

HUMOUR AS A STYLISTIC AND PRAGMATIC DEVICE IN ENGLISH AND UZBEK LITERATURE

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Abstract. The article comparatively examines humour as a stylistic and pragmatic device in English and Uzbek literature. Theoretical approaches used to look at interaction of humour with other related stylistic and pragmatic device such as irony, satire, sarcasm and wordplay. There were used comparative, stylistic and pragmatic methods, chosen novels and short stories in the context of English and Uzbek languages were explored. The acquired results reflect common and culture-specific elements in how the humour is used, showing its role in character description and reader's engagement. Contribution of the study includes comparative literary studies and supports intercultural communication in the teaching and learning of English and Uzbek literature.

Keywords: *Humour, theory, function, stylistic device, pragmatic device, literary text, analysis, comparison.*

Annotatsiya. Maqolada hajviyaning ingliz va o'zbek adabiyotida uslubiy va pragmatik vosita sifatida qo'llanilishi qiyosiy tartibda tadqiq qilingan. Hajviyaga nisbatan qo'llanilgan nazariy yondashuvlar orqali uni o'ziga o'xshash kinoya, satira, sarkazm va so'z o'yini kabi uslubiy va pragmatik vositalar bilan o'zaro faoliyati ko'rib chiqilgan. Qiyosiy, uslubiy va pragmatik tahlil metodlari yordamida, tadqiqot ingliz va o'zbek adabiyoti kontekstida tanlangan roman va hikoya (qissa) larni tahlil qiladi. Olingan natijalar hajviyani ishlatishdagi umumiy va madaniy o'ziga xos jihatlarni aks ettiribgina qolmay, balki uning qahramonlarni gavdalanitirish va kitobxonni jalb qilishdagi ahamiyatini ko'rsatadi. Tadqiqot qiyosiy adabiyotshunoslik sohasiga o'z hissasini qo'shib, ingliz va o'zbek adabiyotini o'qitish va o'rganishda madaniyatlararo muloqotni yaxshilashga xizmat qiladi.

Kalit so'zlar: *hajviya, nazariya, vazifa, uslubiy vosita, pragmatik vosita, badiiy matn, tahlil, qiyoslash.*

Аннотация. В статье проводится сравнительное исследование юмора как стилистического и прагматического инструмента в английской и узбекской

литературе. Теоретические подходы, используемые в отношении юмора, рассматривают его взаимодействие с другими смежными стилистическими и прагматическими инструментами, такими как ирония, сатира, сарказм и игра слов. С помощью сравнительных, стилистических и прагматических методов исследование анализирует выбранные романы и рассказы в контексте английского и узбекского языков. Полученные результаты отражают общие и культурно-специфические элементы в использовании юмора, показывая его роль в описании персонажей и вовлечении читателя. Исследование вносит вклад в сравнительное литературоведение и поддерживает межкультурную коммуникацию в преподавании и изучении английской и узбекской литературы.

Ключевые слова: юмор, теория, функция, стилистический приём, прагматический приём, художественный текст, анализ, сопоставление.

Introduction. Humour is one of the most universal yet culturally specific devices in literature. At the same time this device plays an aesthetic and also a communicative-pragmatic role, has an impact on readers' perceptions and shapes their relationship with literary characters.

However, due to complexities in clear differentiation, humour often overlaps with related devices like irony, satire, sarcasm and wordplay, this complicates its stylistic and pragmatic analysis as a distinct phenomenon. Despite extensive and up-to-date research conducted on humour in the world literature, there is no systematic comparative studies that investigates its realization in English and Uzbek literature. This results in insufficient attention to stylistic and pragmatic interaction of humour in these two languages.

Therefore the present research focuses on comparative analysis of the stylistic and pragmatic functions of humour in English and Uzbek literary texts, with particular emphasis on novels and short stories, in order to identify shared and culture-specific features in their linguistic and cultural realization.

The findings of the study contribute to comparative literary studies and enhance intercultural understanding, particularly in the teaching and learning English and Uzbek literature.

