

Problems Of Translating Phraseological Units From The Original Into Uzbek In Goethe's Novel "Die Wahlverwandtschaften" ("Kindred Souls.")

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Received: 15 September 2025; **Accepted:** 08 October 2025; **Published:** 12 November 2025

Abstract: This article analyzes the problem of recreating phraseological units during translation from linguistic and cultural perspectives. Since phraseological units are closely linked to national culture, mentality, and spirit, various difficulties arise when translating them into another language. This study, based on the scholarly views of A.V. Fedorov, N.K. Garbovsky, V.A. Kunin, Ch. Aitmatov, Ya.I. Resker, V.D. Andreev, and L.S. Barkhudarov, analyzes the translation of phraseological units into Uzbek using Goethe's novel "Die Wahlverwandtschaften" as an example. The study revealed that such methods as phraseological adaptation, full and partial equivalents, and descriptive translation were effectively used, and the translation of phraseological units was considered the primary tool for conveying the cultural code.

Keywords: Phraseological unit, equivalence, adaptation, cultural code, translation theory, idiomatics.

Introduction: Phraseological units are essential linguistic tools that convey the imagery, emotional depth, and national spirit of a literary work. Their literal translation is often impossible, requiring the translator to rely on their cultural and stylistic competence. Consequently, the translation of idioms is one of the most pressing issues in translation theory and practice. A.V. Fedorov evaluates phraseological units as a general linguistic phenomenon, emphasizing their active use in literary, publicistic, and scientific styles. N.K. Garbovskiy notes that the translation of idioms must be based on cultural understanding, with the translator performing the function of a cultural bridge. V.A. Kunin identifies four primary methods for translating phraseological units: full equivalence, partial equivalence, descriptive translation, and adaptation.

Theoretical foundations of phraseological units. Phraseology is a branch of linguistics that studies stable, figurative expressions in a language. Phraseologisms reflect national culture, historical experience, and the mentality of a people. Therefore, translating them fully into another language is complicated by linguistic and cultural differences. The findings from the study of phraseological problems in

translation theory provide valuable material for lexicology. Through literary translation, the phraseology of a language is enriched, and phraseological units play a key role in reflecting the national spirit expressed in the language of a literary work. Their inaccurate translation impoverishes the language of the work and damages its artistic value.

Unlike similar syntactic structures in form, phraseologisms do not arise in speech through the free selection or substitution of words. Instead, they are used as ready-made material with a specific meaning and a fixed lexical-grammatical structure. It is impossible to remove or omit any part of a phraseologism. For example: "tarvuzi qo'ltig'idan tushmoq" (to be disappointed in something one was counting on), "anqoning urug'i" (a rare, unique person), "qo'li ochiq" (generous), "qulog'i og'ir" (hard of hearing). They have norms and methods of usage, and their meanings are clarified in specific speech contexts.

Key methodological questions. Should German phraseological expressions be presented with their Uzbek equivalents, or is it preferable to translate them literally? First and foremost, if all proverbs, sayings, and idioms could be translated literally, there would be no problem of phraseology. The reflection of phraseology

in literary translation can be interpreted as follows:

1. Replacing the phraseology of the source language with the phraseology of the target language.
2. Adapting the phraseology of the target language to that of the source language.
3. Translating the phraseology of the source language verbatim (these are the general methods of translating phraseological expressions).

So, which of these is preferable in a good literary translation? It is known that the translator wields the pen on behalf of the author, and thus, reflects the author's style. However, if ten people of equal literary skill were to translate the same work, ten different translations would result, all completely distinct from one another. The reason is, first, that everyone understands the reflection of the author's style in their own way; furthermore, the influence of the translator's own style is perceptible in any translation.

