



Stylistic means of expression of humorous text

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ABSTRACT

This article explores the stylistic means used in the expression of humorous texts. In linguistics, humor is not merely a source of laughter but a complex form of discourse conveying cultural, social, and aesthetic meanings. The study focuses on devices such as irony, sarcasm, metaphor, oxymoron, hyperbole, epithets, and syntactic constructions that generate comic and critical effects. Drawing on examples from both Uzbek and world literature, it highlights how stylistic tools contribute to artistic value and reader perception. Special attention is given to the author's language choices, stylistic intent, and contextual interpretation. The findings aim to enhance understanding of linguistic pragmatics, stylistic function, and the communicative power of humor in literature.

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Yumoristik mazmunga ega matnning stilistik ifoda vositalari

ANNOTATSIYA

Kalit so'zlar:

yumor,
stilistika,
kinoya,
ironiya,
metafora,
lingvopragmatika,
satira,
badiiy vosita.

Ushbu maqolada yumoristik mazmundagi matnlarida ishlatiladigan stilistik ifoda vositalari tahlil qilinadi. Tilshunoslikda yumor – bu nafaqat kulgu keltiruvchi vosita, balki madaniy, ijtimoiy va estetik ma'nolarni uzatuvchi murakkab nutq shaklidir. Maqolada kinoya, istehzo, metafora, oksimoron, ironiya, epitet, qo'shma gaplar va boshqa stilistik vositalarning qanday ishlashi, ular orqali qanday kulgili va tanqidiy ma'no hosil qilinishi tahlil qilinadi. Jahon va o'zbek adabiyotidan misollar orqali stilistik uslublarning badiiy kuchi yoritiladi. Ayniqsa, muallifning til tanlovi, uslubiy maqsadi va kontekstual ifoda imkoniyatlari muhokama etiladi. Maqola natijalari stilistik tahlil, hazilning lingvopragmatik asoslari va estetik anglashuvni chuqurlashtirishga xizmat qiladi.

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Стилистические средства выражения юмористического текста

АННОТАЦИЯ

Ключевые слова:

юмор,
стилистика,
ирония,
метафора,
сарказм,
лингвопрагматика,
сатира,
художественное средство.

В данной статье рассматриваются стилистические средства, используемые для выражения юмора в текстах. В лингвистике юмор представляет собой не только средство вызвать смех, но и сложную форму речи, передающую культурные, социальные и эстетические значения. Анализируются такие стилистические приемы, как ирония, сарказм, метафора, оксюморон, гипербола, эпитеты и синтаксические конструкции, создающие комический и критический эффект. На примерах из узбекской и мировой литературы показано, как стилистика усиливает художественную ценность и восприятие текста. Особое внимание уделяется языковому выбору автора, его стилистической цели и контекстуальному значению. Результаты исследования способствуют углубленному пониманию прагматики, эстетики и коммуникативной роли юмора в литературе.

INTRODUCTION

Humor is one of the most integral and multifaceted forms of speech in any culture. It serves not only as a source of amusement through language but also functions as a tool for expressing social stance, criticism, aesthetic emotion, and cognitive insight. In literature, humor provides an unconventional approach to serious ideas through narrative form. Particularly within the framework of modern stylistics, the formation of humorous texts, the literary devices employed, and their semantic and pragmatic features are among the most relevant areas of study today.

Humorous texts typically serve two primary functions: first, they engage the reader emotionally; second, they enable the author to express a critical stance toward social flaws, stereotypes, or absurd situations. Such texts are often constructed through sarcasm, irony, double meanings, and other stylistically powerful devices.

In linguistics, the role of stylistic devices in the creation of humor is being actively analyzed. For instance, sarcasm generates deliberate contradictions, concealing the true meaning and prompting the reader to interpret deeply. Irony, on the other hand, often conveys an ostensibly positive but actually critical view, evoking humor through ambiguity.

