



# The Phonostylistic Methods and Means of Creating Comic Situations in The Speech of Uzbek Comedians

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**Abstract:** This article explores the phonostylistic and phonopragmatic strategies used by Uzbek comedians to construct humorous situations in performance discourse. It investigates the role of phonetic manipulation—particularly vowel elongation, consonant gemination, and stress variation—in conveying irony, sarcasm, intensification, emotionality, and cultural symbolism. Drawing on examples from well-known performers such as Hojiboy Tojiboyev and Avaz Oxun, the study demonstrates how these phonostylistic tools enhance communicative effect, evoke laughter, and reflect national identity. The findings highlight the anthropocentric and functional nature of sound alteration in comedic speech, underscoring its relevance for the broader study of Uzbek phonostylistics.

**Keywords:** Phonostylistics, phonopragmatics, Uzbek humorous discourse, vowel lengthening, sound substitution, expressive speech, national identity, parody, linguistic play.

**Introduction:** In recent years, phonostylistics has emerged as a dynamic subfield within Uzbek linguistics. While earlier studies have addressed the stylistic and pragmatic aspects of phonetic elements, the discourse of Uzbek comedians—particularly the purposeful manipulation of sound for comedic effect—remains an underexamined area. Humorists often deploy phonetic devices such as vowel elongation, consonant doubling, and stress shifts not only for aesthetic variation but also to reinforce cultural meaning, convey emotion, and generate laughter. These techniques are especially prominent in performance contexts like stand-up comedy, *askiya*, and televised satire, where language becomes a primary vehicle of social critique and entertainment. This paper aims to analyze these phenomena through a phonopragmatic lens, illustrating how intentional sound modification functions as a linguistic strategy in humorous discourse.

## Literature Review

Foundational contributions to the field of phonostylistics have been made by Uzbek scholars such as Mamatov [4], Sherboyeva [2], and Rahmatullayeva [10], who examined expressive potential in different layers of the language. Their work underlines the idea that phonetic elements can carry stylistic weight and communicative function beyond their acoustic properties. Internationally, similar inquiries into suprasegmental features in humorous or performative speech can be found in works by Crystal (1998) and Attardo (2001). However, much of the existing research remains rooted in literary or dialogic language. As noted by Isaqova [7], phonetic manipulation in legal or public discourse has been studied in connection with register and clarity, yet few studies have ventured into performance linguistics, where sound is exploited creatively and contextually.

## The main part

A number of scholarly studies have been conducted in

Uzbek linguistics concerning the stylistic [10, 132; 3, 22] and pragmatic [7, 172] features of phonetic devices. However, considering the significant expansion of the research scope of phonostylistics in recent times, we believe that it is necessary to carry out more serious and in-depth investigations in this field. This view is supported by several scholars [5, 45-48; 2, 22]. In particular, a thorough study of the linguo-stylistic features of sound modifications in the speech of humorists, their phonopragmatic interpretation, the connotative meanings associated with the pronunciation of speech units, wordplay related to phonetic changes, as well as the stylistic potential of suprasegmental elements such as intonation, pause, and stress in the discourse of satirists and comedians, can provide important theoretical conclusions for the development of phonostylistics in the Uzbek language.

In general linguistic practice, phonetic phenomena in our language are primarily triggered by natural factors such as the tendency toward brevity in speech, the presence or absence of stress on syllables, hurried articulation, and difficulties in pronouncing borrowed words from other languages. However, the phonetic changes observed in the speech of Uzbek humorists should be approached as deliberate poetic devices. Wordplay associated with phonostylistic tools encoded in speech should be interpreted not as a spontaneous speech process but as a purposeful rhetorical strategy. This is because the phonetic structure of linguistic units is intentionally modified to achieve various stylistic effects. Therefore, analyzing the speech (texts) of comedians and satirical performers from an anthropocentric perspective — that is, based on human agency — and classifying phonetic alterations such as substitution, elision, or addition of sounds using the terms "sound substitution," "sound elision," and "sound insertion," respectively, would be an appropriate and methodologically sound approach [4, 87].

In their speech, Uzbek comedians utilize phonostylistic devices to simultaneously convey multiple layers of information, thereby enhancing the information-carrying function of phonetic units within context. Such stylistic demands complicate the communicative scope of speech, leading to the polysemization of speech units and enabling expressive versatility and multifunctionality. Phonetic modifications intensify the expressive quality of speech, increasing its ability to captivate the audience and invite reflection.