Methods. The study analyzes selected novels and short stories of classical writers of both languages. For English literature, the works of Jane Austen, Mark Twain and Jerome K. Jerome were selected, while for Uzbek literature the works of Abdulla Kadiry, Gafur Gulyam and Abdulla Kahhar were chosen. These texts were selected due to the exemplification of the use of humour as both a stylistic and pragmatic device.

The research was carried out with utilization of comparative, stylistic and pragmatic methods to demonstrate the use of humour in these literary texts.

The comparative method is used to identify general and culture-specific features of expression of humour by examining the linguistic markers of humour in each text, such as wordplay, satire and irony.

The stylistic analysis focuses on lexical, syntactic and expressive devices employed in creation of humour. This includes identification of specific idiomatic expressions, syntactic structures that produce humorous effects in each language.

The pragmatic analysis examines communicative functions of humour, focusing on its influence on reader perception and its role in character interaction by using speech act theory in order to understand how humour impacts the relationship between the reader and the text.

Results

The analysis of selected English and Uzbek literary texts demonstrates that humour functions as an effective stylistic and pragmatic device in both literary traditions, although its realization depends largely on cultural, linguistic and historical contexts.

In English literature, humour is frequently based on irony, understatement and subtle wordplay. For instance, in the novels of Jane Austen humour often emerges through ironic narration and contrast between what is said and what is meant. Mark Twain's works employ satire and exaggeration to criticize social norms and human weaknesses, while Jerome K. Jerome relies on situational humour and conversational irony to create comic effects. These examples show that English humour tends to be indirect and relies heavily on pragmatic inference from the reader.

In Uzbek literature, humour is more explicitly connected with social criticism and everyday realities. The works of Abdulla Qadiry reveal humour through ironic portrayal of social relations and traditions. Gafur Gulyam frequently uses exaggeration and comic situations to depict moral values and human behaviour, while Abdulla Qahhor's humour is characterized by sharp irony and elements of sarcasm aimed at exposing hypocrisy and injustice. Uzbek humour often has a didactic function and is closely tied to national mentality and cultural values.

The results also show that in both literatures humour contributes significantly to character development. Humorous speech and situations help reveal characters' personalities, social positions and attitudes. Moreover, humour enhances reader engagement by creating emotional closeness between the text and the reader.

Discussion

The analysis clearly shows that humour cannot be reviewed as an entirely stylistic phenomenon; it also performs important pragmatic functions in literary discourse. In both English and Uzbek literature, humour serves as a means of implicit communication between the author and the reader, allowing sensitive ideas and social criticism to be expressed indirectly.

One significant similarity between the two literary traditions is the close interaction of humour with irony and satire. However, the degree of explicitness differs. English humour is often subtle and relies on contextual understanding, cultural knowledge and pragmatic interpretation. In contrast, Uzbek humour tends to be more direct and expressive, reflecting the oral traditions and social orientation of Uzbek culture.

The discussion also highlights the pragmatic role of humour in shaping reader perception. Through humorous elements, authors guide readers' evaluations of characters and events, often encouraging critical reflection rather than direct judgment. From a pragmatic perspective, humour functions as a strategy that softens criticism, maintains reader interest and strengthens the communicative impact of the text.

These observations support the idea that humour is culturally embedded and linguistically conditioned. Therefore, its comparative analysis provides valuable insights into national worldviews and communicative norms, which is particularly important for intercultural literary studies.

Conclusion

The conducted research demonstrates the multifaceted nature of humour, revealing its combined stylistic and pragmatic significance in literary texts. The comparative analysis of selected novels and short stories has revealed both shared features and culture-specific characteristics in the use of humour.

It has been established that humour contributes to character portrayal, narrative development and reader engagement in both literary traditions. While English literature tends to employ subtle irony and understatement, Uzbek literature more often uses explicit humour combined with social criticism and moral evaluation.

The study highlights the close interconnection between humour and related stylistic as well as pragmatic devices, such as irony, satire and sarcasm. The findings contribute to comparative literary studies and may be useful in teaching English and Uzbek literature, as well as in developing intercultural communicative competence.

Future research may focus on a wider range of authors or explore humour from a cognitive or translation perspective to further deepen understanding of its cross-cultural nature.

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