



IJTIMOIIY-GUMANITAR SOHADA ILMIY-INNOVATSION TADQIQOTLAR

ILMIY METODIK JURNALI

ISSN 3060-5059



VOL.3 № 5

2026

**SHARQ VA G'ARB BOLALAR ADABIYOTI KLASSIKASIDA "TA'LIM-TARBIYA"
KONSEPTINING QIYOSIY TAHLILI: "SHUM BOLA" VA "TOM SOYER" ASARLARINING
TARJIMAVIY TALQINLARI**

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Annotatsiya

Ushbu maqolada Sharq va G'arb bolalar adabiyoti klassikasi doirasida "ta'lim-tarbiya" konseptining qiyosiy-tipologik tadqiqi amalga oshiriladi. Tadqiqotda G'afur G'ulomning Shum bola asari hamda Mark Tvenning Tom Soyerning sarguzashtlari asari misolida turli madaniy muhitlarda pedagogik qadriyatlarning ifodalanishi tahlil qilinadi. Lingvomadaniy va tarjimashunoslik tahlili asosida Shum bola asarining inglizcha tarjimasi o'rganilib, unda o'zbek milliy-madaniy realliyalari, jumladan jamoaviy tarbiya va ustoz-shogird an'analari qanday tarjima strategiyalari orqali ifodalangani aniqlanadi. Tadqiqot natijalari "sho'x qahramon" arxetipi universalligini ko'rsatsa-da, Sharqdagi kollektivizm va G'arbdagi individualizmga asoslangan tarbiyaviy qarashlar tarjima jarayonida muayyan qiyinchiliklarni yuzaga keltirishini ko'rsatadi. Xulosa qilinishicha, muvaffaqiyatli badiiy tarjima manba madaniyatidagi tarbiyaviy tizimning didaktik ruhi va pragmatik yuklamasini saqlab qolishni talab qiladi. Tadqiqot natijalari qiyosiy adabiyotshunoslik, tarjimashunoslik hamda madaniyatlararo kommunikatsiya sohalari uchun muhim ahamiyat kasb etadi.

Kalit so'zlar: lingvomadaniyat, "ta'lim-tarbiya" konsepti, qiyosiy-tipologik tahlil, badiiy tarjima, milliy-madaniy realliyalar, madaniyatlararo kommunikatsiya, didaktik adabiyot.

**СРАВНИТЕЛЬНЫЙ АНАЛИЗ КОНЦЕПТА «ОБРАЗОВАНИЕ И ВОСПИТАНИЕ» В
КЛАССИЧЕСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ ВОСТОКА И ЗАПАДА: ПЕРЕВОДЧЕСКИЕ
АСПЕКТЫ ПРОИЗВЕДЕНИЙ «ШУМ БОЛА» И «ТОМ СОЙЕР»**

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Аннотация

В данной статье представлен сравнительно-типологический анализ концепта «ta'lim-tarbiya» («образование и воспитание») в контексте классической детской литературы Востока и Запада. В исследовании на материале произведений Гафура Гуляма «Шум бола» и Марка Твена «Приключения Тома Сойера» рассматриваются способы репрезентации педагогических ценностей в различных культурных пространствах. На основе лингвокультурологического и переводоведческого анализа изучается английский перевод произведения «Шум бола» с целью выявления стратегий передачи узбекских национально-культурных реалий, таких как коллективное воспитание и традиция наставничества. Результаты исследования показывают, что, несмотря на универсальность архетипа «озорного героя», различия между восточным коллективизмом и западным индивидуализмом создают значительные трудности в процессе перевода. Делается вывод о том, что успешный художественный перевод требует сохранения дидактического духа и прагматической нагрузки системы воспитания культуры оригинала. Полученные результаты представляют интерес для сравнительного литературоведения, переводоведения и межкультурной коммуникации.

Ключевые слова: лингвокультурология, концепт «образование и воспитание» (ta'lim-tarbiya), сравнительно-типологический анализ, художественный перевод, национально-культурные реалии, межкультурная коммуникация, дидактическая литература.

