

Psychological Lexicon Expressing Women's Inner Experiences In Zweig's Novellas: German Lexical Units And Uzbek Translation Solutions

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Abstract: Stefan Zweig's novellas are frequently described as "psychological prose" because inner experience is not treated as a background to action but as the core dramatic material. In texts centered on women's perspectives or women's crises—such as *Brief einer Unbekannten* (1922), *Angst* (1925), and *Vierundzwanzig Stunden aus dem Leben einer Frau* (1927)—the reader encounters a dense network of lexical choices that encode fear, shame, desire, self-doubt, and memory as embodied, time-sensitive states. This article examines the psychological lexicon that verbalizes women's inner experiences in these three novellas and outlines Uzbek translation solutions for key German units and constructions. The study uses a qualitative contrastive approach: psychologically marked nouns, verbs, adjectives, and idiomatic patterns are identified in the German originals and then mapped to Uzbek equivalents through functional-semantic analysis with attention to intensity, connotation, and stylistic rhythm. The analysis demonstrates that Zweig repeatedly relies on (a) "seizing" metaphors of affect, where emotions act upon the body, (b) somatic vocabulary that turns mental states into physiological events, (c) gradation and suddenness markers that dramatize micro-shifts of consciousness, and (d) confessional syntax that reproduces the tempo of obsessive recollection. For Uzbek, the most stable solutions emerge when translators preserve the embodied logic of the German phrase (e.g., fear as an external force) while calibrating intensity through Uzbek gradation resources (*vahima*, *dahshat*, *qo'rquv*) and compensating for German modal particles via discourse markers and syntactic emphasis. The article argues that successful Uzbek renderings require not "one-to-one" replacement but a controlled system of equivalence, modulation, and explicitation that maintains the psychological contour of the female voice.

Keywords: Stefan Zweig; psychological lexicon; women's inner experience; German–Uzbek translation; emotion vocabulary; somatic metaphor; modality; stylistics.

Introduction: Zweig's novellas achieve psychological intensity not only through plot situations—love without reciprocity, marital secrecy, moral panic, or a single day that changes a life—but through language that makes internal motion audible and visible. In *Brief einer Unbekannten*, a woman's confession constructs a life story around a single, asymmetrical attachment; the lexicon of longing and humiliation is arranged so that devotion feels both exalted and self-erasing. In *Angst*, the female protagonist's anxiety is dramatized as a bodily takeover: fear "returns," grips the senses,

freezes the knees, and produces perceptual distortions, turning private guilt into a physical environment. In *Vierundzwanzig Stunden aus dem Leben einer Frau*, the narrative frames a woman's decisive moral and emotional swing as something that unfolds in the smallest increments of impulse, shame, and pity, insisting that "one day" can contain a whole anthropology of feeling.

The present study uses the term psychological lexicon to denote lexical units and recurrent phraseological patterns that encode inner experience: emotion nouns

(Angst, Scham, Sehnsucht), affective verbs (fürchten, begehren, erschrecken), cognitive verbs (ahnen, grübeln, erinnern), evaluative adjectives (beschämt, verwirrt, betäubt), and somatic collocations that translate the mental into the bodily (Herzklopfen, Erstarren, Zittern). In Zweig, such units are rarely neutral descriptors; they organize perspective. When the woman's inner world is narrated from within, the lexicon tends to become "self-referential" and rhythmic—repeating, spiraling, intensifying—whereas in externally focalized episodes the lexicon becomes diagnostic, naming micro-symptoms as if the narrator were reading a body.

For Uzbek translation, the challenge is not limited to finding dictionary equivalents. German and Uzbek differ typologically and stylistically in how they distribute psychological meaning across word choice, morphology, and discourse structure. German often compresses nuance into compounds, prefixes, and modal particles; Uzbek frequently prefers analytic constructions, idiomatic collocations, and culturally familiar gradation patterns. Research on German–Uzbek translation repeatedly notes that metaphor, phraseology, and word-formation asymmetries are among the most sensitive zones where meaning must be carried by compensation rather than direct substitution. Moreover, Uzbek translation practice has produced dedicated editions of Zweig, including an Uzbek collection containing *Ayo'l hayotidan 24 soat* translated from German (B. Rahmonov) and a separate volume titled *Noma'lum ayol maktubi* with named translators and publication data. Yet even when a published Uzbek text exists, translators still face moment-by-moment decisions: how to preserve the bodily metaphor of fear, how to render confessional intimacy without over-domesticating, and how to maintain the "breath" of Zweig's long sentences without flattening their emotional tempo.

