

HISTORICAL AND SOCIO-PSYCHOLOGICAL ASPECTS IN THE TRANSLATION OF THE NAUGHTY BOY

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Abstract. *The article analyzes historical and socio-psychological aspects in the English translation of Gafur Gulam's "Shum Bola" - "The Naughty Boy." Attention is given to how the text reflects early twentieth-century Tashkent, poverty, street life, family pressure, and the inner world of the child narrator. The article also studies how these layers are transferred into English and where losses can be seen. A comparative textual method, close reading, and contextual analysis are used. Short extracts from the story and from published translation studies are examined. The analysis shows that the English translation keeps the main plot, humor, and movement of the story, but some culturally marked words, emotional tones, and social details become weaker. Better results can be reached when literal translation is supported by explanation, cultural comment, and careful attention to character speech. The article may be useful for research on literary translation, Uzbek prose, and child-centered narrative.*

Key words: *Gafur Gulam, Shum Bola, The Naughty Boy, literary translation, historical context, socio-psychological analysis, Uzbek literature.*

“SHUM BOLA” HIKOYASINING TARJIMASIDA TARIXIY VA IJTIMOYIY- PSIXOLOGIK JIHATLAR

Annotatsiya. *Maqolada G'afur G'ulomning "Shum bola" asarining inglizcha tarjimasi - "The Naughty Boy" misolida tarixiy va ijtimoiy-psixologik jihatlari tahlil qilinadi. Asarda XX asr boshidagi Toshkent muhiti, kambag'allik, ko'cha hayoti, oilaviy bosim va bola qahramonning ichki kechinmalari qanday berilgani ko'rib chiqiladi. Shu qatlamlarning ingliz tiliga qanday ko'chirilgani, qaysi joylarda ma'no yo'qotilishi yuz berishi ham yoritiladi. Tadqiqotda qiyosiy matn tahlili, yaqin o'qish va kontekstual tahlil usullari qo'llanadi. Asardan olingan qisqa parchalar hamda mavjud tarjimashunoslik ishlari asosida misollar ko'rib chiqiladi. Tahlil natijasida inglizcha tarjima asarining asosiy syujeti, yumori va harakatini saqlab qolishi, ammo ayrim milliy birliklar, hissiy ohang va ijtimoiy detallar kuchsizlashishi aniqlanadi.*

Tarjimada soʻzma-soʻz usul izoh, madaniy sharh va personaj nutqiga eʼtibor bilan toʻldirilsa, yanada yaxshi natija berishi mumkin.

Kalit soʻzlar: *Gʻafur Gʻulom, Shum bola, The Naughty Boy, badiiy tarjima, tarixiy kontekst, ijtimoiy-psixologik tahlil, oʻzbek adabiyoti.*

ИСТОРИЧЕСКИЕ И СОЦИАЛЬНО-ПСИХОЛОГИЧЕСКИЕ АСПЕКТЫ В ПЕРЕВОДЕ ПРОИЗВЕДЕНИЯ «ОЗОРНИК»

Аннотация. *В статье анализируются исторические и социально-психологические аспекты английского перевода произведения Гафура Гуляма “Shum Bola” - “The Naughty Boy”. Рассматривается, как в тексте отражены Ташкент начала XX века, бедность, уличная жизнь, семейное давление и внутренний мир мальчика-повествователя. Также изучается, как эти слои передаются на английский язык и где наблюдаются потери смысла. В работе используются сравнительный анализ текста, близкое чтение и контекстуальный метод. Рассматриваются короткие фрагменты из произведения и материалы существующих исследований по переводу. Анализ показывает, что английский перевод сохраняет основной сюжет, юмор и динамику произведения, но часть культурно маркированных слов, эмоциональных оттенков и социальных деталей ослабляется. Более точный результат возможен при сочетании буквального перевода с пояснением, культурным комментарием и вниманием к речи персонажей.*

Ключевые слова: *Гафур Гулям, Shum Bola, The Naughty Boy, художественный перевод, исторический контекст, социально-психологический анализ, узбекская литература.*

Introduction. Gafur Gulam’s “Shum Bola,” first published in 1936, is one of the best known prose works in modern Uzbek literature. The story is closely connected with the writer’s childhood memories and with the social life of Tashkent at the beginning of the twentieth century. The work shows bazaars, tea-houses, poor homes, street games, and unstable everyday life. The child narrator looks playful, but the social background is hard. Hunger, class difference, shame, and fear are often hidden behind comic scenes. Because of this double structure, the text is important not only as a humorous story but also as a record of social life and child psychology. Modern readers still approach the work as a major image of Uzbek childhood, while literary reference sources continue to identify “Shum Bola” as one of Gulam’s central works and connect it with early Tashkent life and the author’s own experience (The National Library of Israel; “Shum bola”).

