

THE ARTISTIC AND SOCIAL FUNCTIONS OF PARODY AND PASTICHE IN MARK TWAIN'S *THE ADVENTURES OF HUCKLEBERRY FINN*

Bafoyeva Rokhila Valijonovna

Scientific supervisor: (Phd).

Asia International University

Department of Foreign Language and Social Sciences

Assistant Teacher.

Qurbonboyeva Mokhinur Matnazar qizi

Researcher. Asia International University

1st-Year Master's Student

Abstract. This paper investigates the artistic, structural, and social functions of parody and pastiche in Mark Twain's *The Adventures of Huckleberry Finn*, one of the most influential works in the development of American realist literature. As important literary devices, parody and pastiche allow Twain not only to challenge established literary traditions but also to present a profound critique of 19th-century American society. The research particularly focuses on how Twain transforms these techniques into instruments of social criticism, realism, and literary innovation.

Keywords: parody, pastiche, Mark Twain, American realism, satire, narrative technique, social criticism, intertextuality, Huckleberry Finn

The study demonstrates that parody in the novel operates on several interconnected levels, including literary, social, and moral dimensions. Twain parodies the conventions of romantic adventure novels by presenting a nontraditional hero in the character of Huckleberry Finn. Unlike the idealized protagonists typical of romantic fiction, Huck represents a realistic and psychologically complex character whose moral development is shaped by his personal experiences. His inner conflicts and ethical decisions reflect Twain's intention to replace artificial literary heroism with a more realistic representation of human nature. Moreover, Twain uses parody to criticize the contradictions embedded in American society, particularly issues related to slavery, racial discrimination, social injustice, and religious hypocrisy. Through the friendship between Huck and Jim, Twain presents an alternative moral perspective based on humanity, loyalty, and empathy rather than socially constructed norms. This relationship serves as a central moral axis of the novel and reveals the conflict between individual conscience and socially imposed values. Twain's ironic depiction of

supposedly civilized society further emphasizes the gap between ideological principles and actual behavior.

From a stylistic perspective, pastiche plays a crucial role in shaping the novel's narrative structure. Twain skillfully integrates different linguistic registers, including colloquial speech, regional dialects, and oral storytelling techniques. Huck's narrative voice, characterized by simplicity, spontaneity, and direct communication with the reader, creates a sense of authenticity and emotional immediacy. This approach reflects Twain's innovative contribution to the democratization of literary language by elevating everyday speech into a legitimate artistic medium. In addition, Twain's narrative technique demonstrates elements of intertextuality through the reinterpretation of traditional adventure narratives. The symbolic function of the Mississippi River illustrates Twain's mastery in combining romantic symbolism with realistic representation. While the river traditionally symbolizes freedom and escape, Twain also portrays it as a space of uncertainty and moral testing. This dual representation strengthens the thematic complexity of the novel and demonstrates the writer's ability to merge symbolic and realistic dimensions within one narrative structure. The research findings indicate that Twain expanded the artistic possibilities of parody and pastiche by transforming them from purely stylistic techniques into complex literary strategies capable of addressing serious philosophical and social questions. His narrative experimentation not only strengthened the foundations of American realism but also influenced later literary movements, including modernism and postmodernism, particularly in their use of intertextuality and metafictional elements.

Conclusion. "*The Adventures of Huckleberry Finn*" remains a significant example of how parody and pastiche can function not only as aesthetic devices but also as intellectual tools for social analysis. Twain's literary experimentation continues to attract scholarly attention and confirms the novel's lasting importance in both American and world literature.

References

1. Abrams, M. H. A Glossary of Literary Terms. 7th ed. Boston: Heinle & Heinle, 1999.-386p.
2. Bakhtin, Mikhail. The Dialogic Imagination: Four Essays. Austin: University of Texas Press, 1981.-480p.
3. Childs, Peter. Modernism and Postmodernism. London: Routledge, 2016.-239p.
4. Cuddon, J. A. A Dictionary of Literary Terms and Literary Theory. 5th ed. Oxford: Wiley-Blackwell, 2013.-1026p.

5. Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. Urbana: University of Illinois Press, 2000.-12p.
6. Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.-314p.
7. Pizer, Donald. *The Cambridge Companion to American Realism and Naturalism*. Cambridge: Cambridge University Press, 2018.-287p.
8. Twain, Mark. *The Adventures of Huckleberry Finn*. New York: Penguin Classics, 2014.-303p.