



TANQIDIY NAZAR, TAHLILIIY TAFAKKUR VA INNOVATSION G‘OYALAR



LITERATURE AND CINEMA: ANALYSIS OF SCREEN ADAPTATIONS OF UZBEK LITERARY WORKS

Axmatova Ruxshonaxon Baxtyarovna

*Student of Uzbekistan State World Languages University, Faculty of Foreign Language
and Literature: English, 1-year student*

Rahmonova Sardora Muminjanovna

Uzbekistan State World Languages University Senior Lecturer

Annotation: *This article analyzes the screen adaptations of some of the most famous works in Uzbek literature. Through the cinematic versions of “O‘tkan kunlar” (Bygone Days), “Mehrobdan chayon” (The Scorpion from the Altar), “Qutlug‘ qon” (Blessed Blood), and “Shaytanat” (The Satanic World), the harmony and distinctions between literary and visual expression are explored.*

Annotatsiya: *Ushbu maqolada o‘zbek adabiyotidagi mashhur asarlarning ekranlashtirilgan shakllari tahlil qilinadi. “O‘tkan kunlar”, “Mehrobdan chayon”, “Qutlug‘ qon”, “Shaytanat” asarlarining kino variantlari adabiy va vizual ifoda o‘rtasidagi uyg‘unlik hamda farqlar ochib berilgan.*

Keywords: *cinematography, screen adaptation, Yo‘ldosh A‘zamov, 20th century, aesthetic taste, Tohir Malik, Said Ahmad, Oybek*

Kalit so‘zlar: *kinematografiya, ekranlashtirish, Yo‘ldosh A‘zamov, XX asr, estetik did, Tohir Malik, Said Ahmad, Oybek*

Literature and cinema are two art forms that express human thought and emotion, each representing artistic truth through its own means. Literature is the art of words, while cinema is the art of visual imagery. Both enrich and complement each other, creating new aesthetic forms. In particular, the adaptation of literary works for the screen has played a vital role in the formation and development of Uzbek cinema.

Screen adaptation is the process of re-creating a literary work in a new, visual form. In this process, the director, screenwriter, and actors interpret and depict the artistic world created by the writer through their own vision. Therefore, a film can never be a complete replica of a literary work—it becomes an independent work of art in its own right.

In Uzbek cinema, this process became especially active in the mid-20th century. Inspired by the literary heritage, many films and television series were created.

Below are several noteworthy examples:

1. “O‘tkan kunlar” — by Abdulla Qodiriy

Literary Expression:

In the novel, the love between Otabek and Kumush reflects national awakening, the tragedy of past centuries, and the ideals of enlightenment.





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Qodiriy uses inner monologues, vivid descriptions, and psychological analysis to immerse the reader deeply into the world of the characters.

The lyrical tone harmonizes with historical and social settings.[1]

Cinematic Expression (Yo‘ldosh A‘zamov, 1969):

The film emphasizes the romantic elements, though the psychological depth is not as fully developed as in the book.

Costumes and historical atmosphere are portrayed convincingly — a major visual advantage.

However, Otabek’s inner turmoil and moral struggles are not fully conveyed through the camera.[5]

Harmony: in the portrayal of setting and historical spirit.

Difference: the philosophical layers of the text are reduced; some social ideas are simplified.

2. “Qutlug‘ qon” — by Oybek

Literary Expression:

The novel celebrates national identity, revolutionary spirit, human dignity, and self-sacrifice.

Oybek’s language is rich, philosophical, and poetic.

Cinematic Expression (film, 1970s):

The film vividly depicts historical scenes, popular movements, and national spirit.

However, the poetic language and psychological introspection of Oybek’s writing are not fully conveyed.[2]

Harmony: in the theme and historical background.

Difference: the psychological portrayal of the characters is somewhat superficial.

3. “Ufq” — by Said Ahmad

Literary Expression:

In “Ufq” (The Horizon), the lives of people during the war years, their dreams, endurance, and spiritual strength are vividly depicted.[3]

The work harmoniously combines lyrical, realistic, and psychological descriptions.

Cinematic Expression:

In the film adaptation, the focus shifts more toward the sequence of events, while the psychological depth is somewhat simplified.

The wartime atmosphere, folk language, and national spirit are effectively portrayed.[7]

Harmony: in conveying the national spirit and the historical setting.

Difference: the inner analysis and psychological depth present in the novel are diminished in the film.

4. “Shaytanat” — by Tohir Malik

Literary Expression:

The novel explores the world of crime as a philosophical reflection on humanity, conscience, and evil.





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Tohir Malik’s language is sharp and dialogue-rich, confronting the reader with deep internal conflicts.[7]

Cinematic Expression (TV series, 1998–2000):

The television adaptation was remarkably successful in its visual realization — the acting, atmosphere, and music closely align with the spirit of the book.

Rustam Sa’dullaev’s portrayal of Asadbek vividly captures the strength, intellect, and charisma of the literary character[3].

Some events are simplified, yet the film’s visual dynamism compensates for the slower narrative pace of the novel.

Harmony: in spirit, atmosphere, and conflict — almost perfect.

Difference: some philosophical monologues are shortened, while the dramatic events are intensified for cinematic effect.

Literature serves as an ideological and philosophical foundation for cinematography, while cinema helps popularize literary works and bring them to a wider audience. For example, through the film “O‘tkan kunlar”, many viewers developed an interest in reading the original novel.

However, there are certain challenges in the process of screen adaptation: transferring inner monologues, emotions, and the spirit of an era from text to visual form requires exceptional mastery from directors and actors.

Screen adaptations of Uzbek literary works constitute an integral part of our national culture. They represent not only a new life for literature through cinema but also an embodiment of our people’s intellect, historical memory, and aesthetic taste. When literature and cinema harmonize, both benefit — one conveys thought, the other expresses emotion. Therefore, the future achievements of Uzbek cinema will remain closely interconnected with our rich literary heritage.

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