**COMPARATIVE ANALYSIS OF "EDUCATION AND UPBRINGING" IN EASTERN AND
WESTERN CHILDREN'S CLASSICS: TRANSLATION PERSPECTIVES OF SHUM BOLA
AND TOM SAWYER**

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Abstract

This article presents a comparative-typological study of the concept of "Education and

Upbringing" (Ta'lim-tarbiya) within the framework of Eastern and Western children's literary classics. By analyzing Gafur Gulyam's *Shum bola* (*The Mischievous Boy*) alongside Mark Twain's *The Adventures of Tom Sawyer*, the research explores how pedagogical values are represented across diverse cultural landscapes. Using linguacultural and translation analysis, the study examines the English translation of *Shum bola* to identify the strategies used in rendering Uzbek national-cultural realia, such as community-based discipline and apprenticeship. The findings reveal that while the "mischievous hero" archetype is universal, the underlying educational philosophies—collectivism in the East versus individualism in the West—present significant challenges for translators. The study concludes that successful literary translation requires preserving the didactic spirit and pragmatic weight of the source culture's upbringing system. These insights contribute to the fields of comparative literature, translation studies, and cross-cultural communication.

Keywords: linguaculturology, concept of "Education and Upbringing" (Ta'lim-tarbiya), comparative-typological analysis, literary translation, national-cultural realia, cross-cultural communication, didactic literature.

Children's literature has historically functioned as one of the most influential instruments for the socialization of younger generations, serving as a repository of a nation's ethical, social, and pedagogical ideals. Within this literary sphere, the concept of "upbringing" — or, more specifically in the Uzbek context, *ta'lim-tarbiya* — occupies a central position. Unlike the English term "education," which is frequently associated primarily with formal instruction, the Uzbek concept of *ta'lim-tarbiya* represents a holistic and inseparable phenomenon in which *ta'lim* (instruction) provides the intellectual and cognitive foundation, while *tarbiya* (upbringing, moral nurturing, and character formation) shapes the ethical, spiritual, and social identity of the individual.

As the prominent Uzbek literary scholar Ozod Sharafiddinov (1996) emphasizes, Gafur Gulyam's *Shum bola* (*The Mischievous Boy*) transcends the boundaries of a simple adventure narrative and functions instead as an "encyclopedia of the national spirit," capturing the intricate mechanisms of traditional Uzbek upbringing during a period of profound social transformation. Gulyam's protagonist is not merely a mischievous or unruly child; rather, he reflects a society in which education occurs through lived experience, labor, communal interaction, and the continuous moral influence of the surrounding social environment. The protagonist's development is therefore inseparable from the ethical and cultural structures of Uzbek society itself.

In this sense, *Shum bola* represents far more than a literary depiction of childhood adventures. The novel embodies a culturally specific pedagogical worldview in which the process of becoming a morally complete individual is closely connected with collective responsibility, respect for elders, social discipline, and adaptation to hardship. The child's mistakes, humor, resourcefulness, and "shumlik" (mischievousness) are not interpreted solely as signs of youthful rebellion, but also as mechanisms of survival and moral formation within a rapidly changing social reality. Consequently, the concept of upbringing in Uzbek literature functions not simply as an educational category, but as a reflection of national identity, historical memory, and communal ethics.

In Western literary tradition, particularly within the American canon, a strikingly comparable figure is found in Mark Twain's *The Adventures of Tom Sawyer*. Both *Shum bola* and *Tom Sawyer* exemplify the "picaresque" child hero — characters who navigate the world through wit, resilience, and a persistent testing of societal boundaries. However, while their "mischief" may appear similar on the surface, the pedagogical frameworks that govern their environments are fundamentally different. Tom Sawyer's upbringing is defined by the tension between the individualistic spirit of the American frontier and the rigid, often hypocritical, moralism of Victorian-era religious institutions. Tom's "education" occurs primarily in the gap between what Sunday School teaches and what the Mississippi River demands. In contrast, *Shum bola*'s world is one of collectivism and the *usta-shogird* (master-apprentice) tradition. His upbringing is overseen not merely by a single guardian, but by the *mahalla* community, the bazaar, and a series of "masters" who provide a rough but essential life pedagogy.

