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# STYLISTIC AND TRANSLATION FEATURES IN THE ENGLISH RENDERING OF THE NOVEL “O‘TKAN KUNLAR” (“THE DAYS GONE BY”)

***Dustberdiyeva Munisa Abror qizi***
*ToshDO‘TAU Qiyosiy tilshunoslik,*
*Lingvistik tarjimashunoslik*
*2-kurs magistranti*
*Email: dustberdiyeva@gmail.com*

**Annotation:** This article analyzes the stylistic and grammatical features observed in the English translation of Abdulla Qodiri’s novel *“O‘tkan kunlar”* (*“The Days Gone By”*). The study focuses on the translation of Uzbek idioms, collocations, degrees of adjectives, and tense usage into English equivalents. It also highlights challenges such as meaning loss, cultural differences, and grammatical adaptation in translation. The findings emphasize effective strategies to preserve the artistic value of the original text while ensuring natural expression in English.

***Keywords:*** *stylistics, translation, The Days Gone By, tense usage, idioms, equivalence, cultural adaptation.*

**Annotatsiya:** Ushbu maqolada Abdulla Qodiriyning “O‘tkan kunlar” romanidan olingan parchalar asosida ingliz tiliga tarjima jarayonida kuzatilgan stilistik va grammatik xususiyatlar tahlil qilinadi. Asosan, o‘zbek tilidagi iboralar, frazeologizmlar, sifat darajalari hamda fe’l zamon shakllarining ingliz tilidagi ekvivalentlari o‘rganiladi. Tahlil davomida tarjima jarayonida ma’no yo‘qolishi, madaniy farqlar va grammatik moslashuvlar masalalari yoritilgan. Natijada, asl matnning badiiylik darajasini saqlagan holda tabiiy tarjima yaratishning muhim usullari ko‘rsatib o‘tilgan.

***Tayanch so‘zlar:*** *stilistika, tarjima, “O‘tkan kunlar”, zamon shakllari, frazeologizm, ekvivalentlik, madaniy moslashuv.*

**Аннотация:** В данной статье рассматриваются стилистические и грамматические особенности перевода романа Абдуллы Кадыри «Минувшие дни» на английский язык. Анализируются узбекские выражения, фразеологизмы, степени сравнения прилагательных и временные формы глаголов, а также их английские эквиваленты. Особое внимание уделено вопросам потери смысла, культурным различиям и грамматической адаптации при переводе. В результате выявлены основные методы сохранения художественности оригинала при создании естественного перевода.

***Ключевые слова:*** *стилистика, перевод, «Минувшие дни», временные формы, фразеологизм, эквивалентность, культурная адаптация.*

## Introduction

Translation is not merely a linguistic process but a complex act of intercultural communication, especially when it involves rendering literary texts rich in stylistic, cultural, and emotional nuances. In Uzbek literature, Abdulla Qodiriy’s novel *“O‘tkan kunlar”* (*“The Days Gone By”*) occupies a prominent place as the first classic work of modern Uzbek prose. The novel reflects the social life, traditions, and mentality of the Uzbek people of the nineteenth century through expressive language, idiomatic structures, and stylistically marked expressions.

The translation of such a culturally and stylistically dense text into English presents numerous challenges. Translators must find a delicate balance between conveying the original meaning and preserving the author’s artistic style. This requires not only linguistic competence but also deep understanding of both source and target cultures. Elements such as idioms, collocations, metaphors, and

culturally bound expressions often resist direct translation, demanding creative equivalence and stylistic adaptation.

This article aims to analyze the stylistic and grammatical features of the English translation of *"O'tkan kunlar,"* focusing on the rendering of idioms, degrees of adjectives, and tense forms. Through comparative analysis, the study seeks to identify the strategies used by the translator to convey the nuances of the original Uzbek text and to assess the extent to which these strategies preserve the literary and emotional effect of the source work. The research also highlights instances of meaning loss, shifts in stylistic tone, and successful cases of cultural equivalence.

By examining these aspects, the article contributes to a better understanding of how national literary identity can be represented through translation and how stylistic harmony between two languages can be achieved.

