

Peculiarities Of "The Adventures Of Tom Sawyer", "The Adventures Of Huckleberry Finn" By Mark Twain And "My Name Is Kozha" By Berdibek Sokpakbaev

Aripzhan Gulnur Zhoyanovna, Duisebaeva Gulnara Asherbekovna, Narbekova Zhannur Sagidullaevna

H.A. Yasawi International Kazakh-Turkish University, B. Sattarkhanov Avenue 29, 161200 Turkistan town, the main campus, South Kazakhstan region, Kazakhstan

Abstract. This paper deals with the peculiarities of "The Adventures of Tom Sawyer", "The Adventures of Huckleberry Finn" by Mark Twain and "My name is Kozha" by Berdibek Sokpakbaev. Literature is a mirror of a certain nation from the certain period of life. It doesn't matter whether it is a children's work or a classical novel, it carries the truth & social description of nation. Any representative of any period tries to cover the essence of life by the help of his character though he is a protagonist or an antagonist. For instance, if Mark Twain described the racial inequality in society by his famous children characters like Tom Sawyer & Huckleberry Finn, Theodore Dreiser who is especially known for his naturalistic novels is mainly concerned in the theme of general preoccupation with contemporary social & moral issues like unconventional concerns of men & women from the lower ranks of American society. Berdibek Sokpakbaev, the most outstanding Kazakh children writer, described the Kazakh nature, the Kazakh history and custom, the Kazakh national mode of life and of course social state of the Kazakh people through the lives of his mischievous children characters. To our great astonishment some authors from different nationalities share the some similarities and peculiarities when they attempt to give a pure portrayal of their own countries. If we take Mark Twain's "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn" and B. Sokpakbaev's "My name is Kozha", on the one hand, we can get a pure portrayal of the society of that time period, on the another we will get interesting information about the national mode of two countries.

[Aripzhan G.Zh., Duisebaeva G.A., Narbekova Zh. **Peculiarities Of "The Adventures Of Tom Sawyer", "The Adventures Of Huckleberry Finn" By Mark Twain And "My Name Is Kozha" By Berdibek Sokpakbaev.** *Life Sci J* 2014;11(4s):200-207] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 31

Keywords: Children's literature, a national mode of life, social problems, a children writer, hypocrisy of adult society, racism.

Introduction.

Children's literature which emerged as an independent genre in the 17th century has been written, illustrated, published, marketed, and purchased for children's edification and entertainment. Generally speaking, children's literature is usually understood to comprise books intentionally written for children to read. However, Nancy Anderson, associate professor in the College of Education at the University of South Floridian Tampa, defines children's literature as all books written for children, "excluding works such as comic books, joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference material [1]. Some of these works are also very popular among adults; i.e. both children and adults continue to enjoy these stories. The prominent evidence is J. K. Rowling's *Harry Potter* series which was originally written and marketed for children, but it was so popular among children and adults. Another work dating back to the Victorian Era is Charles Dicken's "A Christmas Carol". And Mark Twain's children classic works *The Adventures of Tom Sawyer* (1876) and its sequel *The Adventures of Huckleberry Finn* (1884) which are being read in all over the world and for more than one hundred years already are the

exceptions to the kind of children literature. Through Twain's books, tales, journeys, we have a great opportunity not only to get acquainted with the American folk, American history, customs, and the beauty of the American nature as the Great Russian poet Nicolay Aseev wrote: "... He, with the only one wave of his hand, instantly carries me to the bank of the majestic Mississippi river [2]... I see in the silver depths the life of the people of the Mississippi", but also with the certain social problems; i.e. with his humorous irony Mark Twain criticizes the hypocrisy of adult society in *The Adventures of Tom Sawyer* and explores racism and discrimination in the society in *Adventures of Huckleberry Finn*.

Methods of the Research

The basic methods of research are analysis and synthesis, comparison and concluding. *The Adventures of Tom Sawyer* provides a warm and humorous portrait of childhood and small-town life. Its mischievous hero, Tom Sawyer, is always involved in one scrape or another-to the amazement and consternation of his Aunt Polly and the rest of St. Petersburg's adults. Mark Twain narrates Tom's adventures with a sharp eye for the humor of each situation and also with a degree of nostalgia for the

bygone days of his own boyhood. While we are absorbing into this novel we see that the most part of being sounded speech (loud and spoken) belongs to the central character Tom, so we may mark it as a «discourse». For instance, *Tom's mind was made up now. He was gloomy and desperate. He was a forsaken, friendless boy, he said; nobody loved him; when they found out what they had driven him to, perhaps they would be sorry; he had tried to do right and get along, but they would not let him; since nothing would do them but to be rid of him, let it be so; and let them blame him for consequences – why shouldn't they? What right had the friendless to complain? Yes, they had forced him to it at last: he would lead a life of crime. There was no choice.* In this context we follow Tom's anxieties through his thoughts about 'life', more concrete Twain's transforming into Tom's attitude to adult life [3].