This article therefore asks: which German lexical units and constructions most systematically encode women's inner experiences in the selected novellas, and which Uzbek solutions best preserve their psychological function? The purpose is not to produce a single "correct" translation but to articulate a repertoire of solutions that can guide translation and commentary in Uzbek Germanistik and translation studies.

METHODS

The material for analysis consists of three German texts available in full on Projekt Gutenberg-DE: *Brief einer Unbekannten*, *Angst*, and *Vierundzwanzig Stunden aus dem Leben einer Frau*. These novellas were selected because each foregrounds a woman's inner experience under pressure—love as obsessional memory, fear as moral panic, and compassion as destabilizing impulse. Publication years are treated as contextual metadata (1922, 1925, 1927) and used only to situate the texts historically rather than to drive quantitative claims.

For Uzbek translation context, the study relies on bibliographic evidence of two Uzbek editions that demonstrate active translation circulation: the collection *Ayo'l hayotidan 24 soat: novella va hikoyalar* translated from German by B. Rahmonov and published by "O'zbekiston" (Toshkent; publication information in the book and hosting record indicates 2012–2013), and the book *Noma'lum ayol maktubi* (Toshkent: Yangi Asr Avlodi, 2018) with listed translators and ISBN data. The article's translation proposals are framed as Uzbek translation solutions—model renderings designed to preserve semantic and stylistic function. Where a published Uzbek translation is identifiable, proposed solutions are cross-checked against the translation's general stylistic direction (for example, its preference for vivid Uzbek idiom or for close syntactic following), but the core method remains contrastive-functional rather than edition-dependent.

Analytically, psychologically marked units were identified through close reading of key scenes in each novella: moments of fear onset and bodily reaction in *Angst*; confessional self-description and temporal layering in *Brief einer Unbekannten*; and moments of sudden moral-emotional shift in *Vierundzwanzig Stunden*. The units were then interpreted through a functional lens: what role does a word or construction play in shaping the reader's access to inner experience? This includes intensity management, evaluative stance, embodiment, and rhythmic pacing. Finally, Uzbek solutions were generated using standard translation procedures—equivalence (functional matching), modulation (change of viewpoint), explicitation (making implicit relations explicit), and compensation (relocating a stylistic effect)—with special attention to idiomatic Uzbek collocations and culturally conventional emotion gradations. General

observations about German–Uzbek translation difficulties in metaphor and phraseology are supported by relevant recent comparative work.

Across all three novellas, Zweig's psychological lexicon shows a stable pattern: inner experience is rendered as a sequence of micro-events that "happen" to the subject, often before she can think. This is especially evident in fear scenes where affect is grammatically agentive. In *Angst*, the opening immediately stages fear as a returning force: German structures like "packte sie ... Angst" depict emotion as an external grip, while accompanying somatic units ("Knie," "Starre," verbs of falling and holding) convert anxiety into a motor crisis. A direct Uzbek solution that preserves the psychological logic is not a static noun translation (qo'rquv) but a collocational event structure such as "uni vahima bosdi" or "qo'rquv uni chulg'ab oldi," which keeps fear as an acting force. The German "Starre" invites Uzbek "qotish," a highly compatible somatic metaphor, making "tizzalari dahshatdan qotib qoldi" a functionally faithful rendering. The result is that the reader experiences fear as a bodily seizure rather than a reflective statement.

