(8). Sharifian F. Cultural conceptualizations and language. Amsterdam: John Benjamins. 2011, pp. 1–29, 92–124, 167–193.

(9). Telia V.N. Russian phraseology: Semantic, pragmatic and linguacultural aspects. Moscow: Languages of Russian Culture. 1996, pp. 23–57, 128–164, 215–243.

(10). Wray A. Formulaic language and the lexicon. Cambridge: Cambridge University Press. 2002. pp. 9–41, 189–216.

(11). Wierzbicka A. Understanding cultures through their key words. Oxford: Oxford University Press. 1997. pp. 15–44, 181–210.

Sadullaeva Gulnoza Kuvondik kizi (Doctoral student, Tashkent State transport university),
Kurbanova Mukhabbat Mamadjanovna (Associate Professor, (PhD), Tashkent State transport university)

AMERICAN CHILDREN'S LITERATURE AND MARK TWAIN

Annotation. *This article examines the role of American writer Mark Twain in the development of children's literature and analyzes his unique approach to creating child characters and depicting their psychological world. Through the examples of The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn, the study explores Twain's mastery of dialogue, his use of realistic details, and his subtle critique of nineteenth-century American society. Special attention is given to Twain's portrayal of children's social status, personal freedom, and the challenges faced by neglected or orphaned children. The article highlights the innovative contribution Twain made to American children's prose and the lasting impact of his works on literary tradition.*

Keywords: *Mark Twain, children's literature, Tom Sawyer, Huckleberry Finn, dialogue, childhood psychology, social criticism, freedom, American society.*

Sa'dullayeva Gulnoza Quvondiq qizi (tayanch doktorant, Toshkent davlat Transport universiteti),
Kurbanova Muxabbat Mamadjanovna (PhD, dotsent, Toshkent davlat Transport universiteti)

AQSH BOLALAR ADABIYOTI VA MARK TVEN

Annotatsiya. *Ushbu maqolada amerikalik yozuvchi Mark Tvenning bolalar adabiyoti taraqqiyotidagi o'rni, uning asarlarida bolalar obrazlarini yaratishdagi yondashuvlari hamda XIX asr Amerika jamiyatining ijtimoiy muammolariga munosabati tahlil qilinadi. "Tom Soyyerning boshidan kechirganlari" va "Geklberri Finnning sarguzashtlari" singari asarlar misolida yozuvchining dialog qurish mahorati, bolalar psixologiyasini yoritish usullari va real hayot bilan badiiy tasvir o'rtasidagi uzviy bog'liqlik yoritilgan. Shuningdek, Tvenning ijtimoiy adolatsizlik, bolalar tarbiyasi, ozodlik va shaxsiy erkinlik kabi masalalarga nisbatan qarashlari ham ko'rib chiqilgan. Maqola Mark Tven ijodining bolalar adabiyotiga olib kirgan yangiliklarini aniqlashga qaratilgan.*

Kalit so'zlar: *Mark Tven, bolalar adabiyoti, Tom Soyyer, Geklberri Finn, dialog, bolalar psixologiyasi, ijtimoiy tanqid, erkinlik, Amerika jamiyati.*

Садуллаева Гулноза Кувондик кизи (докторант, Ташкентский государственный транспортный университет),
Курбанова Мухаббат Мамаджановна (PhD, доцент, Ташкентский государственный транспортный университет)

АМЕРИКАНСКАЯ ДЕТСКАЯ ЛИТЕРАТУРА И МАРК ТВЕН

Аннотация. *В статье рассматривается роль американского писателя Марка Твена в развитии детской литературы, а также его художественные методы создания детских образов и раскрытия их внутреннего мира. На примере произведений «Приключения Тома Сойера» и «Приключения Гекльберри Финна» анализируются мастерство автора в построении диалогов, реалистичность художественных деталей и его критическое отношение к общественным проблемам США XIX века. Особое внимание уделяется изображению социального положения детей, теме личной свободы и трудностям, с которыми сталкиваются сироты и беспризорные дети. Статья подчеркивает новаторский вклад Твена в американскую детскую прозу.*

Ключевые слова: *Марк Твен, детская литература, Том Сойер, Гекльберри Финн, диалог, детская психология, социальная критика, свобода, американское общество.*

Introduction. Children's literature was formed in almost all nations, initially, under the influence of genres of folk art. For example, works such as folk songs, folk tales, children's poems, quick recitations, narratives, stories, and parables gradually contributed to the formation of individual children's creativity. Later, it developed on the basis of factors such as literary communication with other nations, creative

influence, and translation. Nevertheless, the path of development of children's literature of each nation was different.

