



LINGUISTIC FEATURES OF URDU LANGUAGE IN CONSTRUCTION OF HUMOUR

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Abstract

The study investigates the phenomenon of manipulated principles to make the language humorous that results in creating laughter or smiles on the faces of the participants of a conversation. For this purpose, 25 jokes of Urdu language were selected randomly from play store and official website of Urdu jokes to investigate particular semantic, pragmatic and syntactic patterns present in the language of humor. Attardo (1994) framework consisted of six key components including script opposition, logical mechanism, situation, target, narrative strategy and language was used as tool of data analysis. The study found these components built up with ambiguity, paradoxical fantasy, mocking at people's common habits and situation, ellipsis or incomplete thought process, cultural references, insane's imagination cultural stereotypes which help making language humorous.

Keywords: *Humor, Linguistic Features, Urdu Language*

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1. Introduction

Language plays a significant role to communicate ideas, opinions, observations, experiences, feelings and emotions with each other. However, language used in different genres creates different effects. In the same terrain, language of humor creates particular effect of giving smiles and laughter to the people. In this regard, it is important to understand that humor is a multifaceted process that can be expressed through various language forms in both verbal and non-verbal ways. It not only relies on vocabulary and semantics but also on the underlying structures of language. Humor plays significant role in creating expressions and multiple reliefs or emotions and serve as means of creating multiple human interactions. Laughter serves as a minute distance between two people. Different languages follow different semantic, pragmatic and syntactic patterns which are responsible to create humorous effects. For current study, Urdu language was selected after conducting a pilot study which guided that jokes of English language are rarely used in Kashmiri community. On the other hand, people tell jokes in local variety of language or they tell them in Urdu language due to certain reasons including the fact that they understand the underlying theme of the joke easily as compared to a joke told in English. Moreover, there are cultural constructs which are specific to every language and the native speakers have background knowledge of their culture which help them understanding the joke as compared to having knowledge of other culture. Urdu is a language that is rich in literary and colloquial traditions and syntactic patterns play an essential role to create laughter. Urdu is a flexible language for Urdu speakers that allows multiple wordplay, double meaning, ambiguities, stereotypes, repetition, incongruity, ellipsis and some unexpected construction of sentences that lead to comprehend comedic effects in a better way. Clear understanding of syntactic patterns, semantic ambiguities and cultural context of Urdu language for Urdu speakers serve the purpose more effectively. Therefore, the present study was conducted to investigate the structures and patterns that are flouted to bring humorous effects in Urdu jokes. For this purpose, 25 jokes from Urdu language were selected randomly from play store and website of Urdu jokes. The selected jokes were translated into English language and by applying the framework of Verbal Humor presented by Attardo and Rasai (1994) for analysis. The syntactic strategies used in Urdu language reveal that it's not simply a language that brings laughter but also portrays the playful and creative side of linguistic construction. It was found that jokes in Urdu language are embedded in plenty of exaggerated expressions, idioms, and punchlines that add comedic effects in language. It was also found that humor comes from certain deviations in the language and manipulation in the syntax that bring surprise, absurdity, and ambiguity for creation of smiles and laughter.

1.1. Research Objectives

- To identify the principles that come together to create laughter.
- To investigate the ways particular principles embedded in structures and patterns subverted to create humorous effects in jokes of Urdu language.

1.2. Research Questions

- What are the principles that come together to create laughter?
- How are particular principles embedded in structures and patterns subverted to create humorous effects in jokes of Urdu language?

2. Literature review

Syntax plays a crucial role in creating comedic effects in Urdu jokes. Humor often arises when language breaks certain structures, norms, rules or turns clarity into ambiguity. Attardo's General Theory of Verbal Humor (1994) claims that syntax is among the six knowledge resources that contribute to humor along with script opposition, logical mechanism, situation, target, narrative strategy and language. Most of the studies emphasized on English jokes and worked on their syntactic and structural patterns while least attention has so far been given to the jokes of Urdu language. In this respect, it is evident that syntax in humor of Urdu language works beyond mere grammatical perspective rather it becomes a tool to create surprise, incongruity, cultural and religious references etc. Elayan et.al (2022) endeavored to explore how syntax and lexical ambiguity in Urdu jokes are responsible to generate double meaning that are the core part of many jokes.

