

“UCHINCHI RENESSANS POYDEVORINI QO‘YISHDA FILOLOGIK TADQIQOTLARNING NAZARIY VA AMALIY AHAMIYATI” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari to‘plami

HUMOROUS AND ARTISTIC LANGUAGE STYLE IN THE KITCHEN GOD’S WIFE

Lina Dong,

PhD researcher, Uzbekistan State World Languages University

E-mail: 674032336@qq.com

Abstract: *The Kitchen God’s Wife*, published in 1989, is the second novel written in by Amy Tan, a Chinese American writer. It delves into the intricate dynamics between a mother and daughter. Beyond the mother-daughter relationship, the novel explores the connections between Winnie and Helen, as well as Auntie Du, and other female characters, making it a noteworthy feminist work that examines the awakening of feminism and contemplations of fate and hope. The book employs a humorous and artistic language style to convey these thematic ideas. Humor is a literary device that aims to generate amusement or laughter. Various devices are employed to create humor, such as hyperbole, exaggeration, incongruity, surprise, sarcasm, irony, and pun. This research endeavors to examine the humor, the use of parallel structure, and the symbolism employed throughout the novel.

Key words: humor, Emy Tan, *The Kitchen God’s Wife*, asyndeton, parallelism, symbolism, feminism, pun, antithesis, simile.

Аннотация. «Жена кухонного бога», опубликованная в 1989 году, — второй роман, написанный Эми Тан, американской писательницей китайского происхождения. Он углубляется в сложную динамику отношений между матерью и дочерью. Помимо отношений матери и дочери, роман исследует связи между Винни и Хелен, а также тетей Ду и другими женскими персонажами, что делает его примечательным феминистским произведением, исследующим пробуждение феминизма и размышления о судьбе и надежде. Для передачи этих тематических идей в книге используется юмористический и художественный стиль языка. Юмор – это литературный прием, целью которого является вызвать веселье или смех. Для создания юмора используются различные приемы, такие как гипербола, преувеличение, несоответствие, удивление, сарказм, ирония и игра слов. Целью данного исследования является изучение юмора, использования параллельной структуры и символики, используемых на протяжении всего романа.

Ключевые слова: юмор, Эми Тан, «Жена кухонного бога», бессоюзие, параллелизм, символизм, феминизм, игра слов, антитеза, сравнение.

Annotatsiya: 1989-yilda nashr etilgan “Oshxona ilohining rafiqasi” xitoy-amerikalik yozuvchi Emi Tan tomonidan yozilgan ikkinchi romandir. U ushbu asarida ona va qiz o‘rtasidagi murakkab dinamikani o‘rganadi. Ona-qiz munosabatlaridan tashqari, roman Vinni va Xelen, shuningdek, Du xola va boshqa ayol qahramonlar o‘rtasidagi munosabatlarni o‘rganadi, bu uni taniqli feministik asarga aylantiradi, feminizmning uyg‘onishi, taqdir va umid haqidagi fikrlarni o‘rganadi. Kitobda ana shu mavzuli g‘oyalarni yetkazishda kulgili va badiiy til uslubi qo‘llangan. Yumor – bu adabiy vosita bo‘lib, uning maqsadi o‘yin-kulgi yoki kulgiga sabab bo‘ladi. Hazil yaratish uchun giperbola, mubolag‘a, nomuvofiqlik, kinoya, va so‘z o‘yini kabi turli usullar qo‘llaniladi. Ushbu tadqiqotning maqsadi roman davomida qo‘llanilgan hazil, parallel tuzilma va simvolizmdan foydalanishni o‘rganishdir.

Kalit so‘zlar: yumor, Emi Tan, “Oshxona ilohining rafiqasi”, asindeton, parallelizm, simvolizm, feminizm, so‘z o‘yini, antiteza, taqqoslash.