Placing Mark Twain's Huckleberry Finn in the historical context, Ernest Hemingway states: "All modern American literature comes from one book by Mark Twain called Huckleberry Finn. If you read it you must stop where the Nigger Jim is stolen from the boys. That is the real end. The rest is just cheating. But it's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since" [4]. Despite the fact that *The Adventures of Huckleberry Finn* is the greatest, most adventuresome novel in the world classic children literature, the book concerns itself with a number of themes, among them the quest for freedom, the transition from adolescence into adulthood, alienation and initiation, criticism of pre-Civil War southern life. By depicting an unbearable life of his intelligent and sympathetic protagonist, Twain provides a real portrayal of the racism and black stereotypes typical of the era and also raises questions about the hypocrisy, slaveholding and moral vacuity of society. Peter Hollindale, the educator and literary critic appreciates the book "*as one of the greatest anti-racist texts of all time*" and T. S. Eliot called it masterpiece [5]. Huckleberry Finn is definitely characterized as a protagonist, the intelligent and sympathetic boy. As the work is written by the direct candid manner of writing through the actual voice of Huck, every word, thought, and speech by Huck is so precise that it reflects even the racism and black stereotypes typical of the era.

Describing the slave holding society in the town of St. Petersburg, Twain implicitly contrasts this type of slavery with the more brutal form of plantation slavery, in which hundreds of slaves worked for a single master, creating greater anonymity between slave and master, which in turn led to more backbreaking labor—and, often, extreme cruelty. Twain's portrayal of slaveholding in this first chapter

also raises questions about the hypocrisy and moral vacuity of society. Throughout the novel, Huck encounters seemingly good people who happen to own slaves—an incongruity that is never easily resolved. Widow Douglas, for example, is not thoroughly evil. People like the Widow serve as foils for Huck throughout the novel, as he tries to sort out the value of civilizing influences. Huck is a kind of natural philosopher, skeptical of social doctrines like religion and willing to set forth new ideas—for example, his idea that hell might actually be a better place than the Widow Douglas's heaven. *Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn 't think much of it. But I never said so* [6].

Through the novel we see that Huck is at the center of countless failures and breakdowns in the society around him, yet he maintains his characteristic resilience. Indeed, Huck's family, the legal system, and the community all fail to protect him or to provide a set of beliefs and values that are consistent and satisfying to him. Sadly, Huck is so used to social abuses by this point in his life that he has no reason to prefer one set of abuses over the other. Likewise, although Pap is a hideous, hateful man in nearly every respect, Huck does not immediately abandon him when given the chance. Pap is, after all, Huck's father, and Huck is still a fairly young boy. Ultimately, Pap's kidnapping of Huck provides an opportunity for Huck to break from this society that has done him harm.

Running with negro boy called Jim to a safe, peaceful island where food is abundant and sharing a pastoral, dreamlike setting, Huck is alienated from society and freed from the hypocrisy and injustice of society, they find themselves in what seems a paradise, smoking a pipe, watching the river, and feasting on catfish and wild berries...*When breakfast was ready we lolled on the grass and eat it smoking hot* [7]. We see the moral and societal importance of Huck and Jim's journey in Huck's profound moral crisis about whether he should return Jim to Miss Watson. In the viewpoint of Southern white society, Huck has effectively stolen \$800—the price the slave trader has offered for Jim—from Miss Watson. However, Jim's comment that Huck is the only white man ever to keep his word to him shows that Huck has been treating Jim not as a slave but as a man. *This newfound knowledge, along with Huck's guilt, keep Huck from turning Jim in.* This decision represents a big step in Huck's development, as he realizes that his conscience may be a better guide than the dictates of the white society in which he has been raised. Jim's reemergence on the raft and the encounter with the duke and the dauphin illustrate the shifting power

dynamics between blacks and whites as Huck and Jim move further down the river.

