

LINGUISTIC FEATURES OF UZBEK COMEDIES AND DEVICES OF HUMOR  
CREATION

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**Abstract.** *This article investigates the linguistic features of Uzbek comedies, the internal capabilities of the Uzbek language in creating the comedy genre, and the writer's artistic mastery from both theoretical and practical perspectives. The study identifies the semantic scope and stylistic specificity of linguistic units in Uzbek comedies, as well as the syntactic means ensuring expressive impact.*

**Keywords:** *Uzbek comedy, linguistic features, comedy genre, language potential, artistic mastery, stylistic specificity, semantic scope, syntactic devices, expressive effectiveness, linguopoetics.*

**Annotatsiya.** *Ushbu maqola o'zbek komediyalarining lingvistik xususiyatlari, komediya janrini yaratishda o'zbek tilining ichki salohiyati va muallifning badiiy mahoratini ham nazariy, ham amaliy nuqtai nazardan o'rganadi. Tadqiqotda o'zbek komediyalaridagi lingvistik birliklarning semantik doirasi va stilistik o'ziga xosligi, shuningdek, ifodali ta'sirni ta'minlovchi sintaktik vositalar aniqlanadi.*

**Kalit so'zlar:** *o'zbek komediyasi, lingvistik xususiyatlar, komediya janri, lingvistik salohiyat, badiiy mahorat, stilistik o'ziga xoslik, semantik doira, sintaktik vositalar, ifodali samaradorlik, lingvapoetika.*

**Аннотация.** *В данной статье исследуются языковые особенности узбекских комедий, внутренние возможности узбекского языка в создании комедийного жанра и художественное мастерство автора как с теоретической, так и с практической точек зрения. В исследовании определены семантический охват и стилистическая специфика языковых единиц в узбекских комедиях, а также синтаксические средства, обеспечивающие выразительное воздействие.*

**Ключевые слова:** *узбекская комедия, языковые особенности, комедийный жанр, языковой потенциал, художественное мастерство, стилистическая специфика, семантический охват, синтаксические средства, выразительная эффективность, лингвопоэтика.*

**Introduction.** Language is the primary sign of a nation's existence and unity. Constant love for the mother tongue and stable respect for the state language are decisive factors of spirituality and enlightenment. Therefore, fostering love for the native language, which embodies the immortal spirit of the nation, occupies an important place. Today, Uzbekistan has established an exceptionally fair and impartial language policy. Specific measures developed for implementing this policy are being consistently carried out. Within a short period, the Uzbek alphabet and orthography were reformed, and the scientific study and teaching of the Uzbek language were brought to a level meeting the requirements of the independence era. Now it is necessary to summarize these historical transformations, achievements, and experiences and energetically proceed to fulfill the next priority tasks.

Language is the cornerstone of the entity called nation; if it is lost, the nation itself is also lost. It is well known that the spiritual and moral connection between generations manifests itself through language. A nation that highly values its language enjoys

longevity. Developed countries remain loyal to their language, customs, and national values. Any nation that loses its mother tongue and homeland inevitably loses its identity.

The language policy pursued in Uzbekistan under the leadership of the President is commendable for its fairness toward the Uzbek language and other languages spoken in the country, its reliance on democratic principles, scientific foundations, recognition of language as one of the ancient national values, and its consideration as an extremely important instrument in educating a harmoniously developed generation. Language is a priceless blessing bestowed upon humanity by nature; it distinguishes humans from other creatures and elevates them to the highest rank. Language is not merely a means of communication but also the unique support of a person's spiritual and moral world.

The Uzbek people have cherished, preserved, and refined their language for centuries as a sacred gift granted by nature and have always cared and struggled for its enrichment and development. Since ancient times, disregard for language and for studying the language of literary works capable of reflecting all its richness has been regarded as disregard for human identity itself.

