



A COMPARATIVE STUDY OF THE ORIGINAL VERSION, ENGLISH
TRANSLATION, AND FILM ADAPTATION OF
ABDULLA KODIRIY'S 'UTKAN KUNLAR'

Ilyasova Madina Idrokovna

student at Navoi State University

skamol@gmail.com

Abstract: *This article presents a comparative analysis of Abdulla Kodiriy's 'Utkan Kunlar', its English translation, and its film adaptation. The study examines linguistic, cultural, and narrative transformations that occur when the original literary text is transferred into another language and then into a visual medium. The findings highlight shifts in character portrayal, cultural markers, and socio-historical nuances, demonstrating how translation and film adaptation mediate readers' and viewers' perception of the narrative.*

Keywords: *utkan kunlar, Abdulla Kodiriy, english translation, film adaptation, comparative study, cultural translation, narrative transformation*

Annotatsiya: *Ushbu maqolada Abdulla Qodiriyning Utkan kunlar asari, uning ingliz tiliga tarjimasi va ekranlashtirilgan filmi o'rtasidagi qiyosiy tahlil taqdim etiladi. Tadqiqotda asl badiiy matn boshqa tilga, so'ngra vizual formatga o'tganda yuzaga keladigan lingvistik, madaniy va narrativ o'zgarishlar ko'rib chiqiladi. Natijalar qahramonlar talqini, madaniy belgilar va ijtimoiy-tarixiy nozikliklarning qanday o'zgarishini ko'rsatadi hamda tarjima va film adaptatsiyasi o'quvchi va tomoshabinlarning asarni idrok etishiga qanday ta'sir ko'rsatishini yoritadi.*

Kalit so'zlar: *Utkan kunlar, Abdulla Qodiriy, inglizcha tarjima, film adaptatsiyasi, qiyosiy tadqiqot, madaniy tarjima, narrativ transformatsiya.*

Abdulla Kodiriy is regarded as one of the foundational figures of realism in Uzbek literature and a key contributor to the development of the national novel. His renowned work *Utkan Kunlar* is not only a significant literary achievement but also a cultural artifact that enables readers to engage with and better understand their historical past. Today, the novel exists in three widely recognized forms: the original Uzbek text, its English translation, and a film adaptation. Each version reflects distinct purposes, stylistic features, and target audiences.

This research paper provides a comparative analysis of these three versions and systematically examines the differences in their content, artistic techniques, and overarching thematic orientations.

The artistic strength of the novel stems from Kodiriy's highly skilled and sophisticated use of language. In *Utkan Kunlar*, he reconstructs the sociocultural landscape of 19th-



century Turkestan with remarkable realism and expressive depth. The linguistic texture of the novel is characterised by several distinctive features:

- the extensive use of local Uzbek expressions, idioms, and proverbs;
- the incorporation of historical and social elements that authentically reflect the period;
- a stylistic synthesis of irony, humour, lyricism, and subtle social critique, all of which form the hallmark of Kodiriy's authorial voice.

Characters such as Otabek, Kumush, Yusufbek Hoji, Zaynab, and Kutidor represent some of the most finely crafted and psychologically nuanced figures in Uzbek literature. Through their portrayal, Kodiriy not only constructs compelling fictional personalities but also exposes the deeper social and individual conflicts of the era. His use of psychological characterization allows the novel to reflect broader tensions within 19th-century Turkestani society, thereby elevating *Utgan Kunlar* beyond a simple narrative into a profound socio-cultural commentary.

The English translation of *Utgan Kunlar* is largely faithful to the original narrative; however, a number of stylistic, cultural, and contextual losses are evident.

- Culture-specific Uzbek idioms frequently lose their poetic and emotional force in translation. Expressions such as “yuragi orqasiga tortdi,” “yor-yor,” “ulug‘ oqsoqol,” and “ko‘ngli g‘ash bo‘ldi” do not possess fully equivalent English renderings, resulting in a degree of semantic flattening and diminished expressive nuance.

- Numerous historical and culturally embedded terms lack direct lexical counterparts in English. Titles and cultural concepts such as “qo‘shbegi,” “beklarbegi,” “madrasabachcha,” and “xotinlar bazmi” require either explanatory paraphrase or footnotes, which inevitably alters the immediacy and authenticity of reader perception.

- The central plotline and the historical essence of the narrative are preserved in the English translation, ensuring that the core thematic and chronological structure of *Utgan Kunlar* remains accessible to foreign readers.

- Most narrative descriptions are rendered with clarity, allowing the general storyline, settings, and character actions to be understood without substantial distortion, even though certain stylistic subtleties may be reduced.

- The translation plays an important role in introducing Uzbek culture and literature to an international readership, serving as a medium for cross-cultural communication and expanding global awareness of Abdulla Kodiriy's literary heritage.

“... black eyes, curved eyebrows ...”

“Ah-ah-ah,” Hasanali said and again pressed his ear to the crack in the door...

A moon-like face, smiling eyes, running away frightened... Oh-oh-oh.”

“Bek fell in love!” [3;32]

The excerpt relies on highly visual, culturally marked descriptors such as “black eyes,” “curved eyebrows,” “a moon-like face.”

In Uzbek literary tradition, moon comparisons (oydek yuz, oyijon) signal:

- ✓ beauty



- ✓ purity
- ✓ emotional radiance
- ✓ idealized femininity

The English translation preserves the literal meaning, but the cultural connotation—the classical Oriental aesthetics of beauty—becomes more neutral. In the original text, these descriptors activate a cognitive cultural model of beauty, familiar to Uzbek readers but less salient in English.