The English translation, published as “The Naughty Boy,” opens the text to a wider audience. At the same time, the translation faces a difficult task. Historical words, household objects, forms of address, street speech, and emotional shades do not move easily from Uzbek into English. A simple lexical replacement may transfer the action, but it may not transfer the social feeling. For that reason, a study of historical and socio-psychological aspects in translation is needed. The present article focuses on how the translation carries the world of the mahalla, the pressure of poverty, and the changing emotional states of the child hero. Special attention is given to places where the translation keeps the sense well and places where the local color or inner tension becomes weaker. The value of the topic is practical as well as theoretical. “Shum Bola” is read in schools and universities, and the English translation may become an entry point for foreign readers who know little about Uzbek literature. If historical and socio-psychological layers are reduced, the foreign reader receives only adventure and humor. If those layers are kept, the same reader can see a fuller image of Uzbek social memory. Because of that, the present article treats translation as a cultural and emotional transfer.

Literature review. Recent studies show growing interest in the English translation of “Shum Bola.” Safarova and Berdiyeva analyze the translation problems of “The Naughty Boy” and show that culture-bound items often lose part of their local meaning when direct English substitutes are used [10, 42]. Their examples include “o‘qlov,” “hamyon,” and “samovar,” and the study is helpful because it demonstrates concrete lexical losses, not only general statements about difficulty. Another recent article on the coverage of national spirit in Uzbek narrative translation reaches a balanced result: the general plot, imagery, and artistic force of “Shum Bola” are preserved, but some realities, proverb-like units, and character speech become weaker in English (“Coverage of National Spirit”).

Research on the work itself is also important. Studies on childhood, humor, and orphanhood in Gafur Gulam’s prose show that comic narration in “Shum Bola” often stands next to pain, social exclusion, and emotional instability. Comparative work on child adventure novels has pointed out that orphanhood and poverty are used to reveal social darkness through the eyes of a lively child hero [9, 23]. Other recent discussions of the story stress social criticism, national humor, and the psychological value of the child image (“The Expression of National Humor”; “Childhood and Social Criticism”).

Foundational translation scholars remain useful in reading these modern examples. Nida explains that the translator should consider not only linguistic form but also the effect on the receiving reader [8, 345]. Newmark shows that semantic and communicative goals must often be balanced [7, 88]. These ideas fit “Shum Bola” well. The text contains local objects, social hierarchy, and spoken emotion. Because of this, the review of scholarship suggests one central point: the translation of “The Naughty

Boy” should be judged by how fully it carries both culture and feeling, not by word-for-word closeness alone.

Methodology. The research uses three connected methods. First, a comparative textual method is used. Short extracts from the Uzbek text and translated examples discussed in published scholarship are compared. This method helps reveal where the English version keeps the basic meaning and where it reduces historical detail or emotional force. Second, close reading is applied to the narrator’s speech, descriptions of place, and moments of tension in family and street life. Through close reading, words are not taken as isolated units; each word is examined inside the scene, mood, and social relation. Third, contextual analysis is used. Historical context is needed because the story grows from early twentieth-century Tashkent, with its bazaars, tea-houses, class difference, and everyday struggle. Socio-psychological analysis is also needed because the hero’s behavior is shaped by fear, hunger, embarrassment, pride, and the wish to survive.

These methods are used together so that translation can be judged as a transfer of life, not only as a transfer of vocabulary. Published secondary studies are used in order to compare the present observations with existing research. The method is qualitative. No statistical tools are applied. The emphasis is placed on meaning, tone, and contextual function. Such a method suits the material because the main problem in literary translation is not quantity but depth of expression.