On the other hand, Radford (2004) highlighted syntax as the arrangement of words into phrases and sentences, which enhances understanding of grammatical mechanisms within different language systems. With the passage of time, and influenced by Chomsky's linguistic revolution, syntactic analysis has transitioned from traditional grammar, and focused on identifying discrete elements like nouns and verbs and their connection with cognitive process. Chomsky (1986) introduced the concept of Universal Grammar (UG) to highlight the I-language, that is an innate linguistic capacity empowering language acquisition in every human being. This innovative approach of Chomsky reframed grammar as a study of mental processes, positioning syntax as a core component of human cognition and communication. 'Both the message's framer and the addressee have expectations, but the latter gets caught off guard and thrust into something very different from what they had anticipated' (McCue Gill, 2011). Similarly, punning can be viewed in light of another significant facade of human nature, that stirs up our sense of humor and

our desire to make others laugh when we speak to them. Puns, according to Rashid (2017), play with both words and concepts who explained this perspective by examining the headlines of British newspapers.

In addition, according to Rosenthal (1996), puns used in jokes create humor as human language follows logical patterns. In this respect, any deviation from these established tracks is considered as release that leads towards the creation of humor. Nevertheless, the level of ambiguity gets resulted in hilarious or serious discourse and is still debatable in the academic circles. Being fluid and context sensitive concept, it is difficult to elaborate humor in clear manner. Bergson (1998) and Freud (1905) highlighted humor as a procedure that encompasses cognitive, emotional, and verbal elements to provoke laughter and delight. Though Freud preferred on focusing the release of psychological tension through jokes, both he and Bergson accentuated the significance of surprise and the breaking of norms as vital facets of amusement. Attardo et al. (2002) conducted the study by including every well-known logical mechanism and examining numerous theories to investigated relevant methods and presented the diverse concepts of General Theory of Verbal Humor. The knowledge resources associated with General Theory of Verbal Humor support linguistic analysis of humor and the fundamental stereotypical and biased behaviors of those who engage in humor. This theory paved the way for researchers interested in analysis of humor who used this theory to analyze the views of different social groups toward one another, which incorporate gender, cast, social classes, ethnicities, and some time national identities.

Pinker (1994) established his idea based on General Theory of Humor by exploring the way syntactic structure links language with thought, and provided the framework essential for both the production and comprehension of language. Strategies, like, grammatical categories, phrase structure rules, transformational rules, and tree diagrams play an indispensable role in investigating sentence form and meaning. Such strategies facilitate to develop connection of syntax with other linguistic domains including morphology, semantics, pragmatics, and phonology highlighting the structural foundations of language. In addition, tree diagrams focus particularly on how words combine to form coherent sentences and how language reflects systematized cognitive forms. Moreover, puns and wordplay highlight the expressive depth of Urdu, as authors manipulate language, craft clever jokes, and employ linguistic subtleties to create amusing riddles and anecdotes that entertain readers with their wit and skillful use of language. In extension to General Theory of Verbal Humor, in 2001, Attrado (1994), beyond jokes, brought long humorous narratives including poetry, comedy, sort stories, and novels to debate and divided the texts into two groups. First one included the texts ending in a punch line and exposing the second script and getting the attention of the reader to rethink of the content.

Second one was based on the stance that texts containing jab lines that are similar semantically to the punch lines rather they occur throughout the text other than the punch line.

3. Research Methodology

The study was conducted to investigate the language of humor. In this regard, 25 Urdu jokes were selected randomly from play store and website of Urdu jokes which were translated into English language. General Theory of Verbal Humor Attardo (1994) was used to analyze the selected data. This is important to mention that General Theory of Verbal Humor probes six features necessary for humoring the language out of which sixth feature is a constant variable. Other five features include script opposition that views existence of the matter of expected verses unexpected along with a punch line. Moreover, as a second feature, the theory looks into use of logical mechanism that includes setting and the punch line. Similarly, the third feature includes probing the 'situation' which may be the location or setting creating context in which the joke is built up and where the whole discourse is produced. Fourth feature is 'target' which is very important to establish the motivational factor of the theme in the joke highlighting established criticism on an individual, society, culture, nation, race or region. Fifth feature is based upon 'narrative strategy consisting of dialogue, riddles, monologue, interrogative form or simple narration style. The study found that script opposition, logical mechanism, situation, target and dialogic narrative strategy are the features responsible to stir up the cognitive process of the reader or listener to make the language humorous.

