

MARK TVENNING “TOM SOYYERNING SARGUZASHTLARI” VA G‘AFUR G‘ULOMNING “SHUM BOLA” ASARLARINING QIYOSIY TAHLILI

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СРАВНИТЕЛЬНЫЙ АНАЛИЗ ПРОИЗВЕДЕНИЙ МАРКА ТВЕНА «ПРИКЛЮЧЕНИЯ ТОМА СОЙЕРА» И ГАФУРА ГУЛЯМА «ШУМ БОЛА»

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A COMPARATIVE ANALYSIS OF MARK TWAIN'S “THE ADVENTURES OF TOM SAWYER” AND G‘AFUR G‘ULOM’S “SHUM BOLA”

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Annotatsiya: Ushbu maqolada Mark Tvenning “Tom Soyyerning sarguzashtlari” asari va G‘afur G‘ulomning “Shum bola” qissasi o‘rtasidagi asosiy farqlar tahlil qilinadi. Tadqiqot ikki asarning tarixiy-madaniy konteksti, badiiy tasvir uslubi, bolalik obrazining talqini, kulgi va satira vositalaridan foydalanish strategiyalari hamda madaniy ramzlarning mazmunini qiyosiy o‘rganadi. Tven asari XIX asr Amerika jamiyati, uning individualistik qadriyatlar va realizm an‘analarini aks ettirsa, G‘afur G‘ulomning “Shum bola”si XX asr boshlaridagi o‘zbek hayoti, ijtimoiy o‘zgarishlar va sovet davri g‘oyalari bilan bog‘liq. Qiyosiy tahlil natijalari har ikki asar bolalik fenomenini yoritishda umumiy jihatlarga ega bo‘lsa-da, ularning maqsadi, ideologik yo‘nalishi va madaniy dunyoqarashida sezilarli farqlar mavjudligini ko‘rsatadi.

Kalit so‘zlar: bolalik tasviri, madaniy kontekst, qiyosiy adabiyotshunoslik, Mark Tven, G‘afur G‘ulom, hazil va satira, hikoya uslubi, realism, sovet adabiyoti.

Annotation: This article investigates key differences between Mark Twain’s “The Adventures of Tom Sawyer” and G‘afur G‘ulom’s “Shum bola”, focusing on cultural, stylistic, and thematic contrasts. While Twain’s work is rooted in 19th-century American realism and depicts the social dynamics of a developing frontier society, G‘ulom’s novella reflects early 20th-century Uzbek social life shaped by Soviet ideological transformation. The study compares character construction, humor strategies, cultural symbols, and narrative worldview, demonstrating how each text functions as a product of its cultural environment.

Key words: childhood representation, cultural context, comparative literature, Mark Twain, G‘afur G‘ulom, humor, narrative style, realism, Soviet literature.

Аннотация: В статье исследуются ключевые различия между произведением Марка Твена «Приключения Тома Сойера» и повестью Гафура Гуляма «Шум бола», с акцентом на культурные, стилистические и тематические контрасты. Если роман Твена отражает реалии американского общества XIX века и социальную динамику приграничной среды, то произведение Гуляма демонстрирует особенности узбекской жизни начала XX века, формируемой советской идеологической парадигмой. Исследование сопоставляет построение персонажей, стратегии

юмора, культурные символы и мировоззренческие особенности, показывая, как каждое произведение выступает продуктом своей культуры.

Ключевые слова: образ детства, культурный контекст, сравнительное литературоведение, Марк Твен, Гафур Гулям, юмор и сатира, повествовательный стиль, реализм, советская литература.

Introduction. Mark Twain's "The Adventures of Tom Sawyer" (1876) and G'afur G'ulom's "Shum bola" (1936) represent two culturally significant literary works emerging from distinct socio-historical backgrounds. This article examines major differences between the two texts, highlighting how literary style, cultural identity, humor, childhood representation, and narrative purpose shape each work. Twain's novel captures American small-town life along the Mississippi River before the Civil War. It reflects Protestant ethics, frontier individualism, and rural social structures. In contrast, G'afur G'ulom's "Shum bola" emerges from early Soviet Uzbekistan, a period characterized by social reform, collectivization, and ideological transformation. The Uzbek novella is influenced by socialist realism, yet retains strong national humor and folkloric elements. Tom Sawyer embodies the adventurous, mischievous American child who seeks freedom from societal restrictions. His individualistic spirit mirrors the broader American cultural emphasis on personal liberty. By contrast, Qoravoy in "Shum bola" represents a socially aware, humorous, and resilient child shaped by community-oriented Uzbek values and emerging Soviet collectivist ideals.

