

# The Category of the Person as the Main Pragmatic Category in the Original Work and Its Translations

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**Annotation.** In pragma-linguistics, the category of the person is considered a pragmatic category encompassing a set of linguistic tools and communicative strategies through which attitudes towards a person are expressed: respect, contempt, submission, or the demonstration of authority; social distance is established and maintained; social or personal status is indicated; and specific communicative goals of participants in speech interaction are achieved. The category of the person is realized in texts through the use of addresses, honorific titles, designations of positions, epithets, metaphors, and lexical evaluation means. In other words, the category of the person is a system of linguistic and speech means by which a person, their place in society, and attitudes toward them are designated, characterized, and evaluated within a text or oral speech.

**Key words:** the category, person, communication, original, comparative, translation, scientific, analyses, anthropocentric paradigm, speech.

The category of the person acquires particular significance in literary works where it is important to emphasize the social-hierarchical structures of society, norms of behavior, systems of address, and etiquette. In the current scientific discourse, within the relevant anthropocentric paradigm, the person is regarded as the central object [1]. Professor N. Mahmudov states on this matter: "According to this objective feature of language within the anthropocentric paradigm, the person is placed at the forefront, and language is viewed as the main element shaping the individual's personality". [2]. This once again confirms that it is impossible to conceive of human consciousness, personality, and activity without language. Recent studies have shown that each utterance reflects semantic structures closely linked to the speaker's personality, and that the main features, properties, and essence of these structures remain insufficiently studied in science, which has increased interest in linguistic pragmatics. [3].

Hilda Hookham's book "Tamburlaine the Conqueror", which narrates the life and deeds of Amir Timur, is characterized by a rich variety of speech forms used to express attitudes towards a person, demonstrate authority, submission, or respect. These forms perform a communicative function and also reflect the eastern cultural traditions and values inherent in the Timurid era. The category of the person occupies a special place in the speech description of the main character — Amir Timur — whose image the author constructs through titles, epithets, metaphors, and other specific speech structures. Gogha Abrorovich Khidoyatov, a professional historian and translator of this work into Russian, states: "For the first time in modern literature, Hilda Hookham created an image of Timur as a living person with all his attributes, positive and negative qualities, passions, and ambitions. Her Timur appears as a military genius and a superb chess player". [4].

Works of this sort, especially of documentary-historical nature, have a significant impact on shaping people's attitudes towards past events. Here, the writer provides the reader with a new understanding of the world and simultaneously conveys their attitude towards the narrated event, organizing the text in a particular way, selecting and using linguistic means to materialize the author's role in the text in accordance with their artistic intent and design. Besides explicit information, the artistic text contains information that can influence the reader—information that they must extract through a chain of inferences.

As a result of purposeful shaping by Western writers and historians of a somewhat subjective attitude towards the historical events and personalities of the East, a biased image of Amir Timur developed in Western consciousness. He was depicted solely as a destructive conqueror. The author begins his extensive and detailed account with words of Christopher Marlowe — a renowned English playwright, poet, and translator of the Renaissance era: "All Asia is in arms with Tamburlaine..." [5]. In this fragment, the category of the person is realized through the image of Amir Timur, presented as a ruler and conqueror of the entire East. Already in

the first line of the work, the quote from Marlowe expresses the high social and historical significance of this figure: the metaphorical, imagistic expression conveys the image of an all-powerful military leader whom people respect and obey.

In Uzbek, our well-known poet and writer Ma'ruf Jalil translated these words metaphorically, but poetically, as follows: “Темурланнинг пойидадир бутун Осиё”. [6]. Here, the category of a person receives an additional national emotional-evaluative hue. The poetic form used emphasizes not only the power and authority of the great commander but also the heroization of Timur's image as a national historical figure. In the Uzbek translation of this context, the category of a person manifests itself in a pragmatically colored assessment of the character: he is not just a conqueror, but a ruler worthy of admiration, at whose feet all of Asia bowed. This type of lexical arrangement reflects a respectful, almost sacralized attitude towards Timur's personality in the Uzbek national consciousness. This is a manifestation of the pragmatic function of the category of a person, expressing the speaker's (in this case, the translator's) attitude towards the historical figure through the choice of linguistic means. In the Uzbek translation, we sense the love and admiration of the translator, who is a representative of the Uzbek people, sincerely cherishing and honoring the memory of Amir Timur. This translation is bound to have a strong impact on the reader's feelings. Additionally, in this translation of the aforementioned preface, we can see how beautiful and rich the Uzbek language is. The Russian translation was made in an equivalent manner: “Вся Азия попала в руки Тамерлана” [4]. Here, the pragmatic component of the image as a powerful conqueror is preserved; however, the poetic and emotional-evaluative nuances reflected in the Uzbek version are absent. The category of a person here is realized more neutrally, without an expressed emotional relationship, which also illustrates the pragmatic specificity of the translation. Thus, even in one sentence, it is evident how the category of a person is realized through different speech forms and translation solutions — through figurative expressions that determine the perception of Amir Timur's image. “The main goal of any artistic work lies in its aesthetic impact, in the creation of an artistic image” [7].