From the 17th century, it began to grow with the migration of people from various countries from Europe to the present North American territories. They brought with them the cultural wealth of their people. In the new place, representatives of various nations contributed to the formation of the American nation. In such a process, American children's literature was gradually formed. In the early days of American children's literature, the simple, sincere expression of children's literature, some educationally important features of morality, science, and humanism came mixed with adult literature.

Literature review. Mark Twain had his own views and interests in the principles of child rearing and children's prose. At that time, according to educators-teachers, "difficult to educate" children describe the world. This contributed to the revision of the values in the society, directions in child education. It's true that the children Mark Twain created may not get good grades at school in clean, neat clothes. But their enthusiasm, courage, hard work, quick resolution of many life problems did not leave people indifferent.

For example, the events in "The Adventures of Tom Sawyer" are simple, so the attractive language in the narrator's speech that attracts the reader's attention shows that the writer has achieved this work. In particular, the construction of the dialogue provided a lively and reliable output of reality.

There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.

'There! I might 'a' thought of that closet. What you been doing in there?'

'Nothing.'

'Nothing! Look at your hands. And look at your mouth. What IS that truck?'

'I don't know, aunt.'

'Well, I know. It's jam – that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you. Hand me that switch.'

The switch hovered in the air – the peril was desperate

—'My! Look behind you, aunt!'

The old lady whirled round, and snatched her skirts out of danger. The lad fled on the instant, scrambled up the high board-fence, and disappeared over it [4;21 p.].

This passage contains a conversation between Aunt Polly and her nephew Tom. It features Tom's frolics, his revenge on the jam, and his scheming to avoid punishment. It is through this conversation that the exact situation, the child's cunning, cunning, zealous, selfless, and the old woman's simplicity and kindness are felt. Without commenting on the speech and behavior of the characters, the writer skillfully revealed the rhythmic-stylistic state of the dialogue image in accordance with the content of the work through questions and answers.

In fact, Tom's brother, Siddy, a black boy, Jim, also lived in this house. Sometimes when Tom came home from school, he would help Jim, who lived as a slave in the house, saw wood, and he would tell about his adventures at school. His younger brother, Sidney, is described as an easy-going, non-violent, non-bullying child. In this way, Mark Twain compares the two children in reflecting Tom's activity and doing whatever comes to his mind. True, neither praises Sid nor denigrates Tom, but the image shows that the character of both of them is two poles [2;67 p.].

It should be noted here that Mark Twain wrote a trilogy of children's novels, the first book of which is The Adventures of Tom Sawyer, 1876, the second novel is Life on Mississippi, 1883, and the third is The Adventures of Huckleberry Finn, 1884.

This trilogy is the peak of Mark Twain's creativity, and it contains a lot of biographical information. In particular, Mark Twain dropped out of school at the age of 12 and had to earn his own living, working in various fields. Most of the experience and skills gained during the days of such hardships, the migratory lifestyle, are used in the language and life of the characters in the novel.

In addition, the writer pays attention to the social status of children and pays attention to their material support and spiritual formation in his work. For example, by drawing a portrait of Huckleberry Finn, he drew the attention of older students to the problem of orphans and neglected children.

"Huckleberry always wore a pair of tattered, stained and holey clothes, his torn edges fluttering in the wind. Instead of a cap on his head, he had a large torn thing with a crescent-shaped cut at the top; the coat, if it could be called that, was large enough to reach the ankles, and the buttons were below the waist; his trousers hung on a belt fastened on his shoulders and hung down behind him like a large bag; the edges of his worn trousers dragged along the ground, so Huck pulled them up above his knees. Huckleberry did

what he wanted, no one asked him where he went or what he did. If the weather was clear and dry, he would lie on the doorstep of some house, and on a rainy night in an empty barrel; he was free from the responsibility of going to school, church, and listening to the lectures of unpleasant people. If he wanted, he would go fishing or bathing, sit by the river as much as he wanted, no one forbade him to fight or walk around until midnight. From early spring to late autumn, he walked barefoot, he didn't need to wash or wear clean clothes, and he was a master at cursing. In a word, everything that was dear to life was in this trunk. In any case, this is what the oppressed children of St. Petersburg's exemplary families thought" [5;132 p.].

