VERBALIZATION OF BRITISH HUMOR AS A CULTURAL CODE

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Annotation: This research explores how British humor in modern satirical journalism functions as a linguocultural code reflecting social tensions and national values. Using rhetorical and pragmatic analysis of Marina Hyde's and Giles Coren's newspaper columns, it examines parody, dark humor, and self-deprecation as key strategies of indirect criticism and politeness. Humor transforms frustration and political irony into a shared cultural reflection, preserving the norms of restraint and understatement typical of British communication.

Keywords: linguocultural code, British humor, dark humor, self-deprecation, negative politeness, social distinction, rhetoric, political satire, journalistic discourse

Humor as a Linguocultural Code. By examining humor from the fields of philology and language pedagogy, and attempting to explore cultural notions from various perspectives, people hope to collect useful evidence of cultural thought patterns. Humor is fundamentally contextual and collaborative; it operates like a grand banquet that we all partake in together. Within national characters, humour refers to a lot lingua-cultura, including particular symbols through non-verbal means, and expressions from value cultures and communication habits. British humor is certainly crazy, and restraint, but together just doesn't compute [10, p. 158]. This code is also used strategically in modern public speech To combat the trend of people taking themselves entirely too seriously, humour can be exploited as either an individual defense or as a weapon. The British preference for being indirect and an ability to maintain social distance limits any direct criticism of others [11, p. 313]. Humour therefore becomes a sociopragmatic tool for addressing Society 's various frustrations as well as deeply rooted problems, but: Well, with its more delicate handling can be so arranged- The sort that doesn't offend and is socially acceptable. This conscious use of irony and comic ethos still served in daily life to carve out for oneself some cash or respect is one of the essential characteristics of UK communicative identity today.

To illustrate how British humour functions as a linguocultural code when reported in the press, analysis will use two works of satirical journalism: Giles Coren's 'Seven hours of train hell stops me going north' [4] and Marina Hyde's 'Mirror, mirror on the wall, who is the biggest patriot of them all? It is I, Robert Jenrick" [7]. Both authors use irony, self-mockery and cultural commentary to communicate national dissatisfaction - while also preserving the beloved British reserve.

Self-Deprecation and Structural Contrast. Self-deprecation (SD) is commonly employed as a rhetorical calibration in both social and journalistic discourse for purposes of warding off charges of arrogance or hyper-complaining. Coren's column converts a mundane travel hell into something more reflective of the society at large.

Coren describes his seven-hour trip home, quizzing a guard on the consequences of trying to catch an earlier train without paying: "What about prison? I asked. Would I also go to prison?" [4]. COMEDY here comes from this exaggerated self-deprecation and the juxtapositianbetwen small personal suffering, incompitence, with society's ills.

He compares his own travel misery to a real tragedy (someone dying on the line) but insists that this level of hassle, visited to thousands across Britain every day, for decade after decade, is itself a national disaster [4]. As such, his turn demonstrates Speer's theory of self-deprecating talk as a form of interactional trouble talking and rhetorical tool for getting out of "interactional trouble" [9, p. 806]. The restrained ending constitutes negative politeness, and is a way of converting an individual complaint into a mode of cultural self-identification.

Lampoons, Black Humor and Other Uses of Satire. Satirical columns of today adopt sarcasm to spoof political haughtiness and self-centeredness. In Hyde's column, persona satire is deployed here to create an exaggerated interior monologue for a politician, Robert Jenrick: "Mirror, mirror on the wall, who is the biggest patriot of them all? It is I, Robert Jenrick" [7]. The "culture war" is a sign of that, when national values become petty symbols.

When a political cartoon is humorous they are overwhelmingly effective, combining satire with dark humor. Hyde's satire reveals the nationalist masquerade, that it is "all just a ridiculous charade"-as the politician admires himself thinking: ''Run me up the flagpole and see who salutes me'' [7].

Another example of dark comedy comes as the team tries to outflank a political opponent on immigration: "You could," a third says, "come up with an even tougher, catchier name for the internment camps." "Like what?" I snap. But they're all looking at their shoes.

That's what is wrong with this generation - f- all attention span." [8]. This subversive irony serves as an insurgent critique [3, p. 40] and is consistent with Friedman's perspective of humor as culture capital [5, p. 347; 7].

Conclusion. The article shows that British humor today has not abandoned its classic social uses of restraint, irony, and self-deprecation but applies them to the politics of new journalism. Both Coren and Hyde employ the comic as a sociopragmatic apperatus, displacing anger and ideology with polite reflective critique. In this way they demonstrate that humour is inherently double, a communicative convention and a cultural ideogram, the one which through laughter still jeopordizes and articulates the British world order.

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