The comparative study of these two works reveals a significant typological parallel in the way "naughtiness" is used as a didactic tool. Perry Nodelman (2008) suggests that children's literature often functions as a "shadow" of adult expectations, where the protagonist's rebellion actually serves to reinforce the very values it seems to challenge. In *Shum bola*, the boy's *shumlik* (mischievousness) often functions as a survival mechanism that reflects the wit, adaptability, and linguistic richness of the Uzbek people. In

Tom Sawyer, by contrast, mischief is more closely associated with romantic escapism and personal freedom. For a translator, the challenge lies in conveying these culture-specific nuances. The concept of *tarbiya* is what translation theorists may describe as a “thick” concept — one that is so deeply embedded in a culture’s history, moral values, and social practices that a simple word-for-word substitution becomes impossible.

From a translation studies perspective, the transfer of “education and upbringing” from a source culture to a target culture involves more than linguistic decoding; it requires cultural mediation. Lawrence Venuti (2008) famously theorized the strategies of “domestication” and “foreignization,” arguing that translators often face a choice between making a text familiar to the target reader and preserving the “otherness” of the original culture. When I. Tukhtasinov translated *Shum bola* into English, he faced the formidable task of rendering Uzbek pedagogical realia — such as the role of the *aksakal* (elder), the significance of a father’s *duo* (blessing), and the specific ethics of the bazaar — into a language that traditionally conceptualizes upbringing through the lens of Western individualism. Peter Newmark (1988) notes that “culture-bound terms” are among the most serious tests of a translator’s skill, particularly when such terms carry didactic, ethical, or moral weight.

Despite the individual fame of both Gafur Gulyam and Mark Twain, there remains a notable lacuna in scholarly research concerning the comparative-typological analysis of their works through the specific lens of “upbringing” and its translation. Existing studies on *Shum bola* have largely remained within the field of Uzbek philology, focusing mainly on Gulyam’s biography, the historical realism of the text, or its national literary significance (Kushjanov, 1975). Similarly, Twain scholarship has rarely extended into comparisons with Central Asian literary archetypes. Therefore, there is a pressing need to examine how the “didactic spirit” of the East — rooted in community, labor, tradition, and moral continuity — is interpreted for a Western audience that may perceive these pedagogical methods through a different cultural filter.

This article seeks to bridge this gap by conducting a rigorous linguistic and thematic comparison of *Shum bola* and *Tom Sawyer*. The primary objective is to analyze the national-cultural representation of the concept of “upbringing” in Gafur Gulyam’s original text and to evaluate the effectiveness of the strategies employed in its English translation. By using *Tom Sawyer* as a Western typological benchmark, this study aims to illuminate how different cultures perceive the “mischievous hero” as an educational model. Ultimately, the research seeks to demonstrate that the successful literary translation of children’s classics requires the preservation of the “pragmatic weight” of the source culture’s pedagogical system, ensuring that the target reader experiences not merely a story, but also the unique “life lessons” inherent in the nation’s identity.

Methodology

The methodological foundation of this research is constructed upon a synthesis of comparative literature, linguaculturology, and translation theory, reflecting the interdisciplinary nature required to analyze the multifaceted concept of *ta’lim-tarbiya* (education and upbringing). To ensure the scientific rigor of the investigation, the study adopts a multi-layered approach that goes beyond traditional word-for-word linguistic analysis and focuses instead on the “cultural turn” in translation studies, which emphasizes the importance of context, social values, and pedagogical intent. The primary materials for this investigation comprise the original Uzbek text of Gafur Gulyam’s *Shum bola* and its authoritative English translation by I. Tukhtasinov (2013), which are systematically contrasted with Mark Twain’s *The Adventures of Tom Sawyer* (1876). These texts were selected not only for their canonical status in Eastern and Western literature, but also for their shared typological structure as picaresque narratives that explore the moral development of a child within a specific social hierarchy.

