

ANALYSIS OF TONE, REGISTER, AND NARRATIVE STYLE IN HUMOROUS WRITING

R. Shamiyeva ¹

(Ilmiy rahbar: katta o'qituvchi Fayzullayeva Dilnoza Ubadulloyevna)

Abstract:

This study examines the intricate interplay of tone, register, and narrative style in humorous writing, focusing on Uzbek literature. Through a theoretical analysis of existing literature and critical works, we explore how these elements contribute to the creation and perception of humor. Our analysis reveals distinct patterns in the use of linguistic and stylistic devices that characterize Uzbek humorous writing, offering insights into the cultural and literary aspects of humor in Uzbekistan.

Key words: humor, Uzbek literature, tone, register, narrative style, stylistic analysis

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Introduction

Humor, as a literary device and social phenomenon, plays a crucial role in cultural expression and communication. In Uzbek literature, humor has been a vital component, reflecting societal norms, critiquing power structures, and providing entertainment. This study aims to dissect the linguistic and stylistic elements that contribute to the creation of humor in Uzbek writing, focusing specifically on the interplay of tone, register, and narrative style.

The importance of this research lies in its potential to shed light on the unique characteristics of Uzbek humor, which has been shaped by the country's rich cultural heritage, historical experiences, and linguistic diversity. By analyzing these elements, we can gain a deeper understanding of how Uzbek writers craft humor and how it is perceived within the cultural context.

Methods and Literature Review

This study employs a qualitative approach based on theoretical analysis and critical review of existing literature on Uzbek humor, stylistics, and literary criticism. We have examined a wide range of scholarly works, including books, journal articles, and critical essays, focusing on those that address aspects of tone, register, and narrative style in Uzbek humorous writing.

The study of humor in literature has a rich history, with scholars exploring various aspects of its creation and reception. Attardo's (1994) General Theory of Verbal Humor provides a framework for understanding the linguistic mechanisms of humor, while Raskin's (1985) Semantic Script Theory of Humor offers insights into the cognitive processes involved in humor comprehension.

¹ Shamiyeva Robiya Komil qizi, Samarqand chet tillar instituti 2 - kurs magistranti

In the context of Uzbek literature, humor has been a subject of interest for several scholars. Karimov (2010) explores the use of satire in Uzbek folk tales, highlighting the role of cultural context in shaping humorous narratives [1]. Usmanova (2015) examines the evolution of comic devices in modern Uzbek prose, noting the influence of Soviet-era restrictions on the development of satirical writing [2].

The concept of tone in humorous writing has been explored by various researchers. Norrick (2003) discusses the importance of tone in creating irony and sarcasm, two common elements in humorous writing [3]. In the Uzbek context, Ahmedov (2018) analyzes the use of tone in the works of Abdulla Qahhor, a prominent Uzbek satirist [4].

Register, as a sociolinguistic concept, plays a significant role in humor creation. Coupland (2007) discusses how shifts in register can create humorous effects by subverting expectations [5]. Yusupova (2019) examines the use of colloquial registers in Uzbek humorous poetry, demonstrating how language variety contributes to comic effect [6].

Narrative style in humorous writing has been the subject of numerous studies. Ermida (2008) provides a comprehensive analysis of narrative techniques in comic literature, emphasizing the importance of timing and perspective [7]. In Uzbek literature, Sultanova (2017) explores the narrative strategies employed by contemporary Uzbek humorists, highlighting the influence of oral storytelling traditions [8].

This literature review reveals a gap in the comprehensive analysis of tone, register, and narrative style in Uzbek humorous writing, which our study aims to address.

Results and Discussion

Based on the literature reviewed, we can infer that irony plays a significant role in Uzbek humorous writing. Ahmedov's (2018) analysis of Abdulla Qahhor's works suggests that irony is often used as a tool for subtle social critique [4]. This aligns with Usmanova's (2015) observations on the development of satirical writing in the Soviet and post-Soviet periods [2].

Self-deprecating humor also appears to be a common tonal device in Uzbek literature. This can be interpreted as a reflection of cultural values that prize modesty and self-awareness. Karimov's (2010) study of Uzbek folk tales indicates that self-mockery has deep roots in the country's oral traditions [1].

Satirical tone, while present in Uzbek humorous writing, seems to be employed with caution. Usmanova (2015) notes that overt satire was often constrained during the Soviet era, leading to the development of more subtle forms of critique [2]. This historical context may continue to influence the use of satirical tone in contemporary Uzbek humor.

The use of register in Uzbek humorous writing appears to be a rich area for creating comic effects. Yusupova's (2019) study of colloquial language in Uzbek humorous poetry suggests that code-switching between formal and informal registers is a common technique [6]. This linguistic strategy not only generates humor through incongruity but also reflects the multilingual reality of many Uzbek speakers.

Coupland's (2007) work on style and identity provides a theoretical framework for understanding how register shifts can create humor by subverting social

expectations [5]. In the Uzbek context, these shifts might involve contrasts between formal, Soviet-influenced language and more colloquial or traditional forms of expression, reflecting the country's complex linguistic history.

Sultanova's (2017) research on contemporary Uzbek humorous prose highlights the influence of oral storytelling traditions on narrative style [8]. This suggests that techniques such as digression, repetition, and direct address to the reader might be common in Uzbek humorous writing.

The concept of the unreliable narrator, as discussed by Ermida (2008) in relation to comic narratives, may also be relevant to Uzbek humor [7]. Such narrative strategies create opportunities for misunderstandings and surprising revelations, which are key components of humor according to Attardo's (1994) General Theory of Verbal Humor.

Our analysis suggests that Uzbek humorous writing is characterized by a sophisticated interplay of tonal, linguistic, and narrative elements. The prevalence of irony and subtle satire indicates a literary tradition that values intellectual engagement and social commentary. This aligns with Usmanova's (2015) observations on the development of comic devices in modern Uzbek prose, particularly in the context of navigating political sensitivities [2].

The use of self-deprecating humor and colloquial language points to a cultural value placed on relatability and authenticity in humorous expression. This may be interpreted as a reaction against the more formal and ideologically constrained writing of the Soviet era, as suggested by Usmanova (2015) [2].

The complex narrative strategies employed by Uzbek humorists, including those influenced by oral storytelling traditions, demonstrate a high level of literary sophistication. These techniques allow writers to create multiple layers of meaning and surprise, essential components of humor according to Raskin's (1985) Semantic Script Theory of Humor.

Conclusions

This theoretical exploration of tone, register, and narrative style in Uzbek humorous writing reveals a rich and complex tradition that reflects Uzbekistan's cultural heritage, linguistic diversity, and contemporary social dynamics.

Key conclusions include:

Uzbek humor relies heavily on irony and subtle satire, reflecting a literary tradition that values intellectual engagement and social critique.

Linguistic variety, particularly code-switching between registers, plays a crucial role in creating humorous effects in Uzbek literature.

Narrative strategies influenced by oral storytelling traditions contribute significantly to the creation of humor in Uzbek writing.

The historical context, particularly the Soviet era, continues to influence the development and expression of humor in Uzbek literature.

These insights contribute to our understanding of Uzbek literature and culture, while also offering broader implications for the study of humor in diverse linguistic and cultural contexts. Future research could involve empirical studies to test these theoretical observations and explore how these elements of Uzbek humor translate across cultural boundaries or how they are adapted in other forms of media, such as film and television.

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