Analysis and Discussion. From Gafur Gulam’s “*Shum Bola*”: “*Rastalar obod. Qaymoq bozorining burilishida ... kattakoy choyxonasi bo‘lib, unda grammofon chalinadi*” and “*boyvachchalar ... qand-qurs, pista bodom, murabbo-nisholda*” gather around rich tables [5, 5]. This opening gives a living picture of old Tashkent. Sound, food, objects, and people are shown at once. A market is not presented as a neutral place. Wealth and poverty are already separated. Rich young men sit in comfort, while poor children stay outside that world. Historical detail is carried by words such as “choyxona,” “grammofon,” and food names. In translation, such words create the first serious test. If all items are replaced by broad English words such as “cafe,” “music,” or “sweets,” the scene remains understandable, but the historical smell of the bazaar becomes weaker. The 2024 study on national spirit notes that realities like “mahalla,” “osh,” and “guzar” are better kept through transliteration with short explanation than through plain substitution (“Coverage of National Spirit”). The same principle is useful here. Historical atmosphere depends on concrete naming.

From the same story: “*Biz yalang oyoq, bo‘z ko‘ylak-ishtonli, kir-chir bolalar ...*” [5, 11] and the boys are chased away, while the parrot even swears after them (“Shum bola”). This passage looks funny, but the socio-psychological layer is sharp. Dirty clothes, bare feet, and public humiliation show low social position. The boys laugh, shout, and run, but the scene also shows exclusion. The child narrator learns the

city through mockery, fear, and quick escape. The emotional state changes very fast. Joy and shame stand together. Discussion. Such scenes are hard to translate because emotional effect is produced by rhythm, colloquial texture, and social coding. If the translation keeps only the action - children shouting and running - then the social wound is softened. Research on orphan images and social criticism in Gafur Gulam's prose has shown that child cheerfulness often covers deeper pain and insecurity. A translator therefore needs to keep not only comic movement but also the class signal inside the description.

Translation example discussed by Safarova and Berdiyeva: "*Oyim boshimga o'qlov bilan urganda qalpoq tagida bo'lgan tuxum pachaqlangan edi*" [5, 11] becomes "*My mother hit me slowly on my head with a stick*" [10, 14]. The Uzbek sentence is full of household realism and child fear. "O'qlov" is not just any stick. It is a kitchen tool, so the domestic setting is built into the word itself. The egg under the cap also deepens the boy's comic panic. In the English line, the event is clear, but the home scene becomes less exact. This case shows how socio-psychological meaning may shrink when historical material culture is generalized. The problem is not only lexical. The mother-child relation, the kitchen atmosphere, and the sudden shock are all reduced. A similar weakening appears when affectionate or culture-rich speech forms such as "aylanay" or "o'g'rigina bolam" are translated too flatly ("Coverage of National Spirit"). A more effective strategy would be partial retention with a brief contextual cue, for example "rolling pin" instead of "stick," because the object carries both history and emotion.

Another translation example in recent scholarship concerns forms of speech such as "*Hoy, aylanay, o'g'rigina bolam...*" [5, 14] rendered as "*Hey, my dear, my little thief boy...*" ("Coverage of National Spirit"). In Uzbek, the expression carries affection, irony, and social intimacy. The line is not just semantic meaning. A family tone is heard in it. The English version transfers the basic sense, but the emotional softness and cultural warmth become thinner. Such details matter because the psychology of the story is built through speech. The boy is not surrounded only by punishment and poverty. The boy also moves inside a world of folk speech, teasing love, and half-joking blame. When these shades are reduced, the child's world becomes flatter than in the original.

Conclusion. The analysis shows that "The Naughty Boy" can be read as more than a translation of events. It is a translation of a historical city, a social order, and a child's unstable inner world. The English version succeeds in carrying the basic plot, the humor, and the lively pace of the story. Yet the transfer is less full when concrete household words, forms of address, and socially marked speech are simplified. In "Shum Bola," history and psychology are closely tied to language. Bazaar names, local objects, and emotional phrases all build the world of the text. For that reason,

translation quality depends on more than correctness. It depends on whether poverty, shame, warmth, irony, and local life can still be felt.

A careful combination of direct translation, explanation, and stylistic sensitivity appears to be the most suitable way to preserve the historical and socio-psychological richness of Gafur Gulam's work in English. The article also shows that the study of Uzbek literature in translation benefits from close attention to small details. One household object, one food name, or one affectionate phrase may hold a large part of the social and emotional meaning. Future research may continue this line by comparing several English translations of Uzbek prose or by studying reader response to culturally marked words.

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