

SCIENCE
PROBLEMS.UZ

ISSN 2181-1342

Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

10/S-son (4-jild)

2024

SCIENCEPROBLEMS.UZ

**ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ**

№ S/10 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилевич – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Аҳмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуротовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Эргашев Икром Абдурасулович – юридик фанлари доктори, профессор, Тошкент давлат юридик университети;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

Норматов Бекзод Ақром ўғли – юридик фанлар бўйича фалсафа доктори, Тошкент давлат юридик университети.

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохидат Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги

Тошкент давлат педагогика университети,
Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология
фанлари доктори, доцент, Низомий номидаги
Тошкент давлат педагогика университети;

Шамшетова Анжим Карамаддиновна –
психология фанлари доктори, доцент,
Ўзбекистон давлат жаҳон тиллари
университети;

Қодиров Обид Сафарович – психология фанлари
доктори (PhD), Самарканд вилоят ИИБ Тиббиёт
бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология
фанлари доктори, профессор, Ўзбекистон
миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари
доктори, профессор, Ўзбекистон миллий
университети;

Содиқова Шоҳида Мархабобевна – социология
фанлари доктори, профессор, Ўзбекистон
халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атакулович – сиёсий фанлар
доктори, фалсафа фанлари доктори, профессор,
Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар
доктори, доцент, Ўзбекистон миллий
университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

**Ижтимоий-гуманитар фанларнинг
долзарб муаммолари**” электрон
журнали 2020 йил 6 август куни 1368-
сонли гувоҳнома билан давлат
рўйхатига олинган.

Муассис: “SCIENCEPROBLEMS TEAM”
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Таҳририят манзили:

100070. Тошкент шаҳри, Яккасарой
тумани, Кичик Бешёғоч кўчаси, 70/10-
уй. Электрон манзил:
scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

07.00.00 – TARIX FANLARI

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Received: 10 December 2024
Accepted: 15 December 2024
Published: 25 December 2024

Article / Original Paper

THE LINGUISTIC HUMOR OF METAPHORICAL POLYSEMY

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Abstract. Metaphorical polysemy, characterized by the coexistence of literal and figurative meanings in linguistic expressions, is a central mechanism in English humor, particularly in literary contexts. This paper explores the humorous potential of metaphorical polysemy, focusing on examples from canonical English literature, including the works of Charles Dickens, Oscar Wilde, and Jane Austen. By analyzing how authors use polysemous metaphors to create irony, satire, and wit, the study uncovers the interplay between semantic ambiguity and reader cognition. Findings emphasize the cultural and interpretative frameworks that amplify the humor in polysemous expressions, showcasing their enduring appeal in literature and beyond.

Keywords: metaphorical polysemy, humor, English literature, semantic ambiguity, irony, cultural frameworks

METAFORIK POLISEMIYANING LINGVISTIK YUMORI

Kendjayeva Zemfira

O'qituvchi, O'zbekiston davlat jahon tillari universiteti

Annotatsiya. Metaforik polisemiya, ya'ni lingvistik ifodalarda so'zning majoziy va lug'aviy ma'nolarining birgalikda mavjudligi, inglizcha hazilning, ayniqsa, adabiy kontekstlardagi asosiy mexanizmidir. Ushbu maqola metaforik polisemiyaning hazil imkoniyatlarini, Charlz Dikkins, Oskar Uayld va Jeyn Ostin kabi mashhur ingliz adabiyoti mualliflarining asarlaridagi misollarni tahlil qilish orqali o'rganadi. Mualliflarning polisemik metaforalardan ironiyaga, satiraga va o'tkir hazilga erishish uchun qanday foydalanishini tahlil qilgan holda, tadqiqot semantik noaniqlik va o'quvchi idroki o'rtasidagi o'zaro bog'liqlikni ochib beradi. Natijalar madaniy va interpretatsion doiralar polisemik ifodalardagi hazilni kuchaytirishini, ularning adabiyotda va undan tashqarida davomli jozibasini namoyon qiladi.

Kalit so'zlar: metaforik polisemiya, hazil, ingliz adabiyoti, semantik noaniqlik, istehzo, madaniy doiralar

DOI: <https://doi.org/10.47390/SPR1342V4SI10Y2024N26>

Introduction. Metaphorical polysemy, the phenomenon where words or phrases possess multiple interrelated meanings, serves as a linguistic tool for humor, particularly in the context of English literature. By subverting conventional expectations, polysemous metaphors challenge readers' interpretative skills and create layers of comedic meaning. Literature, as a repository of cultural values and linguistic creativity, offers rich examples of how metaphorical polysemy operates humorously, drawing upon both semantic intricacies and cultural references.