The novel is a success because it does not fail to capture the one singular point of growing up for Huck: boyhood. The Adventures of Huckleberry Finn is a wonderful book that captures the heart of the reader in its brilliance and innocence. Despite many critics have attacked its racist perspective; the piece merely represents a reality that occurred during antebellum America, the setting of the novel [6]. The role that Mark Twain played in the development of American political is enormous: To the end of his days Mark Twain moved in the first ranks of American realists. And if we refer to him as a great writer, it is not only because he created the remarkable books about Tom and Huck but also because Mark Twain charged American political satire with unprecedented energy, because he left as his heritage to the world beautiful works exemplifying new types of masterpieces...[8]. One of the prominent figures who paid public tribute to him was the President of the United States at the time, William H. Taft. In his words,

Mark Twain gave pleasure—real intellectual enjoyment—to millions, and his works will continue to give such pleasure to millions yet to come.... He has made an enduring part of American literature [9].

Among the works in the Kazakh children literature which gets its development from the Kazakh national folklore first written by Ibray Altinsarin, *My name is Kozha* is considered as one of the masterpieces written by Kazakh classic children writer Berdibek Sokpakbaev. Through portraying adventurous days of its mischievous protagonist hero Kozha, Berdibek could describe the Kazakh nature, the Kazakh history and custom, the Kazakh national mode of life and of course social state of the Kazakh people typical of that period. As Mark Twain, Berdibek puts his adventuresome hero in different difficult situations for the humor of each situation and also with a degree of nostalgia for the bygone days of his own boyhood. To define concrete peculiarities between three children novels, we have decided to give detailed analyses on the novel *Menin atim Kozha* as it is more famous in Kazakhstan than anywhere else.

From the opening pages of "My name is Kozha" we can feel a deeper personality of Kozha; he is not just a mischievous school boy with a humorous way of thinking and speaking, but also he is a thoughtful young man who is willing and eager to question the facts of life. *Menin atim... Atimdi aita bastasam, tilim tandaiima zhabisip kalgandai boladi da turadi. Adamnin atinin suikimdi bolui da zor bakit pa deimin. Maselen, Murat, Bolat, Erbol, Bahit degen atta aituga da ikshamdi, estir*

kulakka da zhagimdi. Bular zhogari ideali esimder. Al endii aituga da, estuge de kolaisiz esimder bar. Ozge tugil, ozine de unamaidi-au. Birak amal neshik, sen kizilshaka bolip, zhorgekte zhatkanda, sondagi akimaktigindi paidalanip shildekhanaga kelip, duildap otirgan baska bireu solai atap zhibergen.

Mine, sol kunnen, sol mezetten bastap, algi at senimen birge tugandai mandaina shaktalghan da kalghan. Endi odan kozin tirade kaship kutila almaisin. Unatpasanda, moinina ilipzhure beresin[10].

Through the above cited paragraph the reader can witness his disapproval of giving a name to a new born child in "Shildekhana" when an infant is put in a cradle. From his thoughts about his surname that is given under his father's name, who died in the World War II, a deep nostalgia, an endless and eternal love to his father can be felt and his nostalgia to his father foreshadows his disgust to Karatay who is willing to marry his widow mother.

Kadir — menin akem. Eh, shirkin dunie-ai desenshi. «Ake» degen sozdi aitkanda, zhuregim kars airila zhazdaida-au. Kandai zhakin, kandai istik! Balalar: «Menin akem uitti, menin akem buitti. Menin akem anani satip aparatin boldi, menin akem minani satip aperetin boldi» dep maktanish etip zhatadi. Al men bolsam, akemnin kandai adam ekenin de bilmeimin. Oitkeni ol maidanga attanganda, men eki zhastamin. Eki zhasar akimak neni bilei, ne tusinedi? Sol ketkennen abzal akem mol ketti, oralmasi... [10].

By depicting Kozha's deep nostalgia to his father, B. Sokpakbaev emphasizes a unique role of father for child and for woman too, and children's disgust to stepfather. This is what makes our main character worry. Though the novel focused on Kozha's gradual transition from mischievous boyhood to a respectable and trustworthy adulthood it touches upon a certain family problem like having a stepfather.

—Al kuyeu kerek pe aielge? Meninshe, abden kerek. Keide Millat mamam akemnin suretlerin karap otiradi da, munga batip, birturli egilip ketkeni boladi. Kirpigi zhaska shilnadi... Men sol kezde mamataimdi keremet aiyap ketem. Birak aiyaganmen ne paida, bilem, sezem nege kuizeletin. Eger onun kuieui, iagni menin akem tiri bolsa, Karatai uiatsiz mamama ezeurep soz aitpak tugili, onun maninan zhure alar ma edi [10]. The scene in which we observe Kozha's misbehavior in Karatay's presence, who proposes to Kozha's mother Millat, conveys Kozha's abhorrence towards Karatay. *Karataidi men kandai zheksurin korseme, zhasil motosikldi sondai zheksurin korem [10].*

Kozha's interior monologue that is followed after Karatay's departure also helps to pinpoint his thoughtful youth and his level of maturity, i.e., he

assumes responsibility for her mother and grandmother's future and by his interior monologue we witness the great authority and good nature of Kozha's mother. In fact Kozha's mother Millat is not willing to marry Karatay. She is a woman of great authority and respectability and responsibility. By portraying Millat Berdibek tries to describe the great authority of Kazakh woman.

