

LINGUOPRAGMATIC INTERPRETATION OF LITERARY CHARACTERS IN THE ENGLISH TRANSLATIONS OF THE NOVEL O‘TKAN KUNLAR**Kamola Khujumova**

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This article examines the linguopragmatic interpretation of artistic images in the English translations of *O‘tkan kunlar* through nominative units, titles, honorific forms, and evaluative epithets. It highlights how translation strategies influence the reader’s perception of literary characters.

Keywords

artistic image, linguopragmatics, translation strategy, nominative unit, pragmatic effect

Annotatsiya

Ushbu maqolada “O‘tkan kunlar” romanidagi badiiy obrazlarning ingliz tarjimalarida nomlash birliklari, unvonlar, hurmat shakllari va baholovchi epitetslar orqali qanday lingvopragmatik talqin qilingani tahlil etiladi. Tarjima strategiyalarining obraz qabuliga ta’siri yoritiladi.

Kalit so‘zlar

badiiy obraz, lingvopragmatika, tarjima strategiyasi, nominativ birlik, pragmatik ta’sir.

Introduction

A literary image in literary studies is understood as an aesthetically transformed representation of reality. It is a complex artistic unit that embodies the writer's worldview, the character's nature, the social environment, and elements of national mentality. In translation, recreating such an image in another language is connected not only with semantic equivalence, but also with preserving social, cultural, and pragmatic meanings (Paronyan, 2024).

The relevance of the topic lies in the fact that, in the process of translating classical Uzbek prose into English, preserving the linguopragmatic load of nominative units, forms of address, nicknames, and epithets that shape characterization remains one of the important issues of translation studies (Nakhli, 2022). This is especially evident in Abdulla Qodiriy's novel *O‘tkan kunlar*, where the social status, psychological portrait, national identity, and evaluative perception of the characters are often constructed precisely through such units.

The aim of the article is to analyze the linguopragmatic interpretation of literary characters in the English translations of the novel *O‘tkan kunlar*.

Research Objectives

1. to identify nominative units that are important in character construction;
2. to compare their forms in English translations;
3. to determine the main translation strategies;
4. to explain the influence of these strategies on readers' perception of character images.



Main Part

The recreation of literary characters in artistic translation is a multilayered phenomenon in which semantic equivalence, stylistic similarity, and the preservation of pragmatic effect play an essential role (Zhu, Ang, & Mansor, 2022). In texts with a strong historical and national coloring, the conceptual image of a character is often built through names, titles, kinship terms, nicknames, or descriptive epithets. Therefore, the accurate or inaccurate rendering of such units in translation directly influences how the character is reconstructed in the reader's mind (Al Tenaijy & Al-Batineh, 2024).

In the novel *O'tkan kunlar*, the image of Homid is formed as a negative type primarily through evaluative nicknames and external descriptions. In the original, the word *xotinboz* does not simply denote a man who is fond of women; it also carries the meaning of a morally inferior, unreliable, and socially disreputable person. When translated into English as *womanizer/womaniser*, the basic semantic meaning is largely preserved, but the pragmatic sharpness becomes weaker. In English, this unit may in some contexts sound softer or even slightly ironic. As a result, the disgust and strongly negative attitude conveyed in the original are not fully restored. A similar tendency can be observed in the description of Homid's appearance. Qodiriy's expressions such as "cho'tir yuzlik", "chag'ir ko'zlik", "chuvoq soqolli", and "ko'rimsiz" function not only as physical descriptions but also as pragmatic signals that prepare the reader for a negative emotional reaction in advance. In some translation variants these descriptions are neutralized, while in others the negative coloring is restored more successfully. Thus, the translation of evaluative epithets determines the perlocutionary force of the character image.

By contrast, in the image of Otabek, respect and social status are preserved to a greater extent. In the original, the form of address *bek aka* expresses both the social position of the character and the respectful distance between interlocutors. The transliteration of this unit as *Bek-aka* in translation preserves the national coloring. Here the translator's decision to retain the original form instead of searching for a functional equivalent is linguopragmatically justified. The English reader perceives Otabek not simply as a man with a personal name, but as a person of rank and respect.

A similar case can be observed in the image of Yusufbek hoji. In Uzbek cultural context, the title *hoji* conveys not only a religious status but also moral authority, wisdom, and public trust. The preservation of the forms *Hajji/Hadji* in translation partly reconstructs this semantic layer. However, not only transliteration but also contextual reinforcement plays an important role here. Additional descriptions and social-role markers surrounding the character strengthen his perception as a leading and respected figure (Khamdamov, 2024).

