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## Analysis Of Difficulties In Translating English And Uzbek Literary Humorous Texts

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**Abstract:** The translation of literary works is one of the most important means of indirect cultural communication between different peoples. According to some scholars, “literary translation, in particular, brings peoples closer to understanding a common universal culture and creates a shared foundation for this process”. Therefore, the translator faces the task of conveying not only the content of the text but also its cultural and semantic richness.

**Keywords:** Sense of humor, literary work, satirical text.

**Introduction:** Researchers who have analyzed translation activity note language and cultural asymmetry (Chiari and Vandaele) as the main obstacles in conveying the “sense of humor”. For example, P. Zabalbeascoa identifies additional linguocultural factors influencing this process as follows:

- background knowledge of representatives of both cultures;
- moral and cultural values (customs, traditions);
- traditional themes for humor (politics, profession, interpersonal relationships) and types of satirical texts (satire, irony, anecdote, etc.)

It should be noted that problems related to a complete lack of understanding of the original text, such as language proficiency issues or grammatical errors, were not considered above. This is because the focus of this research is on analyzing the parts that express a sense of humor [3.7].

However, such difficulties were encountered in the process of text selection. This can be observed in the following example. In the work, the minor characters

unexpectedly discover the presence of giant crocodiles in a new place:

"You idiot!" shouted Angalo.

"Me?" said Masklin hotly. "How should I know? How should I know? Is it my fault? Did I miss a sign at the airport saying 'Welcome to Florida, home of large meat-eating reptiles up to twelve feet long?'"

The main device creating ironic humor in this exchange of words is the revelation of an absurd situation through sarcasm in the form of a question: the hero sarcastically expresses the idea that "there was no such poster."

A similar cognitive-pragmatic mechanism can be observed in Uzbek literature [4.9].

For example, in Said Ahmad's novel "Silence":

"Son, where did you find silence in this village?" the old man said, laughing. "Silence means the absence of grumblers like you."

Here, humor arises through semantic inversion: the answer to the question about silence works precisely against the subject who disrupts the silence - this is a purely cognitive form of ironic humor [5].

Or in Gafur Gulom's work "The Resurrected Corpse," the hero describes his social situation through the state of being "resurrected from the dead," creating humor based on social contrast:

"I came back to life, but I thought that being dead was sweeter than this life!"

Here, the antagonistic cognitive scenarios of "alive" and "dead" are juxtaposed, resulting in a semantic collision that evokes a sense of humor.

Another vivid example is found in the protagonist's speech from Abdulla Qahhor's story "Aching Teeth":

"Doctor, please remove this tooth of mine," he said. "Now it's tormenting not just me, but the entire neighborhood."

Through this expression, metonymic expansion transforms individual pain into a social problem, generating laughter through cognitive contrast [7].

All three examples demonstrate mechanisms of ironic inversion, presupposition conflict, and verbal irony, similar to the English Pratchett passage. Thus, the "expression of humor" is universal, but its cognitive and cultural interpretation varies depending on the national

context.

Cognitive analysis and translation strategy: Thus, markers do not always indicate the presence of humor. They can sometimes express tone, social distance, or emotional contrast [10,12].

Trigger and context inclusion: markers' scope and cognitive errors

In literary texts in dialogue form, the laughter trigger (i.e., the signal that activates humor) and the context often merge. In such cases, a single marker (for example, "laughing" or "in a sarcastic tone") extends its influence over several speech fragments and creates an expanded semantic field in the reader's perception.

For example, the following excerpt illustrates this process:

Igor shook his head seriously.

"No, of course not. Conditions are normal."

There was a trace of irony in his voice, as if he were talking about a beast behind bars in a zoo.

"I've got a parcel for you," Anton replied in the same tone, catching the faint thread of life. "Feeding time allowed?"

In this dialogue, irony is created through a "zoological metaphor." The serious tone in the first line is echoed in the second through humor, that is, the trigger shifts from one context to another. Thus, a single marker (ironic tone) connects the two lines and creates a semantic resonance between them.

Misinterpretation of markers: the problem of translation competence

However, the marker doesn't always play a helpful role for the translator. An inexperienced translator might automatically interpret the presence of a marker as indicating "laughter." As a result, a conceptual error occurs - that is, laughter is "created" where there is none.

For example, the following episode in M. Frei's work illustrates this:

He sighed, took a knife, and cut a small piece.

"Here, Max. You can't imagine how lucky you are!"

"You can't imagine what an honor this is," Kofa said with a smile.

During the experiment, most students who read this passage identified the phrase "with a smile" as a marker of laughter. However, in a broader context, this phrase indicates gentleness in communication, not humor. Consequently, the cognitive error here arose as a result of the unnatural activation of the marker. In other words, a professional translator can determine the scope of the marker's semantic function, while an inexperienced translator automatically perceives it as a signal of laughter [4.7].

**The familiarity parameter:** One of the important cognitive-pragmatic conditions for translating the sense of humor is the "recognizability" parameter. This concept refers to the reader's ability to recognize and perceive the clash of scenarios. In other words, "familiarity" is the ability of the ideal recipient to understand the essence of a joke or irony.