—*Mamamnın Karataıga shınımın shıkkısı keleme? zho, zho, ol ogan shıkpaidi kuıeuęe. Men ali oku bitirip, erzhetemin, universitetke tusemin. Zhazushi bolamin, Mine, sol kezde men mamama, eger azhali zhetip, olıp kalmasa, azheme de omirdin nagız baktın korsetemin... Zhok, menin mamam kuıeuęe shıguı mumkın emes. Ol bizdi esh uakıtta tastamaidi. Ol akildi, tarbieli adam. Auıldın ulken kishisinin bari birdi aldınan kía basıp otpei, khan koterip, kurmettep turatını da sol minezinen emes pe. Onsız da mamamdi katarınan eki birdei sailauda audandık sovetke deputat etip sailanar ma edi* [10].

As B. Sokpakbaev describes a trace scene in the beach in Chapter 3, he shows Kozha's feeling of love to Zhanar that depicts Kozha's maturity. Not every boy at the age of Kozha feels affection to girls. In other words B. Sokpakbaev allows us to trace Kozha's developing maturity in his conduct and interaction with others yet he is still

Further the scene in which Kozha insists his adviser on giving him a permission for a summer camp establishes Kozha's position as a trouble maker and mischievous school boy who is not supposed to deserve the same level of Zhantas. However, though a mischief-maker, Kozha presents a hint of maturity that his classmate Zhantas lacks as Kozha states below:

—*Karakozhe, minanın ne ekenin bilesin be? — deidi.*

—*Ol ne?...*

Al sen koshedegi itterdi tartıpkе saluga auilda kalatın boldın...

—*Ne boldi? Ne boldi, Kadirov?*

—*Lagerge zholdama berinizshi magan...*

—*...biz lagerge ulgili, tartıpti okushılardı zhiberemiz.*

—*Zhantas nemene ... menen artik bolgani ma?* [10].

So we can conclude that Zhantas is presented as Kozha's opposite by his words and deeds whose heart is basically evil, whereas Kozha is a mischief-maker with a noble heart. However Kozha's ridiculous misbehavior towards his adviser Maikanova that makes Kozha feel a great embarrassment and causes to his deep regret afterwards again maintains Kozha's deep conscience and noble personality. *Tusten kein tosegimde demalıp zhatıp, oıga shomdim: Bagana Maikanovaga istegenim turpailik boldi-au deimin. Arine, Zhantaska zholdama berip, magan*

bermegен oniki de adilettik emes. Izamdi osi keltirdi. Degenmen, Maikanova mugalim, klass zhetekshi [10].

Back to school after the summer holiday we witness Kozha's courtship of Zhanar that follows the conventions of romantic literature "Kozy-Korpesh and Bayan Sulu" through which Hozha shows that he has highly mental skill. However Hozha's longings of meeting his beloved Zhanar that makes him go and play a chess with Zhanar manifests his brave of daring go home to girl's house. But the quarrel that takes place because of the chess game may be chosen by B. Sokpakbaev to convey Hozha's noble heart accepting the blame for the game and Kozha's confession shows his increasing maturing, competence and deep moral.

— *Zhenildin.*

— *Zhenilgem zhok.*

— *Zhenildin. Budan bilai men seni Maktanshak Kozha dep ataimin...«Ipirai, Zhanardi renzhitip kettim-au. Sonshalik nege egestim. Zhanardin okpeli turimen burtiya karagan keipi koz aldima keledi... Ansap kkorisken Kozi men Bayandai bir-birimizge kushak zhaya umtilamiz* [10]. As Chapter-6 begins with Hozha's and his grandmother's dialogue, we again witness Hozha's being famous for his mischief. *Shibinim, aiteuir, eshkimge timei, urinbai, zhaina zhur.«Tek zhursen, tok zhuresin» deidi atam kazakh. Senin tentektigindi menen baska eshkimde kotermeidi. Aiteuir, sagan aitar akilim, — tinish zhur, balam, tinish zhur. Bireudin ala zhibin attaushi bolma* [10]. Kozha wants to go to Zhailau because Kozha's disappointment by his class adviser who does not allow him to go to the summer camp when all school-children enjoy it and his quarrel with his beloved Zhanar alienate Kozha from the society and ends with his accompaniment with Sultan who is full of malicious lies and lacks the society approval for his lazy lifestyle and freedom,

....*Sultannın zhasi menen eki-ush zhas ulken.*

Akesi Sugir zhilki bagadi. Ozi osidan biraz zhil burin okudi tastap ketken. Sodan beri buringilardin srleri kusap, akesinin arkasında saıgulikten saıgulikti tandap minip, ilgi zhortuldaıdı da zhuredi. Keide ailar boiına zim-ziya korınbei ketedi... Ne istep, ne tindirip zhurgenin bir Kudaim ozi bileđi [10].