There are two important points in this passage. The first is the attitude towards the dignity of the person, especially the neglected children in the US society of that time, and the second is the value of personal freedom and personal freedom. But this freedom gave the child humiliation and tragedies in real life, such as starving and spending the night on the streets. Mark Twain urges the US people, who are focusing on production, to pay attention to social problems in life and allocate funds for social protection of children.

Above is a portrait of Huckleberry Finn, painted by Mark Twain. Returning to this portrait, it should be noted that Finn's portrait is depicted with a child's eyes. In it, a funny image of a child and, therefore, a tragic life are combined, giving the reader the opportunity to understand the cruelty of life more deeply and vividly. So, it can be said that Mark Twain was able to introduce a unique innovation in American children's prose once again.

Research methodology. Mark Twain criticized social life with his works. Of this, scholar Sutrina John Joseph writes, "Twain did not produce commentary or critical works on any book. To understand his contribution to literary criticism in his essay, novel and personal correspondence, it will be necessary to carefully put his works, look for a writer's views from him. Because in addition to direct comments about literature, Twain's works also have criticisms that can be perceived as social criticism". In fact, the novel "The Adventures of Tom Sawyer" criticizes the life of the USA in the 1840s, the influence of people's lifestyle on the morals of society. True, the image of Huck in the novel and how people understand him, what Huck himself was, is actually a reaction to the morality of society. In addition, a number of social customs are also criticized in the form of children such as Tom and Huck. First of all, he criticizes the views of that time that children should be brought up to be morally mature, mentally improving, and physically strong from a young age. We also see this in the passage cited as Tom's attitude toward Huck. The author suggests that the real purpose of children's prose is not didactic, but to show, to believe that the child will synthesize the situation from his heart and make the appropriate positive conclusion. Indeed, in many episodes, we often see the ingenuity and kindness of Tom or Huck in brave, quick decisions in precarious situations.

Analysis and results. After the success of The Adventures of Tom Sawyer trilogy, Mark Twain wrote two more books in the Tom Sawyer series. But they did not produce such a mature work. But the three works created by themselves determined the strong position of the writer in children's literature. This is acknowledged by the famous writer Ernest Hemingway as follows: "All modern American literature came from one book by Mark Twain called Huckleberry Finn... There has never been such a wonderful work after him."

As mentioned above, Mark Twain publishes the novel "The New Adventures of Tom Sawyer", which is a logical continuation of such novels as "The Adventures of Tom Sawyer", "The Adventures of Huckleberry Finn". Although it is not as famous as the previous three novels, it is distinguished by the fact that it is a new adventure of the characters of Tom, Huck, and Jim, according to the construction of the plot, it has a chronological order, a sharp turn of events, risk, courage, and speed of events. For example, when Tom returned from a trip to the town where he lives, here at first everyone listened to his stories with enthusiasm. Later, Tom and Nat, the old postman, begin to tell each other about their travels as if they were competing. Over time, people lose interest in his adventures. It is at this moment that Tom gets bored and goes in search of a new adventure. If you pay attention, the writer is radiating to the reader the need to think creatively and innovate in the society by expressing that the child's psychology is striving for innovation, surprising people, and showing oneself as a person is strong.

Conclusion. When the writer Tom, Huck, and Jim are discussing going to the Holy Land (Jerusalem) in a hot air balloon, he mentions many facts about the spiritual image of the people in the society, the national respect of the people, and the need for education. For example, when talking about Tom's nobility, he explains in a simple language that when someone comes to him and asks him for an apple while he is

eating an apple, he gives it to him without thinking. It is stated that when a person who learned the language of a Hindu tribe dies, those Hindus come and dig a grave and honor the person who respected the national language of the Hindus. In fact, such concepts as the Holy Land (Jerusalem), the apple, and the Hindu language are far from each other, but they are interconnected according to Tom's understanding. That the holy land is being defiled by the ungodly, it touches American pride, and states their purpose that some man should go and liberate it. Then the concept of national pride refers to the arrival of apples and Indians. This means that Tom's thinking is very broad, he is having his own opinion as a person.