Authors like Charles Dickens, Oscar Wilde, and Jane Austen have masterfully employed metaphorical polysemy to infuse their narratives with humor. Whether through puns, idiomatic expressions, or subtle wordplay, these writers illustrate how polysemy engages readers cognitively and emotionally. For instance, in Wilde's *The Importance of Being Earnest*, the

titular word “earnest” operates on dual semantic levels, simultaneously evoking sincerity and serving as a play on the protagonist’s assumed name.

This paper aims to investigate the humorous potential of metaphorical polysemy in English literature by addressing three core objectives: (1) analyzing polysemous metaphors in selected literary works, (2) exploring their cultural and cognitive underpinnings, and (3) evaluating their impact on humor creation. The study seeks to bridge theoretical insights with literary analysis, offering a comprehensive understanding of metaphorical polysemy as both a linguistic and literary phenomenon.

Materials and Methods. This study employs a qualitative approach, focusing on a corpus of selected English literary works from the 18th to 20th centuries. The primary texts analyzed include Charles Dickens’ *Great Expectations*, Oscar Wilde’s *The Importance of Being Earnest*, and Jane Austen’s *Pride and Prejudice*. These works were chosen for their linguistic richness and frequent use of metaphorical polysemy to create humor.

The connection between metaphorical polysemy and humor in language has been a focus of increasing academic interest, especially in the context of Uzbek linguistics. To explore this phenomenon, the analysis draws on cognitive linguistic theories, such as the conceptual metaphor theory [6] and blending theory [3], which provide a framework for understanding how polysemous expressions generate humor. Additionally, cultural dimensions are examined using Hofstede’s framework [4], which emphasizes how societal norms and values shape the interpretation of humor. Contemporary perspectives on literary humor [1] further contextualize these findings within current linguistic research.

One of the central ideas emerging from the literature is the pivotal role of metaphors in creating humor, both in everyday conversations and in written texts. Yuldoshev [9] emphasizes that stylistic tools like metaphors, metonymy, and hyperbole significantly contribute to the humorous quality of Uzbek and English texts. According to his findings, humor often relies on the clever manipulation of polysemic structures, where unexpected shifts in meaning can surprise readers or listeners, creating amusement. Similarly, Baydjanova [2] examines the cultural nuances of humor in Uzbek, English, and Russian, demonstrating that metaphorical humor in Uzbek is deeply rooted in traditional idiomatic expressions and shared cultural knowledge.

Further insights into humor in polysemous expressions come from Husaynova’s [5] analysis of somatic phrases in Uzbek, such as those involving body parts like “eye” and “hand.” These expressions often carry layered meanings that seamlessly blend literal and figurative interpretations, generating humor in the process. Her findings resonate with Rustamov’s [8] work on Uzbek anecdotes, where metaphorical language adds depth to the cognitive and pragmatic aspects of humor.

Another critical dimension is the role of shared cultural context in shaping humor. As Qalandarova [7] explains, jokes in Uzbek often rely on culturally specific knowledge, making their humor challenging to fully translate into other languages without losing their impact. Her comparative study with Russian and English jokes reveals how Uzbek humor frequently draws on historical and social narratives, enriching its complexity. This reliance on shared cultural understanding also ties back to Rustamov’s [8] analysis of conceptual metaphor models, which juxtapose incongruous ideas to create surprise and amusement.

Beyond cultural and linguistic aspects, methodological innovations have enhanced the study of humor in metaphorical polysemy. For instance, Husaynova [5] applied the Metaphor Identification Procedure (MIP) to analyze Uzbek texts, providing a systematic way to identify and interpret metaphorical expressions. Her findings reveal that humor often hinges on the interaction between literal and figurative meanings, a process echoed in Baydjanova's [2] observations about the universality of certain humorous mechanisms across languages.

Key examples of metaphorical polysemy were identified through close reading and categorized based on their semantic complexity, cultural relevance, and comedic impact. Examples were analyzed for their dual meanings and contextual humor, with special attention to how authors use ambiguity to engage readers.

Results. Metaphorical polysemy in English literature often manifests through puns, wordplay, and idiomatic expressions that carry dual or layered meanings. Authors leverage this linguistic feature to evoke humor, irony, and satire, enriching their narratives with complexity and wit.

In Charles Dickens' *Great Expectations*, the phrase "a man of great expectations" illustrates the humor inherent in metaphorical polysemy. While it initially signifies Pip's aspirations and anticipated inheritance, the phrase later takes on a more ironic tone as Pip's expectations lead to disappointment and self-awareness. Similarly, the term "gentleman" in the same text operates polysemously, denoting both social status and moral character. Pip's naïve quest to become a "gentleman" humorously contrasts his evolving understanding of the term, which ultimately reflects personal virtue rather than wealth or class.

