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Specifics of German Humor and the Ways of its Translation

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ANNOTATION

The given article deals with study and analysis of the humor in the work of Dieter Nuhr «Gibt es intelligentes Leben?» and ways of its expression, as well as the specificity and variety of German humor. The author analyzes features of humor translation from German into Uzbek.

KEYWORDS: humor, types of humor, comic effect in the translation.

The relevance of the research problem. Humor, being by its nature a complex and multifaceted phenomenon, became the subject of consideration of various scientific disciplines: linguistics and literary criticism, aesthetics and sociology, psychology and anthropology. However, due to the variety of approaches to the study of humor and due to the variety of forms of its manifestation, there is no common understanding of what humor is.

An important stylistic component of both a public speech and a literary work is wit, that is, an unexpected connection of thoughts that, it would seem, do not find common ground. Wit performs a variety of functions in speech: helps to establish contact with the audience, restore lost attention when logical methods are powerless, but the main thing is to strike at an ideological enemy, expose social and social vices to public ridicule. Of course, for an adequate perception of humor, it is necessary that the speaker / writer and listener / reader have the same social and psychological experience, as well as their belonging to the same culture.

Ethno-cultural and ethno-psychological specifics are clearly expressed in humorous texts: they reflect value priorities and orientations, cultural attitudes and stereotypes typical of the mentality of a given country. Without exception, all types of humorous texts are based on a language game, which manifests itself in a deceived expectation. The humorous type of thinking, as well as artistic thinking, exists due to the fact that the human intellect functions not only on the basis of formalized logical and mathematical sign systems, but also on the basis of semantically diffuse codes, the most important of which is natural language.

Humor is produced, as a rule, by means of contextual variability of lexical meanings, ambiguity of some syntactic constructions, polysemy, homonymy, paronymy, idiomaticity. Due to these features that distinguish

natural language from the so-called formalisms, statements and texts that are incorrect from the point of view of formal logic are linguistically correct, which contributes to irrational and paradoxical (in particular, humorous) thinking.

Formulation of the problem. This article is devoted to the study of humor in the prose of the popular German satirist, actor and showman Dieter Nuhr. His performances are very popular among the inhabitants of Germany, TV programs with his participation have the highest ratings, his books, DVDs and CDs are instantly sold out.

The subject of this study is the work of Dieter Nuhr "Gibt es intelligentes Leben?".

The purpose of the study is to determine what Dieter Nuhr laughs at, what stylistic means he uses to produce his humor, and what methods the German humor of this author could become understandable for a Uzbek-speaking reader.

Presentation of the main material. Dieter Nuhr was born in 1960, grew up in Rhineland-Palatinate, and is, to date, the only German to have been awarded the prestigious German Comedypreis and the German Variety Arts Award. Dieter Nuhr is considered an intellectual, philosopher in his field of comedy show. On October 18, 2014, he was awarded the Jacob Grimm Prize for the Popularization of the German Language. "Dieter Nuhr creates an intellectual cabaret. He masterfully speaks the German literary language, easily combining high style with vernacular and foreignisms. Nuhr not only closely monitors the quality of what is said and how it is said, but also arouses interest in the listeners in the language, encourages them to think about the language."

German critics attribute Nuhr's humor to the so-called "intellectual cabaret". "Das Kabarett" - 1. The art of miniatures (small forms of literature, theater and music), political issues of the day; 2. Cabaret, zucchini; Variety divertissement. In our opinion, it is not advisable to use the lexeme "kabaretist" to characterize Nuhr's activities, since this lexeme in Uzbek has connotations that are not compatible with the concept of "intellectual humor".

Linguocultural and linguoculturological study of German humor based on the texts of Dieter Nuhr is carried out by us in order to develop ways of interpreting it for representatives of a foreign cultural society, including when translating German humor into Uzbek.

During the 20th century, due to circumstances, certain stereotypes regarding the mental properties of their character were entrenched in the Germans in Europe. It is believed that the Germans are hardworking, law-abiding, thrifty, but at the same time extremely economical, overly pedantic, completely devoid of a sense of humor. German humorist Eckart Hirschhausen believes that "German humor is much better than the fame of it."

In Germany, as well as in many other countries, there are many good humorous magazines and shows. Among the most famous comedians are Loriot, Heinz Erhard, Otto Volkes, and Helga Schneider. The prejudice that the Germans have no sense of humor leads to the fact that neither the Englishman nor the Frenchman is ever interested in German humor. Hardly anyone outside of Germany is familiar with the work of Loriot, while in Germany he is considered a national hero. In Bremen, in 2013, a monument was erected in honor of the famous German comedian - a bronze sofa with a pug sitting on it. At the same time, it is difficult to find a German who would not be familiar with the work of Charlie Chaplin, did not know Buster Keaton, Mr. Bean,

Louis de Funes, etc. The average German is much more familiar with foreign comedians than other nationalities with German humor.