Hasanali's repeated interjections serve several pragmatic functions:

- expressive astonishment,
- gossip-like excitement,
- comic dramatization,
- narrative foreshadowing of an emotional shift (Bek's upcoming love).

In English, these interjections are usually rendered literally, but their pragmatic force can weaken because Uzbek discourse conventions allow stronger emotional vocalizations.

In the film adaptation, these interjections typically become kinesic cues—facial expression, body movement, tone—thus shifting from a verbal to a nonverbal medium.

“... pressed his ear to the crack in the door...”

This detail is important narratively and stylistically:

- It emphasizes Hasanali's curiosity and playful intrusiveness.
- It creates dramatic irony: the viewer/reader receives additional emotional information before Bek does.
- It marks a moment of kinesic behavior, which in cognitive linguistics contributes to the construction of character identity.

In the film, such a moment is typically accentuated through camera angles and close-up shots, increasing the comedic or dramatic effect. The line:

“Bek fell in love!”

functions as a discursive conclusion summarizing the emotional transformation implied by the preceding imagery.

Pragmatically, it:

- labels an internal emotional state from an external narrator's voice
- marks a shift to a new narrative arc
- frames Bek's emotional awakening in a humorous, slightly exaggerated tone—reflecting Qodiriy's stylistic tendency toward light irony.

In English translation, the statement remains clear, but the humorous undertone of spontaneous communal observation (typical of Uzbek narrative style) is less pronounced.

Original Uzbek text (reconstructed meaning)

“...qop-qora ko'zlar, qoshlarining qiyig'i...”

“Ah-ah-ah,” — dedi Hasanali va yana qulog'ini eshik tirqishiga qo'ydi...

“Oydek yuz, kulimsiragan ko'zlar, qo'rqib qochayotgan... Voy-voy-voy.”

“Bek oshiq bo'libdi!” [3;43]



The except from Utkan Kunlar is built on culturally rich poetic imagery and highly expressive oral interjections that shape the emotional dynamics of the scene. Descriptions such as “qop-qora ko‘zlar, qoshlarining qiyig‘i” and “oydek yuz” activate a traditional Uzbek cognitive model of beauty, where dark eyes, delicately curved eyebrows, and moon-like facial radiance symbolize purity, elegance, and ideal femininity. While these images preserve their denotative meaning in English translation, a considerable portion of their aesthetic and cultural connotation becomes neutralized, since the classical Oriental metaphors of beauty do not resonate as strongly in the Anglo-American literary imagination. The expressive interjections “Ah-ah-ah” and “Voy-voy-voy” further intensify the scene, functioning as pragmatic markers of astonishment, admiration, and humorous excitement. In Uzbek conversational culture, such vocalizations serve as emotive commentary that reinforces communal involvement, whereas in English they tend to lose much of their affective force due to more restrained norms of verbal expressivity. Hasanali’s action of pressing his ear to the crack in the door represents a salient kinesic gesture that characterizes him as curious, lively, and socially intrusive, adding a comic dimension to the unfolding episode. This gesture, while verbally described in the original text, becomes a central visual cue in the film adaptation, where camera focus, body movement, and facial expression expand its humorous potential. The concluding remark, “Bek oshiq bo‘libdi!”, acts as a discursive evaluation that frames the narrative transformation from ordinary observation to communal recognition of love. It carries an element of light teasing, foreshadowing the romantic development of the plot. In English translation this line remains semantically transparent (“Bek has fallen in love!”), yet the subtle communal tone and playful undertone weaken. In the film version, verbal markers of emotion are largely replaced by nonverbal codes such as acting technique, gaze direction, and musical accompaniment, which visually dramatize Bek’s emotional shift. Overall, this fragment demonstrates how the original Uzbek text relies on culturally embedded semantic imagery and vivid pragmatics, the English translation tends to preserve meaning while diminishing cultural coloration, and the film adaptation transforms verbal expressiveness into multimodal visual performance. This creates three distinct yet interrelated semiotic realizations of the same narrative moment.

In sum, the examined fragment clearly illustrates how Utkan Kunlar undergoes significant semantic, pragmatic, and modal transformation as it moves from the original Uzbek text to its English translation and then to its film adaptation. The original relies heavily on culturally saturated imagery, expressive interjections, and nuanced kinesic cues to construct a vivid emotional atmosphere rooted in national aesthetics and oral narrative tradition. In the English translation, the surface meaning is preserved, yet the deeper cultural connotations and affective subtleties—particularly those tied to traditional metaphors of beauty and Uzbek-style emotive vocalizations—are partially lost or neutralized. The film adaptation, in turn, reconfigures verbal and cultural expressivity into visual, auditory, and bodily performance, amplifying some emotional elements while omitting others. Together,





these shifts demonstrate that each medium—literary text, translated text, and film—activates different semiotic resources. As a result, the same narrative moment acquires distinct shades of meaning across versions, highlighting the complex interplay between language, culture, and modality in the transmission of literary imagery and emotional experience.

REFERENCES:

1. Hutcheon, L. (2013). *A theory of adaptation* (2nd ed.). Routledge.
2. Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. University of Chicago Press.
3. Nida, E. A. (1964). *Toward a science of translating: With special reference to principles and procedures involved in Bible translating*. Brill.
4. Qodiriy, A. (1994). *O'tkan kunlar*. Yangi nashr. (Original work published 1926)
5. Raymond, M. (2010). Film as translation: A cognitive-semiotic perspective. *Journal of Adaptation in Film & Performance*, 3(2), 95–110.