In *Brief einer Unbekannten*, the psychological lexicon organizes a different inner economy: longing and devotion are fused with self-negation. The first-person confessional mode multiplies lexical items of remembering, confessing, and pleading, and the emotional vocabulary often oscillates between exalted tenderness and shame. German's capacity for delicate gradation—through adverbs, syntactic interruptions, and repeated address—creates a tone of breathless sincerity. Uzbek can preserve this by maintaining the confessional immediacy of direct address while carefully choosing between "sen" and "siz" as a narrative strategy. If the female voice is constructed as intimate in German ("Du"), "sen" is the closest structural equivalent, but it carries different pragmatic weight in Uzbek and may require softening through lexical politeness (for example, respectful address terms) if the translator wants to keep the narrator's self-positioning as both close and socially unequal. When the German voice uses repetition as emotional insistence, Uzbek can reproduce insistence through parallel syntactic frames rather than literal word repetition, reducing the risk of mechanical duplication while keeping the rhetorical pressure.

In *Vierundzwanzig Stunden aus dem Leben einer Frau*, the psychological lexicon is heavily tied to moral emotion: shame, pity, disgust, and compassion appear not as abstract values but as physiological and perceptual responses. German frequently encodes these states in nouns that carry cultural-philosophical weight (Scham, Mitleid, Versuchung) alongside verbs that mark sudden recognition (erkennen, ahnen) and temporal adverbs that dramatize "all at once" shifts. Uzbek solutions are most adequate when they preserve the evaluative polarity and the embodied basis of the emotion: Scham often requires "uyat" or "xijolat," but the correct choice depends on whether the scene implies moral self-condemnation ("uyat") or social exposure ("xijolat"). Mitleid is rarely best rendered as a single lexical item; "rahm" plus an intensifier or a descriptive phrase ("ko'ngli achidi," "rahmi keldi") more accurately reproduces the event-like nature of pity in Uzbek narrative style. Where German uses abstract nouns to hold psychological complexity in a single word, Uzbek frequently needs an analytic cluster to keep the same conceptual mass without sounding overly bookish.

A cross-text pattern is Zweig's use of suddenness and gradation markers—"plötzlich," "mit einem Male," "auf einmal," "völlig," "ganz"—which function as psychological camera cuts. Uzbek has rich resources for suddenness ("birdan," "to'satdan," "bir paytning o'zida") and for totality ("butkul," "tamoman," "batamom"), but the key is distribution: if every German suddenness marker is translated with the same Uzbek adverb, the text becomes stylistically monotone. A solution is controlled variation based on intensity: "to'satdan" for externally triggered shocks, "birdan" for internal mental turns, and "bir zumda" for compressed time perception. This maintains the rhythmic texture of mental movement.

The findings indicate that translation of Zweig's psychological lexicon must prioritize functional equivalence over lexical symmetry. The central functional demand is to preserve the psychological contour of the female experience: how emotion arrives, where it is located (mind versus body), how quickly it changes, and how it positions the self ethically. German often compresses this contour into grammatically compact structures, while Uzbek tends to unfold it through collocation and narrative phrasing.

The translator's task is therefore to rebuild the contour with Uzbek means that remain literary and credible.

A first recurrent problem concerns intensity calibration. German "Angst" is semantically broad, ranging from mild unease to existential terror; within the same novella, it can shift meaning depending on context. In Uzbek, "qo'rquv" is similarly broad, but literary Uzbek offers a more explicit gradation palette—"vahima," "dahshat," "xavotir," "hadik"—that can mirror Zweig's internal scaling if used systematically. The critical point is that intensification in Zweig is often distributed across several cues: a noun, an adverb of suddenness, and a somatic symptom. Translating only the noun strongly ("dahshat") while flattening the symptoms can distort style; conversely, keeping a neutral noun ("qo'rquv") while vividly rendering symptoms may preserve the experiential effect. A balanced solution treats the noun as an anchor and shifts intensity through collocation ("bosdi," "chulg'adi," "qoplab oldi"), bodily verbs ("qotib qolmoq," "titramoq"), and rhythm.

