

TECHNIQUES OF EXPRESSING HUMOR IN ENGLISH AND UZBEK LANGUAGES

Eshqobilova Sevinch Akram qizi

Samarkand State Institute of Foreign Languages

+998939171607

eshqobilovas017@gmail.com

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Not only does this article examine the ways in which humor is expressed in two languages—English and Uzbek—but it also elucidates their similarities and differences. Not merely in our everyday lives, but also in essential communicative processes, does humor serve as a fundamental tool for conveying meaning; its primary function, however, is to create a positive atmosphere. While in the Uzbek language humor is predominantly conveyed through satire, wit, and anecdotal narratives—often associated with figures such as Nasriddin Afandi—in English, irony and sarcasm tend to occupy a more prominent position. Although it may be argued that humorous strategies in both languages are largely comparable, it is nevertheless evident that they are shaped by the cultural and linguistic characteristics inherent in each language.

Humor is widely regarded as an integral component of every language and culture, as it facilitates interpersonal communication, enhances emotional well-being, and contributes to the strengthening of social relationships. Although it may be acknowledged that the expression of humor in English and Uzbek shares certain similarities, it is essential not to overlook the existence of distinctive stylistic features inherent in each language.

Now, let us examine and analyze these aspects one by one: There are certain similarities between Uzbek anecdotal humor and

English dry humor. In Uzbek anecdotes, well-known characters are employed to subtly highlight human flaws through light-hearted humor, whereas in dry humor, the speaker maintains a serious demeanor and a calm tone while delivering the joke, prompting the listener to reflect.

Through this approach, many individuals may come to recognize their own shortcomings and, potentially, adjust their behavior accordingly.

Another important type of humor is irony and sarcasm, which can be considered comparable to satire in the Uzbek language. This is because, in both irony and sarcasm, the intended meaning is often the opposite of what is explicitly stated. For instance, when the weather is unpleasant, one might say, “What a lovely day,” thereby conveying a contrary meaning. Similarly, in satire, social shortcomings within society are expressed and critically addressed through sharp humor, ridicule, and subtle mockery.

It can also be said that English “knock-knock” jokes may be compared to the Uzbek tradition of mutoyiba, since mutoyiba is regarded as a sincere and harmless form of humor. Similarly, knock-knock jokes are based on wordplay and simple humorous exchanges, often used in children’s circles or family settings, and they rely on innocent and genuine laughter.

Now, let us briefly familiarize ourselves with some humorists who have made significant contributions to the field of humor:

First of all, it should be noted that when we think of humor, the image of Charlie Chaplin naturally comes to mind in the context of English humor, while in Uzbek humor, the figure of Nasriddin Afandi is immediately associated with this concept. In modern literature, the Uzbek writer Abdulla Qahhor and the English humorist P. G. Wodehouse may be considered prominent figures who, through their ironic and subtle humor, have not only elevated people’s moods but also, to some extent, guided them towards moral reflection and the right path.

In conclusion, In both English and Uzbek languages, humor is manifested through a variety of linguistic and cultural mechanisms; nevertheless, its fundamental purpose remains constant. Humor is not simply a form of entertainment, but rather an essential communicative instrument that facilitates the mitigation of social tension, enables the indirect transmission of ideas, and, in certain contexts, allows for the expression of critical perspectives in a nuanced and less confrontational manner.

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