**Incidental homonymy:** In the translation process, the method of compensation (filling in the meaning) is often successfully applied. With the help of this method, the translator creates a sense of humor even where it is not present in the original text, maintaining the overall semantic balance of the text. The humor that arises in this case is planned, that is, strategically formed [1,2,5].

However, in some cases, humor arises accidentally, that is, outside the control of the translator. This is usually caused by interlingual homonymy or misinterpretation of the internal form.

The following example clearly illustrates this.

"Welcome aboard," he said. "This is the Free Ship Perdita, bound on a lightning-hunting expedition."

Here, "Perdita" is a name derived from the Latin verb *perdere* ("to lose"), semantically meaning "lost." An English-speaking reader perceives this name neutrally. However, in the Uzbek translation, due to its transliteration, an unexpected sense of humor arises:

"Welcome," he said. "This is the free ship 'Perdita,' we are going on a thunderstorm hunt."

In this case, the translator did not alter the internal form of the name, but when read with the Uzbek phonetic system, a natural humor is sensed in the word. Therefore, the laughter here arises as a result of accidental homonymy.

**Cognitive-pragmatic analysis breakdown:** from a cognitive perspective, a violation of language norms

alters the reader's expectation scenario. The reader usually recognizes humor based on conventional expressions in the language. However, deviation from the norm - that is, a change in word order, morphology, or word choice - misdirects the signal of the joke.

An example of this situation can be given from Uzbek literature.

For example, Abdulla Qahhor writes in "Tales from the Past":

"Now look, shall I call the boss?" he said in a serious tone, but everyone laughed.

Here, the sense of humor is created not through a violation of language norms, but through the contrast between tone and context. The translator should not deviate from the norm in such instances, but rather convey the contextual irony.

In Uzbek literature, there are also cases where humor is created through the addition of a script. For example, Said Ahmad writes in the novel "Horizon":

"My wife always praises me as 'brave,' but if I don't add sugar to the tea, a battle immediately breaks out."

In this sentence, the phrase "battle breaks out" creates an additional cognitive layer - the reader automatically perceives the clashing scenarios of [domestic quarrel] / [military battle]. This produces a natural comedic effect.

The main difficulties associated with the "recipient" macroparameter in conveying the expression of humor: In this paragraph, we will not dwell separately on the "familiarity" parameter, since it is directly related to the "recipient" macroparameter, although this issue was previously considered in detail within the framework of the "language" macroparameter.

We also do not reiterate here the necessity of using lexical markers, especially as additional expressions, for the correct perception of humor, since these aspects are covered in the previous sections.

**Extralinguistic context:** In the process of perceiving the expression of laughter, it is often necessary to rely on extralinguistic context. Extralinguistic context refers to information that is not directly included in the text of the work but constitutes general background knowledge. Researchers typically focus on the complexity of transferring extralinguistic information from one language system to another.

Cultural Asymmetry: Expressing laughter is one of the most complex problems in translation. This complexity naturally increases when culturally-specific language units are present in the text. Such units include names, book titles, quotations, proverbs, idioms, and other similar elements. They are sometimes referred to as "lexical units with a cultural component," "units with national color," or "culturally-specific lexical units."

As Komissarov points out, "representatives of one culture become acquainted with another culture through direct communication or through media such as press, screen, and literature. One such source is translations." Therefore, asymmetry between cultures is a significant cause of translation losses in literary texts.

We worked based on the principle of functional equivalence. Thus, for preserving the expression of humor in translation, cultural significance primarily determines the scope of the reader audience. This is because the most important parameter in this process is "familiarity," that is, the reader's ability to recognize scripts in the text. Therefore, the translator must "calibrate" their work to match the knowledge level of the potential recipient

The author's idiostyle (i.e., an individual language system, a unique set of lexical-grammatical and stylistic devices) is often directly related to the expression of humor in the work. Therefore, the translator should aim to preserve not only the content but also the stylistic rhythm and the mechanism of wordplay. In such cases, correctly transposing the syntactic, morphological, and rhythmic system of the language into the target language becomes a very delicate task.

For example, the following excerpt from T. Pratchett's "Wings" is cited:

They stared at them. Staring is one of the few things frogs are good at. Thinking isn't.

This passage is an example of Pratchett's idiostyle: humor is created through a short syntactic structure, rhythmic parallelism (Staring is // Thinking isn't), laconism, and a simple yet ironic form. The contrast between actions like "thinking" and "staring" creates an ironic impression in the reader.

Now let's turn to the Russian translation close to the Uzbek language:

They only saw individual colors and opened their eyes

wide. Opening eyelids is something that suits all frogs. But, unfortunately, they don't know how to think.

Within the scope of this study, the main element of humor - the trigger - plays a central role in forming a unit of humorous expression in the composition of a literary text. Therefore, in this section, we will examine different types of fragments and their interactions with context.

The concept of context and its function: Context is a complete segment of speech or text within which the meaning of words and phrases is fully revealed.

In short jokes or anecdotes, the context is clearly defined, but in literary works, it is much more difficult to isolate parts that express humor. This is because the trigger and context are often spread across an entire page or chapter.

## Conclusion

Usually, the difficulties in conveying the "expression of the feeling of laughter" are explained by the asymmetry between language and culture. We do not deny this, but we include cultural and background knowledge in the recipient parameter, while the "language" macroparameter covers a broader field - these issues will be analyzed in more detail in the following sections.

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