

**SOCIAL CONSCIOUSNESS — CRITICAL REALISM IN THE PROSE OF MARK TWAIN AND ABDULLA QAHHOR***Mahliyo Tojimirzayeva Botirjon qizi**Teacher at TITU Namangan**mahliyo0209@gmail.com**99 600 51 66**ORCID 0009-0003-2480-4169***Abstract**

This article analyzes critical realism and the means of social humor in the works of the prominent representative of nineteenth-century American literature Mark Twain and the distinguished figure of twentieth-century Uzbek literature Abdulla Qahhor. It demonstrates how social problems, the shortcomings of human nature, and social injustices are exposed through humor and irony in their works.

**Keywords:** critical realism, social humor, Mark Twain, Abdulla Qahhor, satire, prose, society, social problem.

**Introduction**

Literature is one of the most powerful means of depicting human and social life. Realism, especially in the form of critical realism, reveals social problems within society and openly exposes the flaws of human nature. In the works of Mark Twain and Abdulla Qahhor, social injustice, human weakness, and societal problems are sharply portrayed through humor and irony. This article analyzes the distinctive features of critical realism and social humor in the writers' works.

**1. The Concept of Critical Realism and Social Humor**

Critical realism is a literary direction aimed at revealing the social essence of the literary process. It exposes social problems in society and the negative aspects of human character, conveying them to the reader through artistic means. Social humor and irony serve as important tools in this process, awakening critical thinking in the reader (Bakhtin, 1981; Qahhor, 1970).

As an aesthetic principle, critical realism does not idealize reality; rather, it reveals its internal contradictions, social disparities, and moral crises through artistic generalization. Humor and irony function as forces that awaken social consciousness and encourage reconsideration of existing norms and values. Moreover, critical realism functions not only as a literary method but also as a form of intellectual resistance against social stagnation. By portraying reality without embellishment, writers aim to stimulate awareness and provoke ethical reconsideration. Humor, in this framework, becomes a strategic device that softens direct accusation while intensifying its impact. The reader is invited to recognize contradictions independently rather than being instructed explicitly. Thus, laughter transforms into a medium of reflection rather than mere entertainment. Twain's narrative strategy often relies on the contrast between innocence and corruption. Through naïve narrators or seemingly simple characters, he exposes the moral inconsistencies embedded in institutional structures. His satire is frequently layered, operating simultaneously on personal, social, and ideological levels. The absurdity of certain situations highlights the irrationality of accepted norms, thereby undermining the authority of oppressive systems.

Importantly, Twain does not merely ridicule individuals; he reveals how individuals become products of flawed social environments. His humor frequently carries a tone of moral urgency, compelling readers to question the ethical foundations of their own society. In this way, laughter becomes an instrument of democratic critique.



Similarly, Abdulla Qahhor's prose reflects deep engagement with the social transformations of his time. His characters often represent ordinary people navigating complex moral and social dilemmas. Rather than employing aggressive satire, Qahhor uses subtle irony and understated humor. This stylistic moderation strengthens the realism of his narratives and enhances their emotional authenticity.

Qahhor's artistic mastery lies in his ability to reveal systemic injustice through everyday situations. Small domestic conflicts or routine misunderstandings gradually unfold into broader commentaries on social structure. Through concise narration and psychologically convincing characterization, he exposes the moral fragility of society without abandoning empathy for his characters.

From a comparative standpoint, both writers demonstrate that humor in critical realism operates on multiple levels: psychological, ethical, and structural. Twain's satire tends to confront power directly, often destabilizing authority through exaggeration and irony. Qahhor, in contrast, reveals power indirectly, allowing contradictions to emerge naturally from the narrative context.

While Twain's humor may at times appear confrontational and rebellious, Qahhor's approach is introspective and culturally nuanced. Nevertheless, both share a commitment to moral clarity. Their works illustrate that satire is not destructive by nature; rather, it aims to correct, reform, and enlighten. Ultimately, the synthesis of realism and humor in the works of Mark Twain and Abdulla Qahhor demonstrates the transformative potential of literature. Critical realism does not merely document social conditions; it interprets and evaluates them. Through irony and satire, both writers construct a dialogic relationship between text and reader, encouraging active intellectual participation.

Their legacy confirms that laughter, when grounded in ethical awareness, becomes a powerful force of social critique. By exposing injustice and human weakness, they contribute to the development of social consciousness and moral responsibility. Therefore, the study of humor within critical realism remains essential for understanding literature's enduring role in shaping public thought and cultural values.

## **2. Social Criticism in Mark Twain's Works**

In Mark Twain's works such as 'The Adventures of Huckleberry Finn' and 'The Stolen White Elephant', social injustice and racial and class issues are portrayed through humor. Twain criticizes flawed social customs while encouraging the reader toward critical reflection.

## **3. Critical Realism in the Prose of Abdulla Qahhor**

In the development of twentieth-century Uzbek literature, Abdulla Qahhor occupies an important place. In his works, social problems, inner human experiences, and injustices are revealed through irony and humor. His prose reflects a deep sensitivity to the moral atmosphere of his time. Through concise narration and carefully constructed characters, he portrays the everyday struggles of ordinary people within a changing social environment. Rather than relying on exaggerated satire, Qahhor employs subtle irony, allowing contradictions to emerge naturally from the narrative. This artistic restraint strengthens the realism of his works and enhances their psychological depth. As a result, his stories not only criticize social shortcomings but also preserve a sense of empathy and human dignity.

## **4. Comparative Analysis**

Both writers expose social problems through humor. Twain's irony focuses more on individual characters, while Qahhor emphasizes social strata and the overall structure of society. Twain's humor is sharper and more satirical, whereas Qahhor's humor is culturally refined and benevolent. These differences stem largely from the distinct historical and cultural contexts in which they wrote. Twain often employs exaggeration and open sarcasm to challenge hypocrisy and injustice directly, creating a confrontational tone that unsettles the reader. Qahhor, by



contrast, tends to reveal contradictions through everyday situations, allowing social criticism to unfold gradually and implicitly. While Twain's satire provokes through sharp contrast, Qahhor's humor persuades through subtlety and moral reflection. Nevertheless, both approaches effectively illuminate the ethical weaknesses embedded in their respective societies.

### 5. Conclusion

In the works of Mark Twain and Abdulla Qahhor, critical realism plays an important role in revealing social problems and exposing flawed customs. Through humor and irony, they awaken critical thinking, reveal human weaknesses, and shape social consciousness through literature. Their artistic methods demonstrate that literature can function as a mirror reflecting both individual and collective moral conditions. By combining realism with satire, they transform ordinary events into meaningful social commentary. The reader is not merely entertained but intellectually engaged, encouraged to question accepted norms and inherited prejudices. In this way, critical realism becomes a dynamic force that connects aesthetic expression with ethical responsibility. Ultimately, their works confirm that humor, when grounded in truth, serves as a powerful instrument for social awareness and reform.

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