



THE LINGUOPOETIC STRUCTURE OF HUMOR IN “SHUM BOLA” BY GAFUR GULAM

Berdiyeva Sitora Utkerovna

PhD researcher of Asia International University

ARTICLE INFO

Received: 07th May 2026

Accepted: 09th May 2026

Online: 11th May 2026

KEYWORDS

In “Shum bola”, the principal layer of humor is formed through folk vocabulary, semantic incongruity, hyperbole, and figurative expressions

ABSTRACT

“Shum bola” by Gafur Gulam is considered one of the most significant examples of Uzbek children’s literature, in which humor functions not only as an aesthetic device but also as a fundamental constructive element of artistic thinking. In the work, comic effect is generated through different levels of language and operates as an integrated linguopoetic system. In particular, the interaction of lexical-semantic, syntactic, and discursive devices creates a complex artistic model of humor. Therefore, studying humor in “Shum bola” as a linguopoetic phenomenon makes it possible to reveal the pragmatic, stylistic, and cultural layers of the text.

Introduction

“Shum bola” by Gafur Gulam is considered one of the most significant examples of Uzbek children’s literature, in which humor functions not only as an aesthetic device but also as a fundamental constructive element of artistic thinking. In the work, comic effect is generated through different levels of language and operates as an integrated linguopoetic system. In particular, the interaction of lexical-semantic, syntactic, and discursive devices creates a complex artistic model of humor. Therefore, studying humor in “Shum bola” as a linguopoetic phenomenon makes it possible to reveal the pragmatic, stylistic, and cultural layers of the text.

The Lexical-Semantic Structure of Humor

In “Shum bola”, the principal layer of humor is formed through folk vocabulary, semantic incongruity, hyperbole, and figurative expressions. The author actively incorporates elements of everyday Uzbek speech into unexpected communicative situations, thereby creating comic effect and strengthening the national color of the narrative. The speech of the characters is rich in dialectal units, colloquial expressions, and emotionally expressive words that reflect the natural communicative environment of ordinary people. Such linguistic elements not only characterize the social background of the characters but also function as important linguopoetic devices in the realization of humor. For instance, the expression:

“Voy dod, endi o’ldim!”

does not express literal death; rather, it conveys fear, emotional excitement, and dramatic exaggeration. The utterance reflects the emotional intensity of the speaker and transforms an ordinary situation into a humorous one through semantic overstatement. In this case, humor emerges from the discrepancy between literal meaning and pragmatic meaning, since the reader immediately understands that the statement is not interpreted

literally but emotionally and contextually. The comic effect is intensified by the exaggerative nature of the expression, which is characteristic of Uzbek colloquial speech and folk communicative culture. Consequently, lexical-semantic humor in the work is constructed through the interaction of emotional vocabulary, cultural speech patterns, and pragmatic reinterpretation, allowing ordinary daily experiences to acquire humorous and expressive artistic meaning.

Hyperbole and Semantic Deformation

The author frequently employs hyperbolic descriptions characteristic of children's perception.

Example:

"Qornim ochligidan ichim bir-biriga yopishib ketdi."

This sentence does not describe a biological reality, but rather an emotionally intensified representation of hunger. Through exaggeration, an ordinary situation acquires a humorous dimension.

In this process, humor is formed through the imbalance between:

- reality,
- subjective perception,
- emotional dramatization.

Kinoya va semantik kontrast

Asarda kinoyaviy birliklar muhim lingvopoetik vosita hisoblanadi.

Misol:

"Ha, sen juda aqli bola ekansan!"

Yuzaki ma'noda maqtov bo'lsa-da, pragmatik jihatdan tanbeh va istehzo ma'nosi yuzaga keladi.

Semantik kontrast quyidagi modelda ishlaydi:

Literal ma'no	Pragmatik ma'no
maqtov	tanbeh
ijobiy baho	istehzo
rag'bat	kinoya

Yumorning sintaktik strukturalari

Yumor faqat leksik birliklar emas, balki sintaktik qurilish orqali ham realizatsiya qilinadi. Gap tuzilishidagi ritmik buzilish, takror, gradatsiya va kutilmagan sintaktik burilishlar komik effektini kuchaytiradi.

In "Shum bola", humor is effectively realized through repetitive syntactic constructions, rhythmic sequencing, and elliptical dialogue structures. The author creates emotional intensity and comic dynamism by arranging actions in rapid succession, which gives the narrative a vivid and visually expressive quality. For example, in the sentence:

"Qochdim, yugurdim, yiqildim, turdim, yana qochdim."

the sequential use of verbs, accelerated rhythm, and continuous movement create visual comedy and strengthen the emotional tension of the scene. The syntactic gradation intensifies the dramatic quality of the event while simultaneously producing a humorous atmosphere.

The reader perceives the protagonist's chaotic actions almost cinematically, and the rapid progression of verbs transforms an ordinary situation into a comic episode. Such rhythmic syntactic organization reflects the lively psychological state of the narrator and contributes to the dynamic nature of the humor.

At the same time, the work frequently employs ellipsis and incomplete sentences in dialogic speech. These shortened structures make communication more natural and emotionally expressive while also generating situational humor. For instance:

"Senmi?"

"Men..."

This syntactic brevity conveys surprise, fear, hesitation, and psychological tension without the need for extended explanation. The omission of complete grammatical structure allows the emotional context to dominate the dialogue, making the exchange more dramatic and humorous at the same time. In many cases, the comic effect emerges precisely because the reader is forced to infer the hidden meaning behind the incomplete utterance. Therefore, repetition, rhythmic progression, and elliptical syntax function together as important linguopoetic mechanisms that intensify both emotional expressiveness and comic effect in the narrative

References:

1. Gulom G'. Shum bola. Yoshlar nashriyoti uyi. Toshkent. 2018. -152bet
2. Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. - Tashkent: Yangi asr avlodi. - 2017. 125b.
3. Karimov, B. "O'zbek nasrida yumor va bola obrazi". O'zbek tili va adabiyoti, 2010, 45–52.
4. Linguistic Theories of Humor. Berlin: Mouton de Gruyter, 1994.
5. Studies in the Way of Words. Cambridge, MA: Harvard University Press, 1989.
6. Laughter: An Essay on the Meaning of the Comic. New York: Macmillan, 1911.
7. Translation, Humour and Literature. London: Continuum, 2010.
8. Humour in Translation. Manchester: St. Jerome Publishing, 2002.