In American children's prose, as in Uzbek children's literature, real life, each character in it, and the image of the whole society in a broad sense, are artistically and aesthetically evaluated. In this sense, the characters in children's prose move in a situation that is close to reality, considered normal for a child. It is during this movement that the writer's way of thinking, his creative intention emerges. This serves the formation of creative ethics in the work. More precisely, the writer first reflects the universal values, and then the child mentality based on the concepts of the people to which he belongs.

Literature:

(1). American literature http://en.academic.ru.

(2). The Adventures of Huckleberry Finn (Tom Sawyer's Comrade) by Mark Twain. A Glass bookclassic. http://boorzip.ru

(3). The Adventures of Tom Sawyer by Mark Twain. http://planet.ebook.com.

(4). Sutrina, John Joseph, "Literary criticism contained in the works of Mark Twain" (1951). Graduate Student Theses, Dissertations, & Professional Papers. 2854. https://scholarworks.umt.edu/etd/2854. 21 p.

(5). Kurbanova M.M. Comparative typological analysis of the novels of Khudoyberdi Tokhtaboev and Mark Twain. Dissertation for the candidate of philological sciences. Tashkent, 2024, 132 p.

Kodirova Holida (PhD student at Bukhara state university; x.x.qodirova@buxdu.uz)

COMMUNICATIVE – FUNCTIONAL APPROACH IN LITERARY DISCOURSE TRANSLATION

Annotation. *In modern linguistics it is recommended to prefer the communicative-functional approach to the traditional (linguistic) approach in discourse translation, since it allows us to fully cover all the activities of the translator, taking into account the conditions and purpose of communication. The essence of the communicative-functional approach is that when exchanging information in two different languages, it is important for the translator to understand the main information of the transmitted message and be sure that they have achieved the translation goal in the case of bilingual communication.*

Key words*: artistic discourse, translation methods, communicative-functional approach, equivalence, linguistic theory, speech acts.*

KOMMUNIKATIV FUNKSIONAL TARJIMA USULINING BADIIY DISKURSDAGI O'RNI

Annotatsiya. *Zamonaviy tilshunoslikda diskurs tarjimasida an'anaviy (lingvistik) yondashuvdan ko'ra kommunikativ-funksional yondashuvni afzal ko'rish tavsiya etiladi, chunki u muloqot shartlari va maqsadini hisobga olgan holda tarjimonning barcha faoliyatini to'liq qamrab olish imkonini beradi. Kommunikativ-funksional yondashuvning mohiyati shundaki, ikki xil tilda ma'lumot almashishda tarjimon uchun uzatilayotgan xabarning asosiy ma'lumotlarini tushunish va ikki tilli muloqotda tarjima maqsadiga erishganligiga ishonch hosil qilish muhimdir.*

Kalit so'zlar*: badiiy diskurs, tarjima usullari, kommunikativ-funksional yondashuv, ekvivalentlik, lingvistik nazariya, nutqiy aktlar.*

КОММУНИКАТИВНО-ФУНКЦИОНАЛЬНЫЙ ПОДХОД В ПЕРЕВОДЕ ЛИТЕРАТУРНОГО ДИСКУРСА

Аннотация. *В современной лингвистике рекомендуется предпочитать коммуникативно-функциональный подход традиционному (лингвистическому) подходу в дискурсном переводе, поскольку он позволяет нам полностью охватить всю деятельность переводчика, учитывая условия и цель общения. Суть коммуникативно-функционального подхода заключается в том, что при обмене информацией на двух разных языках важно, чтобы переводчик понимал основную информацию передаваемого сообщения и был уверен, что он достиг цели перевода в случае двуязычной коммуникации.*

Ключевые слова*: художественный дискурс, методы перевода, коммуникативно-функциональный подход, эквивалентность, лингвистическая теория, речевые акты.*