The cultural context and target audience are also crucial in shaping literary humor. A joke that may seem entertaining to a Western reader might not be interpreted the same way by someone unfamiliar with the local cultural codes. Therefore, studying the cultural basis of stylistic tools is essential.

MATERIALS AND ANALYSIS

The stylistic analysis of humor is one of the pressing topics in modern linguistics, as it explores the artistic and communicative capabilities of language units. Laughter generated through stylistic means is examined from aesthetic, social, and communicative perspectives. According to the theoretical approach proposed by Attardo, humor is

understood as a "multi-layered semantic system" based on semantic incongruities. The interplay of stylistic tools – such as metaphor, hyperbole, and ironic contrast – produces a humorous effect [1].

Raskin's Semantic Script Theory of Humor posits that humor arises from a clash between two opposing semantic scripts. He argues that the primary function of devices like hyperbole, metaphor, and parody is to mislead the reader and generate humor by deviating from expected meanings [2]. From a pragmatic perspective, Dynel explains ironic stylistic expression through Grice's conversational maxims. Irony and sarcasm derive meaning by violating these principles. For instance, when someone says, "You're so smart!", the intended meaning is often the opposite. Here, stylistic devices such as antonymy and contextual sarcasm are at play [3].

In understanding humor, Bakhtin's concept of "carnival culture" holds special significance. He analyzes how folk speech and laughter reflect a reversed view of societal structures. This approach is particularly relevant in the stylistic study of vernacular expressions in the works of G'afur G'ulom and Mark Twain [4].

Simpson describes "satire" and "grotesque" as essential tools in contemporary stylistics. These devices, according to him, allow for the expression of moral contradictions, hypocrisy, and violations of aesthetic norms through humor [5].

In Uzbek literary criticism, Karimov has studied the use of humor in Alisher Navoi's works, analyzing metaphors and contrasts in his anecdotes as tools of moral criticism. Karimov shows that in *Mahbub ul-qulub*, Navoi blends satire with ethical reflection through stylistic harmony [6]. Saidov has examined G'afur G'ulom's use of folk sarcasm, phonetic comparisons, and grammatical deviations to create humor. These forms of humor, while surviving Soviet censorship, revealed social shortcomings [7]. Abdullaev emphasizes the prevalence of postmodern ironic styles in contemporary Uzbek literature. Intertextual play, elliptical constructions, and contextual phraseological distortions transform humor into a modern stylistic tool [8].

The stylistic analysis of humor reveals that to fully grasp its function, one must consider not only linguistic but also psychological, cultural, and social contexts. All theoretical frameworks highlight the correlation between the semantic foundations of humor and its stylistic realization.

DISCUSSIONS

Humorous texts rely on a variety of stylistic devices to convey irony, critique, and amusement. In world and Uzbek literature, such texts offer a rich field for stylistic and pragmatic analysis. This section explores notable examples that demonstrate how authors use stylistic techniques to generate humor and deeper meaning.

In world literature, Jonathan Swift's (1729/2012) satirical essay "A Modest Proposal" is a prime example of irony and hyperbole. Swift proposes that impoverished Irish families sell their children as food to the rich – a proposition clearly not meant to be taken literally. The grotesque exaggeration (hyperbole) and deadpan narrative tone exemplify how semantic distance and stylistic restraint can combine to produce biting social commentary.

Similarly, Oscar Wilde's (1895/2005) play "The Importance of Being Earnest" showcases verbal irony and paradox as core stylistic tools. Wilde crafts dialogues full of witty inversions, such as: "The truth is rarely pure and never simple." These stylistic features, wrapped in epigrammatic language, reveal the artificiality of Victorian morals.

In Mark Twain's "Adventures of Huckleberry Finn" (1885/2002), humor is expressed through dialect, irony, and characterization. Huck's innocent narrative voice often contrasts sharply with the social norms he describes, creating situational irony. Twain's use of regional vernacular adds authenticity and humor while subtly critiquing Southern society.