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I. INTRODUCTION

The Kitchen God's Wife is also about the relationship of daughter and mother, but its substantial part is the mother Winnie's unfortunate childhood and tortures from a devilish husband with the background of the Japanese was aggression against China, together with her mother's stories and her romantic love episodes. The daughter Pearl suffers from multiple sclerosis and from bad communication with her mum. After mother told her daughter her past, naturally the daughter told her mum her disease. Together they have the hope of conquer the disease. Beside the relationship of mother and daughter, the relationship between Winnie and Helen, with Guand Auntie Du, even with other females are worth study. In some sense, it is a feminist novel, depicting the awakening of the feminism along with their question about fate and hope. In this novel, these thematic ideas are expressed in a humorous and artistic language style. This research aims to explore the humor created by different devices, the parallel structure and symbolism demonstrated in the novel.

II. METHODOLOGY

Humor is a literary tool that intends to induce amusement or laughter. There are several types of devices that create humor. Humor is, in fact, the end product and not the device itself.⁽¹⁾ These devices are: hyperbole, exaggeration or overstatement, incongruity and surprise, Sarcasm and Irony, and Pun. Exaggeration or overstatement is to represent a thing in a way greater than it is, to make a mountain out of a molehill. Understatement or litotes is an expression of lesser emphasis than expected or called for. Incongruity refers to the juxtaposition of two not-quite-related ideas; something that is out of harmony with expectations. Understatement refers to describing a situation or event in an obviously understated way. The key here is that the reader knows the full extent of the real situation and is conscious of the ridiculous understatement that is happening.⁽²⁾

Surprise and incongruity can be something as simple as a ridiculous sight like a pig in a submarine, or it can be based on a surprise in the situation. Something unexpected happens, and this makes the reader laugh. Satire means a writer or a narrator using a serious tone to discuss a ridiculous subject while irony in its broadest sense, is the juxtaposition of what on the surface appears to be the case and what is actually the case or to be expected. Irony can be categorized into different types, including verbal irony, dramatic irony, and situational irony. Verbal, dramatic, and situational irony are often used for emphasis in the assertion of a truth. The ironic form of simile, used in sarcasm, and some forms of litotes can emphasize one's meaning by the deliberate use of language which states the opposite of the truth,

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denies the contrary of the truth, or drastically and obviously understates a factual connection.[Muecke, 1969; 80] A pun, also rarely known as paronomasia, is a form of word play that exploits multiple meanings of a term, or of similar-sounding words, for an intended humorous or rhetorical effect.⁽³⁾

“In grammar, parallelism, also known as parallel structure or parallel construction, is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure.”[Blake&Bly,1993; 71] Parallelism may be accompanied by other figures of speech such as antithesis, anaphora, asyndeton, climax, epistrophe, and symprole.

Symbolism is the idea that things represent other things. A more sophisticated way of approaching symbolism would be to say that things have symbolic qualities only in certain contexts—and sometimes they do not symbolize anything at all.⁽⁴⁾

III. RESULTS AND DISCUSSIONS

Situation humor is a kind of surprise and incongruity. Incongruity refers to the juxtaposition of two not-quite-related ideas; something that is out of harmony with expectations. Surprise and incongruity can be something as simple as a ridiculous sight like a pig in a submarine, or it can be based on a surprise in the situation when something unexpected happens, which make the reader laugh. For examples, *“When I was a little girl and Old Aunt had asked me on my birthday which chicken in the yard I liked best. I picked the one that let me feed her out of my hand. And that night, Old Aunt cooked her up.”*[Tan, 250] Another example, when Weiwei was told about what Japanese did in Nanking, *“Raped ten thousand, chopped down twenty or thirty thousand”* Weiwei snapped that couldnot be true, only rumor, but then she found out later *“I was right. What the soldier had said--- that was only rumor. Because the real number of people who died was much, much worse. An official later told me it was maybe one hundred thousand, although how did he know? Who could ever count so many people all at once?”*[Tan, 234] In this surprisingly ironic way, what the Japanese did to Nanking people was exposed and accused.