Indeed, as Pirimqul Qodirov noted, "just as clean air is essential for the growth and development of living beings, genuine artistic language is equally important for the flourishing of literature" (Qodirov, 1992, p. 140). Through the incomparable shades of words, fiction vividly and figuratively reflects all human qualities just as painting, sculpture, and music do. For a writer, words and expressions function simultaneously as weapons, colors, melodies, sounds, and brushes. In the hands of skilled writers, words and phrases become tools for figurative thinking and for creating beautiful poetic imagery.

**Review of Literature.** The study of the language of Uzbek comedies and the individual style of writers remains one of the most important tasks attracting the attention of philologists. In recent years, Uzbek linguistics has paid particular attention to the development of literary language studies, stylistics, speech culture, and linguopoetics. Especially during the years of independence, numerous scientific works have been published, including *The Artistic Style of the Uzbek Language* (1992), *The Word in Fiction* (1994), *Artistic Style and Means of Linguistic Expression* (1994), *Literary Text and Linguistic Analysis* (1995), *Fundamentals of Speech Culture and Stylistics* (1992, 2002), *Speech and Style* (2002), *The Artistic Language Mastery of Shukur Kholmirezayev* (2003), *Nationality and Literary Speech* (2004), *Issues of Historical Literary Works and the Language of the Era* (2006), *Problems of Linguopoetic Analysis of the "Ufq" Trilogy* (2006), *Linguostylistics of Zulfiya's Works* (2006), *The Magic of Words* (2007), *On Poet Erkin Vohidov's Mastery of Using Phraseological Units* (2007), *Literary Text and Fundamentals of Linguopoetic Analysis* (2007), *Issues of Literary Language and Style* (2007), *Linguistic Analysis of Literary Text* (2008), *Psychologism and Polyphonism of Poetic Speech in Prose and Poetry* (2008), *Linguopoetics of Literary Text* (2008), *Functional Stylistics of the Uzbek Language* (2010), *Stylistics and Pragmatics* (Books 1–2,

2010), *Language and Nation* (2005; 2010), and *The Golden Treasury of Our Language* (2012). In addition, *The Explanatory Dictionary of Uzbek Similes* was published in 2013.

In Uzbek linguistics, special doctoral and master's dissertations have been defended on the works of famous Uzbek writers who contributed to the comedy genre, including Abdulla Qahhor, Said Ahmad, and Erkin Vohidov. Several monographs and brochures have also been published. Among them are U. Normatov's *Said Ahmad* (literary portrait), N.V. Vladimirova's *The Mastery of Said Ahmad*, B. Yuldashev's *An Important Aspect of Artistic Mastery* (based on Said Ahmad's works), I. G'afurov's *The Poet of Prose* (Said Ahmad), B. Yuldashev's *Stylistic Analysis of Uzbek Literary Prose* (based on Said Ahmad's works), Sh. Ahmedova's *Shades of Humor*, and B. Yuldashev and Z. Shodiyev's *Problems of Linguopoetic Analysis of the "Ufq" Trilogy*.

**Research Methodology.** The study employs contextual analysis, classification, description, and comparative-semantic analysis methods. To reveal certain linguistic features of Uzbek comedies, it is important to study the role of linguistic units and lexical norms in comedies. In this regard, the study focuses on determining the semantic scope and stylistic specificity of linguistic units in Uzbek comedies; investigating the range of syntactic means ensuring expressive effectiveness and the subtlety of connotative meaning; and analyzing, through examples, the writer's mastery in using stylistic figures and in constructing syntactic units in terms of form and meaning.

The research is based on the theoretical views presented in the works, textbooks, teaching manuals, and scientific articles of scholars such as A. Shomaksudov, I. Rasulov, R. Qo'ng'urov, H. Rustamov, E. Begmatov, J. Lapasov, B. O'rinboyev, A. Hojiyev, A. Nurmonov, N. Iminov, H. Abdurahmonov, N. Mahmudov, H. Jamolxonov, M. Yo'ldashev, A. Mamajonov, U. Mahmudov, O. Mamaziyayev, E. Qilichov, N. Nomozov, and Sh. Ahmedova.