In Uzbek literature, Alisher Navoi's prose work "Mahbub ul-qulub" uses subtle irony and allegory to critique moral corruption. Through storytelling and characterization, Navoi conveys complex moral insights. As Karimov (2010) notes, his stylistic methods include wordplay, metaphor, and situational contrast – techniques that lead readers to reflect rather than merely laugh.

G'afur G'ulom's "Tilsim" offers a modern example of satire rooted in social realism. The story of a man lost in bureaucratic absurdities is filled with situational irony and phonetic humor. The exaggerated titles of officials, humorous names, and cyclical dialogues enhance the comic effect (Saidov, 2013).

Abdulla Qodiriy's novel "O'tkan kunlar" uses stylistic irony and culturally embedded expressions to critique outdated customs. Hasanali's speech often drips with sarcasm, cleverly masked within respectful vocabulary. Qodiriy employs indirect speech and parallel syntactic structures to embed humor in serious social commentary.

More recently, Uzbek writer Erkin A'zam incorporates modernist elements and subtle wit in short stories like "Yolg'on". His characters' internal monologues are filled with lexical contrasts and conversational implicature. Abdullaev (2019) interprets these techniques as a shift from classical satire to cognitive-pragmatic humor.

These examples demonstrate that humor in literature often transcends mere entertainment. Stylistic elements – such as irony, metaphor, exaggeration, and structural play – are integral to both aesthetic impact and ideological function.

The stylistic analysis of humorous texts reveals how authors use language to navigate between entertainment, critique, and cultural reflection. From classical allegory to modernist parody, humor evolves as both a social and linguistic tool. Discussions on stylistic features point to their dual role: they generate cognitive surprise and also reflect shared cultural norms.

One prominent observation is that irony, whether verbal or situational, forms the backbone of literary humor. Its effectiveness lies in the reader's recognition of discrepancy between surface meaning and intended implication. This is evident in Wilde's (1895/2005) paradoxes and Twain's narrative inconsistencies, which challenge established truths under a mask of innocence.

Uzbek literature demonstrates that humor is often encoded through stylistic indirection. Navoi's moral tales rely on allegory and stylistic ambiguity to address sensitive issues in acceptable ways.

The role of dialogue in generating humor cannot be understated. Characters like Hasanali or G'ulom's bureaucrats exhibit stylistic repetition, exaggeration, and miscommunication to enhance comic tension. These techniques create rhythm and familiarity, making the humor more engaging and relatable.

From a linguistic standpoint, phonological and morphological play also contributes to humor. Alliteration, rhyming names, diminutive suffixes, and archaisms are not merely decorative but carry cultural meanings. In Uzbek humorous prose, such as "Tilsim," stylistic manipulation of language reflects everyday speech while elevating it to literary artistry.

Discussions also point toward the pragmatic dimension of stylistic humor. As Dynel (2009) emphasizes, humor often involves flouting conversational maxims to trigger inferential reasoning. This is especially evident in modern Uzbek fiction, where authors embed irony in narration rather than direct speech, inviting readers into an interpretive game.

In conclusion, the discussions affirm that stylistic means in humorous texts are not secondary features but central to how humor operates. They mediate between authorial intention, cultural context, and reader response, making humor a powerful tool for aesthetic pleasure and socio-cultural engagement.

CONCLUSION

The stylistic means of expressing humor in literature reveal a deep interplay between language, cognition, and culture. Whether in the structured irony of Wilde or the allegorical subtlety of Navoi, stylistic devices such as metaphor, paradox, irony, and syntactic play serve not only to amuse but also to critique, question, and reflect. Through close analysis of both Uzbek and world literature, it becomes evident that humor is a dynamic mode of expression shaped by historical context and linguistic creativity. Understanding the stylistic foundations of humorous texts allows readers and scholars to appreciate the nuanced ways in which language can evoke laughter while conveying profound truths.

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