

**NATIONAL AND UNIVERSAL MEANS OF ARTISTIC EXPRESSION:
ANALYSIS OF THE WORKS OF MARK TWAIN AND KHUDOYBERDI
TOKHTABOYEV**

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This article analyzes the artistic and aesthetic characteristics of national and universal artistic means of expression using the works of major figures of world and Uzbek literature - Mark Twain and Khudoyberdi Tokhtaboyev. In the course of the research, the writers' skill in creating images, the methods of using such figurative means as simile, exaggeration, irony, metaphor and satire in artistic speech are studied comparatively. The article argues that in Mark Twain's work, social phenomena typical of American society are described in harmony with universal values, while in Khudoyberdi Tokhtaboyev's works, national mentality, folk thinking and educational ideas are vividly expressed through artistic means

Introduction.

Literature is an important cultural phenomenon that reflects human thinking, spiritual world and social life, in which thoughts and ideas are expressed through artistic means. It is these means that determine the creative style of the writer, the aesthetic value of the work and the power of the spiritual impact on the reader. The harmony of national and universal artistic means of expression is an important factor in the literary work going beyond the boundaries of space and time and reaching a wide readership. In world literature, the work of Mark Twain, and in Uzbek literature, the work of Khudoyberdi Tokhtaboyev, deserves special attention in terms of the effective use of artistic means of expression. In Mark Twain's works, social inequality, moral problems and human shortcomings in society are revealed through satire, irony and humor. These means of expression, along with expressing scenes specific to American life, also serve to illuminate general human problems. In the work of Khudoyberdi Tokhtaboyev, the national spirit, folk language, similes and exaggerations reflect the worldview of children and adolescents, educational issues and life realities in artistic interpretation. The main goal of this article is to conduct a comparative analysis of the national and universal characteristics of the means of artistic depiction in the works of Mark Twain and Khudoyberdi Tokhtaboyev. During the study, the aesthetic and functional aspects of the artistic means used in the work of both writers, their role in creating an image, and the mechanisms of influence on the reader's consciousness are analyzed. The results of this research will further enrich the issues of comparative analysis in literary studies, as well as provide a deeper understanding and interpretation of the artistic text.

Main body. Artistic means of expression play a decisive role in shaping the aesthetic value and ideological depth of literary works. Through metaphor, irony, hyperbole, satire, and other stylistic devices, writers can transform everyday reality into a meaningful artistic model. In this regard, the creative heritage of Mark Twain and Khudoyberdi Tokhtaboyev is a fruitful field for analyzing the interaction between national identity and universal human values expressed through artistic language. Although they belong to different cultural and historical environments, both authors use expressive means to convey ideas that resonate beyond national borders. Mark Twain's artistic method is deeply rooted in satire and irony. In his works, social criticism is often presented under the guise of humor, which allows the reader to perceive serious moral and philosophical problems through laughter. Twain's use of exaggeration and irony is not just decoration; It serves as a powerful analytical tool. By

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exaggerating social shortcomings, it exposes hypocrisy, injustice, and moral emptiness. This approach reflects what Uzbek literary critic Q. Yuldoshev has described as the “functionality of artistic images,” where images not only decorate the text but also perform a cognitive and evaluative role.[1] Twain’s characters, especially children and adolescents, are portrayed as carriers of moral clarity, in sharp contrast to the corrupt world of adults. This method allows for the interpretation of national American realities as universal human experiences.

Similarly, the works of Khudoyberdi Tokhtaboyev rely heavily on artistic expressive means to convey both the national mentality and universal moral values. His stories are rich in hyperbole, folk humor, and metaphorical language, which originate from the Uzbek oral tradition. These tools create a vivid and emotionally engaging textual space that is particularly appealing to young readers. According to Uzbek literary critic N. Karimov, “the national character in literature is most clearly manifested through language, imagery, and traditional ways of thinking.”[2] Tokhtaboyev’s literary language embodies this principle by reflecting Uzbek cultural codes while addressing such universally important themes as honesty, responsibility, and personal growth.

The main point of convergence between Twain and Tokhtaboyev is their consideration of childhood as a symbolic space of moral truth. In Twain’s works, children often question social norms through irony and naive logic, revealing the contradictions of adult society. This ironic contradiction is achieved through subtle linguistic choices and narrative perspective. Tokhtaboyev, on the other hand, uses humor and exaggeration based on national folklore to portray children as active moral agents. Uzbek scholar S. Mamajonov argues that “humor in children’s literature is not just entertainment, but a pedagogical tool formed by artistic expression”[3]. This observation is especially true of Tokhtaboyev’s prose, where laughter becomes a means of moral education.

The national dimension of the means of artistic expression is clearly visible in the images and metaphorical systems used by both authors. Twain often uses symbols associated with the Mississippi River, small-town life, and American social hierarchies. While these images are culturally specific, they also represent broader ideas of freedom, injustice, and moral struggle. In contrast, Tokhtaboyev’s metaphors are often related to everyday Uzbek life, family relationships, and collective values. However, the emotional and moral implications of these metaphors transcend cultural boundaries. As literary theorist D. Kuronov has noted,

“the universality of a literary work is achieved when national images serve common human meanings.”[4] Both writers demonstrate this principle through their artistic choices.

Another important expressive medium shared by Twain and Tokhtaboyev is satire. Twain’s satire is often sharp and based on social contradictions, targeting institutions, traditions, and false morality. His irony forces readers to reconsider accepted norms. Tukhtaboyev’s satire, although softer in tone, is more effective. It is saturated with warmth and national humor, allowing criticism to be conveyed without alienating the reader. This difference reflects cultural differences in artistic expression, while maintaining a common moral goal. As Uzbek scholar U. Normatov notes, “satire is truly effective when it balances criticism with humanistic compassion”[5]. This balance is evident in the works of both authors, despite their stylistic differences.

Functionally, the means of artistic expression in both literatures serve to bridge the gap between national identity and universal values. Twain’s irony turns American social realities into a mirror of global human behavior, while Tokhtaboyev’s folk-based depictions elevate national experiences to a universal moral level. Their use of metaphor, hyperbole, and humor shows that artistic expression is not limited by geography or language. Instead, it serves as a vehicle for expressing common human concerns. In conclusion, a comparative analysis of the works of Mark Twain and Khudoyberdi Tokhtaboyev shows that the means of artistic expression serve as a unifying force between the national and universal dimensions of literature. While each author is deeply rooted in his own cultural traditions, their artistic language allows them to address fundamental human values. This shows that national literature, when enriched with effective means of expression, can have universal significance without losing its cultural authenticity.

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