

## Linguopragmatic Features of Comic Effects in the Process of Speech Communication

**Usmanov Aslam Karshiboyevich**

*A. Qodiriy Jizzakh State Pedagogical University Uzbek Language Teaching, Acting Associate  
Professor of the Department of Methodology, Doctor of Philosophy (PhD).*

**Abstract.** *The article examines the pragmatic significance of a comic text in the process of speech communication and the pragmatic functions of comic effects in the process of speech communication. It has been established that in comic speech situations, language units create locative, illocutionary, and perlocutionary acts.*

**Key words:** *comic text, linguistic units, pragmatics, style, part, meaning, relation, speech, recitation.*

Communication is the interaction of two or more people, which is of an affective evaluative nature and consists in the exchange of information on knowledge. One of the main objects of study of the anthropocentric paradigm is the process of communication. The process of communication is studied not only by linguistics, but also by psychology. [1.P-63.] According to it, communication is a process of interaction of at least two people, during which information is exchanged, a relationship is established and developed, terminated or corrected. [2. - P. 4].

In the communication system, its interconnected aspects are distinguished: communicative, interactive, and perceptual. The communicative aspect of communication refers to its functions as a process of interpersonal exchange of information, knowledge, ideas, and thoughts. Language serves as the main tool of this process. Language is a means of communication between people, with the help of which people convey information, etc., to each other. It is known that two main types of speech as a means of communication are distinguished: written speech and oral speech.

We use different units when communicating, speaking, or writing. We use linguistic and non-linguistic factors as needed. Sometimes we tell someone about events we've experienced or witnessed ourselves. We will try to describe in detail a person or place unfamiliar to the listener. Sometimes we feel the need to prove and explain our opinion with various arguments. Or we give advice to someone. We want him to be educated through various life events or draw conclusions from what has been said. The purpose of our communication is sometimes to convey some information to the listener.

Literary critic Matyokub Kushjanov, speaking in one of his articles about the satirical, comic-humorous direction, says, in particular: "A writer can use different styles in satire. Based on this, he embellishes and sometimes exaggerates flaws and shortcomings encountered in life, draws realistic conclusions from unrealistic situations when necessary, exposes shortcomings from a healthy perspective, and acts while understanding that life is a river, with some debris, branches, and light foam formed as a result of strong currents damaging its bottom flow [3].

Hamza Hakimzoda Niyoziy, Erkin Vohidov, and Said Ahmad can be cited as such creative figures. For example: Erkin Vahidov in his works under the categories "Donishqishloq latifalari", "Hajv daftari", "Tabassum" found and used comic-satirical details, signs and lines, as well as units that

involuntarily evoke laughter, and was able to create a humorous dialogue in denying the negative aspects of life.

Anecdotes are extremely significant in terms of awakening the reader's inner world and feelings, provoking laughter. If you pay attention, these are anecdotes that make the reader laugh. But at the heart of each anecdote lie the social achievements and shortcomings of the time, wrapped in humor.[10.B-44] The poet himself said the following about anecdotes: - Everyone laughs when reading wise village anecdotes. However, I wrote them with bitterness," says the poet. - It's no secret that our actions, contrary to reason, bring misfortune and suffering to the people. [11]

The poet proved his humorous potential only through the image of Matmusa. We can also see an example of humorous communication in Erkin Vahidov's short poem **"Zo'ravon"**.

Qoch, chetga o't, yo'l ber yigitga! –

### ***Deya tog'ni tepidi chigirtka***

In this line of the poem "Zo'ravon" Erkin Vahidov, through the movement of a small grasshopper, conceals a deep philosophical thought about the place of man in life, his attitude towards society, and its enormous power. On the other hand, it expresses the inappropriate strain of a person who cannot measure their strength. It's not difficult to see this even from the title of the poem. When the title of the poem and the content of the above passage are combined, any reader involuntarily laughs. "Violent" and "a grasshopper kicking the mountain to escape." Such active pragmatic meanings arise in the process of communication.

In the process of communication, we give recommendations on how to do something or give orders not to do something. To achieve our goal, we use various instructions, prohibitions, and appeals. The purpose and content of communication between people are not limited to this. A person wants to express their feelings, emotions, excitement, suffering, and sorrows, thereby influencing the listener [4. - P. 99].

In the process of communication, regardless of whether it is oral or written, in addition to the task of ensuring interpersonal communication, the tasks of creating text and organically expressing thought are realized [5. - P. 184]. In speech communication, first of all, words, phrases, sentences, and texts play an important role. Their meanings and means of expression are determined by social conditions. In such cases, we sometimes use conjunctions. For the speech realization of conjunctions, the manifestation of expressive possibilities, it requires the influence of certain language units, as well as speech communication, speech situation. Because speech communication (discourse [6. - P. 9.]) is a complex system of language units that creates any invisible, speech-active meanings.

