of the situation. Inconsistency of interpretations brings the effect of surprise and causes laughter. This kind of humour is the most understandable. The effect of linguistic humour is based not so much on the quality of the joke itself, but on who the listener is, how developed his sense of humour and intellectual abilities, on the adequacy of his vocabulary, on the attitude of the recipient to such jokes in general, and also on his mood.

Linguistic humour arises from the lack of correspondence in a joke between form and meaning in a linguistic unity. The meaning can be hidden in homonyms, in polysemy, in metaphors, phraseological units. Humour affects the values of all areas in almost all cultures, and since the values for each culture are different, this greatly complicates the understanding of foreign humorous texts.

3 Results and discussions

The main definition of humour in this work will be that humour is the depiction of things or events in a funny way, and “comic” is a category equal to funny.

The main types of "comic":

- Humour;
- Irony;
- Satire;
- Sarcasm [6]

Irony is considered as an aesthetic category, as a separate genre of humour and as a stylistic device. A reaction to irony occurs in a person when new information leads to the likelihood of satisfying a need, exceeding the previously given forecast. Among the needs leading to the emergence of ironic witticisms and responses to laughter, scientists identify the following:

- Hidden aggression;
- The need for a sense of superiority;
- Desire to compensate for negative feelings and emotions [9]

The degree of reaction of laughter to irony depends on the severity of the need. In order for an ironic witticism to cause laughter, several conditions must be taken into account. First, it must contradict the generally accepted view of the situation. Second, there must be a sense of superiority. On the other hand, irony is not always part of the "comic". Often irony can be attributed to the means of verbal aggression. It is impossible to be ironic about something that has received an increased appreciation in society.

The perception of irony in a "comic" way depends on the method and situation of its use. We can say that the success of ironic witticism depends not only on the presence of a sense of humour, but also on the personal qualities of the listeners.

Irony can use a large number of linguistic means of comedy: pun, paradox, parody and others. The layering of its own meaning and the ironic, which in itself is two-level, leads to a contradiction between the initial perception and the new, as well as a reaction to the final judgment, which requires a mental operation. At the same time, the role of context increases. It details the real and potential semantic shades of what was said. The comic effect is carried out by understanding all the plans by the listener. Irony is a unique cognitive phenomenon. The true meaning of irony depends on metaphors, inconsistencies and relies on the entire cognitive base of a person. The perception of irony also depends on social stereotypes and life experience. This is a complex and contradictory phenomenon [3].

Irony and joke are types of "comic". However, irony is not always a means of expressing a "comic" effect. There are several common features for jokes and irony. For example, such as:

- Lack of literalness of the statement - irony and joking constitute a Violation of the true statement;
- Frivolity;
- Intention as both phenomena are controllable;
- Common functions - often serve as a means of relieving stress;
- Self-affirmation. This applies to the case when the joke contains ridicule;
- Language mechanisms (play on words, inversion, etc.) [11].
- Irony and jokes have much more differences:
- A joke is not an obligatory element of the language. However, there can be no irony without language;
- Different purpose of the genre. In a joke - it can be humour and entertainment.

Ironically, it is a joke. However, at the same time, irony can contain humour, and a joke can contain mockery. The main purpose of a joke is to cause laughter. It is not always directed at the object. The purpose of irony is to express an attitude towards its object. It has a clear structure: the subject is the ironizing person; the object is the one to whom the irony is directed [10];