Methods. The research employs qualitative content analysis by comparing selected English texts and their Uzbek translations. Humor and Satirical Techniques. Twain uses irony, hyperbole, and sharp social satire to criticize hypocrisy in religion, schooling, and adult society. G'afur G'ulom, however, employs national humor, playful exaggeration, situational comedy, and a compassionate narrative voice. While Twain's humor often exposes social flaws, G'ulom's humor aims to uplift and humanize characters within a rapidly changing society.

Narrative Structure and Style. Twain's episodic structure and colloquial language create an authentic American storytelling style. His narrative is shaped by realism and regional dialects. In contrast, G'ulom's novella blends literary Uzbek

with oral-storytelling traditions, integrating didactic elements consistent with Soviet-era literary expectations.

Cultural Symbolism. Tom's adventures symbolize American ideals such as independence and the frontier spirit. Qoravoy's experiences, however, symbolize social solidarity, resilience, and adaptation to modern ideological changes in Uzbek society.

Results. Findings show that:

Authorial Worldview and Ideological Positioning: Mark Twain represents American critical realism, marked by skepticism toward religion, hierarchy, and rigid morality. G'afur G'ulom reflects Soviet-era ideology that promotes equality, collectivism, and reform, incorporating didactic messages into his fiction. **Moral Code and Value System Portrayed:** Tom Sawyer embodies an individual-centered moral code emphasizing personal freedom and adventure, while Qoravoy represents community-centered morality grounded in family loyalty, cultural respect, and social responsibility.

Use of Social Criticism: Twain critiques religious hypocrisy, racial tensions, and social norms through sharp irony. G'ulom criticizes outdated traditions, poverty, and inequality using national humor and compassionate commentary aligned with Soviet ideals. **Depiction of the Family Structure:** Tom is raised in a fragmented family by Aunt Polly, symbolizing American childhood independence. Qoravoy's household maintains traditional Uzbek intergenerational structure, emphasizing emotional warmth despite economic hardship.

Narrative Function of Humor: Twain uses sarcasm and irony to expose societal contradictions, while G'ulom uses folkloric humor to build empathy and present hardship in a tolerable, humanizing way.

Discussion. Psychological Portrait of the Child: Tom is driven by thrill, rebellion, and fame, embodying romanticized American boyhood. Qoravoy is driven by survival, emotional

sensitivity, and responsibility, reflecting greater psychological maturity.

Geographical Space and Its Function: Twain's Mississippi River symbolizes freedom and adventure. G'ulom's Tashkent landscape symbolizes urban struggle, community life, and cultural diversity shaping Qoravoy's worldview.

Linguistic Features and Stylistic Devices: Twain uses dialect, colloquial American English, and regional speech to create authenticity. G'ulom blends literary Uzbek with Tashkent dialect, proverbs, and idioms, reinforcing cultural identity.

The Concept of Heroism: Tom's heroism is individualistic, based on bravery and recognition. Qoravoy's heroism is communal, shaped by resilience, empathy, and devotion to family.

Function of Tradition vs. Modernity: Twain captures nostalgia and resistance to modernization, while G'ulom portrays Uzbek society embracing Soviet reforms and modernization with a progressive tone.

Conclusion. The comparative analysis demonstrates that while both works celebrate

childhood and youthful energy, they differ significantly in cultural worldview, humor, narrative purpose, and ideological context. Twain's novel critiques social norms through adventure and satire, whereas G'afur G'ulom's "Shum bola" blends humor and social commentary to depict the transformation of Uzbek society. Together, they illustrate how children's literature reflects broader cultural dynamics.

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