Speech communication is the process of influencing the information, interests, abilities, knowledge, skills, and qualifications of the speaker and listeners, along with linguistic and non-linguistic means, with a multicomponent, diverse pragmatic value. - P. 30.

2-sentyabr.

O'qituvchi: – Bolalar, kelinglar, tekshirib ko'ramiz – yozda hech narsani unutmadigizmi?

O'quvchilar: – ***Xolajon, siz kimsiz?!***

2-sentyabr.

O'qituvchi: – Darslar haqida fikrlaringiz qanday?

O'quvchilar: – ***Yoz boshlanishiga 273 kun qoldi!***

From this process of communication, one can sense that during the summer holidays, the students even forgot their TEACHER and thought only about summer holidays during the lesson.

In our speech, there are words and phrases that we use, hear, and read almost every day in our speech, in books, films, and other literature. However, we cannot always explain their meanings indirectly. One such concept is "Comicism." The concept of comedy includes such means as actions, words and phrases, various word games, and pictures that evoke smiles, laughter, and joy in people.

Comedy is also described as "Homo ridens - a laughing person." There is also a hypothesis that promptness, quick-wittedness, and joking responses existed among the people even before our era. The feeling of comedy is one of the highest blessings bestowed upon man, and it is this characteristic that distinguishes him from the animal world. Laughter is a condition expressed as behavior controlled by spontaneously occurring disordered feelings. This is analogous to a process, a connection that represents a direct response to external stimuli. But at first simple, and then increasingly subtle and contradictory, types with different meanings and functions began to spread in society. Comedy is used in films or plays to evoke laughter and good mood in viewers. But even in serious works, comedy is used to soften a tense situation or to emphasize the peculiarities of the characters.

In other words, do the language units and combinations used by the creators from the language of the characters of the work serve to reveal different pragmatic meanings?

Depending on the state of communication in relation to space and time: we will focus on the use and pragmatic features of laughable units in contact and distant communication.

Contact communication - in this type of communication, the partner-interlocutor is by our side, and we can communicate directly with them, address each other through gestures and various actions. For example, we beckon a friend sitting next to us, express our agreement or disagreement by twisting our lips and nodding our head. For example: Mahmudiy - By the way... Break. (Matmusa runs to the chair like a puppy with its head unbuttoned.) Stop-stop! Again. Well, how should I sit? (Matmusa bows his head, *returns to his place, and slowly, proudly sits down at the table. Slowly looks around.*) (E.Vakhidov)

Depending on the presence or absence of a mediating "apparatus" in remote communication, it is divided into direct and indirect communication. Direct communication is a typical conversation, conversation, lecture, etc. In these forms of communication, a special field of communication arises. In this field of communication, the pragmatic features of language units cannot but be reflected.

Indirect types of communication include telephone conversations, correspondence, and the transmission of information via radio, television, and books. It is the development of indirect communication that requires many changes and innovations in life. In today's age of information technology, such types of communication have become very popular and enriched with several new means of information transmission. This, in turn, creates various explicit and implicit meanings of language units characteristic of the speaker's speech during verbal communication. The realities of modern life show that in all societies of the modern world, communication is characterized by extreme freedom, unexpectedness, and a distance from the rules of language. [9. - P.29.]

Communication is divided into oral and written types according to the formation of language units. The participation of conjunctions in these types of communication is not uniform. Because not all language units used in written communication are always used in oral communication, or vice versa. There are, of course, certain "conditions" for the emergence of such types of communication.

For example: Bizlar arra tortmoqdamiz,

Arramizning tishi yo‘q.

Nega arrang tishi yo‘q, deb

So‘raydigan kishi yo‘q.

Chunki bizlar anoyimas,

Pishib ketgan ko‘zimiz.

Arra tushgan o‘sha shoxda,

O‘ltiribmiz o‘zimiz.

(O‘zbekiston Qahramoni, O‘zbekiston xalq shoiri Erkin Vohidov, 1991-yil)

In pragmalinguistic analysis, the question of the *person* occupies a central place, and the speaker and the listener participating in the speech process are among the pragmatic components. Indeed, the fact that communication is bilateral requires the presence of at least two communicators: the addresser, the addressee, and in some cases, the observer.

It is known that communication, depending on the position of the speaker and the listener, is divided into dialogic and monologic types. Recently, there has been a growing interest in the study of such types of communication and the stylistic, pragmatic, and linguocultural aspects of the language units involved in it. The emergence and development of theories about speech acts and the view of speech communication as an active process in world linguistics have led to the need for new approaches to research in linguistics on the topic of text and discourse, dialogic questions and answers.