In Sultan B. Sokpakbayev created a character who exemplifies freedom within and from the society. Sultan is engaged in and often the organizer of childhood pranks. No one requires him to attend school as his father defends him so much. And it is understandable that Sultan smokes.

Through relating the boys' trip to Zhailau, B. Sokpakbaev depicts picturesque scenery of the Kazakh steppe and unique national mode of life that is characteristic to only the Kazakh people; i.e., Kazakh people have lived in "Zhailau" in the summer seasons

and in "Kistau" in the winter seasons as they have initially mastered in cattle-breeding. The words like "Kiyiz ui", "kurt", "mal kiyi", "kimiz," "kubi pisu", "malakai", "kokpar" and "karakol" "seri", "saigilik", "tundik", "tuirluk" are closely connected with cattle breeding that depict Kazakh people's national mode of life. This is the one of the notable peculiarities of the novel.

Aitkandai-ak, kelesi tumsikti ainala bergende, on kol zhagimizdagi betkeide bir kiiiz ui korindi. Kone tartkan karasha tuirluktin ustine appak zhana tundik zhabilgan. Esik aldindagi shide zhas kurt zhailui tur. Ui mani mal kiyi.

— Kara Kozhe, karashi minagan.

— Muni kaidan aldin?

— Tamasha malakai bolmai ma?

Sultannin kolindagi kok karakul aspannan tusti me, kaidan paida bola kaldı? Ustap korse, zhibektei map-maida. Ilevinde min zhok, ak kagazdai [10].

Sultan is illiterate, ignorant, violent, profoundly betrayer and a robber.

Dimin ishinde bolsin, Kara Kozhe.

— *Lup tip kaup kolenkesi zhugirdi menin konlimde. «Mina ku buni algi uiden zhimkirip ketkennen sauma eken [10].* Kozha contrasts Sultan in every way; he is structurally educated and seemingly a conscious patriot of his country. Initially the boy's trip to zhailau he scene in which Kozha and Sultan comes to the nearest Zhailau and their tricking a small boy' for having a "kumiz" and Sultan's stealing a wonderful "malakai" gives us understanding of both of their characters. Kozha is identified with a deep kindness, Sultan is manifested with absurdity and blind ignorance.— *Atin ademi eken, Daulet degen tamasha at. Menin agaiimnin ati da Daulet.*

However Kozha is not only a knowledgeable boy but also he is a boy with great modesty and moral. In the following examples B.Sokpakbaev gives us a direct description of his moral critics: *Kirmegenim kara zher, ozim-ozim bolgali ensem mundai tusip kormegen shigar...Men Sultandi, kozime korine kalsa, zhep koigali kele zhatirmin. Onin opasizdik kiligina kalai iza bolmaiin. Kolimen istegen narsesin moiminen koteruge zharamau era dam ushin ne degen pasiktik. Men Sultannin munshalik zhani tatti zharganat ekenin bile koigan jok edim. «Zhaksimen dos bolsan, zhetersin muratka, zhamanmen dos bolsan kalarsin uiatka» dep atam Kazakh osindaidan aitan eken goi [10].*

The novel is rich in Kazakh quotations and sayings like "Er kanati-at" [10], "Tek zhursen, tok zhuresin" [10], "Zhaksimen dos bolsan, zhetersin muratka, zhamanmen dos bolsan, kalarsin uiatka" [10], "Zhigilgan ustine zhudirik" [10], "Beynetsiz enbekte zeinet bola ma", "arzannin zhiligi tati mas",

"Koyindikka kulash sermek" [10], "Misikka oyin, tishkanga olim" [10]. By selecting a first-person narration B.Sokpakbaev tries to show how inquisitive and broadminded Kozha is and to give a vivid evidence about great wisdom and deep psychology of the Kazakh people.