4. Discussion and Interpretation

The study has been conducted to explore six key components presented by Attardo (1994) in their General Theory of Verbal Humor. For this purpose, 25 Urdu jokes selected randomly from play store and website of Urdu jokes were treated as data for the current research endeavor. Most of the jokes consist of two lines structured in interrogative form whereas some of the jokes consist of four lines having the same interrogative structure. Following is the application of General Theory of Verbal Humor which determines to explore script opposition, logical mechanism, setting, narrative style, target and language.

Mother speaks hesitantly: Son come quickly here; see what happens to your wife, her face is bent, her eyes are rolled and neck has been turned badly.

The son replied normally; Don't worry mom, she is taking a selfie.

Script opposition is found between mother's immediate calling and sons' casual response getting effect from punching line spoken by son in a relaxed manner. The mood of the joke is assertive and relevant to the surrounding. Logical twist is created where the son reveals actual scene. The situation is quite simple where son's response resolved the entire tension in the joke. Target of the situation is to highlight excessive use of social media. On the other hand, it could be a stereotype on a girl taking a selfie. The actual scene reveals logical twist presented illogically; the son's response reduces the tension in a simple way. The joke comprises of proper start, middle and end segments in the form of question-answer format with simple Urdu language translated in English that contains elements of euphemism, absurdity, curiosity, and dramatic situation. Dramatic setting established between expected verses unexpected boundaries trigger cognitive process of the reader or listener, while relaxed response of son functioning as punch line of logical mechanism creates humor.

Judge: If you tell a lie, do you know what will happen?

Criminal: Yes, I know that I will get burnt in Heaven's fire.

Judge: If you speak the truth?

Criminal: I will lose the case.

The joke is built upon court room setting where judge and the accused person are participants of the situation. The joke is structured in the form of question-answer format where cleverness is more triggered in the second response of the criminal that gives a particular unexpected twist to the situation. There is a sense of absurdity as two options bring unfavorable outcomes to the accused person. The selected joke is based upon moral values and the consequence of opting any one of them. Only two people are engaged in conversation where one occupies higher official status whereas the other possesses ordinary social position. In other words, the joke has been developed in court room as consequence of a conversation between a judge and a criminal. The joke consists of 4 statements out of which two were spoken by the first speaker using interrogative form and other two statements were spoken by the other speaker in declarative form. The joke is built around lie verses losing case as script opposition, logical mechanism includes unfavorable outcome for the accused person in court room situation where target is to expose filing of false cases in the courts while dialogue as a narrative strategy has been used. Language of the joke is Urdu translated in English whereas expression of exposing violation of set norms between the lines through punch line created humor.

Sardar G to his son; which type of match box did you have brought as even the single stick is not burning.

Son replied; I have checked all the sticks before bringing them they were all burning properly.

The joke is established on script opposition of burning verses unburning matchbox sticks. Although match sticks are used to lit the fire but it is illogical reasoning to burn them checking whether they are properly burning or not. In other words, the son has lost all the match sticks while checking which has made its use impractical. The joke has simple conversational tone set up between father and a son. The target is implied as typical stereotype associated with sardar community. Response of sardar's son functions as a punch line converting son's logic as illogical sense that promotes absurdity to the situation and creates humor.

First person: how many times in a day do you have shaving?

Second person: 40 times in a day.

First person asked astonishingly: are you mad?

Second person: no, I am barber

Script opposition arises between what is intended and how it was perceived and responded. The joke contains two participants communicating with unequal statements on the matter of shaving. If this question was asked from a person other than barber, his response would obviously be different. The setting of the conversation may be shop or any other and the relationship between the interlocutors seems friendly. However, misinterpreting the question, the response of the barber is unexpected and functions as a weak punch line establishing logical mechanism. The narrative style of the joke is structured in dialogic pattern where identity of barber is known while identity of the other participant of the conversation is anonymous. Language of the joke is Urdu.

Patient to doctor: My both ears are not working and I am completely unable to hear.