**1. Analysis of Collocations, Idioms, and Phrases**

One of the most significant stylistic challenges in translating Abdulla Qodiriy's *"O'tkan kunlar"* lies in rendering idiomatic and culturally specific expressions into English. The Uzbek language is rich in metaphorical and figurative speech, which reflects the mentality and worldview of its speakers. In the analyzed text, several idioms, collocations, and phrases undergo semantic transformation in the process of translation.

For instance, the idiom *"Kundosh-kundoshdir"* is translated as *"A rival is a rival."* While the English version accurately conveys the idea of competition, it loses the cultural nuance embedded in the Uzbek word *"kundosh,"* which refers specifically to a co-wife in a polygamous marriage. Similarly, *"Qaytib kelmas dunyosiga jo'natdi"* is rendered as *"totally forgot as if they had never existed."* The metaphorical meaning in the Uzbek original — "sent to the world of no return" — carries emotional and poetic depth that the English paraphrase does not fully capture.

Some metaphors are replaced by English idioms for naturalness. *"Ba'zi ishlaringiz menga ichingizdagini ochiq so'ylaydir"* is translated as *"Actions speak louder than words."* Although this is not literal, it effectively transfers the implied meaning that one's behavior reveals inner feelings. Conversely, *"Ichimga kirib chiqmog'andirsiz-ku, axir"* (literally, "you weren't inside me, were you?") is paraphrased in English as *"you don't know what I think in reality,"* losing the metaphorical vividness of the original.

Other examples show partial success in maintaining stylistic tone. The expression *"Boshingni aylantiribdi"* translated as *"bewitched you"* successfully conveys figurative charm and emotional color, preserving metaphorical intensity. However, translations such as *"Sixrchi hindi"* ("well-known Hindi") fail to reflect the intended connotation, as *sixrchi* literally means "magician" or "sorcerer." The suggestion to use *"magician"* or *"witch"* would therefore improve semantic and stylistic accuracy.

In several cases, English equivalents are substituted with culturally neutral phrases or idioms that carry similar meanings. For example, *"Egasini siylagan itiga suyak tashlar"* is translated as *"Like father, like son."* Although this is not a literal rendering, it demonstrates a translator's awareness of functional equivalence — replacing one idiom with another that performs the same pragmatic role in the target culture. Similarly, *"Uyqudan so'l yoningiz bilan turibsiz"* is translated into *"You have got out of bed on the wrong side,"* an idiomatic English expression conveying the same meaning as the Uzbek original, showing successful cross-cultural adaptation.

Other examples show partial or incorrect equivalence. *"Shaharning kazo va kazo ayollari"* is translated as *"women of smart community."* The adjective *"kazo"* does not mean "smart," but rather refers to *prominent or respected.* A more appropriate version would be *"high-class women of the city"* or *"women from the upper social circles."* This illustrates how false synonymy can distort social nuance. The idiomatic expression *"Yulishmanglar"* is rendered as *"don't attack each other."* In Uzbek, the verb *yulishmoq* (literally "to pluck hair off each other") is typically used humorously or critically toward women quarreling. Thus, the expression would sound more natural in English as *"don't fight with each other"* or *"stop quarreling."*

Nevertheless, some translations simplify the rich stylistic imagery of Qodiriy's language. Phrases such as *"Yuzingizni ko'rishga toqatim yo'q"* are translated as *"You don't want to see me,"* which misses

the emotional intensity of the original. Likewise, *"To'lg'on oydek yuzi"* becomes *"attractive face,"* omitting the metaphorical beauty of *"a face like a full moon."* These examples highlight the need for balance between linguistic clarity and stylistic preservation in literary translation.

**2. Degrees of Adjectives**

The study also identifies how the translator rendered adjectives and their degrees of comparison in the passage. Uzbek adjectives such as *"tasodifan"* (accidental), *"yaxshiroq"* (better), and *"eng baxtsiz"* (most offended) illustrate the grammatical gradation between positive, comparative, and superlative forms. English reproduces these degrees using either morphological changes (*better, lower, sharper*) or analytical structures (*more + adjective, most + adjective*).

The translator largely preserves the grammatical relationships of comparison; however, stylistic nuances differ. Uzbek adjectives often carry an emotional or evaluative tone, while English adjectives are more descriptive and neutral. For instance, *"eng baxtsiz"* (literally "the most unhappy" or "the most unfortunate") conveys emotional suffering, while its English equivalent *"most offended"* slightly narrows the meaning to personal feeling rather than fate or tragedy. This subtle shift illustrates how emotional coloring may fade in translation when the focus moves from poetic to referential meaning.

