

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

# STRUCTURAL AND COMPOSITIONAL FEATURES OF DIALOGIC SPEECH IN THE ANECDOTE GENRE

Khamraqulova Farida Mamasoliyevna

Teacher of the Department of French Language Theory and Practice  
Andijan State Institute of Foreign Languages

### Abstract

This article analyzes the linguistic, pragmatic, cognitive, and psycholinguistic features of humor within the framework of dialogic speech. Based on the modern linguistic tendency toward a comprehensive study of speech, the communicative function of humorous dialogic speech, its role in enhancing interactivity, and its significance in regulating social relations are examined. The study also analyzes the role of linguistic devices such as presupposition, implication, ellipsis, irony, and wordplay in creating implicit meaning in humorous dialogic texts. Furthermore, the stylistic expressiveness of dialogic humor, its affinity with colloquial forms, and its importance in expressing friendly relations between communicators are scientifically substantiated.

**Keywords:** dialogic speech, humor, anecdote (joke), linguistic pragmatics, interdiscursivity, presupposition

### Introduction

The development of modern linguistics necessitates an in-depth study of various forms of speech, including the social, pragmatic, and stylistic characteristics of dialogic speech. In this context, the analysis of humorous expressions frequently encountered in direct interpersonal communication and their communicative functions becomes particularly relevant. Humorous dialogic speech represents a

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

complex phenomenon that embodies cognitive, pragmatic, and psycholinguistic aspects of linguistics. Humor serves as a means of softening social relations, resolving conflicts, and enhancing interactivity and participation in communication. This is especially evident in dialogic speech, as such forms of discourse are closely connected with specific contexts, audiences, and situations. It is well known that speech is a linguistic, psychological, and social phenomenon studied comprehensively by linguists. Speech must be coherent, structured according to grammatical rules, and comprehensible to speakers of a given language. In the textbook *Psychology of Communication*, M. Maxsudova defines communication as a multifaceted process of developing connections between individuals arising from the need for joint activity. Communication involves the exchange of information between participants engaged in joint activities, taking into account its communicative aspect. In a broad sense, speech is a complex communicative phenomenon.

It should be noted that linguistic analysis of speech focuses not only on the text itself but also extends beyond its boundaries into interdisciplinary fields such as linguistics, pragmatics, psychology, philosophy, rhetoric, sociology, and others. In analyzing speech, it is essential to consider the participants involved in creating the text, as well as their strategies and tactics. Speech analysis encompasses various genres of speech works, including literary texts, film scripts, political speeches, talk shows, discussions, and others. A person's identity becomes evident through two aspects—behavior and speech—in interactions with others. These two aspects contribute to the complete and effective expression of thought. The aesthetic expression of ideas is closely linked to mastery of speech culture. The aim of speech analysis is to reveal implicit meanings. In studying dialogic speech, it is also necessary to consider interdiscursivity, as such analysis requires a pragmatic approach. Over the past decade, modern linguists have preferred to define this term as the “interaction” between all possible types of discourse. Depending on research objectives and classification criteria, discourse

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

boundaries may be determined by a person's profession, level of knowledge, and historical period. Accordingly, various types of discourse can be distinguished: everyday conversational discourse, advertising discourse, political discourse of different periods, discourse in various literary genres, and others. In the process of speech, communication occurs between individuals, and information exchange takes place. This article focuses on different approaches to defining humorous dialogic speech and its main characteristics in relation to the everyday anecdote genre.

Numerous definitions of humor have been proposed by linguists worldwide. The etymology of the word "humor" originates from the French language: *humour* derives from the English *humour*, which itself was borrowed from the French *humeur*. The Latin word *humor* (liquid) initially referred to bodily fluids (blood, bile, etc.) believed to influence human behavior. According to *Le Robert Clé International*, *humour* is defined as a form of wit that presents or narrates reality with amusement and irony, whether that reality is unusual, absurd, or unpleasant. M.A. Kulinich defines humor as a specific way of comprehending particular aspects of reality and as an indicator of intellectual maturity. V.I. Karasik considers humor to be a person's ability to perceive the amusing aspects of life and regards this ability as a fundamental human trait.

According to the National Encyclopedia of Uzbekistan, humor is a type of comic expression that combines laughter with goodwill. In humorous literary works, the author criticizes certain shortcomings in social life or personal behavior with light irony and sympathy. Unlike satire, which exposes social phenomena through biting ridicule, humor employs gentle criticism and irony, often wishing for the improvement rather than the elimination of the criticized object. While satire may contain elements of humor, humor may also include satirical features. Even serious literary works—novels, short stories, poems, epics—as well as examples of folklore may contain elements of humor. In Uzbek literature, the tradition of comic representation dates back to classical authors such as Alisher Navoi,

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

Mashrab, Turdi, Maxmur, Gulkhaniy, Muqimiy, Zavqiy, Avaz O‘tar og‘li, Hamza, Abdulla Qodiriy, So‘fizoda, G‘afur G‘ulom, Abdulla Qahhor, Said Ahmad, Sa‘dulla Siyoyev, Anvar Obidjon, Ne‘mat Aminov, and others. For example, in Said Ahmad’s short story “Sobiq,” the author gently mocks ostentation and unnecessary preoccupations in society, highlighting the importance of preserving the integrity and productive capacity of hardworking individuals through humorous situations.