Doctor: What is your age?

Patient: 90 years

Doctor: You have heard enough already- now there is no need to hear more.

The script opposition comes from the seriousness of hearing disorder and lightweighted response of the doctor. First three statements establish setting of the discourse showing location of the patient in the hospital. Moreover, a shift has been found from serious medical discussion to humorous remarks. The narrative style of the conversation is found in dialogue format. Short response of the patient telling his age, and

doctor's statement on lighter note created pun and worked as punchline which derived humor based on hopes and wishes of the old people to look and feel young.

Friend 1: Why did the WIFI-router go to therapy?

Friend 2: Because it was feeling little disconnected.

WIFI router creates opposition with the lexical item, 'therapy' both belong to different domains as the former one is a term used in computing technology and the latter one comes from medical field while the word, 'disconnected' has double meaning. The situation is very simple but human quality has been associated with non-human entity 'WIFI router'. Very simple question-answer format has been found in the joke. The short and modern joke portrays WIFI's therapy in an implied way. The two participants are playing active role by conveying message with short punchline that reveals the actual scenario. WIFI router creates opposition with the word therapy that is script opposition, 'disconnected' and 'therapy' are the words with double meanings that is a word play and logical mechanism behind the joke. Real-life situation in an informal setting has been depicted in a straight way. The target is on WIFI signals speed in local scenario, expressed in non-technical way that creates humor. In other words, serious criticism is found in the joke on technology in Pakistan.

Judge: Why did you steal from the same shop three days consecutively?

Thief: I just stole a piece of cloth for my wife one time, remaining three days I went there to change the dress colors.

Script opposition is incorporated between actual behavior described in the joke and expected behavior of the thief. Simple punchline structure changes the situation as thief stole cloth for just one day. Logical expression of the thief in an unexpected manner through innocence with surprising outcome creates humor. Judge's enquiry of stealing cloth from the same shop not once but three times established the setting that does not happen normally. It is a common understanding that thief never visits a place again where he had stolen something once. The joke follows a court setting that revolves around two participants of different hierarchy engaged in a dialogic fashion using question-answer technique. The script opposition has been observed between actual behavior and expected behavior of the thief. Pakistan's lingua-franca has been used to communicate the joke with cultural references that further contributes to comedic effect. Husbands' frequent role of visiting shops at present with wives has been targeted in the joke.

Sardar was writing his father's name on the bulb. Someone asked? Sardar G, what are you doing?

He replied: I am making my father's name shine.

In a dialogic conversation, only one interlocuter has a specific identity while the other person is anonymous. Implied verses explicit semantic strategy has been used in the joke. The target is sardar G that shows typical stereotype attached with a particular religious entity living in India and few areas of Pakistan. Expected verses unexpected twist is built in well-structured form as script opposition. Logical mechanism includes word play of the phrase 'making his name shine'. Narrative strategy includes simple question-answer technique embedded in a well-structured form. Language of the joke is Urdu. Situation is simple while humor is created in the second line and can be treated as punch line.

There was an announcement in the mosque that a child has

Come and we don't know whose son he is (jinn ka).

A sardar ji came forward quickly and said; I wanted to see whose son he is (jinn ka bacha) as I have never seen it.

Ghost's son (jinn ka bucha) is the adjective phrase giving specific twist to create particular meaning. In Urdu, 'jinn ka bucha' has two meaning, the first one refers to 'possessive pronoun' whereas second connotation refers to the child of a supernatural element. Setting of the religious place where the announcement made adds more meaning to the situation. Most of the jokes in Pakistan are coined upon this religious faction who are commonly considered as unintellectual and illogical. Opposition between the script of lost child and sardar G's response gave birth to incongruity of meaning as sardars response was unexpected. A serious situation is then converted to humorous response. The narrative strategy is simple and understandable in the form of normal conversational tone. The joke starts in a dramatic way and ends with an element of curiosity in it leaving listeners to activate their cognitive abilities as it starts up interrogatively. Conclusively the target of the joke are the people who unnecessarily poke into the matters of the other people.

In a mad-house all lunatics were dancing except one who was sitting silently.

Doctor came nearby and thought he might be recovered now so he asked him?

Why you are not dancing?

He replied as I am bride so I am sitting here quietly.