**3. Comparative Analysis of Tense Usage**

The comparative analysis of tense usage between the Uzbek text and its English translation reveals both grammatical and stylistic differences. Uzbek narrative style employs multiple past tenses — notably the **Past Perfect**, **Past Progressive**, and **Simple Past** — to express sequence, duration, and emphasis. English, by contrast, tends to simplify these distinctions into the **Simple Past** for smoother narrative flow.

For example, in the sentence *"Kumushning raqobat o'ti bir oz o'cha tushkan edi"* (The flames of Kumush's rivalry having been put out in some way), the Uzbek past perfect form *"edi"* indicates an action completed before another past event. The English translation uses the **Perfect Participle** (*having been put out*), maintaining logical sequence but combining both actions into one structure.

Another notable instance is *"Otabek hasratni yarim jiddiy tinglab bordi"* translated as *"Otabek listened to her complaints half seriously."* The Uzbek *"-b bordi"* form implies an ongoing or gradual action — a sense lost when replaced by the English **Simple Past**. In contrast, both versions use **Simple Past** effectively for sequences such as *"He kept silence for a long time and in the end smiled at Kumush,"* preserving narrative rhythm and cohesion.

The translator's reliance on **Simple Past** ensures clarity and consistency but slightly reduces the temporal complexity of the Uzbek text. Qodiriy's original employs tense variation to indicate emotional progression and subtle psychological transitions, while the English version prioritizes readability and flow. This demonstrates a typical translation trade-off between grammatical precision and stylistic naturalness.

**4. Discussion**

The analysis indicates that stylistic translation of Uzbek literature requires a balance between *semantic accuracy* and *cultural authenticity*. Literal translation of idioms and metaphors often results in unnatural phrasing, while overgeneralization risks losing the cultural essence of the text. Therefore, translators should employ strategies of *functional equivalence, contextual adaptation*, and *figurative preservation* to convey both meaning and emotion effectively.

Moreover, grammatical structures such as adjective degrees and tense variation play an important stylistic role in Uzbek, and careful attention to these elements can enrich the target text. The translator's choice to simplify tense usage and neutralize adjectives aligns with English stylistic norms but simultaneously reduces expressive color. Achieving equivalence, therefore, lies not in literal correspondence but in **stylistic compensation** — recreating the emotional resonance of the original through other linguistic means.

**Conclusion**

The analysis of the English translation of Abdulla Qodiriy's *"O'tkan kunlar"* reveals that literary translation is not a process of mere linguistic substitution but a complex act of reproducing style, culture, and emotion. Through the comparative study of idioms, collocations, adjective degrees, and tense usage,

it becomes evident that the translator made conscious efforts to preserve the meaning and coherence of the original text while adapting it to the grammatical and stylistic norms of English.

The examination of idiomatic expressions demonstrates both success and limitation. In several cases, the translator skillfully used English idioms to convey similar meanings (*"You have got out of bed on the wrong side"* for *"Uyqudan so'l yoningiz bilan turibsiz"*), showing sensitivity to cultural equivalence. However, literal renderings such as *"attractive face"* for *"to'lg'on oydek yuzi"* indicate a loss of figurative richness and emotional tone. This suggests that achieving stylistic equivalence requires not only lexical precision but also creativity and cultural awareness.

The study of adjectives and tense structures shows that English translation tends to simplify grammatical variety. While Uzbek makes frequent use of comparative and superlative forms and differentiates between Past Perfect, Progressive, and Simple Past, the English version prioritizes smoothness and readability, often relying on uniform verb forms. This reflects a natural stylistic adjustment to target language norms, yet it also illustrates the reduction of expressive depth that characterizes many cross-linguistic translations.

Overall, the analysis underscores the importance of balancing **faithfulness and fluency**, **form and function**, and **literalness and artistry** in translation. The translator's task extends beyond word-for-word correspondence; it involves re-creating the aesthetic and emotional power of the original work in another language. For this reason, stylistic and cultural awareness must remain central to the translation of Uzbek literary heritage into English, ensuring that the voice of writers like Abdulla Qodiriy continues to resonate across languages and cultures.

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