A second problem involves metaphor and embodiment. Zweig's psychological lexicon is remarkably physical: emotions seize, strike, burn, freeze, suffocate. Uzbek narrative tradition is equally capable of embodied metaphor, which makes this a zone of opportunity rather than loss. Yet metaphors are not automatically transferable; some German images may feel medical or mechanistic in Uzbek if translated literally. Translation research on metaphors and phraseology in German-Uzbek contexts emphasizes that functional substitution and paraphrase are legitimate when direct transfer produces unnatural imagery. In practice, this means keeping the metaphorical function—invasion, pressure, paralysis—while selecting Uzbek imagery that sounds native. For "fear seized her," Uzbek "uni vahima bosdi" preserves invasion without forcing a foreign body image; for "knees froze," "tizzalari qotib goldi" matches both physiology and idiom.

A third issue is German modality, especially particles and subtle stance marking, which is central to women's inner speech in Zweig. German modal particles (ja, doch, wohl) often signal self-correction, persuasion, or a fragile attempt to control panic; Uzbek does not have a direct particle system of the same type. Compensation is therefore necessary: discourse

markers ("axir," "nahot," "go'yo," "balki"), rhetorical questions, and syntactic fronting can recreate the same stance effects. This is particularly important in *Brief einer Unbekannten*, where the female voice is psychologically credible because it constantly negotiates certainty and doubt. A flat declarative Uzbek syntax risks turning confession into report. The solution is to preserve the oscillation through rhythm: short bursts of self-address or self-questioning embedded inside longer sentences, mirroring Zweig's breath and emotional urgency.

A fourth issue concerns address and politeness, which are not merely pragmatic but psychological. The German "Du" in a confessional letter establishes intimacy; in Uzbek, "sen" establishes intimacy too, but it may also imply social superiority or directness depending on context. The translator must decide whether the woman's inner voice is intimate because she claims closeness, or intimate because she is psychologically unable to keep distance. Different solutions produce different portraits: "sen" makes the confession bold and immediate; "siz" makes it socially cautious, potentially emphasizing inferiority and distance. Scholarship on female subjectivity in *Letter from an Unknown Woman* underlines how the woman's self-positioning shapes interpretation; translation choices in address can therefore shift the narrative's ethical resonance. A nuanced Uzbek solution may combine the structural "sen" with lexical markers of humility or self-erasure in key places, keeping both intimacy and inequality rather than choosing only one.

Finally, syntax and pacing function as part of the psychological lexicon. Zweig's long sentences often simulate mental flooding, where memory and feeling arrive faster than orderly narration. Readers experience obsession through the inability to stop. Tablet-style literary criticism has explicitly noted Zweig's sentence-breaking and tempo changes as a stylistic mimicry of lovesickness. Uzbek can carry long sentences, but translators sometimes shorten for clarity, which may reduce psychological pressure. A controlled compromise is to preserve long periods in climactic emotional passages and to shorten only where German subordination becomes unreadable in Uzbek. Where shortening is unavoidable, compensation can be achieved through parallelism and

repetition of key affective predicates, ensuring that emotional insistence remains perceptible even if the syntactic architecture changes.

Overall, the translation of psychological lexicon in Zweig is best understood as a system-level task: each story requires a consistent mapping between emotion intensity, bodily metaphor, stance, and rhythm. Uzbek translation solutions are most successful when they treat the female inner world not as “content” to be transferred, but as an experiential pattern to be reconstructed with Uzbek literary resources.

This article has shown that Zweig’s portrayal of women’s inner experiences is inseparable from a structured psychological lexicon: emotions are agentive, the body is a semantic stage, suddenness markers act as narrative camera cuts, and confessional syntax reproduces the tempo of obsession, shame, and longing. For German–Uzbek translation, the principal difficulty is not lack of equivalents but mismatch in how nuance is packaged: German compresses, Uzbek often unfolds. The most reliable Uzbek solutions therefore combine event-like collocations (“bosdi,” “chulg’adi”), embodied verbs (“qotib qolmoq,” “titramoq”), calibrated emotion vocabulary (“xavotir–qo’rquv–vahima–dahshat”), and compensatory discourse markers that replace German modal particles. Where intimacy and social distance are encoded through address, Uzbek pronoun choice becomes a decisive stylistic act that can reshape female subjectivity. Future research can expand the approach by building a parallel German–Uzbek corpus of Zweig translations, enabling more fine-grained mapping of recurrent lexical choices and their stylistic consequences across translators and editions, including Uzbek collections already in circulation.

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