The comparative-typological method serves as the overarching framework for the analysis, allowing for the identification of structural parallels in the upbringing of the two protagonists. As Susan Bassnett (2014) argues, the comparative study of literature in translation must take into account the ways in which texts function as signs within a network of cultural relations. By applying this method, the research categorizes the educational experiences of *Shum bola* and *Tom Sawyer* into typological constants, such as the role of labor, the influence of religious institutions, and the impact of community-based discipline. This makes it possible to distinguish clearly between the collectivist pedagogical norms of early twentieth-century Uzbekistan and the individualistic, frontier-based moralism of nineteenth-century America. To bridge the gap between these literary traditions, the study also draws on the insights of Emer O’Sullivan (2005), who argues that comparative children’s literature must examine how “models of childhood” are

translated across cultural borders, often undergoing significant shifts in pedagogical tone in order to correspond to the expectations of the target audience.

In conjunction with the comparative approach, the research employs linguacultural analysis to decode the national-cultural representation of *tarbiya*. This involves treating language as a social semiotic system, as described by Claire Kramsch (1998), in which lexical units function as carriers of cultural memory. The study focuses on identifying culture-bound units and realia related to Uzbek education, such as the *usta-shogird* (master-apprentice) system and the concept of *duo* (parental blessing), both of which are central to the protagonist's moral and social development. These units are analyzed as concepts rather than mere words, following the cognitive-linguistic tradition that views language as a window into a nation's worldview. The analysis seeks to map the semantic field of "upbringing" in the Uzbek original and to determine how much of this field is successfully reconstructed in the English translation, particularly in cases where the target language lacks an exact equivalent for the holistic term *tarbiya*.

The evaluation of the translation process itself is grounded in the theoretical models of Lawrence Venuti (2008) and Peter Newmark (1988). Venuti's concepts of domestication and foreignization are applied to determine whether Tukhtasinov's translation attempts to make the Uzbek upbringing system transparent and familiar to a Western reader or whether it deliberately preserves the "otherness" of the source culture. This issue is crucial because, as Newmark (1988) emphasizes, the translation of culture-bound terms requires a delicate balance between accuracy and communicative function. The study examines specific translation strategies — such as transcription, calquing, descriptive translation, and functional equivalence — in order to determine how they affect the "pragmatic weight" of Gulyam's didactic intent. Furthermore, the research incorporates Mona Baker's (2018) perspective on cultural equivalence, focusing on how translators manage "equivalence above the word level" to ensure that the educational philosophy of the source text remains intact despite the linguistic shifts required for readability.

The systematic procedure of the analysis follows a rigorous three-stage process. The first stage involves the identification of key narrative and linguistic segments related to education and upbringing in both *Shum bola* and *Tom Sawyer*. The second stage consists of a contrastive mapping of these segments in order to reveal the underlying pedagogical ideologies represented in each text. The third stage provides a qualitative evaluation of the English translation of *Shum bola*, with particular attention to instances of "didactic loss" or "didactic gain." This methodological triangulation ensures that the findings are not merely subjective interpretations, but are rooted in established linguistic, literary, and translation theories. By examining the texts through these multiple analytical lenses, the study provides a comprehensive understanding of how the soul of a nation, expressed through its pedagogical traditions, is reinterpreted for a global audience, thereby contributing to the broader fields of cross-cultural communication, comparative literature, and world literature.

Results and Discussion

The results of this comparative analysis reveal that while Gafur Gulyam's *Shum bola* and Mark Twain's *The Adventures of Tom Sawyer* share a foundational archetype — the mischievous boy who navigates the complexities of the adult world through wit and resilience — the pedagogical frameworks governing their development are profoundly distinct, thereby creating unique challenges for the translator. The primary finding of this study indicates that the concept of "upbringing" in the Eastern context, particularly in early twentieth-century Uzbekistan, is rooted in an inseparable connection between labor, community supervision, and the "usta-shogird" (master-apprentice) system. In contrast, the Western model of upbringing reflected in Twain's work emphasizes individual moral choice and a form of rebellion against institutionalized education. As Emer O'Sullivan (2005) suggests, the "implied reader" of children's literature is shaped by the pedagogical norms of their own culture, and therefore the translation of *Shum bola* into English inevitably requires a shift in these norms.