Basically B.Sokpakbaev allows us to trace Kozha's development through establishing the importance of each fact in a boy's life. In chapter-15 B.Sokpakbaev uses Zhantas to manifest Kozha's bravery and conscience. Whereas Kozha is brave with much conscience, Zhantas is coward:

—Koisanshi, erkek bolgani kurisin Zhantastin. Magan bireu alginde iste, alim kelsin-kelmesi, sol arada kolinda olem. Sondai bir ashingandik Zhantastan da shigar dep oilap edim. Men onda balemnin tute-tutesin shigarip, zhep zhiberim khak edi. Birak Zhantas oitpedi, sazarp undemei kaldı. . . Kairat, karsiliktan zhurdai eken [10].

Though Kozha has been greatly disappointed by Sultan's treachery, his thoughts about Sultan reassure Kozha's fascination in Sultan. *Hei, Sultan, Sultan. Senin boinda kisi kizigarlik oner-kabiletter tolip zhatir-au. Asau atka kalai dal tastaisin. Neshe sakka zhugirtip, kuikilzhitip, kalai tamasha iskirasin. Biie sauganda sholpildetip zhiberesin. Zholdasina kon etindi oiip beruden tartinbaitin batilsin da zhomartsin. Birak armdiginda bar: otirik aitasin, urlik isteisin. Eger okudi tastamasan, algi aatilgan las kiliktarinna ada bolsan, senen tubinde zhaman azamat shikpas edi [10].* To tell truth, Sultan is clearly more independent and in certain way's more mature than Kozha. It is understandable that Kozha defers to Sultan's imagination and initiatives like in the scenes of fishing and becoming "gangs". Kozha and Sultan's immediate fantasy to be "gangs" by signing "blood oath" adds an authentic outlaw element to the novel. The boy's trip to the river in the forest and their plan for "a gang career" demonstrate their imaginative energy and innocence, also their awareness of the literary character. Though their giving blood oath is associated with childhood, their inclinations of becoming gangs is a turning point which manifests Kozha's moving away from childhood to adolescences. *Sultan kenet:*

— *Kara Kozhe, karakshi bolgin kele me?— dep suradi.*

— *Okuindi oki ber. Biz kundiz emes, tuned karakshilik isteimiz.*

— *Birak Kara Kozhe, biz minagan keliseik: endigari bir-birimizge zhazdagidai opasizdik istemeyik. Shin adal dos bolayik. Karakshilar biri ushin biri zhanin kiyuga tiyis...Bul kizil oshak. Kimde kim sertti buzatin bolsa, o duniyede dozakta shizhgiriladi [10].* Although much of the novel

concerns Kozha's gradual acclimation to the adult world, Kozha and Sultan's discovery of convenient place for being gangs seems to reaffirm their childhood activities.

So, we can say for sure that Kozha fluctuates between immature behavior -accompanying with Sultan, tripping to the forest for being a gang and mature behavior. The fact that his being jealous of Zhanar when she is beside Zhantas, his devoting a love letter to Zhanar indicate Kozha's mature behavior.

In comparison with Tom and Huck, Kozha possesses greater knowledge and is a trustworthy boy though Kozha is preoccupied with a great imagination of Sultan. *Maktanganim emes, klastagi oris tilin tauir bile di deitin okushinin biri menmin. Otken zhildin barlik toksaninda da bul pannen auizsha, zhazbasha ilgi "bestik" bagalar aldim* [10]. Through depicting Kozha's difficulty in writing a love letter to Zhanar, B.Sokpakbaev uses a fact about Kozy-Korpesh-Bayansulu, which is a tragedy love story that symbolizes a real love. *«Zhanar, men seni keremet zhaksi korem!».. «Zh... Kozi men Bayan sekildi bolayik* [3,p.295].

Kozha's general misbehavior which climaxes in the gang adventure where Kozha and Sultan hunt Abdibay's duck is the turning point in the plot of the novel which ends with Kozha's witnessing Sultan's treachery for the second time.

Osindai da suyeu boludin ornina, Sultan dosim karasin korsetpesten, tagi da zim-ziya zhogaldi. «Onbagan otirikshi, diyirmenshi Ivannin torin akelip berem dep edi, aparip bergen de zhok, ana, bizdin uidin tobesinde zhatir. Adamshilik degennen zhurdaisin-au, Sultan. Endi senin manina zholai koimaspin...» [10], after which Kozha acts on his conscience for the first time and takes concrete steps to a new life.