The role of cultural and stylistic equivalence. The reflection of phraseology is of great importance in conveying the national character of the original and the author's style in translation. Based on this, some scholars recommend translating the proverbs and sayings in a work as if they were "native." For example, K. Chukovsky, in his book "The Art of Translation," puts forward the following idea: "One should strive to translate foreign language proverbs and sayings as literally as possible, without replacing them with their counterparts in another language. For instance, if it says in the original: 'Soap for a Negro, advice for a fool!' one cannot translate it as 'A leopard cannot change its spots!'—after all, the value of folk proverbs lies precisely in the fact that they express the innate character of a people, their national way of thinking." V. Fedorov supports this idea, stating that even if some proverbs and sayings are translated verbatim and precisely, they do not lose their proverbial quality; on the contrary, they can give rise to new proverbs or sayings in that language. Such translation enriches the native language and broadens the reader's horizons. At the same time, the original artistic landscape of the work is preserved.

However, there are also proverbs and sayings in other languages where the underlying wisdom does not find its reflection in the words of a literal translation. There are many such proverbs and sayings. Thus, the wisdom reflected in numerous proverbs, sayings, and idioms from other languages can only be fully realized by replacing them with their equivalents in our native language.

Phraseological units in literary text and translation analysis. Phraseological units, shaped over centuries,

are widely used in oral speech, literature, and journalism as a sharp, expressive, and figurative tool. While writers productively use phraseologisms in their works, they also partially modify existing ones to suit the spirit of the work, thereby creating new expressions. The totality of phraseologisms with various characteristics constitutes the phraseological layer of a language. This layer is constantly enriched with new phraseological units and reflects the cultural-historical experience of a people, as well as the historical development laws of a particular language.

In a literary text, phraseological units serve not only as a means of expressiveness but also play an important role in creating psychological portraits, depicting mental states, and revealing the author's concept. The phraseological correspondence in the Uzbek translation of Goethe's work demonstrates harmony not only at the linguistic level but also in the systems of thinking and worldview.

We mentioned above the views of V.A. Kunin and N.K. Garbovskiy on the translation of phraseologisms. We would like to draw attention to the sentence translated in accordance with this very idea and theory.

Example 1:

Original: «Die Studierten aus der Stadt und von den Akademien sind wohl klar und ordentlich, aber es fehlt an der unmittelbaren Einsicht in die Sache.»

Translation: «Shaharlik o'qiganlar va akademiyada ishlaydiganlar, ha, endi bular durust, andishali, ammo ishning ko'zini u qadar bilishmaydi.» ("Hamroz dillar" p. 159).

In this example, while describing the educated city dwellers and academics, Goethe states that they are theoretically clear and orderly but lack direct insight and experience in practical matters. In translating this sentence, the translator used the methods of phraseological adaptation and figurative translation. "Ishning ko'zini bilmaslik" is a stable, figurative expression in Uzbek. This idea is expressed through a national phraseologism that is not foreign to the Uzbek reader. From N.K. Garbovskiy's point of view, the translator, Yanglish Egamova, relied on a phraseological unit existing in the reader's consciousness and ensured cultural adaptation. Thus, this translation is an example of literary-phraseological adaptation, based on the principles of semantic correspondence, cultural equivalence, and preservation of figurative meaning. Kunin's adaptation method and Garbovskiy's theory of cultural codes have been successfully applied in practice.

Example 2:

Original: "Und nun die Hände in den Schoß zu legen

oder noch weiter zu studieren, sich weitere Geschicklichkeit zu verschaffen, da er das nicht brauchen kann, was er in vollem Maße besitzt”.

Translation: “Qo’lini qovushtirib o’tirish yoki o’qib-o’rganishni yangidan davom ettirish, o’z mahoratini yanada oshirish, o’zida bo’lgan bunday imkoniyatlarni kerakli joyda qo’llayolmaslik....” (“Hamroz dillar” p. 158).