Script opposition is entailed in misconception that arose inside doctor's mind about lunatic's recovery and later revealed unexpected response given by him. The setting is simply in a mad house where all are dancing except one lunatic. Societal norms typically added with the marriage and bride are revealed in an implied manner. This is simply structured joke that is set up in a casual conversational pattern. The joke has been created in the setting of a mad- house with multiple participants that have mental disorder. The

narrative style of dialogue follows same question-answer format. The lunatic was acting as a bride; the absurdity comes when misconception is created on the part of that lunatic. The target of the joke contains societal norms typically added with the marriage and bride that are highlighted in an implied manner. The joke exposes the implication of local culture about those who are not following majority are considered as mysterious.

Doctor has washed the memory of a patient and asked?

Do you remember anything? The patient replied; I remember my wives name only.

The doctor replied hysterically; everything has been formatted but virus still stays here.

The narrative style of the joke carries dialogue format following interrogative structure. Script opposition identifies that doctor was expecting a medical history but patient provided spouse detail unexpectedly. The joke highlights serious situation in a consultation setting where this type of response is unexpected. As a targeted feature, it criticizes the medical field and inhuman behavior of doctors in the hospitals. In addition, it also criticizes the women particularly wives treating them stereotypically as virus who are responsible to suck the blood of men and are treated as a viral disease. Humor arises from the punch line spoken by doctor getting response from patients' unexpected response.

Girl: Mom, I am diving in to deep depression.

Mother replied: Why not, go there but after washing dishes And one more thing come soon as you will wash dishes of pre-dawn meal also.

Script opposition arises as contradiction between seriousness of depression and absurd advice of washing dishes. The humor comes up from the unexpected twist created by mothers' response. Setting is casual between talk of mother and her daughter in an informal way. Target is on misguided advice given by mother as a solution of depression. Simple dialogues have been used where expectations are subverted with a punchline. In other words, the joke revolves around two individual participants in an informal setting where girl speaks about her depression which creates logical twist that triggers the situation where mother instructs her elaborating her tasks. Simple narrative style having dialogues has been applied and the situation and the logical mechanism trigger humor imparting serious criticism on ignoring problems of women in Pakistani society.

A man was eating bread by dipping it into the sea water.

Someone asked: What are you doing?

He replied: as fish is not in my fate so I am simply taking its soup.

Logical opposition rests upon expected verses unexpected situation expressed in an idiomatic expression. Normally, the people eat bread with coffee or tea but unexpectedly, the man in the joke eats it with sea water which is a way to blame fate using euphemism. Logical mechanism is based on initial setting and the punch line. The action of the man creates setting and his illogical response functions as punch line. The narrative style of the joke has dialogic form with simple question-answer technique. The man's approach of dealing with situation triggers humor. Language used in the joke is Urdu language which portrays how do the people in Pakistani society deal with situations when they are unable to achieve their dreams.

Master to servant: I told you to put the rice in the chicken's chick bowl but you have put it in the cat's bowl. Servant: Sir, the chick is inside the cat's abdomen.

Script opposition brings comic situation where chicken's chick has been replaced with cat. The absurdity of servant's response brings ridiculous situation. Thus, this would be the logical mechanism behind humor. The joke is in dialogue form holding conversation between master and his servant. The joke under consideration demonstrated two social classes of society where one is submissive under the other. Two simple statements with illogical twisting add humorous effect in the casual setting. The absurdity of servant's response brings ridiculous situation which brings light to servant's absurd response. Extended lines having authoritative tone of master highlight submissive position of servant and his illogical response triggers humor.

Amjad: Where is that book which our father kept saying was a complete dry?

Munni replied: brother, I have put the book in water to make it soft.

The joke has been created through the theme of misunderstanding of idiomatic expressions. Father used to say the book completely dry in literary terms referring to his least attraction towards the book that might be the book of philosophy or history, as for some people these types of books are dry. However, the question asked by brother makes proper setting and the answer of Munni, functions as a weak punch line which created humor. In other words, figurative sense verses literal sense has created logical opposition as well as logical mechanism at the same time and created a specific sense. So casual setting, script opposition, logical mechanism and response of the young girl triggered the situation to create humor.

Teacher: Why are you feeling sleepy?