The phonostylistic play consists of the strategies of phonopragmatic impact and phonopragmatic attack. The listener must quickly, accurately, and diversely perceive the expressive potential of speech sounds within context. Phonetic modifications also emerge as

a result of lexical, morphological, and syntactic interactions (e.g., lexeme + morpheme, lexeme + lexeme).

In the speech of Uzbek humorists, wordplay typically carries a humorous, ironic, or laughter-inducing character. "Laughter-inducing devices are diverse and can be found across all linguistic levels, including phonetic, lexical, morphological, and syntactic layers." In particular, the speech of humorists may reflect national mentality through phonostylistic phenomena such as assonance (vowel elongation), alliteration (repetition of consonants), and gemination (consonant doubling) [2, 4]. It is well established that the formation of humorous discourse engages phonetic, lexical, and grammatical resources, each performing specific communicative functions. It is important to remember that, just as other linguistic units possess stylistic potential, the semantic-stylistic capacity of phonetic tools also becomes evident within the framework of the text.

In the following examples, we attempt to analyze humorous situations created in the speech of Uzbek humorists through the stylistic elongation of vowel sounds. Assonance refers to the repetition of identical or similar vowels, resulting in phonetic harmony. In humorous discourse, the deliberate prolongation of vowels is often used to enhance expressiveness, create contrast, or convey subtle emotional and pragmatic nuances [8, 19]. This phonostylistic technique allows humorists to emphasize certain meanings, generate comic effect, and engage the audience more effectively:

a) Irony, Sarcasm (Kinoya, Piching):

San'atkor san'atkorga do'-o'st bo'ladi-da.  
(M.Sherboyeva)

- Kimga yozu-uvding, o'zi.
- Onamlarga yozu-uvdim.
- Ha-a, qaynonamgami-i, nima deb yozuvdi-ing?
- Ha, biznikiga kelib, 5-6 kun turib ketding, mehmon bo'lib dam olib ketding, deb yozuvdim, desa:

Yo'o'e-e, qaynonamga-ya, 5-6 kun-a? Hmm...(A. Oxun)  
In this example, the elongated pronunciation of the interrogative particles -mi, -ya, -a in words such as qaynonamgami-i, qaynonamga-ya-a, kun-a does not serve a literal interrogative function. Instead, the stretching of vowel sounds creates a stylistic effect that conveys irony or sarcasm (kinoya, piching). The prosodic manipulation of these endings shifts the communicative intent from asking a question to subtly mocking or ridiculing a situation or person, which is a characteristic feature of Uzbek humorous discourse, especially in comedic or performative speech.

b) Descriptiveness (Tasviriylik): Agar shu sahnaga Ozodbek Nazarbekov chiqib kelganda bo - ormi, ayollar qi-iyqirib yig'lab yuborardi. (M.Sherboyeva)

Choyda ko'pik ko'rsa, sochiga surtadiganlar bor. Boylik ekan. – Boylik, bo-oylik, bo-o-oylik, – deb surtadiganlar bor.

Peshonasi keng odam uzo-o-oq yasharmish. Peshona keng bo'ladimi, tor bo'ladimi, sho'r bo'lmasa bo'ldi.

In the examples cited above from the speech of comedian Avaz Oxun, the wordsmith uses vowel elongation to satirize certain superstitions and traditional beliefs characteristic of Uzbek culture, as well as the tendency to blindly follow them.

d) Emphasis of Meaning: Tog'ning o'-o'rtasidan chiqayotgan mu-uzdek suvni to'ldirib, shunga tushasan dermish.(H.Tojiboyev)

Tor kiyim kiyish modami-ish, hozir. Modani kim chiqaradi, mana shu san'atkorlar chiqaradi. O'zi achchiq uchaka o'xshab uzu-un yana to-or-r kiyim kiyib oladi. To-or-r. Qorinlariniyam qi-is-s-i-ib. (A.Oxun)

Omonxona suviniyam ichgansizlar, aptekadayam sotadi, lekin joyiga borib ichish kerak ekan. M-uzda-ay joyidan ichsangiz, ana shu foyda ekan. Men shu foydasini sezdim. (A.Oxun) In this example, if we pay attention to the word uzu-un ("very long"), we can observe that the stretching of the vowel u serves to intensify its meaning. Similarly, in the words to-or-r, qi-is-s-i-ib, mu-uzda-ay, and uzu-un, not only is the vowel sound elongated, but we also witness the doubling of consonants. Both the elongation of vowels and the gemination of consonants function to reinforce the semantic intensity, contribute to the vividness of the imagery, and evoke laughter among the audience.