Parental love and indulgence that B.Sokpakbaev portrays in chapter-21 makes Kozha feel more remorseful and we are allowed to observe his moral crisis, his regret in this interior monologue that manifests him as a man of deep conscience *Tap aldindagi zher tesik bolsa, kozimdi shart zhumi, kump Bergen bolar edim...* [10]. This instance conveys that Kozha has an initially good and strong moral conscience. We quickly see that Kozha is at the center of countless failures and breakdowns in the society around him, yet he maintains his characteristic resilience. Indeed, Kozha's friend Sultan fails to protect him and Kozha fails a set of beliefs and values that are consistent and satisfying to him. Kozha's wrongful imprisonment elicits sympathy and concern on our part.

However, all his mischievous activities in the hunting scene and in the frog scene" are not done by

his own part and by his mischief-activities, pranks in the teachers "council" that is devoted for mainly Kozha's misbehavior. By Kozha's confession in chapter-26 B. Sokpakbaev establishes Kozha's responsibility, well-avidness and moral maturation *Arine, barine ozim aiptimin. Osinin bari tartipsizdiktin, minez-kulkimnin nasharliginin kesapati... Zhok, zhetedi. Akimaktikti endi dogaruim kerek! Tuzeluum kerek* [10].

Kozha's delightment by his mother's assurance not to marry Karatay is the significant fact in Kozha's life as it encourages Kozha with a new enthusiasm to the new world. In a way, the class rewards Kozha for his responsibility and gives Kozha a chance to show prove his words and it means that Kozha deserves a belief.

The ending of "My name is Kozha" reveals Kozha to be more trustworthy and punctual than we realize. His secret council with himself alone in his room and his mature decision that follow the class council for Kozha's misbehavior are the real evidences of his moral maturations. B. Sokpakbaev as the novel is concerned in Kozha's personal growth; it follows Kozha's development from childhood through adolescence and into adulthood. Kozha regains his sense of perspective and marks a return to the world of real dreams. Finally, we see our Kozha embracing a new world with a new desire and a new courage, a new dream to a bright future and achieving a great level of maturity.

The Results of the Research

In the course of the research the following similarities and peculiarities have been determined as notable and the most significant.

Peculiarities of Tom Sawyer

- As Mark Twain is focused in the Adventures of Tom Sawyer on Tom's gradual acclimation to the adult world, the novel never deals with any other problems of society like in "The adventures of Huckleberry Finn". Twain just criticizes and satirizes the hypocrisy adult of society by portraying idyllic pictures of boyhood life of Tom Sawyer. (Twain's harshest satire exposes the hypocrisy of social institutions such as school, church, and the law, as well as public opinion);

- The novel's protagonist Tom is a mischievous boy with an active imagination and often the organizer of childhood pranks and make-believe pranks. It means that Tom is a leader and an initiative-taking mastermind. Here we must mention Tom's leading Joe Harper, Huck and Becky Thatcher into increasingly dangerous situations. Tom's taking initiative to help others instead of himself shows his increasing maturity, competence and moral integrity;

- By his adventuresome spirit Tom is particularly distinguished from Huck and Hozha who are fascinated by adventuresome qualities of Tom (Huck) and Sultan (Kozha). Huck defers to Tom's imagination and initiative while Kozha defers to Sultan's when it comes to planning their adventuresome activities. Tom's adventuresome spirit leads him into risks that others wouldn't attempt; in other words Tom is a hero;

- The novel is full of superstitions where Tom and Huck go to try out a magical cure for warts and the superstition becomes an important element in all of the boy's decision-makings. In this regard, Mark Twain suggests that superstition bears a resemblance to religion as the population of the St. Petersburg practices it;

- Tom is more mature than Kozha and Huck and he is a psychologist we may say. Mark Twain uses humorous irony to criticize the hypocrisy of adult society, which only perceives the worth of its members once they have passed away, by the boys' abandon the St. Petersburg, the town presuming the children dead frantically calls out search boats and mourns. With all their mental maturity, even the adults of the town cannot justify the regret they have for not appreciating the boys more during their lives. Ironically, Tom's understanding of how the town will react to the boys' survival proves that even though he is young and preoccupied with imagination and games, he possesses greater knowledge of human psychology;

- Tom is braver and more mature than Kozha in his courtship with Becky. Whereas Kozha is shy and doesn't dare show his attention to Zhanar till the end of the novel, Tom is brave with his proposals to Becky by saying his words "I love you";

- At the end of the novel Tom embraces love and trust of the adult people Tom's heroic and responsible decisions helped him not only to save the two of them, but also helped to make the final stride in the transformation from a child into an adult.