Let us consider an example where our author refers to Timur as “The Lord of the fortunate conjunction” and “Sahib Qiran” [6], which means Ruler of the Seven Constellations and emphasizes his exceptional position and sacralized status. These nominations serve the pragmatic function of elevating the ruler, establishing a social distance between him and his subjects, and demonstrating their unconditional submission. Such speech forms are characteristic of the eastern culture of the Timurid era, where address and titling had not only nominative but also significant pragmatic value. Moreover, our author also frequently uses definitions and epithets with negative connotations, such as conqueror, Tatar, nomad conqueror, cripple from the far East, the lame conqueror, Timur the lame, an old Tatar, illiterate Timur. It is likely that the author employs such techniques to make her narrative more vivid and interesting specifically to impact the Western reader. “The task of an artistic text is to form an attitude towards a specific reality, the participants of reality based on description, aesthetic, and spiritual impact on the reader” [1]. However, the aforementioned lexical means add an air of mystery to Timur's image, particularly for the foreign reader, but not for the Eastern one. In the process of conveying information, translators take into account the mentality and culture of the Eastern reader, who has his worldview and attitude towards his great ancestor, and they introduce corresponding pragmatic changes into the translation. One of the founders of the Prague Linguistic Circle, Vilém Mathesius, in 1913 proposed his conceptual definition of “poetic,” i.e., artistic translation. At that time, one of the main criteria for evaluating translation became the identity of artistic impact on the reader [8]. Since, from a pragmatic standpoint, it is necessary to consider the perception of the second participant in the communication process — the target recipient for whom this work is intended. Thus, considering the principle of adequate perception of information by the reader, the translations of Hilda Hookham's work into Russian and Uzbek introduce their pragmatic corrections. They were made in an elevated style, taking into account the fact that our people honor and love their ancestor.

During his international reign, Amir Timur conquered vast territories covering Central Asia, Iran, India, the Caucasus, Asia Minor and the Golden Horde, creating the largest empire at the time, stretching from the borders of China to Eastern Europe. In this regard, the Western historiographic and artistic tradition often creates the image of a cruel conqueror, which, on the one hand, corresponds to established ideas about Eastern rulers, but on the other hand, is categorically unacceptable for the Uzbek reader. In the national historical consciousness, Amir Timur is perceived, first of all, as a statesman who freed Central Asia from fragmentation

and the remnants of the Chagatai ulus, uniting it into a strong centralized state, thereby laying the foundations for political stability, economic growth and cultural prosperity in the region.

Timur ascended the throne on April 10, 1370, at the age of 34. Our great commander began his triumphal march with a small band of loyal followers in the valley south of Samarkand. In the 1360s, he established his rule over the territories between the Amu Darya and Syr Darya rivers. [4]. In Hilda Hookham's book, Timur emerges as a hero of his time, a brave warrior who never left an enemy's challenge unanswered. He was unwavering in the saddle, his military glory and valor were renowned throughout the world, and tales of his battles and strategic plans were included in military academies across the globe. She tells us that, even having conquered the most beautiful places on our planet, Timur never stayed there for long; he always returned to Samarkand. Timur built this city, investing in it the very best, which is why caravans carrying treasures from conquered lands went there. Craftsmen and builders from the conquered lands labored in this city, constructing palaces, mosques, and gardens. The emir ruled successfully for 35 years, expanding and strengthening his power. He died at the age of 69, during his campaign in China. By that time, the great commander was lame and had a crippled arm. His name meant "iron," but in the West, he was called Tamerlane or Tamburlaine, meaning "lame Timur."

Amir Timur's empire spanned a vast territory—from northern India and Persia to the Russian steppes and Asia Minor. Its center was Central Asia, and its capital was Samarkand. It was in this region that, in the tenth and eleventh centuries, brilliant works on philosophy, medicine, mathematics, astronomy, geography, history, and literature in Arabic and Persian appeared, which later became the impetus for the European Renaissance and provided the basis for European science. With this in mind, our author talks about his deep respect for the Muslim clergy and scholars of Islam: "In conquered territories the spiritual leaders were protected and brought to Timur, who had a taste for discussions with such scholars of Islam – philosophers, leaders of sects, historians, astronomers, mathematicians. They were encouraged to converse freely with him, and if they impressed him were either called to his service at court or in Samarkand, or given permission to remain in their own country". [5]. In the process of analyzing this historical work, we have repeatedly become convinced that the category of man in it is one of the key pragmatic categories. This example clearly demonstrates how the characterization of a ruler and his attitude toward faith, clergy, and scholars can convey the spirit of an era and reflect its values. In the original work, Timur appears to the reader as a wise and just ruler who showed exceptional respect for spiritual leaders and scholars. The original work emphasizes that "In conquered territories the spiritual leaders were protected," and Timur "had a taste for discussions with such scholars of Islam – philosophers, leaders of sects, historians, astronomers, mathematicians." This characteristic creates the image of an enlightened ruler, for whom not only conquests were important, but also the spiritual and intellectual development of people.

It should be noted that the image of Timur in the original work and its translations performs not only aesthetic and informational functions, but also an important pragmatic task - to influence the reader, forming an idea of the significance of the ruler's personality and the system of values that dominated in the historical era under consideration. This confirms the status of the category of man as the main pragmatic category in historical and artistic texts and their translations.

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