Oscar Wilde's *The Importance of Being Earnest* offers a masterclass in the comedic use of metaphorical polysemy. The titular word "earnest" functions both as an adjective meaning sincere and as a pun on the protagonist's fabricated identity, Earnest. This duality drives the play's central comedic tension, as characters are caught between appearances and reality. For instance, Gwendolen's assertion, "I pity any woman who is not married to a man named Earnest," humorously underscores the absurd importance placed on nomenclature, highlighting the social conventions Wilde seeks to satirize.

Jane Austen's *Pride and Prejudice* employs polysemous concepts to shape its narrative humor. The term "pride" encapsulates Mr. Darcy's aloof demeanor, while also reflecting the dignity that ultimately redeems him in Elizabeth Bennet's eyes. Similarly, "prejudice" operates on multiple levels, portraying both Elizabeth's initial judgments of Darcy and the societal biases of Regency England. These polysemous concepts allow Austen to critique social norms with subtle humor, as seen in Elizabeth's wry comment: "There is a stubbornness about me that never can bear to be frightened at the will of others."

From a different angle, Shakespeare's works also provide fertile ground for exploring polysemy. In *Hamlet*, the phrase "to bear the slings and arrows of outrageous fortune" layers metaphorical meanings, referencing both literal weaponry and the hardships of life. The humorous tension arises from Hamlet's exaggerated and dramatic delivery, which juxtaposes the profound weight of his existential musings with the absurdity of his indecision.

Beyond individual terms, entire idiomatic expressions demonstrate the humorous potential of metaphorical polysemy. In Dickens' *Oliver Twist*, the phrase "Please, sir, I want some more" takes on a layered meaning when considered in the context of societal hierarchies. While the request seems simple, it humorously critiques the dehumanizing conditions of

Victorian workhouses, as the idea of “more” becomes a metaphor for systemic greed and inequality.

In Wilde’s *The Picture of Dorian Gray*, the phrase “selling one’s soul” operates metaphorically to describe moral corruption while humorously exaggerating the consequences of vanity and hedonism. Dorian’s literal interpretation of this idiom leads to his eventual downfall, creating an ironic twist that underscores Wilde’s critique of superficiality.

William Thackeray’s *Vanity Fair* uses polysemy in the phrase “all is vanity”, where “vanity” signifies both the frivolity of human pursuits and the personal pride of the novel’s characters. This double meaning humorously captures the futility and self-absorption of the social climbing depicted throughout the text.

In addition to high literature, conversational language within literary works often reveals humor rooted in polysemy. In Austen’s *Emma*, the phrase “a single man in possession of a good fortune must be in want of a wife” humorously exploits the polysemous nature of “want”. While ostensibly indicating that the man lacks a wife, the statement also satirizes the societal assumption that wealth equates to the desire for marriage, exposing the absurdities of Regency-era matchmaking.

In Jerome K. Jerome’s *Three Men in a Boat*, the use of polysemy is a hallmark of its comedic style. Phrases such as “to make a clean sweep” humorously exaggerate literal tidying efforts, while also referencing the metaphorical clearing of one’s conscience. This duality enhances the humorous tone of the narrative, as readers navigate the interplay between literal and figurative meanings.

In Mark Twain’s *The Adventures of Huckleberry Finn*, the phrase “light out for the territory” captures both Huck’s physical journey westward and his metaphorical quest for freedom and self-discovery. The humor arises from Huck’s innocent misinterpretation of adult concerns, creating a layered depiction of youth and rebellion.

Discussion. The findings presented in the results section underscore the profound role of metaphorical polysemy in creating humor within English literature. This discussion section will elaborate on the semantic, cultural, and pragmatic dimensions of metaphorical polysemy, weaving together the examples analyzed to demonstrate its complexity and comedic potential.

At the heart of metaphorical polysemy lies its ability to create ambiguity, a feature that authors exploit to generate humor. Semantic incongruity, where words or phrases hold dual or multiple meanings, forces readers to reconcile disparate interpretations, producing comedic effects. In Dickens’ *Great Expectations*, for instance, the phrase “a man of great expectations” humorously juxtaposes Pip’s lofty aspirations with the ironic reality of his unfulfilled dreams. The duality of the word “expectations”—as both hope and entitlement—creates a layered narrative that invites readers to engage with Pip’s journey on both literal and metaphorical levels.

Similarly, in Wilde’s *The Importance of Being Earnest*, the humor embedded in the polysemous word “earnest” emerges from the tension between sincerity and deception. Wilde masterfully plays on the audience’s awareness of this dual meaning, crafting a narrative where the characters’ obsession with “earnestness” becomes both a literal and figurative farce. This deliberate ambiguity not only engages the audience cognitively but also underscores Wilde’s satirical critique of Victorian social norms.