- An ironic person can wear different images. In a joke, the main thing is the effect of surprise;
- Irony can redirect ridicule. The joke cannot redirect laughter;
- A joke is much closer to a lie than an irony. The joke is usually based on deception. It has a component of non-literality and an element of inconsistency with reality, which can become actual;
- The joke depends on the dialogue. Irony - no;
- The joke can be bad, rude, and obscene. Ironically, such characteristics cannot be applied;
- Irony may not be obvious, hidden. Sometimes the speaker does not want the irony to be understood. The joker wants to be understood;
- The object of irony can be ironic himself. There is the concept of "self-irony", the concept of "self-joking" does not exist;
- The object of irony can be a joke or someone who is joking. There are no jokes about irony;
- Absolutely any statement can be called a joke, including irony. But not every statement can be called irony;
- Joke - small text. The space for irony is not limited;
- Under the joke is considered an unintentional deviation from the norm. As a rule, there is no unintentional irony;
- The effect of surprise is not characteristic of irony. This is a characteristic of jokes;
- A joke originates in society. Irony requires individualism;
- There is a cause-and-effect relationship in irony. In a joke, they are absent.

Humour is characterized by a simple attitude to life's contradictions and is aimed at improving the object. Humour, due to its incomprehensibility, allows unconscious communication, therefore it has no semantics and its main essence lies in pragmatics. Humour does not change the statement, it completely erases it, because a playful statement does not require an ironic or serious answer, and sometimes an answer is not required at all, since humour does not convey the meaning, but destroys it. The phenomenon is considered critically from the point of view of its universal significance. Humour can be expressed in different ways, depending on the goals set [5].

It is possible to distinguish a large number of different forms of "comic". There are two distinct forms of "comic": humour and satire. These are traditional forms and the correctness of their distinction is beyond doubt. Some scholars consider irony as an independent form of "comic". By virtue of its intellectual and critical orientation, irony is close to satire; but also a line is drawn between them, and irony is seen as a kind of transitional form between satire and humour.

The object of irony is most often ignorance, while satire has a destructive character, creates intolerance towards the object of ridicule. Irony is a means of imperturbable criticism and its main forms of "comic" Yu. Borev and L.I. Timofeev distinguish satire and humour. Satire is the highest and sharpest form of "comic". You can find the division of the types of "comic" into humour, satire, grotesque, irony, parody and others. However, such a selection of types of "comic" comes from a mixture of forms and techniques of "comic".

Grotesque, caricature, parody enter the form of hyperbole and in their totality constitute a method of changing phenomena or characters, therefore they cannot be considered forms of the "comic".

They are equally related to satire and humour [3].

B. Dzemiđok in his work on the theory of "comic" notes five methods for creating a "comic" effect. (Figure 2.)

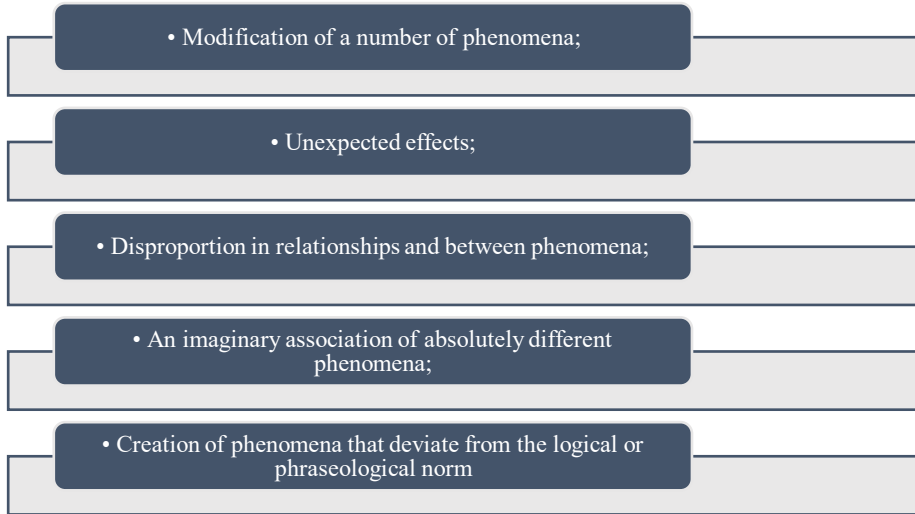


Fig. 2. Five methods for creating a "comic" effect.