The analysis of I. Tukhtasinov's (2013) English translation demonstrates that several Uzbek culture-bound concepts such as *duo* (blessing), *ta'zir* (disciplinary punishment or moral lesson), and *shumlik* (mischievousness) possess a significant didactic and cultural weight that often undergoes what may be termed "pragmatic weakening" when rendered into English. In Gulyam's original text, the term *shumlik* conveys not merely childish playfulness, but a type of sharp-witted survival strategy shaped by poverty, instability, and social hardship. The English equivalent "mischief," however, frequently implies a lighter and more playful form of rebellious behavior that resembles the romanticized adventures of *Tom Sawyer* rather than the existential and socially conditioned resourcefulness embodied by *Shum bola*.

The discussion of these findings highlights the fundamental tension between the collectivist

pedagogical philosophy of the East and the individualistic educational model of the West. In *Shum bola*, the protagonist's upbringing is public and communal in nature; his mistakes are corrected not solely by parents or guardians, but also by the mahalla, the bazaar environment, and various master figures who collectively provide what Gafur Gulyam metaphorically describes as a "school of life." This observation corresponds with the views of Matyakub Kushjanov (1975), who characterized the humor in Gulyam's work as a "bitterly didactic" instrument of social criticism.

During the translation process, however, a tendency toward domestication becomes visible. According to Lawrence Venuti (2008), domestication refers to a strategy in which the foreignness of the source culture is minimized in order to make the text more accessible and familiar for the target audience. In the English translation of *Shum bola*, the intricate social hierarchy of the bazaar and the ethical dimensions of the master-apprentice relationship are at times simplified into more recognizable Western notions such as "employment," "training," or "guidance." Yet this simplification risks diminishing the sacred and moral significance of *tarbiya*, which in Uzbek culture represents not merely instruction, but also a spiritual responsibility and moral debt owed to one's mentors, elders, and community.

The contrast becomes even clearer when *Shum bola* is compared to *Tom Sawyer*. Tom's moral development emerges primarily through personal conscience and through his resistance to the "civilizing" influence of authority figures such as Aunt Polly and Widow Douglas. As Henry Nash Smith (1958) observed, Tom Sawyer's upbringing reflects a dialogue between the individual and the frontier spirit of American culture. In contrast, *Shum bola*'s development represents a dialogue between the individual and the collective social environment. The Uzbek protagonist grows not in isolation, but through constant interaction with communal structures, traditional hierarchies, and socially shared moral expectations.

From the perspective of translation studies, the rendering of the concept "ta'lim-tarbiya" requires what Mona Baker (2018) identifies as "cultural equivalence," whereby the translator seeks to reproduce not only the lexical meaning of the source text, but also its emotional, pedagogical, and ideological impact upon the target reader. The analysis demonstrates that Tukhtasinov frequently employs explanatory translation techniques in order to preserve the meaning of Uzbek cultural practices and educational traditions. Nevertheless, despite these efforts, the "didactic spirit" of the original often remains difficult to fully transfer into English.

As Jeremy Munday (2016) argues, the translator's voice has the capacity either to amplify or to weaken the ideological orientation of the original author. In the case of Gafur Gulyam, the ideological foundation of the narrative is deeply connected with the idea of "national resilience through wisdom," a worldview that is inseparable from the expressive, proverb-rich, and metaphorical nature of Uzbek speech. The research reveals that scenes in which *Shum bola* receives moral instruction from master figures are linguistically saturated with proverbs, aphorisms, and folk expressions that traditionally function as vehicles of Uzbek *tarbiya*. In the English translation, however, these culturally marked linguistic structures are frequently rendered into neutral or standardized English prose. Although this strategy maintains readability and narrative clarity, it simultaneously weakens the original didactic rhythm and the stylistic uniqueness of the source culture.