Peculiarities of Huckleberry Finn

- The most conspicuous distinction of "*The adventures of Huckleberry Finn*" is that it deals with the certain social problem of the society, i.e. Twain's exploration of race and society, two of the major thematic concerns, is quickly seen in "the Adventures of Huckleberry Finn". Owing slaves is considered normal and unremarkable in the town of St. Petersburg. Twain implicitly contrasts this type of slavery with the more brutal form of plantation slavery, in which hundreds of slaves worked for a single master, creating greater anonymity between slave and master, which in turn led to more backbreaking labor—and, often, extreme cruelty;

- *Huckleberry Finn* is considered by many to be Mark Twain's finest creation. Huck lacks Tom's imagination; he is a simple boy with little education. Huck lacks of being indoctrinated with social values in the same way a middle-class boy, like Tom Sawyer. One measure of his character is a proneness to deceit, which seems instinctive, a trait shared by other wild things and relating him to nature—in opposition to Tom's tradition-grounded, book-learned, imaginative deceptions;

- Unlike Tom, who is parentless but has Aunt Polly to limit his liberty, Huck has no adults controlling him at all. It means that Huck possesses a free lifestyle whereas Tom and Kozha lack. Huck's freedom is presented by Huck's exclusion. Huck's exclusion means that he is not being allowed to play a game with many other children and Huck's low social status that affords him;

- In comparison with Tom, Huck is a naive boy and is influenced and fascinated by others, particular by his imaginative friend, Tom. However Huckleberry is also a very important character that Huck acts based on his own morals. Despite the Widow Douglas's and Miss Watson's attempt to, "civilize" Huck by teaching, sheltering, and instructing him on how to behave, Huck's actions throughout the novel do not always reflect their teachings. The protagonist has limited perspective and his outlook in life is honest, containing no propagandist suggestions. Huck neither advocates slavery nor does he protest against it. He sees slavery as a natural occurrence in daily life and the inferior disposition of slavery to be of little significance. Whenever a situation occurs that requires Huck to assist Jim, Huck does so accordingly to his own moral standards;

- Huckleberry Finn still stands as a powerful portrayal of experience through the newfound eyes of an innocent boy;

- As a poor, uneducated boy, for all intents and purposes an orphan, Huck distrusts the morals and precepts of the society that treats him as an outcast and fails to protect him from abuse.

Peculiarities of Kozha

- As the novel "*My name is Kozha*" is mainly concerned with the gradual development from mischief-maker and maker-believe boyhood to a well-behaved adulthood, it never touches upon a certain social problem like in "*The adventures of Huckleberry Finn*";

- Though Kozha is a trouble-maker and make-believe he is not as a leader and also he is not as imaginative and adventuresome as Tom, vice versa Kozha is fascinated by initiative-taker, imaginative boy Sultan;

- In comparison with Huck and Tom, Kozha

is more structurally educated school boy. Kozha does very well at school and he is intelligent. Kozha's intelligence is purely conveyed in his thoughts about his country and about great Kazakh celebrities like Abai Kunanbaev, Kasim, Kurmangazi and Dauletkeri;

• By depicting Kozha's mischievous days, B. Sokpakbaev gives us a pure portrayal of the cultural mode of life of Kazakh people. "Shildehana" , "Zhailau", "Cattle-breeders' day", "Kazakhsha kures" in which Kozha takes a part, "Kamazhai", "kuy", "seri" and "saigolek", These terms are closely connected with the tradition, culture that give a pure portrayal of the national mode of life of Kazakh people;

• The novel is rich in Kazakh quotations and sayings like "Erkanati-at" [10], "Tek zhursen, tok zhuresin" [10], "Zhaksimen dos bolsan ,zhetersin muratka, zhamanmen dos bolsan , kalarsin uyatka" [10], "Zhigilgan ustine zhudirik" [10], "Beynetsiz enbektez einet bola ma", "arzannin zhiligi tati ma", "Koyindikka kulashsermek " [10], "Misikka oyin, tishkanga olim" [10]. By selecting a first-person narration B. Sokpakbayev tries to show how inquisitive and broadminded Kozha is;

In conclusion we dare say that Mark Twain's "Adventures of Huckleberry Finn" was originally intended for an adult audience whereas "The Adventures of Tom Sawyer", which mixes a nostalgia for the carefree days of youth with illuminating criticism of adult society and "My name is Kozha" are classic children books that were originally intended for children. By their precious works, Mark Twain and Berdibek Sokpakbaev threw all their genius to the

service for humanity and marked their significance for humanity in the national and world literatures.

Corresponding Author:

Dr. Aripzhan Gulnur Zhoyanovna, H.A. Yasawi International Kazakh-Turkish University, B. Sattarkhanov Avenue 29, 161200 Turkistan town, the main campus, South Kazakhstan region, Kazakhstan.

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2/23/2014