When studying the role of verbal and nonverbal means in the process of dialogue, it is important not to overlook the influence of the social and psychological environment in clarifying the issue under study. In the process of dialogic and monologic communication, units that evoke laughter also serve to realize the speaker's inner intentions of various content and to create speech acts of different content. Taking this into account, we will analyze what speech act such units create in these types of communication.

Scholars have given many definitions of comedy. One of the first to define comedy was Aristotle. Aristotle called comedy "error and deformation, but painless and harmless." Theophile Gautier called comedy the logic of absurdity. In ancient times, many theories interpreted laughter in a similar way. Every humorous interpretation in some sense includes a contradiction, figurative meaning, subtext, narrowing of meaning, expansion of meaning, etc. What makes us laugh is the incomprehensible meaning embodied in a specific form - the meaning that is first recognized and then understood.

Example: Didn't appear at **pilaf** in the morning?

Previously understood meaning - *the meaning of not being seen at a ceremony or wedding.*

The subsequent meaning is *the meaning of not being visible inside the pilaf.* (the subsequent meaning is understood after the equalator says "meat is visible in the pilaf").

The study of humorous texts The role of comedy in cinema was studied by world scientists Ziegfried Krakauer in his scientific article "Film Theory: Speech in Films", Helmut Schanze "The Comedy Form of Hobby: A Unified History of Human Science" - Schanze conducted research on the connection between comedy and scientific discovery, another scientist Werner Vollstich : "Film and Comedy: From Chaplin's novel "The Lost One" to "The Smoker of Spaghetti," Vollstich studied the development of comedy in cinema from Charlie Chaplin's film "The Idiot" to more modern comedies. However, it should be noted that 19th-century German literature, especially authors such as Heinrich Heine, Theodor Fontane, and Wilhelm Bush, formed various types of humorous works. For example, Bush's "Max and Moritz" became a pioneer in the field of illustrated stories and humor in children's literature.

Today, modern comedy is developing and continues to spread in various forms and manifestations: from stage comedy to television entertainment, from social networks to online platforms. Currently, many areas of linguistics are effectively using humorous texts, and in turn, we can see the use of various forms of comicisms in Uzbek texts in the works of a number of writers.

In this regard, one can mention Hamza Hakimzoda Niyoziy, Abdulla Qahhor, G'afur G'ulom, and Said Ahmad, who wrote works rich in humor. In addition, our poets Erkin Vohidov and Anvar Obidjon also wrote humorous poems.

In particular, Hamza Hakimzoda Niyoziy is famous for his satirical dramas and socio-critical works. His drama "Maysara's Case" is considered the first satirical drama in Uzbek literature, in which social inequality and ignorance are ridiculed. Also, Abdulla Qahhor's story "Sound from the Coffin," "Tales from the Past" and other works are imbued with sharp satire and humor. In these works, the writer skillfully depicted human character and societal vices through humor. Said Ahmad The comedies "Rebellion of the Brides" and "Kiev" are works woven with folk humor.

In modern linguistics, special attention is paid to the study of stylistic, pragmatic, and linguocultural aspects of various word-games, irony, and humorous concepts used in the text of humorous works. In our article, along with the study of units that evoke laughter and their influence on the process of speech communication, we turned to the history of the creation of humorous works that form the basis of satirical texts. Indeed, "Returning to the past is a good deed"

#### References:

1. Нурмонов, А., Йўлдошев Б. Тилшунослик ва табиий фанлар. – Тошкент: Шарқ, 2001. – Б. 63.
2. Мулоқот психологияси. – Тошкент, 2003. – Б. 4.
3. Qo'shjonov M. Tanlangan asarlar. – T.: Sharq, 2019.
4. Yo'ldoshev M., Muhamedova S., Saparniyazova M. Matn lingvistikasi. –Toshkent. 2020. – B. 99.
5. Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон Миллий энциклопедияси, 2008. – Б. 184
6. Тоирова Г. Прагмалингвистика. Ўқув луғат. –Тошкент, Академнашр, 2016. – Б. 9.
7. Тоирова Г. Кўрсатилган ўқув луғат. –Тошкент, Академнашр, 2016. – Б. 30.
8. Маткаримова А. “Хурмат” семантик майдонини ифодаловчи тил воситаларининг лингвопрагматик ва лингвокультурологик хусусиятлари. Филол. фанлари фалсафа д-ри (PhD)... дис. автореф. – Андижон, 2021. – Б.29.
9. Азнаурова Э. Прагматика художественного слова. – Ташкент: Фан, 1988. – С. 52.
10. Mirhaydarov H. Erkin Vohidovning yumoristik ijodiyoti // Erkin Vohidovning so'z qo'llash mahorati mavzusidagi respublika onlayn ilmiy-amaliy anjumani materiallari. Guliston – 2020-yil.
11. Vohidov E. Publisistik maqolalari: TOSHKENT O'zbekiston–2006-yil