In the translation of female characters, the transmission of honorific and graceful meanings is especially important. The character of Kumush often appears in the novel as *Kumushbibi*, where the component *bibi* carries connotations of a young bride's status, respect, delicacy, and artistic elegance. In some translated passages the element *bibi* is preserved, whereas in others it is omitted. As a result, the honorific index of the character decreases and she is perceived simply as *Kumush*. Yet the component *bibi* is an important unit in shaping *Kumush's* national and aesthetic image.

Likewise, in the expression *Oftob oyim*, the component *oyim* denotes maternal status, elderhood, and respect. When transliterated in translation, it preserves the national coloring to a certain degree. However, in some cases its graphic combination or reduction weakens its semantic independence. Therefore, for the English reader the character's image as a respected mother is often understood with the help of the context. The image of *Hasanali* is also linguopragmatically significant. In the address *Hasanali ota*, the word *ota* does not denote biological kinship; rather, it expresses affection, loyalty, closeness, and respect. In translation,



the preservation of the component ota/ata only in certain emotionally strong moments performs a partial compensatory function. Yet because it is not used consistently in all cases, the character in some scenes is reduced to the level of an ordinary servant. In the original, however, Hasanali appears as a moral support within the family and as a loyal and respected elder.

The form of address taqsir used for the image of Musulmonqul is also significant because it conveys authority and a tone of threat. This unit functions as a pragmatic index referring to an official, dominant, and punitive figure. Since English does not have a full equivalent, translators use either transliteration or partial adaptation. As a result, the sense of office and power is preserved, but the original mixture of fear and respect is not completely restored.

Based on these observations, the following table summarizes the strategies used in translating character-related nominative units. As the table shows, transliteration serves mainly to preserve national status and honorific meanings, while neutralization and simplification reduce the pragmatic force of certain literary characters.

Table 1. Translation strategies used for nominative units

Character	Original Unit	Translation Form	Strategy	Result
Homid	xotinboz	womanizer / womaniser	direct equivalent	negative evaluation becomes partially softened
Otabek	bek aka	Bek-aka	transliteration	status and respect are preserved
Yusufbek hoji	hoji	Hajji / Hadji	transliteration	religious and social prestige are preserved
Kumush	bibi	sometimes preserved, sometimes omitted	partial neutralization	the semantics of respect and grace become weaker
Oftob oyim	oyim	Oyim	transliteration	maternal status is partially preserved
Hasanali	ota	Ota / ata	partial compensation	closeness is restored only in some places
Musulmonqul	taqsir	transliteration or adaptation	mixed strategy	official status is preserved, but the threatening tone is weakened

The table demonstrates that translators try to balance two main tasks: on the one hand, preserving the national and cultural coloring, and on the other hand, making the text understandable for the English reader. In this respect, transliteration often proves to be the most appropriate method for titles and honorific forms. However, in evaluative and emotional units, relying only on lexical equivalence may reduce the pragmatic energy of the character image.

Thus, nominative units in literary translation should not be viewed as simple lexical items. They function as pragmatic signals carrying social, cultural, and aesthetic meaning. Their accurate transmission is crucial for preserving the conceptual image of the character, the reader's



emotional response, and the spirit of the original work.

Conclusion

The analysis shows that the linguopragmatic interpretation of literary characters in the English translations of O'tkan kunlar depends largely on how nominative units, titles, kinship terms, nicknames, and descriptive epithets are rendered. The strategy of transliteration helps preserve national coloring and social status in such units as bek aka, hoji, and oyim. Neutralization and simplification, however, lead to a decrease in pragmatic force in units such as xotinboz, bibi, ota, and taqsir.

1. to preserve titles and honorific units through transliteration whenever possible in historical literary translation;

2. to take into account pragmatic force together with semantic equivalence in translating evaluative units;

3. to use compensatory devices when kinship terms and address forms cannot be preserved directly;

4. to strengthen nationally marked units with contextual clarification;

5. to avoid unnecessary neutralization of epithets that participate in characterization.

In conclusion, the translation of literary characters is a broader phenomenon than mere semantic transfer, since it requires a harmonious interaction of linguopragmatic, cultural, and aesthetic factors.

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