**Analysis and Results.** Humor transforms the language of these works into the language of comedy, giving it a lyrical tone and unique character. Names, nicknames, similes, metaphorical uses of words, and the use of coarse expressions in characters' speech become important devices for creating humor. Therefore, it is appropriate to classify humor-creating devices in comedy works into the following groups:

1. Creating humor through figurative meanings and occasional phraseological expressions For example, in the novella *Dear Fields*, the writer uses the word *ag'darma* metaphorically and turns it into a phraseological unit, creating verbal humor between the tractor driver and Nazokat's brigade members. The use of phraseological units such as "to plow deeply" and "the work is solid as a nail" serves as the main means of creating sincere and harmless humor.

2. Creating humor through the use of coarse words Said Ahmad sometimes uses colloquial or rough expressions in the speech of his characters. Although such words are rarely used in literary language, in literary texts they help maintain a humorous tone and

balance. For instance, in *Dawn Left on the Eyelashes*, the word “nose” is humorously replaced with euphemistic alternatives such as “Dimog’,” “Boy Sumak,” “Ladies’ Heel,” and “Passport.” This creates a humorous dialogue between the comedian Qodirjon and the narrator concerning the poet Erkin Vohidov. Although expressions like “dimog’” and “donkey worm” may sound rough in isolation, within the humorous and affectionate context of *askiya* (folk verbal wit), they produce sincere humor.

### 3. Creating humor through anthroponyms (names and nicknames)

Said Ahmad skillfully uses personal names and nicknames to reveal the character traits of his heroes. In his novellas, nicknames often emphasize a particular comic feature of a character. For example, in *Dear Fields*, Karim Polvon’s nickname is “the rider who rode the wall,” a humorous periphrasis connected to an amusing incident from his past. This nickname becomes the basis for comic wordplay in the narrative. Similarly, in *The Story of My Life*, the misunderstanding surrounding the nickname “Apricot” creates light and harmless humor among editorial staff members.

### 4. Creating humor through borrowing and adapting foreign words

In Said Ahmad’s works, this method appears in several forms:

1. Direct insertion of foreign words into speech;
2. Adapting Russian words into Uzbek conversational forms;
3. Creating colloquial phraseological units based on such borrowings.

Expressions such as *paratka*, *kartinka*, and *padrishka* create humor because they reflect ordinary people’s tendency to mix languages in everyday speech.

### 5. Creating humor through profession-related vocabulary

In *The Story of My Life*, expressions such as “obsession with medals,” “medal-eating,” and “wearing medals up to one’s knees” sarcastically ridicule the Soviet leadership’s excessive fascination with awards and decorations.

These individual-author expressions and vivid similes create sharp satirical humor.

### 6. Creating humor through special words and expressions

Certain expressions in Said Ahmad’s works evoke humor even when viewed separately. For example, after registering the marriage of Po‘latjon and Nazokat, the registry office manager jokingly says: “Come again next year, I have something important to tell you.” Her gesture of holding the registry book like a baby reveals the hidden implication, creating sincere and innocent laughter among the characters.

### 7. Creating humor through portrait description and comparison

Said Ahmad often uses phraseological expressions when portraying the appearance of characters. Humor arises from the discrepancy between expected and actual appearances.

For instance, in *Dawn Left on the Eyelashes*, the naïve behavior of an applicant from Ghirvon and the witty response of a guard create harmless comic effects. Unlike harsh satire, Said Ahmad’s humor avoids ridiculing physical defects cruelly. His humor remains sincere, warm, and humane.

**Conclusion.** The significance of Said Ahmad's humor lies in the fact that it never mocks physical shortcomings in a malicious way. His humor differs from sarcastic satire through its sincerity and gentle comic spirit. Therefore, even when he compares a nose to a "shoe," it does not offend the reader but instead strengthens warm human relations through humor. Thus, words and phraseological units are used in various ways in Said Ahmad's novellas to create humorous effects. The writer's mastery in this field deserves further specialized research.

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