

**THE PHENOMENON OF CHILDHOOD PSYCHOLOGY THROUGH ARTISTIC
IMAGERY: A COMPARATIVE STUDY OF MARK TWAIN AND KHUDOYBERDI
TOKHTABOYEV**

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Annotatsiya. Ushbu maqolada Mark Tven va Xudoyberdi To‘xtaboyev asarlaridagi badiiy tasvir vositalarining tipologik o‘xshashliklari va milliy xususiyatlari tadqiq etiladi. Adiblarning yumoristik mahorati, antiteza va giperbola kabi usullardan foydalanish prinsiplari qiyosiy tahlil qilingan.

Kalit so‘zlar: badiiy obrazlilik, qiyosiy poetika, Mark Tven, Xudoyberdi To‘xtaboyev, mubolag‘a, lingvistik makon, pedagogik estetika.

Annotation. This article examines the typological similarities and national characteristics of artistic imagery in the works of Mark Twain and Khudoyberdi Tokhtaboyev. The authors’ humorous mastery and their principles of using devices such as antithesis and hyperbole are comparatively analyzed.

Keywords: Artistic imagery, comparative poetics, Mark Twain, Khudoyberdi Tokhtaboyev, hyperbole, linguistic landscape, pedagogical aesthetics.

Аннотация. В данной статье исследуются типологические сходства и национальные особенности художественно-изобразительных средств в произведениях Марка Твена и Худойберди Тухтабаева. Проведен сравнительный анализ юмористического мастерства авторов и принципов использования таких приемов, как антитеза и гипербола.
O‘zbekcha tarjima:

Ключевые слова: художественная образность, сравнительная поэтика, Марк Твен, Худойберди Тохтабоев, гипербола, лингвистический ландшафт, педагогическая эстетика.

Introduction

The world of childhood in literature is not merely a reflection of age but a complex linguistic construct. Artistic imagery (badiiy tasviriy vositalar) allows writers to bridge the gap between the naive perspective of a child and the critical gaze of an adult. Mark Twain, an American realist, and Khudoyberdi Tokhtaboyev, the “Master of Uzbek Children’s Prose,” both share a common literary DNA: the use of laughter as a tool for social and moral correction. This article aims to explore how these two giants from different cultures used specific literary devices to create immortal protagonists like Tom Sawyer and Hoshimjon.

Methodology

The research employs a comparative-typological method. We analyze the linguistic choices, the structure of metaphors, and the functional role of hyperbole in Twain's "The Adventures of Tom Sawyer" and Tokhtaboyev's "Sariq devni minib". The study focuses on how these devices serve the "didactic-entertainment" (ta'limiy-ko'ngilochar) balance in children's literature.

Results and discussion

Hyperbole as a Tool for Characterization

Hyperbole (mubolag'a) is the dominant feature in both authors' works. However, its application differs based on cultural backgrounds. Mark Twain's Approach: Twain uses hyperbole to satirize the romanticized notions of the 19th-century American society. When Tom Sawyer imagines his own funeral, the exaggeration of the town's grief serves to highlight Tom's ego and the community's hypocrisy.

"He pictured himself brought home from the river, dead, with his curls all wet and his sore heart at rest^[1].

Khudoyberdi Tokhtaboyev's Approach: Tokhtaboyev uses hyperbole to manifest the internal world of a dreamer. Hoshimjon's "magic" is often an extension of his exaggerated desires. The imagery of the "Sariq dev" (Yellow Giant) is a colossal hyperbole representing the laziness that grows within a human.

"Mening yolg'onlarim shunchalik semirib ketdiki, endi ular qornimga sig'may, tashqariga otilib chiqmoqda edi^[2].

Antithesis and Contrast

Both authors build their narratives on the contrast between the "Ideal Child" (Sid or Murodjon) and the "Rebellious Protagonist" (Tom or Hoshimjon). Twain uses the contrast between the church's stifling atmosphere and the freedom of Cardiff Hill to create visual imagery of liberty.

Tokhtaboyev utilizes the contrast between Hoshimjon's academic failures and his "magical" successes to show that there are no shortcuts to true knowledge. The artistic imagery of the "invisible hat" (sehrlı qalpoqcha) serves as an antithesis to hard work.

Humor and Irony

Humor in these works is not just for laughter; it is a "soft" way of teaching. Visual Imagery in Humor: Twain describes Tom's "suffering" from a sore toe with such vivid, exaggerated detail that the reader visualizes a tragicomedy.

Linguistic Humor: Tokhtaboyev's characters speak in a rich, dialect-infused Uzbek language. The nicknames (e.g., Baxtiqora) and the ironical self-reflections of Hoshimjon create a unique linguistic landscape that echoes Twain's use of the Missouri dialect.

Thematic comparative analysis

In this section, the functional roles of the literary devices employed by both writers are compared.

Use of Metaphor

Mark Twain:

¹ Twain, p. 74.

² (Tokhtaboyev, 52-bet).

Mark Twain frequently uses metaphor as a tool to criticize social institutions such as schools and churches. For instance, he depicts rigid rules and strict discipline as “spiritual shackles,” emphasizing how these institutions restrict individual freedom and suppress natural human development.

Khudoyberdi Tokhtaboyev:

In Tokhtaboyev’s works, metaphors mainly serve to personify human flaws such as laziness and greed. The image of the “Yellow Giant” (“Sariq dev”) functions as an enlarged metaphor for laziness and arrogance residing within the human soul.

Irony

Mark Twain: Twain’s irony is primarily intellectual and directed toward adult readers. Through irony, he exposes hypocrisy and moral contradictions within society, encouraging readers to critically evaluate social norms and behaviors.

Khudoyberdi Tokhtaboyev: Tokhtaboyev’s irony is simple, innocent, and child-centered. It gains educational value through a child’s self-awareness and ability to laugh at his own mistakes, making moral lessons accessible and engaging for young readers.

Use of Epithets

Mark Twain: Twain describes American nature, particularly the banks of the Mississippi River, using realistic, sometimes rough, yet vivid epithets. These descriptions reflect the rawness and vitality of the natural environment.

Khudoyberdi Tokhtaboyev: Tokhtaboyev portrays the Uzbek rural landscape with warmth and rich folkloric elements. His epithets are colorful and expressive, such as “the moon like a golden ornament” and “sugar-sweet melons,” which add emotional depth and cultural flavor to the narrative.

Hyperbole

Mark Twain: Twain employs exaggeration to enhance the comic effect of situations. For example, scenes describing Tom Sawyer’s “death” amplify humor by dramatizing events beyond realistic limits.

Khudoyberdi Tokhtaboyev: In Tokhtaboyev’s works, hyperbole is closely connected with elements of magical realism. Hoshimjon’s lies and adventurous experiences enrich children’s imagination and contribute to the fantastical dimension of the narrative.

Conclusion, the comparative analysis reveals that Mark Twain and Khudoyberdi Tokhtaboyev, despite their different social and historical contexts, used similar artistic imagery to advocate for the freedom of the child’s spirit. Twain’s imagery is more satirical and outward-looking, focusing on the flaws of society. Tokhtaboyev’s imagery is more psychological and inward-looking, focusing on the moral evolution of the individual. Both authors elevated children’s literature from simple storytelling to a sophisticated art form filled with deep metaphorical meaning.

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