Student: Sir, I wanted to see dreams.

The joke has been created in educational perspective with respect to highlight burden of books and work on students in Pakistani institutions. The joke consists of only

two statements following narrative style of dialogue format. Logical opposition exists in the dialogue knitting together expected verses unexpected versions. Setting and the response of the student create humor where response of the students functions as punch line and question statement of teacher gives birth to particular setting. This is an abridged joke which shows illogical reasoning in logical way. Verb phrase, 'feeling sleepy' and noun phrase 'dreams' create paradoxical expression triggering humor.

*Four sardars were running behind the train, two climbed up the train
successfully.*

People said: Well-done sardar G.

*Sardar: Those who left behind were supposed to go by train; we are here to
depart them.*

The joke creates opposition between the two groups. The second group subverts the situation. The humor comes from the unexpected twist created by second group who reveal the real situation. Running behind the train creates a particular situation and triggers cognitive process of the reader. More comic effect is given by the group of sardars who failed to climb up. Narrative style of the joke consists of dialogic form. The setting is followed by the punching line of second group. This stereotypical joke demonstrates reversal of actual situation that was revealed in ending lines. There are 4 participants in the joke who possess completely distinguished roles. Two sardars played active role apparently by reaching the train while two left behind but twist came when sudden response was shared by sardars regarding actual passengers who left behind. Applause of people shows its minor role in the whole situation but leads towards unexpected end. The joke justifies GTVH elements as it creates clear opposition between two groups situation that is script opposition, the actual humor is revealed by second group that is logical mechanism, the setting revolves around railway station, the target is set on 2 sardar groups whose incompetency change the scenario, narrative strategy is simple and straightforward whereas language is Urdu that clearly shows cultural stereotypes typically associated with sardar class.

Father: why are you so late today?

Son: on the way, I felt boredom so I sat down on the road.

The joke selected relies on father-son conversation where father seems to be superior over son as evident from the structural pattern of the interrogative form of question. Illogical reasoning has been given by son in his own logic of sitting down on the road. The script opposition is built upon the reason of getting late, feeling boredom and sitting down on the road. Question asked by father and father-son relationship guide about

the location of conversation at home. Response of son points towards punch line and both form logical mechanism together. Target is referred towards laziness and silly response of son. The joke is in Urdu language and represents Pakistani society.

Teacher: Where is your brain?

Student: I sent it on vacations as it was overworked.

The joke contains two participants teacher and his student. Tone of the joke is authoritative on part of teacher. Target of the joke seems highlighting poor attention of the student while learning something in the classroom. Logical opposition comes from the interrogative word 'where', the noun 'brain' and their connection with verb phrase 'sent it on vacations'. Moreover, question is also bit illogical and response is totally illogical which create comic effect. The narrative style of the joke is in dialogue format and language of the joke is Urdu language spoken in Pakistan highlights a particular situation and environment of educational setting.

Rahat to Ejaz: You were suffering from flue what did you do with it?

Ejaz: In this situation, I sometime sneezed.

The joke surrounds a situation where there is an opposition between expected verses unexpected response of the participants of conversation. The participants may be two friends or siblings as informal way of talk happened between them. In case of siblings, it is home setting and in case of friends which is rare between male and female in Pakistani society, it may be an institution or any other place. The question is of simple nature which is often asked by brother or sister to each other, however, response of Ejaz is illogical presented in logical manner and this style satisfies key component of verbal theory of humor that there is always script opposition carrying two opposite ideas or structures together. Question makes setting and response of Ejaz functions as punch line satisfying the condition of logical mechanism to make the language humorous. Socially connected participants communicated with each other and gave birth to this particular conversational fashion.

Soldier to villager: Is there any identity of your lost cow?

Villager (after deep thought): Sir, it wags its tail.

This conversation took place between policeman and the villager in a setting of police station where the villager visited to file the case of his lost cow. Script opposition is found in the subverted response of the villager to answer the question of policeman creating a connection between expected verses unexpected expression. The narrative style is in dialogue format consisted of simple question with absurd answer. Every cow wags

its tail, so it is a criticism on class difference and particularly on the complainants in Pakistan who do not file their cases properly due to which they cannot get justice from police.

Friend 1: (proudly) I can stay under water for half an hour. What about you?

