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THE SEMIOTIC SYSTEM OF NATIONAL-CULTURAL CODES IN "SHUM BOLA"

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Abstract. In "Shum bola" by Gafur Gulom, national-cultural codes function as a semiotic system reflecting the historical-cultural experience, everyday life, folk mentality, and communicative values of the Uzbek people. These codes serve as one of the principal linguocultural mechanisms for generating humor, creating multiple interpretative layers of meaning within the text and requiring transcultural transformations in translation. Humor in the work appears not merely as a means of entertainment, but as a semiotic phenomenon expressing national identity.

Keywords: Shum bola, humor, national-cultural codes, semiotics, linguocultural analysis, transcultural translation, Uzbek literature, communicative values, folk mentality, linguistic humor, translation studies, cultural identity, semiotic system, literary translation, pragmatics.

Introduction. From the perspective of semiotics, a literary text is constructed as a complex system of signs in which every linguistic and extralinguistic element functions not only as a means of narration but also as a carrier of cultural meaning.

Methods. The research employs comparative-analytical, linguocultural, semantic-stylistic, interpretative, and semiotic methods in order to identify the national-cultural codes and humor mechanisms in Shum bola. Contextual and discourse analyses are applied to reveal the communicative and pragmatic functions of humor within the text, while translation analysis is used to examine the transcultural transformations and the preservation of linguocultural meanings in the English translation.

In "Shum bola", every detail: clothing, food, folk expressions, rituals, teahouse atmosphere, gestures, modes of address, and character speech operates as a national-cultural code reflecting the worldview, traditions, and collective memory of Uzbek society. These elements form an interconnected semiotic network through which the reader interprets the social and cultural realities represented in the text. Consequently, objects and expressions in the narrative possess meanings that go far beyond their literal denotation and become symbols of a broader cultural experience.

For example, traditional items such as do'ppi, chapan, tandir, or qozon are not merely бытовые objects used to describe everyday life. They symbolize hospitality, communal relationships, domestic values, and the historical continuity of Uzbek culture. Similarly, spatial images such as mahalla and choyxona function as cultural signs representing collective identity, informal social hierarchy, and traditional communicative practices. The mahalla embodies solidarity, neighborhood control, and communal responsibility, whereas the choyxona symbolizes a masculine social environment where storytelling, humor, gossip, and oral traditions circulate freely. Thus, these signs construct a recognizable cultural atmosphere for Uzbek readers while simultaneously creating interpretative challenges for foreign audiences.

The semiotic function of language in the work is equally significant. Folk idioms, colloquial phrases, exaggerations, and ironic remarks encode culturally specific pragmatic meanings. Expressions that may appear neutral on the lexical level often carry emotional, humorous, or evaluative implications within Uzbek communicative culture. For instance, ironic praise, exaggerated blessings, or mock reproaches frequently serve as indirect speech acts that strengthen comic effect and characterize interpersonal relationships. Such linguistic signs require the reader to possess cultural competence in order to decode the implicit meanings embedded in the dialogue.

Moreover, rituals and behavioral patterns in the narrative also operate as semiotic structures. Acts such as offering tea, greeting elders respectfully, using kinship terms in address, or participating in communal gatherings signify social etiquette and hierarchical relations deeply rooted in Uzbek culture. These behavioral signs help construct the social identity of characters and simultaneously contribute to the humorous tone of the narrative, especially when the protagonist misunderstands or violates these unwritten cultural norms.

Therefore, the semiotic richness of "Shum bola" lies in its ability to transform ordinary elements of daily life into multilayered cultural signs. Through this system of national-cultural codes, the text creates humor, conveys social criticism, preserves collective memory, and represents the unique mentality of the Uzbek people. The reader's interpretation of these signs ultimately determines the depth of aesthetic and pragmatic understanding achieved while engaging with the work.

The Interpretative Mechanism of Humor

The humor in the work is largely interpretative in nature. In other words, laughter is produced not directly by the text itself, but through the reader's cultural knowledge. The better the reader understands the national code, the stronger the comic effect becomes.

1. Folk Speech and Pragmatic Implicature

The folk expressions used by the characters reveal hidden irony and pragmatic meanings.

Example:

"Ha, sen juda aqlli bo'lib ketibsan-da!"

Although this statement appears to be praise on the surface, pragmatically it conveys reproach and irony. In Uzbek communicative culture, such inverted praise is one of the main sources of humor.

The interpretation develops through the following stages:

1. literal meaning — praise;
2. pragmatic signal — ironic intonation;
3. cultural code — the sarcastic educational style of elders;
4. result — comic effect.

Thus, humor is generated not merely through linguistic units, but through interpretative competence.

2. The Child's Perspective and Cultural Contrast

In the work, the protagonist perceives reality through a childlike worldview. Consequently, semantic incongruity arises between real life and the child's understanding of it.

Example:

The protagonist interprets serious adult problems as simple or amusing situations. This creates a contrast between:

- social realism,
- the innocent mentality of childhood,
- folk humor.

From a semiotic perspective, comedy emerges from the discrepancy between the "sign" in the child's consciousness and the "sign" understood by adults.

In "Shum bola", national-cultural codes function as a semiotic system and play a central interpretative role in the formation of humor. The comic effect emerges not directly from linguistic units themselves, but through the reader's linguocultural experience and pragmatic interpretation. Consequently, translating the humor of the work is not a simple lexical substitution, but a process of transcultural reconstruction. As a result, "Shum bola" appears as a unique semiotic-artistic

phenomenon reflecting the national mentality, communicative values, and cultural sign system of the Uzbek people.

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