Semantic intensification refers to meanings that exceed the usual potential boundaries of an object or action—such as excessive degree, prolonged duration, or unusual speed—as well as the speaker's emotionally charged or emphatic expression of their thoughts [1, 43].

e) excessiveness of a feature: –E-e-e, bu bilasilami qanaqa mashina? E-eng a-arzon, dunyo bozoridagi e-eng a-arzon juda ka-a-a-m o'tadigan mashina. (H.Tojiboyev) In this example, the elongation of the vowel a conveys the meaning of a quality exceeding the normative level. However, it should be noted that rather than intensifying the degree of the quality, the speaker here stylistically implies a diminished degree (i.e., understatement or attenuation), suggesting that the feature is less than expected. By stretching the vowels in such words, the humorist creates a subtle comic effect, inducing laughter in the listener through the parodic imitation of speech associated with

uncertainty, hesitation, or exaggerated humility. This phonopragmatic strategy serves to mock or downplay a characteristic while simultaneously enhancing the performative dimension of humorous speech.

Bir odamni qarasam, g'amgi-in o'tiribdi. (A.Oxun) In this example, the vowel i in the word g'amgin (meaning "sad") is pronounced with elongation. By stretching the i sound, the speaker—typically a humorist—exaggerates the emotional state of the subject being described, portraying them as deeply or excessively sorrowful. This deliberate overstatement of sadness, achieved through prosodic manipulation, creates a humorous contrast between form and content. The intonational exaggeration, while conveying heightened emotion, also serves as a phonostylistic device that evokes laughter by exposing the melodramatic or theatrical tone of the utterance. Such techniques are common in Uzbek comedic performance, where subtle phonetic shifts carry significant expressive weight.

Yana bir sanatoriyaga bordim. Bir payt shunday sanatoriyaga kirib, sanatoriyaning hovlisiga qarasam, bir akamiz o'tiribdi daraxtning tagida. Betlari kirib ketgan ichiga, ko'zlari ka-atta – ka-atta bo'lib ketgan bechora-a, oozg'i-in. (A.Oxun) In this example, the elongated pronunciation of vowels in words such as ka-atta-ka-atta ("very big"), bechora-a ("poor thing"), and o-ozg'i-in ("very thin") serves to amplify and dramatize the imagery being conveyed. By stretching the vowel sounds, the speaker intensifies the emotional coloring and creates an exaggerated effect, enhancing the vividness of the description. This phonostylistic technique not only emphasizes the speaker's evaluative stance but also increases the expressive impact of the utterance, making it more engaging and humorous for the audience.

Continuity and Proximity: Qaleysi-iz-z, kechayam keldim chiqmadizu-u, o'rnizga otangiz chiqdi-i, itingizni qo'yvordi-i, mani quvi-ib ke-etdi, sal qoldi yetvolishiga-a, unaqamasda-a, aytib qo'ysangiz bo'lmaydimi-i...? (H. Tojiboyev)

f) Expressing Sorrow and Regret: Bunday orasidan qarab turib, bu basharani qara-a-a, bunaqa xunuk bashara bo'lmasa kerak jahonda. Bu bashara bilan dunyodan to-oq o'tib ketsam kerago-ov.(H. Tojiboyev)

g) The deliberate use of sound prolongation serves to reveal the speaker's character more vividly: O'zbekning bolasi tug'ilganda mehnatning o'-o'-o'rtasida tug'iladi. (H.Tojiboyev)

In this example, the comedian uses the prolonged articulation of the vowel "o" to highlight the Uzbek people's characteristic industriousness. Simultaneously, he emphasizes that labor—regardless

of the circumstances—is more valuable than any other form of work for people.

In the speech of the comedian Avaz Oxun, traditional Uzbek anecdotes also feature prominently. In the anecdote presented below, extracted from one of his performances, the comedian employs vowel prolongation to illustrate the quick-wittedness that is typical of the Uzbek national character.

Bir talaba yigit qassobning oldiga kelib:

– Aka, 500 so'mlik go'sht bering, debdi.

