



## CHILDREN'S SPEECH, CHILDREN'S WORLDVIEW, AND A HIGH EXAMPLE OF LITERARY MASTERY IN THE WORKS OF MARK TWAIN

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**Abstract:** *This article examines the speech patterns, worldview, and literary portrayal of children in the works of Mark Twain. It highlights the realistic, humorous, and poetic qualities of children's dialogue and analyzes how these elements are preserved or adapted in translation. The study compares different translations, emphasizing the degree of fidelity and creative interpretation in conveying children's language and behavior.*

**Keywords:** *Children's speech, children's literature, Mark Twain, translation, literary style*

### INTRODUCTION

Any literary work written for young readers should correspond to their age characteristics and intellectual level, inspire noble feelings, and awaken thoughtful reflection in children. Most importantly, themes should be expressed in clear, simple, and engaging language. Young readers are especially attracted to magical tales, adventure stories, and imaginative narratives. Children's literature differs from adult literature in its distinctive features. A children's writer portrays events with consideration for children's imagination and perception of the world.

### METHODS

This article applies qualitative analysis to selected excerpts reflecting children's speech and psychology from Mark Twain's *The Adventures of Tom Sawyer* and *The Adventures of*

*Huckleberry Finn*. The original texts are compared with Russian translations by K. I. Chukovsky and Uzbek translations by Ilyos Muslim, and linguistic as well as stylistic analyses are conducted.

### MAIN PART

Samuel Langhorne Clemens, better known by his pen name Mark Twain, is one of the leading representatives of American democratic literature, a satirical and realist writer who exposed the shortcomings of bourgeois society in his time. His humorous pamphlets, adventure stories, and novellas written for children have been translated many times into numerous languages around the world. Regardless of nationality or language, readers admire Twain's literary mastery. His works have also been translated into Uzbek by several poets, writers, and translators.



The novel *The Adventures of Tom Sawyer* (1876) marks a new stage in Twain's creative career. In this work, the author turns not to contemporary bourgeois society but to the past—his own childhood and the poetic world of children. However, this does not represent an escape from reality. On the contrary, the novel reflects a significant stage in Twain's development as a realist writer. Both young readers and adults enjoy this book because it realistically and psychologically portrays the inner world of human beings.

The protagonist Tom lives in a small town under the supervision of his aunt. Constant moral instruction at home and outdated teaching methods at school bore him, causing him to lose interest in studies and seek amusement instead. His mischievous behavior reflects a form of resistance to the rigid environment around him. Tom's admiration for the carefree Huck Finn symbolizes a longing for freedom from social restrictions. Humorous scenes and serious events are skillfully intertwined throughout the novel.

Both *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn* have made a significant contribution to world children's literature and continue to influence modern children's writing. The humor in these adventure novels captivates readers of all ages.

"Oh, I doesn't, Mars Tom. Ole missis she'd take an' tar de head often me. 'Deed she would."

"She! She never licks anybody—whacks 'em over the head with her thimble—and who cares for that, I'd like to know. She talks awful, but talk don't hurt—anyways it don't if she don't cry. Jim, I'll give you a marvel. I'll give you a white alley!"

Jim began to waver.

"White alley, Jim! And it's a bully taw."

"My! Dat's a mighty gay marvel, I tell you! But Mars Tom I's powerful 'fraid ole missis—"

"And besides, if you will I'll show you my sore toe."

Jim was only human—this attraction was too much for him. He put down his pail, took the white alley, and bent over the toe with absorbing interest while the bandage was being unwound. In another moment he was flying down the street with his pail and a tingling rear, Tom was whitewashing with vigor, and Aunt Polly was retiring from the field with a slipper in her hand and triumph in her eye.

Excerpt from K.I. Chukovskiy Translation:

– Ох, боязно мне, мистер Том. Старая хозяйка голову мне оторвет. Ей-богу, оторвет!

– Это она-то? Да она и не дерется совсем. Разве что щелкнет по

макушке наперстком, только и делов, – подумаешь, важность! Говорит- то она разное, да только от ее слов ничего не делается, разве что иной раз сама расплачется. Джим, ну хочешь, я тебе шарик подарю? Белый,



с мраморными жилками! Джим заколебался.

– Белый и вдобавок мраморный, Джим! Это тебе не фигли-мигли!

– Ох как блестит! Только очень уж боюсь я старой хозяйки, мистер Том...