In *The Kitchen God’s Wife*, many simple, humorous and feminine similes, metaphors and analogies are employed, and hence only a few are listed here. Weiwei compared Peanut reading love letter in a way of mother duck protecting her babies: *“Peanut hunched her shoulders over the letter, protecting it from me the same way a mother duck places her wing over her babies.”*[Tan, 130] Weiwei used the Chinese typical food to describe Hulan’s figure: *“Her plumpness was round and overflowing in uneven spots, more like a steamed dumpling with too much filling leaking out of the sides.”*[Tan, 174] Weiwei described Hulan’s response to her

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criticizing correction in a humorous and vivid way. *“Hulan quickly took that happy look off her face. Her mouth dropped open to let this thought come in and nourish her brain.”*[Tan, 191] Weiwei described Hulan’s personality: *“She was not the soft melonhead she made everyone believe she was. That girl could throw out sharp words, slicing fast as any knife.”*[Tan, 192] Hulan’s funny behavior when she was counting in this way: *“she fanned out the fingers on one hand, then pulled up her thumb as if it were a rotten turnip.”*[Tan, 192]

Even the serious and catastrophic Japanese Aggression War are narrated and described in a humorous, funny, simple and relaxed tone in the novels.

“Then everyone around us began to fall at the same time, just like wheat in a field blown down by the same wind.”[Tan, 213] *“Suddenly machine-gun bullets hit a whitewashed building in front of me—and a long line of holes instantly appeared, just like stitches when the thread is yanked out fast.”*[Tan, 295]

Artistic symbolism is presented in the novel *The Kitchen God’s Wife*, and life philosophy is artistically expressed in a kind of parallel structure, or in a paradox way. *“In literature, a paradox is a device used to force the reader to consider a statement or idea more deeply or critically than at face value. It is a statement or idea that seems illogical, but upon further analysis, does make sense.”*⁽⁵⁾ For examples, Weiwei described her ex-husband, Wen Fu in this way: *“He was getting better, but he was also getting worse.”*[Tan, 249] In this paradox way, she told her daughter that though he was recovering from his accident injury, he became more violent, more brutal and more inhuman. In contrast, after two years of separation with much suffering on both sides, Weiwei and her husband Jimmy Louie kept the same strong love for each other, in spite of the changes in their appearances and their attitudes towards the outside world. *“In America, I saw your father and I had both changed, and yet we had not.”*[Tan, 394]

Parallelism, referred to as parallel structure or parallel construction, is a grammatical concept that involves maintaining a sense of balance within sentences by utilizing similar phrases or clauses with matching grammatical structures. In addition to parallelism, other rhetorical devices, such as antithesis, anaphora, asyndeton, climax and epistrophe may also be employed to enhance the impact and effectiveness of the writing.

In the form of antithesis, Weiwei described things vividly and clearly. For instance, she summarized her feelings towards another young pilot, who fell in love with her but they could do nothing. The young man was doomed to die after he found his love. *“The happiness I could not show anyone, the sorrow I later could not tell*

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anyone.”[Tan, 201] She described her feelings after knowing that she was arranged to get married to Wen Fu in a way half worried and half exhilarated. *“It was like being told I had won a big prize. And it was also like being told my head was going to be chopped off.”*[Tan, 136] She described her state of being stuck in her marriage: *“without hope, yet without despair; without resistance, but without acceptance. So you see, weak and strong.”*[Tan, 313] She explained the emotions between Hulan and her husband Jia Guo in this way: *“She had a fall-in love feeling for him. He had a grow-in-love feeling for her.”*[Tan, 384] That’s why they can maintain their marriage for many years.

When Weiwei and her friend finally reached the top of the mountain, she felt so relieved and grateful. *“That day on the mountain, I think you can guess what I was feeling. So lucky to be there. So lucky to have these friends. So lucky to have my husband.”*[Tan, 233] In this anaphora way, Weiwei depicted the very rare happy moment in her first marriage. However, most of time in her first marriage was tortures, humiliation and helpless. She said that *“I tried to be a proper wife. I tried to love the half of him that was not so bad.”*[Tan, 171] *“I no longer despaired. I no longer fought against my marriage.”*[Tan, 313]