The semantic richness of polysemy is further highlighted in Austen's *Pride and Prejudice*. The interplay between "pride" and "prejudice" encapsulates the central tensions of the narrative, with each term carrying dual connotations that reflect both individual character traits and broader societal critiques. Mr. Darcy's "pride" initially appears as arrogance but evolves into a justified self-respect, while Elizabeth's "prejudice" shifts from bias to discernment. Austen's use of these terms exemplifies how polysemy can function as a narrative device, enriching character development and adding depth to the humor of misjudgments and misunderstandings.

Cultural schemata play a crucial role in shaping the interpretation and humor of polysemous metaphors. These shared frameworks of knowledge and values allow authors to encode cultural nuances into their works, creating expressions that resonate deeply with their audiences. For example, in Dickens' *Oliver Twist*, the phrase "Please, sir, I want some more" carries a dual meaning that critiques Victorian workhouse conditions while also embodying Oliver's innocent defiance. The cultural context amplifies the humor of the situation, as readers recognize the disparity between Oliver's polite request and the harsh societal realities it represents.

Wilde's *The Picture of Dorian Gray* offers another example where cultural values influence the humor of polysemy. The phrase "selling one's soul" humorously exaggerates Dorian's moral descent, using a familiar cultural idiom to critique the vanity and decadence of Wilde's contemporaries. The humor emerges not only from the literal interpretation of this metaphor but also from its cultural resonance, which highlights the absurdities of materialism and superficiality.

In Austen's *Emma*, the polysemous phrase "a single man in possession of a good fortune must be in want of a wife" relies on Regency-era cultural norms to create humor. The dual meaning of "want"—as both lack and desire—satirizes societal expectations surrounding wealth and marriage. Austen's subtle humor lies in her ability to expose these cultural assumptions, using polysemy to critique the absurdities of social conventions.

The pragmatic effectiveness of metaphorical polysemy is evident in its ability to engage readers by creating a dynamic interaction between text and audience. Humor arises as readers actively interpret polysemous expressions, navigating the interplay between literal and figurative meanings. This engagement is particularly evident in Jerome K. Jerome's *Three Men in a Boat*, where phrases like "to make a clean sweep" invite readers to reconcile the literal act of cleaning with the metaphorical clearing of one's conscience. The humor lies in the exaggerated interpretation of these everyday expressions, reflecting the characters' comedic misadventures.

In Twain's *The Adventures of Huckleberry Finn*, the phrase "light out for the territory" encapsulates both Huck's physical journey and his metaphorical quest for freedom. The humor derives from Huck's naive perspective, which often contrasts with the adult concerns surrounding him. Twain's use of polysemy not only adds depth to Huck's character but also engages readers in the broader themes of rebellion and self-discovery.

The interactive nature of polysemy also highlights its pedagogical potential, particularly in fostering linguistic and cultural competence. By analyzing the humorous potential of polysemous metaphors, readers and students alike gain insights into semantic ambiguity, idiomaticity, and cultural context. For example, understanding the layered meanings of phrases

like “to bear the slings and arrows of outrageous fortune” in Shakespeare’s Hamlet requires familiarity with both the literal and metaphorical implications of the text, enriching one’s appreciation of its humor and thematic depth.

The enduring appeal of metaphorical polysemy in English literature lies in its versatility as a comedic and interpretive device. Authors use polysemy not only to entertain but also to provoke thought, challenge assumptions, and critique societal norms. From Dickens’ exploration of Victorian values to Wilde’s satirical wit and Austen’s social commentary, polysemous metaphors serve as a bridge between humor and meaning, inviting readers to engage with the text on multiple levels.

Conclusion. Metaphorical polysemy is a cornerstone of linguistic humor, particularly in English literature, where it serves as a vehicle for irony, satire, and wit. Through examples from Dickens, Wilde, and Austen, this study highlights how polysemous metaphors enrich narrative complexity and engage readers cognitively and culturally.

The findings underscore the importance of metaphorical polysemy as a tool for humor creation, revealing its intricate interplay of semantics, culture, and pragmatics. By bridging theoretical insights with literary analysis, this paper contributes to the broader understanding of how language functions as both a medium of artistic expression and a repository of cultural values.

Future research could expand this analysis to include contemporary literary works, exploring how modern authors adapt polysemous metaphors to new cultural and linguistic contexts. Additionally, integrating these findings into language education can foster appreciation for the creative and humorous dimensions of polysemy, enhancing students’ linguistic and cultural competence.

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