– Ну хочешь, я покажу тебе свой больной палец? Джим был обычным человеком – и не устоял перед таким соблазном. Он поставил ведро, взял мраморный шарик и, выпучив глаза от любопытства, склонился над больным пальцем, пока Том разматывал бинт. В следующую секунду он уже вихрем летел по улице, громыхая ведром и почесывая затылок, Том с бешеной энергией белил забор, а тетя Полли удалялась с поля битвы с туфлей в руке. Глаза ее горели торжеством.

Excerpt from N.A. Doruzes Translation:

— Ой, боюсь, масса Том, боюсь старой миссис! Она мне голову оторвет, ей-богу, оторвет!

— О н а ! Да она пальцем никого не тронет, разве что стукнет наперстком по голове — вот и все! Кто же на это обращает внимание? Говорит она, правда, очень злые слова, ну, да ведь от слов не больно, если только она при этом не плачет. Джим, я дам тебе шарик. Я дам тебе мой белый алебастровый шарик.

Джим начал колебаться.

— Белый шарик, Джим, отличный белый шарик!

— Так-то оно так, вещь отличная! А только все-таки, масса Том, я крепко боюсь старой миссис.

— И к тому же, если ты захочешь, я покажу тебе мой волдырь на ноге. Джим был всего только человек и не мог не поддаться стровый шарик и, пылая любопытством, смотрел, как Том разбинтовывает палец ноги, но через минуту уже мчался по улице с ведром в руке и мучительной болью в затылке, между тем как Том принялся деятельно мазать забор, а тетюшка покидала поле битвы с туфлей в руке и торжеством во взоре.

Excerpt from Ilyos Muslim Translation:

- Qo'ysang-chi, men undan qo'rqaman, juda ham qo'rqaman, bilib olgudek bo'lsa, kallamni uzib tashlaydi, xudo ursin, uzib tashlaydi!

- Kim? O'shami? U hech vaqt hech kimga qo'lini ham tegiza olmaydi, uning qo'lidagi angishvonasi bilan boshinga urishini aytmaysanmi? Shu ham kaltak yeyish bo'ldimi, bunga kim etibor qilardi? To'g'ri, u og'ziga kelgan vahimalik so'zlarni so'zlab qo'rqitaveradi, lekin uning goho yig'lashini nazarga olmaganda, aytgan so'zlari kishini sira ham achintirmaydi-ku! Jim, men senga oq bo'r soqqamni ham beraman.

Jim ikkilana boshladi.

- Oq soqqamni deyarman, Jim bilasanmi, juda yaxshi oq soqqam bor-ku, o'shani beraman!



- Bu aytganing to'g'ri, Tom boyvachcha, u o'zi yaxshi narsa-ya, lekin shunday bo'lsa ham, men oyimdan juda qo'rqaman. Jim, uning shunday vasvasalari ta'siriga berilib, chelagini yerga qo'ymoqchi va qo'liga bo'r soqqani olmoqchi bo'lgan ham ediki, biroq shu ondayoq chelaginiqo'liga mahkam ushlab, shaldiratib, yugurganicha chopib ketdi.

The article analyzes examples of humorous children's speech and compares how these passages are rendered in Russian and Uzbek translations. It demonstrates that in some cases the humorous effect or semantic nuance of the original text is not fully preserved in translation. For instance, certain expressions describing Aunt Polly's reaction are translated in ways that slightly distort the original meaning, replacing the sense of escaping danger with avoidance of the child himself, which does not fully correspond to the original context or to norms of Uzbek literary language.

Another humorous episode involving Tom and Jim is examined to

show how translators handle children's playful bargaining, fear, and curiosity. Children often enjoy boasting even about minor injuries or trivial matters, and such details play an important psychological and social role in literature.

A translator should treat each word or phrase not as filler but as a functional element intended to evoke a specific emotional response in readers. Literary speech often intentionally breaks standard norms through slang, dialect, and colloquial expressions to individualize characters and create authenticity.

## CONCLUSION

The portrayal of children's speech and worldview in Mark Twain's works and their interpretation in translations hold an important place in the study of children's literature. The analysis shows that children's attitudes toward life, their striving for freedom, cheerfulness, and honesty are vividly expressed in Twain's writing. Although translations reflect these qualities to varying degrees, each version represents a unique artistic contribution.

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