Qassob hayro-o-on bo'lib, bir talabaga, bir go'shtga qarab:

– Uka, men bir narsa deyishga hayronman, shu-u o'zingga yoqqan joyidan bitta tishlab ketaver, – degan ekan.

When analyzing the speech of the renowned word artist Hojiboy Tojiboyev, one observes a stylistic distinctiveness in his use of language. Specifically, his skillful manipulation of words with subtle nuances of meaning, his frequent use of texts involving explanation, description, and comparison, and his masterful ability to imbue linguistic units with fine semantic shades all attest to H. Tojiboyev's exceptional linguistic artistry. This phenomenon is particularly evident in the linguoculturological instances expressed through the mere prolongation of a speech sound, as illustrated in the following examples

Onaning vaqti yo'q. Umuman mehri qolmagan. Ko'p bolali bo'lgandan keyin mehr ham bolalarga bo'linib-bo'linib ketarkan-da. ...Bittasi u tizzasida, bittasi bu tizzada uxlab qolgan; bittasi orqasiga opichib uxlab qolgan. O'zi be-e-e-malol, yurakni ke-eng qilib, sovuqqonlik bilan ip yigirib o'tiribdi. Haligi zo'rg'a yuradigan bolacha qizib turgan pechkaga qarab boryapti pechkani ushlayman deb. Bu ko'rib turibdi, jon achishmaydi-da:

- Borma-a-a, kuyasan!

Ho-oy, kuyasa-a-n!

Ana-a-a, kuydi-i-i-i-ng!

By prolonging the vowel sounds a and i in his speech, the word artist skillfully reveals various national mental characteristics such as emotional detachment in child-rearing, negligence, the atmosphere within the family, and the prioritization of work over a child's destiny.

One of the most vivid and striking manifestations of linguistic play is found at the phonetic level. In the linguistic practice of every speech community, a set of phonetic irregularities (deviations from the norm) that carry evaluative or comic value has formed. Within human speech activity, stereotypical patterns such as nasal speech, stuttering, and accents perceived as

“Caucasian” or “Jewish,” among others, constitute a repertoire of phonetic peculiarities associated with particular social or cultural identities [6, 11].

– Zamonam qiziqda! Oddiy makkajo'xorini shunday-shunday chopib qo'ylaringa bersam: “rahmaat”-deydi, o'shani qaynatib artistlarga bersam “vak-mak”-deydi.

The art of comedic performance shares certain features with the traditional art of askiya. In the above humorous text, intentional phonetic modification within lexical units results in distinct changes in both form and meaning. For instance, the prolonged pronunciation of the word rahmaat is intentionally designed to align it with the following expression vak-mak. The intended meaning of these units references varieties of maize: one being the common maize used as livestock feed (colloquially called jaydari makk), and the other, vak-mak, a higher-quality maize grown for human consumption. Furthermore, phonetic phenomena play a distinctive role in the speech of comedians. The strategic use of such devices can evoke strong emotional responses in audiences. In comedic performance, such units are often crafted to suit specific situations and presented to the public in ways that reflect current realities or familiar social contexts. Comedians rely on shared knowledge and culturally recognizable situations to enhance the humor and resonance of their performance.

– Xalqimizda bir naql bor “erkaklar yaxshilikka yetaklar”. Shunda ayollar qayerga yetaklaydi?

Proverbs and aphorisms, as well as various folk expressions, are widely used in speech, serving two primary functions: enhancing the expressiveness of the message and grounding it in lived experience, thereby reinforcing its popular appeal. The use of such linguistic elements during verbal communication is especially significant in achieving communicative intent. However, in the speech of Uzbek comedians, these expressions are employed primarily to evoke laughter and influence the audience's mood. Comedians often modify the lexical components of these ready-made expressions to align them with their performance themes. The aim of such modifications is humor generation. For example, even when a phrase is framed as a simple question, the comedian may exaggerate the meaning or deliberately alter a key lexical item—as in substituting “ertaklar” (fairy tales) with “erkaklar” (men)—to induce comic effect. This instance of sound substitution distances the utterance from the original meaning of the proverb and instead serves the speaker's intentional humorous goal. It is in such moments that we clearly observe how phonostylistic phenomena, when purposefully manipulated within a speech act, effectively serve comedic and pragmatic



functions.

