

EXPRESSION OF NATIONAL-TRADITIONAL CONCEPTS IN ENGLISH HUMOR

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Abstract. This article explores the expression of national-traditional concepts in English humor. Humor reflects the historical experience, social conditions, and collective consciousness of a society, making it a key semiotic and discursive component of national culture. English humor is characterized by its indirect, ironic, and implicit nature, closely linked to the traditional values of the English national mentality.

The study aims to identify the main national-cultural concepts expressed in English humor and analyze their linguistic and pragmatic realization. Using a complex methodological approach, the research draws on linguocultural, discursive-pragmatic, and conceptual analyses. The material includes excerpts from classical and contemporary English literature (P. G. Wodehouse, J. K. Jerome), dialogues from television series (Yes, Minister, Blackadder, The IT Crowd), and fragments from English stand-up comedy.

The analysis identifies key concepts such as self-control, class consciousness, tradition and continuity, and self-irony. These concepts are often expressed indirectly through understatement, irony, sarcasm, and other pragmatic devices. English humor functions not only as an aesthetic or communicative phenomenon but also as a tool for social control, cultural continuity, and strengthening social cohesion.

The study concludes that understanding English humor as a complex semiotic and linguocultural phenomenon is crucial for deep comprehension of English culture and effective intercultural communication.

Keywords: English humor, national-cultural concepts, linguoculture, pragmatics, intercultural communication, self-irony, class consciousness.

Introduction: Humor reflects the historical experience of society, its social conditions, and the consciousness of the people, which is why it constitutes one of the most important semiotic and discursive components of any national culture. Just as in other languages, in English linguoculture, humor manifests as a distinct phenomenon that functions not only as a means of communication but also as a mirror reflecting national identity and cultural memory. One of the distinctive features of English humor is that it often manifests indirectly, ironically, and implicitly, closely linked with the traditional values of the English national mentality.

Given the growing role of English in global communication, analyzing the national-cultural concepts embodied in English humor holds significant scientific and practical importance. These

concepts are often expressed not overtly but through hidden semantic layers, which can lead to misinterpretations of the intended message in intercultural communication.

The main purpose of this article is to identify the key national-cultural concepts expressed in English humor and analyze their linguistic and pragmatic realization. The research aims include identifying the primary national concepts characteristic of English humor, analyzing humorous discourses across different genres, and revealing the social and cultural functions of English humor.

Methods: A complex methodological approach was applied in the study. The main methods included linguocultural analysis, discursive-pragmatic analysis, and conceptual analysis. The research material comprised classical and contemporary examples of English humor—excerpts from the works of P. G. Wodehouse and J. K. Jerome, dialogues from series such as *Yes, Minister*, *Blackadder*, *The IT Crowd*, and fragments from English stand-up comedy.

Both spontaneous and institutional humor examples were studied comparatively. Contextual analysis helped identify the hidden cultural implications of humorous units. The role of pragmatic tools such as indirect speech acts, understatement, irony, sarcasm, and intertextual allusions was also considered.

The theoretical basis of the methodology drew upon the works of scholars such as G. Hofstede, E. Hall, V. Karasik, and A. Vejbitskaya regarding linguocultural concepts.

Results: The analysis revealed that several stable national-cultural concepts in English humor require regular updating (actualization). One of the most significant is the concept of self-control. In English humor, emotions are often expressed not directly but through understatement. For example, the phrase “It could be worse” following a tense situation reflects the English tradition of emotional restraint.

The second important concept is class consciousness. English humor is historically linked to a class-based society and subtly turns social status into a source of humor through accent, lexical choice, and speech style. In the series *Yes, Minister*, the complex and inefficient bureaucracy is humorously depicted precisely through this concept.

The third key concept is tradition and continuity. In English humor, institutions such as the monarchy, Parliament, and the education system are often the object of humor, but criticism is not harsh; it is conveyed through gentle irony. This reflects the balance between critique and respect in English culture.

Additionally, self-irony emerges as an integral part of the English national character. Humor directed at the weather, minor daily inconveniences, and national stereotypes functions as a mechanism that strengthens social cohesion in English society.

Discussion: These findings allow English humor to be interpreted as a complex semiotic system transmitting national-cultural codes. English humor is not only an aesthetic or communicative phenomenon but also a means of social control and cultural continuity. Its critical aspects are expressed not through direct confrontation but through ironic mitigation.

The implicit nature of English humor makes it challenging for members of other cultures to fully understand, potentially leading to pragmatic failures in intercultural communication. Therefore, in-depth study of English requires viewing humor not merely as a lexical or stylistic phenomenon but as a linguocultural phenomenon. Studying English humor within a cognitive-discursive model, as well as analyzing the transformation of English national humor in digital discourse (internet memes, social media), represents a promising research direction.

Conclusion

English humor manifests as a complex, multi-layered expression of national-traditional concepts. Concepts such as self-control, class consciousness, respect for traditions, and self-irony are conveyed indirectly, implicitly, and through pragmatic means. Understanding English humor provides a significant scientific basis for deeply comprehending English linguoculture and ensuring effective intercultural communication.

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