Based on the above, we can assume that the Germans understand and accept humor, but their humor does not find its recipient outside the country.

According to Bernhard Viktor von Bülow, known in Germany under the pseudonym Lorio: "Germans laugh as willingly as everyone else, but they are more acutely aware of the difference between humor and seriousness. Germans often wait for the signal to laugh. Lorio was very sorry about this. Heroes of Lorio often became characters devoid of even a hint of a sense of humor.

"The Germans should sometimes mix humor and seriousness, try to laugh in a situation where it is more appropriate to make a serious face." Lorio taught the Germans to laugh at themselves and see the funny and absurd in completely ordinary life situations. A country that survived two world wars and the subsequent split seemed to have finally lost the ability to laugh.

As for the varieties of German humor, it should be noted that their diversity is due to the large number of dialects in which similar lexemes differ in their meaning and sound, which gives humorists rich material for creating a comic effect. The dialectal feature in some way reflects the specifics of mores. So, for example, the eleventh article of the fundamental law of Rhineland-Palatinate states: "Do laachs de disch kapott", which roughly means: "you must laugh to death or so that you tear your stomachs with laughter."

Linguists distinguish the so-called "black humor" - "der schwarze Humor" is a kind of humor where such taboo concepts as religion, death, etc. are the subject of ridicule, "dry humor" - trockener Humor - better known to us as intellectual humor or play on words. For example: Der Kellner fragt: "Möchten Sie nicht mal von unserem leckeren Eiswein probieren." Der Gast antwortet: "Ja, gerne, aber nur einen Würfel." Cynical rude jokes are characterized as "soldier humor" - "faule witze". There is also a comic situation that is not associated with speech activity, when the absurdity of the situation, however, generates laughter from the audience. So the comedy of the position formed the basis of all the comedy films of silent cinema.

Humor in verbal communication arises as the speaker's need to laugh at their own or others' failures, oversights, blunders, ease their pain, get rid of uncertainty and thus overcome a negative situation.

Humor in the eyes of the recipient is always subjective. What seems ridiculous to one person is blasphemy and sacrilege to another. Therefore, the cartoons of the French newspaper "Charlie Hebdo" are funny for Christians, but offend the religious feelings of Islamists. The subjective perception of humor leads to the fact that the comic component of the text can easily slip away from the translator and remain simply unrecognized due to the peculiarities of its structure. So, for example, if in the following phrase: "Das Lesen wird offenbar auch im Zeitalter von Internet und Buchstabensuppe immer noch mit Intelligenz in Verbindung gebracht" the lexeme "Buchstabensuppe" is translated as "alphabetic soup", then the Uzbek reader will hardly understand that it is about flour products in the form of an alphabet and the comic effect in translation will be partially lost.

The readiness to understand humor is based not only on the personal characteristics of a person, but also on certain stereotypes of behavior adopted in a particular culture. In the process of translation, the translator must determine how this or that comic situation was created, what techniques were used by the author, and what audience the comic effect is intended for.

The study of Dieter Nuhr's texts allows us to conclude that the object of ridicule is most often religious fanaticism and social injustice.

So, for example, in the following example, through a paradox, Nur ridicules the biblical truth about the creation of man by the Lord God, who later, disappointed in his creation, punishes man: “Dann kann man sogar glauben, dass ein allwissender Gott den Menschen geschaffen hat, um später, völlig überrascht von dessen Schlechtigkeit, Strafen für ihn zu ersinnen und ihn am Ende vor Gericht zu stellen.

With frank sarcasm, Dieter Nuhr condemns any totalitarian regime created by man. He demonstrates the extreme degree of human stupidity by comparing people with animals that are not inherent in destroying members of their own species, allegedly solely because of their lack of intelligence: Dazu fehlt ihnen die Intelligenz.

Conclusions and prospects for further research.

Thus, the translation of humor implies the ability of the translator to 1) decode the comic element within the original text, 2) express the intention of the author of the original text in a new language form, and 3) evoke an appropriate reaction from a foreign reader.

In conclusion, it is worth noting that it is possible to perform an equivalent translation with minor lexical or grammatical transformations in cases where both the lexical and grammatical structure of the target language allow it. It is possible to preserve the comic effect in translation only if the socio-cultural associations coincide. In the case when the meaning of the comic device is not obvious for a foreign cultural environment, it is advisable for the translator to transform the source text in order to achieve an equivalent reaction of the recipient.

Dieter Nuhr, so revered by the German public, approaches the study of the mind not only from a cultural, but also from a physiological point of view.

The abundance of foreignisms and medical terms in his texts create the illusion of a scientific text. His research does not claim to be fundamental conclusions, but they give the reader a source of positive emotions and the opportunity to laugh at others and at himself.

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