

HUMOUR AS A PRAGMATIC AND STYLISTIC DEVICE IN  
MARK TWAIN'S "THE ADVENTURES OF TOM SAWYER"  
AND G'AFUR G'ULOM'S "SHUM BOLA"

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**Abstract:** *This study examines humour as a pragmatic and stylistic device in Mark Twain's The Adventures of Tom Sawyer and G'afur G'ulom's Shum Bola. The research focuses on how humour functions in communication, characterization, and narrative organization. A comparative literary approach is used to identify similarities and differences in the representation of humour in the two works. The findings show that in both texts humour performs not only an entertaining function, but also communicative, social, and artistic ones. In Twain's novel, humour is often based on irony, exaggeration, and satire, while in G'afur G'ulom's work it is more closely linked with colloquial speech, realism, and national-cultural context. The study concludes that humour in both novels serves as an important means of artistic representation and social critique.*

**Keywords:** *humour, pragmatics, stylistics, comparative literature, Mark Twain, G'afur G'ulom, The Adventures of Tom Sawyer, Shum Bola.*

## Introduction

Humour occupies an important place in literary discourse because it performs not only an entertaining function, but also pragmatic and stylistic ones. It influences communication between characters, reveals social relations, shapes narrative tone, and serves as an indirect instrument of criticism. Therefore, humour should be regarded as a multidimensional literary phenomenon combining aesthetic expression with communicative purpose.

The present study examines humour as a pragmatic and stylistic device in Mark Twain's *The Adventures of Tom Sawyer* and G'afur G'ulom's *Shum Bola*. The relevance of the topic lies in the comparative analysis of two works from different national literatures that are united by the image of a mischievous child protagonist through whom social life is represented. Both texts demonstrate that humour is not merely a source of laughter, but also an important means of characterization, narration, and social evaluation.

The aim of the study is to identify the main pragmatic and stylistic functions of humour in the two novels and to compare the ways in which humour is realized in American and Uzbek literary contexts.

## Methods

This research is based on a comparative literary approach. The study applies stylistic analysis and pragmatics-oriented interpretation to the selected texts. Comparative analysis is used to identify common and distinctive features in the representation of humour in the two novels.

The material of the research consists of Mark Twain's *The Adventures of Tom Sawyer* and G'afur G'ulom's *Shum Bola*. The analysis focuses on the child protagonists, comic situations, narrative tone, and language features that contribute to the pragmatic and stylistic functions of humour.

## Results

The analysis demonstrates that humour in both works functions as a tool of interaction, characterization, and social observation.

From the pragmatic point of view, humour in *The Adventures of Tom Sawyer* helps Tom attract attention, persuade others, and resist adult authority. His humour often takes the form of performance and self-presentation, which makes it a means of social positioning. In *Shum Bola*, humour is more closely connected with adaptation to everyday difficulties. The protagonist uses liveliness, improvisation, and verbal flexibility to cope with hardship and negotiate his place in the surrounding world. Thus, humour in Twain's novel appears more theatrical and strategic, while in G'afur G'ulom's work it is more practical and socially grounded.

From the stylistic point of view, Twain's humour is largely based on irony, exaggeration, contrast, and satirical distance. Comic effect often emerges from the gap between Tom's heroic self-image and the ordinary reality perceived by the reader. G'afur G'ulom's humour, by contrast, is rooted in colloquial speech, realistic detail, and national-cultural colour. It grows naturally from daily life and from the expressive speech of characters.

The comparison also reveals important similarities. In both texts, the child protagonist becomes a comic lens through which the adult world is viewed. Humour exposes social contradictions, reveals pretensions, and strengthens narrative dynamism. It also contributes to character development and maintains the reader's interest throughout the text.

### Discussion

The findings confirm that humour in both novels goes beyond entertainment and functions as a significant artistic and communicative device. In both works, humour reveals the relationship between the child and society,

showing how comic behaviour may challenge accepted norms and expose weaknesses in the adult world.

At the same time, the two texts reflect different literary and cultural traditions. Twain's humour is more ironic and satirical, which corresponds to his broader critique of social conventions and hypocrisy. G'afur G'ulom's humour is more closely linked with realism, spoken language, and everyday social experience, which gives it a warmer and more culturally specific character.

These results show that humour may be considered both universal and culture-specific. It is universal because it performs similar broad functions in both texts, such as entertainment, critique, and characterization. It is culture-specific because its forms, tone, and stylistic realization depend on the particular literary and social environment of each work.

### **Conclusion**

In conclusion, humour in *The Adventures of Tom Sawyer* and *Shum Bola* functions as both a pragmatic and a stylistic device. In both novels, it shapes communication, narrative movement, and social meaning. However, its realization differs according to cultural and literary context: Twain's humour is more ironic and satirical, whereas G'afur G'ulom's humour is more realistic, colloquial, and nationally coloured.

The comparative analysis of these works shows that humour is one of the most effective means of artistic representation, uniting laughter, critique, and cultural identity. It plays a central role in revealing character, structuring narrative, and reflecting social values.

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