Anything that helps create a "comic" effect can be considered a means of "comic". The means of "comic" may include a variety of objects and their details. Most often, the "comic" is conveyed using linguistic means: epithet, metaphor, hyperbole, litotes, metonymy, comparison, and others. The list of means of "comic" can include all significant units of the language - words, expressions, phrases, sentences and texts. Each of these units has great possibilities of creating "comic". The words "comic" play a big role.

Metaphors, metonymy, comparisons, epithets greatly expand the semantic possibilities of a word. In satirical art, polysemantic words, homonymy, synonymy, antonym and word play are widely used. The pronunciation of words with ironic intonation, as well as the linguistic play on figurative expressions and aphorisms, creates a large number of variations for a "comic" effect. The strength of the manifestation of the "comic" effect depends on the choice of means and their appropriate use, their skilful introduction into the text.

Thus, two important features determine the means of «comic»: intonation and "comic" quality, which is formed in the language itself. Intonation has the ability to give an ironic, satirical sound to a statement. Depending on the intonation, in an ironic, mocking or mocking sense, everyone can use commonly used words. This suggests that the language of satire does not need special material, specific language means. The "comic" colouring of linguistic means, which is achieved by intonation, is usually used in allegory, in "comic" contrasts and in the Aesopian manner.

In other methods of "comic" intonation does not play such a leading role. Depending on the situation and circumstances, intonation can impart irony and playfulness to language units, while the other language units mentioned have a "comic" property in and of themselves, without intonational interference [10].

Depending on the emotional saturation and on the presence of rational and evaluative elements, two completely different types of "comic" can be distinguished. The first is simple comedy, neither evaluative nor rational, very often primitive.

The other type is complex, humorous-satirical, rational and evaluative. Within this second complex category of "comic", two forms are usually distinguished: humorous and satirical, as well as two types of creativity corresponding to them: humour and satire. One of the classification criteria is the attitude of the artist to the objects of the "comic". The humorous position is inactive and non-aggressive. Humour considers not the idealist of life and human weaknesses as something that deserves indulgence [12].

A satirical position usually means always a consistent and uncompromising fight against negativity; the satirist is extremely unusual for the condescension and tolerance of a humourist [15-16].

Different concepts are characterized by a comparison and even opposition of satire:

- As a form of creativity - humour;
- As a form of comic - humour;
- Satirical humour - kind and simple humour [13].

There are two aspects that decide the question of the closeness of irony and satire: firstly, unlike humour, both of them express disapproval and criticism, and secondly, unlike the "comic", both have an intellectual character and a pronounced emotional colouring [3].

At the same time, satire is subject to moralizing and reformist goals, trying to arouse the reader's anger and resolute condemnation of the phenomena she ridicules. Irony, on the other hand, is directed mainly at ignorance and stupidity, therefore, to a greater extent, it often appeals to a critical feeling.

4 Conclusion

It is possible to classify the forms of "comic" taking as a basis the means of expression that will be the main one for this form of creativity. In this case, you will have to consistently adhere to the selected criterion. The division of the "comic" into humour, satire, irony, grotesque, caricature, witticism, parody would then be a violation of the simple laws of logic. Such a division does not take into account either the principle of complete division of the concept, or the principle of the unity of the choice of the classification criterion at each of its stages.

In complex comedy, three completely different creative methods can be distinguished: humorous, satirical and intermediate, which can hardly be called satire in the generally accepted sense of the word. This method can be called mockingly ironic [2].

From the main forms of the comic, in which the principled position of the author finds its expression, it is necessary to distinguish simple forms of the "comic", which are expressive means, one or another technique for its creation, and therefore all these means can be used in satirical, humorous and farce-vaudeville works. . The use of a means is determined, as a rule, by the theme of the work, the choice of well-known expressive means [14].

The functions of the "comic" depend on the direction, style and theme of the situation or statement itself. They include ludic, socio-critical and discrediting functions. The ludic function of the comic is present almost everywhere, since its initial purpose is to create a situation of laughter [10].

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