Friend 2: I can stay in water until doomsday.

Friend 1: Wow, how could you do that?

Friend 2: As I don't know how to swim.

Unlike previous several jokes, this joke under consideration has an extended structure carrying two questions and two answers. It seems that both the friends are sitting in an open air or near a water entity. Friend one is a good swimmer while friend two is not a swimmer, and friend one does not know about non-swimming expertise of friend two and this lack of knowledge established script opposition and setting towards giving comic touch to language. Second response of friend two functions as punch line but it is dependent upon his first response, first creating surprise through exaggerated statement and then showing his inability to swim. The narrative style of the joke is in dialogue format which enabled twisting the answer to create humor.

Son: Before taking medicine, I forgot to spill it. I am jumping now so that medicine could mix properly in my abdomen.

This is a unique joke consisted of conversational statement of a person identified as son which means that she is engaged in conversation with either of the parents. In Pakistani culture, father is mostly dominant personality and the children cannot talk like this with him. However, they can talk in such frank mood with their mother. The cognitive process of the reader or listener itself guides him/her to assess that son is talking to mother. In this perspective, contradiction appears when, for example, mother's question brings son's response. Script opposition is found between expected and unexpected response between mother and son. Expected response could be of 'yes' or 'no' but unexpected response that is illogical but logically expressed has triggered humor.

Jamal to Nasir: How was your paper?

Nasir: My memory deceived me.

Jamal: Did you forget to answer right on time?

Nasir: No Buddy! Actually, I have made one photocopy but forgot to carry it with me.

In this joke, there is a shift from cognitive failure to humorous mishap of Nasir. Setting of the conversation is friendly and it seems that both the friends are outside the examination hall after attempting their exam papers. The narrative style consists of dialogue format where first response of Nasir abusing his memory in a very serious way establishes the mark where his second response serves as punch line of logical mechanism. In other words, forgetfulness of Nasir brings twist to the situation and adds playful tone to normal talk which creates humor. Joke is in Urdu language which highlights Pakistani students and their preferred expectation on cheating in the examination hall.

Patient: Sir, cough is fine but I am feeling difficulty in breathing.

Doctor: Don't worry, Insha Allah, that will also stop soon

The joke has been crafted in Pakistani perspective highlighting the treatment and dealing of doctors with patients. The joke has been structured in declarative fashion where there are only two participants engaged through dialogue form. Language of patient is respectful who appreciates betterment of cough but difficulty in breathing. Response of the doctor creates pun in a very polite way using religious reference. In other words, there is script opposition built upon expected and unexpected response of the doctor who expressed in an illogical way using his statement as logical. Adjective phrase 'difficulty in breathing' principally established the base to create a punch line as shaped by the doctor and created humorous effect in discourse.

5. Results

- Humorous discourse is produced on the basis of setting, participants' relationship and particular lexical items in the conversation.
- Narrative style of language of jokes is always in dialogue format where mostly two people converse with each other.
- Script opposition is highly necessary key component which if not used in a joke, will create weaker degree of humor.
- Jokes consisted of question-answer technique and getting abridged form establish strength to humor.
- Punch lines having brevity create laughter.
- In the jokes having two questions and two answers, strong humor is based on first response of the second participant.
- Every language has its own syntactic, semantic and pragmatic patterns to create effect twisting simple discourse into humorous one. Culture emerges from a language and cultural knowledge is

expressed through that language. Urdu language is rich carrying its cultural constructs of every walk of life better incorporated in jokes.

6. Conclusion

The study was conducted to explore the semantic, pragmatic and syntactic patterns used in Urdu language which give it humorous touch in a better way. In this respect, 25 jokes were collected randomly from paly store and website of Urdu jokes. General theory of Verbal Humor (GTVH) proposed by Attardo (1994) was applied on the selected data, and it is concluded that six components including script opposition, logical mechanism, setting, narrative style, target, and language presented by the theory mentioned above are always found in the jokes of simple structure rather than complex structure. Moreover, it was found that question-answer technique is most appropriate technique used in jokes that has greater potential to create humor. Stereotypical constructs, family dynamics, cultural norms, particular social groups, professional and institutional stereotypes with unexpected punch lines can trigger laughter in Urdu language.

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