Altering the phonetic structure of language enhances the expressive quality of speech and also fulfills a function of prompting reflection or eliciting response. As a result of such modifications, the original meaning of proverbs—considered products of folk oral creativity—often becomes secondary, while the intentionally modified lexical elements gain primary significance. This shift highlights how phonostylistic intervention can reorient attention from traditional semantic content toward new, humorously or contextually reinterpreted meanings, particularly in performative or comedic discourse.

– Xalqimizda bir maqol borku “Birni ko‘rib shukr qil, mingni ko‘rib qanchasi rozi bo‘lib ketyapti” degan.

In the given example, the second part of the proverb is deliberately reconstructed to match the first part in a targeted way, with the main purpose being humor. In the humorous passage, the lexeme *ming*—which in the original proverb conveys the meaning of “person”—is reinterpreted to mean *ming* as a monetary quantity (“a thousand”). This semantic shift becomes central to the joke, as the modified meaning of the word is clarified, emphasized, and used as the basis for eliciting laughter. Accordingly, the second part of the proverb is constructed to align with this reinterpreted meaning. In linguistics, such units fall under the category of homonyms—linguistic items that share the same form but differ in meaning. Homonyms can be classified into lexical, phraseological, and grammatical types. It should be noted that some units may function as homonyms only within the confines of a specific text, and outside of that context, they do not exhibit homonymic features. The word *ming* in the example is precisely such a contextual homonym. In phonetics, stress refers to the phenomenon where a syllable or word is highlighted through a particular phonetic means and pronounced with emphasis. This is typically achieved through raised pitch, increased duration, or stronger intonational force. In comedic speech, especially that of performers, the stressed unit tends to carry multiple layers of meaning and plays an important stylistic role in enhancing the expressiveness of speech. The comedian *Hojiboy Tojiboyev*, for example, often shifts the stress pattern in words borrowed from Russian into Uzbek. By adapting their pronunciation to fit the norms of Uzbek phonology, he introduces a distinct national color into his speech, thereby reinforcing cultural identity and deepening the humorous effect.

– Plakat so‘zi ruscha so‘z bo‘lib, o‘zbekchasiga nima bo‘ladi?

– Palakat.

– O‘zing palakat. Palakat bu boshqa narsa. Plakat! Ruscha so‘z, o‘zbekchasiga nima bo‘ladi?

– Afisha.

– Afisha – bu afisha bo‘ladi. Devoriy gazeta stend bo‘ladi. Ko‘rgazma выставка bo‘ladi. Bilmasanglar, bilib olinglar: plakat so‘zi ruscha so‘z bo‘lib, o‘zbekchasi plakat bo‘ladi. Oson-ku, lyubboy ruscha so‘zni sa-al yumshoqroq qilib gapiring, o‘zbekcha bo‘ladi-qoladi. Masalan-da, ruslar shofyor deydi, bizni o‘zbeklar shopir. Direktor demaydi-da, diriktr, elektr demaydi-da, iliktr deydi.

As is evident from the examples above, phonostylistic methods play a crucial role in the speech of Uzbek comedians, particularly in: Conveying national identity, Constructing humorous situations, and Evoking laughter in the audience. These methods are not only stylistic ornaments but also serve as functional tools through which comedians shape meaning, amplify expressiveness, and enhance audience engagement. By manipulating phonetic features—such as vowel lengthening, consonant doubling, stress shifts, and intonation—comedians effectively tap into cultural codes, reinforce mental images shared by the speech community, and generate a strong emotional response. This highlights the significance of phonostylistic phenomena in the performance-oriented and culturally embedded nature of comedic discourse.

## CONCLUSION

This study has demonstrated that phonostylistic phenomena—particularly vowel elongation, consonant gemination, and strategic stress placement—play a critical role in the formation of humorous situations in Uzbek comedians’ speech. These devices serve not only as expressive tools but also as markers of cultural identity and social commentary. Through examples from notable performers like *Hojiboy Tojiboyev* and *Avaz Oxun*, we observed how phonetic shifts contribute to semantic intensification, irony, and emotional exaggeration. The use of phonostylistic variation reveals itself to be a deliberate and functional strategy within comedic performance, designed to enhance audience engagement and highlight shared cultural assumptions. These findings suggest that further phonopragmatic and stylistic studies are essential for understanding the nuanced interplay between sound, meaning, and humor in oral discourse.

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