In contrast, an epistrophe (or epiphora) is repeating words at the clauses’ ends. For example, *“I had a good heart, just like you. I was innocent, just like you.”*[Tan, 130] In this comparative way, mother makes their relationship closer. The combination of anaphora and epistrophe results in symploce. Here are a couple of examples. *“And now the whole world was hearing him sing, and he was singing for me.”*[Tan, 233] Probably on the top of the mountain is the most happy time for Weiwei. However, it proved that what kind of ironic tragedy will be followed. After going through a lot of violence and humiliation from Wen Fu, she would rather he die in the depth of her heart. *“It was as though the worst part of his heart could see the worst part of mine. Of course, I had not been thinking he might die. But once the thought was out, once he put it there, my red face could not hide my black heart.”* [Tan, 209]

Asyndeton, also called asyndetism, *“is a literary scheme in which one or several conjunctions are deliberately omitted from a series of related clauses.”*⁽⁶⁾ Examples include *veni, vidi, vici* and its English translation “I came, I saw, I conquered”. At the end of chapter 18 “American Dance”, Weiwei told her daughter: *“I had no more hope left, no trust, no innocence.”*[Tan, 312] She continued by asking questions to her daughter: *“What do you see? What is still there? Why did I want to live so much?”*[Tan, 312] To these questions, we think the answer lies in “hope”.

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In rhetoric, a climax is a figure of speech in which words, phrases, or clauses are arranged in order of increasing importance. *“Oh, you think this was funny? Stuck in my dress, stuck in my marriage, stuck with Hulan as my friend.”*[Tan, 194] We can see in the funny and humour expression, even in an ironic way, Weiwei expressed her attitude towards her life-long last friendship with Hulan.

Turning to artistic symbolism, we take “the magic spring” as an example. Magic spring appears three times in *The Kitchen God’s Wife*. The first time is when Hulan heard about a magic spring and shared it with Weiwei in Hangchow, *“The water from this spring is heavy as gold, sweet as honey, but clear as glass.”*[Tan, 175] But when they reached there, it turned out to be only a teahouse that charged a lot of money for a strange-flavored drink. Hulan drank that tea and said it was truly magic. It ran through her blood, immediately entered her heart and her liver, then made her feel completely peaceful. However, others including Weiwei just thought it a silly story. The second time is when they finally reached the top of a dangerous mountain, fascinating scene high up above the clouds, Hulan commented, *“This place is like a magic spring I once saw, able to cure anything. It releases a power inside that you didn’t know you had.”* It was that same silly story she had told Weiwei in Hangchow, but now everyone was agreeing with her, even Weiwei. The third time is at the end of the novel, after Pearl told her mother her illness. Auntie Helen said, *“we should go to that magic spring we once visited. Winnie-ah, you remember, that time we lived in Hangchow. The water coming out was heavy as gold. You swallowed that little amount. It went down inside you, changing everything---your stomach, your heart, your mind. Everything sweet.”*[Tan, 409] This time, even Winnie joined in, she added, *“Peaceful. Everything inside you is peaceful, no worries, no sorrows.”*[Tan, 410] Hereby, we can see, the magic spring symbolizing “hope”.

IV. Conclusion

Amy Tan's novels are characterized by a remarkable feature: a simple, humorous, and lyrical language style. Tan aimed for her mother to understand her writing, and she succeeded in this endeavor. Her novels employ short and straightforward sentences, devoid of complex structures and intricate grammar. The vocabulary used is familiar to everyday life. In particular, the mother's narration adopts a quasi-autobiographical approach, narrated in the first-person retrospective, which adds credibility and authenticity to the novels. "The Kitchen God's Wife" is no exception to this stylistic approach.

This research explores the humorous and artistic language style employed in the novel, specifically highlighting situational humor. It also examines the use of parallel

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structure and various rhetorical devices, including antithesis, anaphora, asyndeton, climax, and epistrophe. Through the analysis of examples, this study aims to shed light on the effectiveness and impact of these literary techniques in the text. In the novel *The Kitchen God's Wife*, the magic spring is mentioned three times throughout the story, the recurring symbol of the magic spring represents hope.

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