When analyzing humorous dialogic speech, it is necessary to define the concept of “dialogue.” In everyday understanding, dialogue refers to a conversation between two individuals (“dia” meaning “two” and “logos” meaning “speech”). Dialogue (from Greek *dialogos*—conversation) is a type of speech addressed by two or more individuals to one another. Linguistic analysis demonstrates that dialogue, as a communicative act, not only conveys information between communicators but also serves as a means of expressing their pragmatic characteristics. At the same time, the communicative intention of the speaker—his or her intended meaning—is reflected within the text.

In Uzbek prose, dialogue was widely employed for the first time by Rabg‘uziy. Through dialogues, the main ideological purpose was expressed vividly and effectively. Emphasis on careful speech, responsibility for words, wisdom, and wit constitutes an important artistic intention in his works.

According to V.I. Karasik, humorous discourse is a text immersed in a situation of laughter communication. From a communicative perspective, such a situation is characterized by participants’ intention to avoid serious conversation, to introduce a humorous tone, and to follow culturally established models of humorous behavior.

Folklore elements strongly influence humorous narratives. Features typical of the anecdote genre—dialogic structure, simplicity, wisdom, quick wit, brevity, and clarity—are reflected in literary works. Anecdotes (jokes) represent a type of humorous dialogic speech. Although humor can be monologic, most humorous

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

texts are dialogic in nature. Previous studies analyzing French, English, and Russian dialogic anecdotes demonstrate that the anecdote text consists of two (sometimes three) main structural and compositional components: introduction, main part, and conclusion (punchline). The combination of these components ensures the perception of the anecdote as a coherent whole.

In humorous structural and compositional texts, the introduction presents the topic and outlines the situation. If humorous discourse forms an open system, the coherence of the comic narrative is maintained through implicit linguistic devices such as ellipsis, implication, presupposition, and allusion. The structure of humorous texts reflects both pragmatic and syntagmatic lines, along which thematic types of jokes are organized. The thematic layer system comprises series and cycles of anecdotes.

Based on various studies devoted to humorous discourse, several features characteristic of humorous dialogic speech can be identified: the use of stylistically expressive vocabulary; the formation of slang and vivid expressions across different spheres of life and age groups; indicators of friendly relations between communicators, such as colloquial forms, informal address, and the absence of hierarchical subordination; the use of linguistic devices that create comic situations, including comparison, wordplay, metaphor, onomatopoeia, repetition, neologisms, and slang; an unexpected or paradoxical ending (punchline) that provokes laughter; and the frequent use of short, simple sentences typical of spoken language.

In conclusion, the anecdote (joke) may be defined as a coherent folkloric text belonging to the genre of short narratives—either monologic or dialogic—with an unexpected humorous ending. This small-scale genre is characterized by brevity, coherence, and reproducibility. Its essential feature as a form of humorous dialogic speech is its relative brevity. Extended anecdotes are rarely found in dialogic communication, as everyday dialogue tends to avoid excessive length. All the above-mentioned characteristics allow us to classify the anecdote

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

as a humorous type of dialogic speech occurring in communicative situations involving two or more participants.

### References

1. M. Maxsudova. Muloqot psixologiyasi. O'quv qo'llanma. — T.: «Turon-Iqbol» nashriyoti, 2006,— 5 b.
2. Arifova, A., Khodjayeva, K., Yuldasheva, N. methods, aspects and components of teaching the uzbek (russian) language as a foreign language on the experience of foreign students. Journal of Critical Reviews, 7(4), 393-398.
3. Wikipediya (fransuz tilida) ma'lumot
4. Le Robert Clé International. Josette Rey-Debove, 30.05.2006
5. Кулинич М. А. Лингвокультурология юмора: (На материале английского языка). – Самара: Изд-во Самар. гос. пед. ун-та, 1999. – 180 с.
6. Карасик В. И. Анекдот как предмет лингвистического изучения // Жанры речи: Межвуз. сб. науч. тр. – Саратов: Колледж, 1997. – Вып.1. – С. 144–153
7. O'zbekiston milliy ensiklopediyasi. 10-jildi, 2000-2005 yillar, O'zbekiston Milliy ensiklopediyasi ,sahifalar soni 23469 ta
8. Mamasolievna, X. F. (2025). YUMORISTIK ASARLARDA ANTROPOTSENTRIK XUSUSIYATLARNI IFODALOVCHI BIRLIKLAR QIYOSIY TAHLILI (FRANSUZCHA VA O'ZBEKCHA ASARLAR MISOLIDA). Новости образования: исследование в XXI веке, 3(29), 400-401.
9. Mamasolievna, H. F. (2024). FEATURES OF SEMANTICS OF VISUAL PERCEPTION VERBS IN ROMANCE LANGUAGES. Ethiopian International Journal of Multidisciplinary Research, 11(11), 468-470.
10. PERSONNE, C. P. E. O. U. FONCTIONS DOMINANTES DE L'HUMOUR POUR AMÉLIORER LES COMPÉTENCES PÉDAGOGIQUES ET ORIENTER UNE PERSONNE VERS LA CRÉATIVITÉ Xamraqulova Farida Mamasolievna Andijon davlat chet tillari instituti. UNIVERSAL.