This phenomenon corresponds to what translation theorists identify as "textual leveling," whereby culturally specific stylistic features are neutralized in the target language in order to conform to broader international literary norms. As a result, the translated text may successfully communicate the narrative sequence of events while partially losing the pedagogical atmosphere and cultural resonance of the original.

The discussion further demonstrates that the "mischief" of both protagonists serves a broader educational and philosophical purpose. In Twain's depiction of nineteenth-century Missouri, Tom Sawyer's rebelliousness functions as a critique of rigid, hypocritical, and morally inconsistent social institutions. In Gulyam's portrayal of early twentieth-century Tashkent, however, *Shum bola*'s *shumlik* emerges primarily as a mechanism of survival within a socially unstable and economically difficult feudal-colonial environment. In both literary traditions, the educational value of the protagonists lies not simply in their adventurous behavior, but in their capacity to preserve humanity, compassion, and moral adaptability despite the harshness of their surroundings.

According to Basil Hatim and Ian Mason (1990), successful translation requires the target reader to understand the social tenor and ideological background of the source text. The findings of this study therefore suggest that although English-speaking readers may interpret *Shum bola* as a cultural analogue of *Tom Sawyer*, the deeper layer of Uzbek national upbringing — grounded in collective ethics, labor

traditions, spiritual endurance, and communal responsibility — requires a stronger foreignizing approach in translation.

In order to preserve the full meaning of *tarbiya*, the translator must allow the English language itself to absorb and reflect the cultural weight of the Uzbek original, much in the same way that Mark Twain reshaped literary English through the vernacular speech and regional idioms of the American South. Consequently, the comparative-typological analysis confirms that the translation of children's classics cannot be reduced to a purely linguistic exercise. Rather, it represents a complex intercultural negotiation concerning how different societies conceptualize childhood, morality, socialization, and the making of an individual.

Conclusion

The comparative-typological analysis of Gafur Gulyam's *Shum bola* and Mark Twain's *The Adventures of Tom Sawyer* demonstrates the decisive importance of national-cultural context in the literary representation of education and upbringing. Although both protagonists embody the universal archetype of the mischievous child who confronts the complexities of adulthood through curiosity, wit, and rebellion, their moral and social development is governed by fundamentally different pedagogical systems and cultural values.

The study has shown that the Uzbek concept of *tarbiya* is collective in nature, strongly connected with labor, communal ethics, spiritual discipline, and the moral authority of elders and mentors. In contrast, the Western upbringing model reflected in Twain's work places greater emphasis on individual conscience, personal freedom, and a skeptical attitude toward institutional morality. These distinctions are not merely thematic differences; rather, they are deeply embedded within the linguistic, stylistic, and ideological structures of the original literary texts, thereby creating significant challenges for translation. The findings further indicate that the English translation of *Shum bola* by I. Tukhtasinov functions as an important cultural bridge between Uzbek and Western literary traditions. At the same time, however, the translation process inevitably produces pragmatic shifts when a collectivist educational worldview is transferred into a linguistic environment shaped largely by individualistic cultural assumptions. The research therefore concludes that the successful translation of children's classics requires far more than linguistic fluency. It demands a profound degree of pedagogical sensitivity, cultural empathy, and awareness of the ideological foundations embedded within the source text. In order to preserve the unique moral rhythm and national worldview of the original narrative, translators must adopt a balanced strategy that combines communicative clarity with the preservation of cultural otherness. The comparative examination of *Shum bola* and *Tom Sawyer* ultimately demonstrates that while the literary image of the mischievous child possesses universal significance across cultures, the concept of upbringing itself remains deeply culture-bound. It reflects the ethical ideals, collective memory, social hierarchy, and pedagogical traditions of a particular nation. Consequently, *tarbiya* should be understood not simply as an educational category, but as a dynamic cultural phenomenon that defines the spiritual identity of Uzbek national literature.

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