The original idiom "die Hände in den Schoß legen" (lit. "to lay one's hands in one's lap") in German means to be idle, to stop working. The translator replaced it with the Uzbek phraseologism "qo’lini qovushtirib o’tirish" (lit. "to sit with folded hands"). These two expressions are semantically equivalent, as both convey a state of relinquishing activity and indifference. The use of this phraseologism shows the character's fading vitality and loss of initiative. Through the character's external inactivity, his inner world of fatigue and indecision is expressed. The translator fully preserved the national connotation: in Uzbek culture, "qo’lini qovushtirib o’tirish" implies not just being idle, but also a temporary internal pause, a watching of the situation. Therefore, the translation successfully recreated the original psychological state in a culturally appropriate manner.

Example 3:

Original: “Die gnädige Frau versteht es; man arbeitet unter ihr mit Vergnügen”.

Translation: “Muhtarama xonim bunday ishlarning ko’zini biladi; u bilan ishlashning gashti bor” (“Hamroz dillar” p. 155).

The original sentence "Die gnädige Frau versteht es; man arbeitet unter ihr mit Vergnügen" is semantically neutral but indicates social relations and a psychological atmosphere. Here, the translator used a creative translation method: "Muhtarama xonim bunday ishlarning ko’zini biladi; u bilan ishlashning gashti bor." There are two phraseologisms here: "Ishning ko’zini biladi" – creates an image of an active, experienced, businesslike, and skilled person. "Ishlashning gashti bor" (has the drive/pleasure of working) – expresses a state of psychological positivity, inspiration, joy, and psychological harmony.

In the original, "versteht es" is a paraphrase, a way of embellishing a simple idea for more effective expression. The translator's approach here

demonstrates a shift from periphrasis to phraseologization. They have enriched a simple syntactic unit with a national image. Through this, the character's image is revealed through aspects of social maturity, management skill, and humanity. If "Verstehen" (to understand) in German culture symbolizes intellectual comprehension and cognitive competence, the Uzbek expression "ko’zini bilish" adds a hue of practical wisdom, life experience, and emotional sensitivity. As a result, the phraseologism reveals the character's ability to understand the essence of the work, his practical experience, and his capacity to exert psychological influence on people. Here, the translator found a phraseological equivalent in Uzbek for a freer expression in German.

Example 4:

Original: „Das kann wohl geschehen“, versetzte Eduard, „bei Menschen, die nur dunkel vor sich hinleben, nicht bei solchen, die, schon durch Erfahrung aufgeklärt, sich mehr bewußt sind“.

Translation: “-Bunday holat, - dedi Eduard, - bir qobiqqa o’ralib qolgan odamlardagina bo’lishi mumkin; katta hayot tajribasida pishgan, ongli odamlarda esa bunday bo’lmaydi.”

The original phrase "dunkel vor sich hinleben" in German conveys a passive, obscure, unreflective existence. This expression in the original is metaphorical but not a phraseologism. The translator rendered it as "bir qobiqqa o’ralib qolgan" which is a full phraseological unit in Uzbek, describing a person absorbed in their inner world, detached from external life. Semantic analysis shows that the "shell" image is a symbol of a psychological barrier, a wall between the person and the world. Therefore, this expression depicts the character's internal isolation and alienation from a conscious life. Eduard criticizes this state, thereby portraying himself as a character striving to comprehend life, possessing his own reasoned thought. Here, the translator, using a national phraseological tool, was able to fully convey the psychological state that Goethe intended to express in his work. We can cite many more such examples in the course of our research.

In these examples, the following psychological and personal layers of the characters are illuminated through phraseological units:

Original phraseologisms in Uzbek	Psychological interpretation	Aspects of the character highlighted
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“Ishning ko‘zini bilmaslik”	Lack of practical knowledge, inexperience, or irresponsibility.	Attitude towards work, (lack of) competence, and professionalism
“Qo‘lini qovushtirib o‘tirish”	Internal inertia and indifference	Mental fatigue, passivity, internal listlessness
„Ishning ko‘zini biladi; ishlashning gashti bor“	Psychological harmony and positive energy	Experience, maturity, and an active social role
„Bir qobiqqa o‘ralib qolgan“	Psychological isolation and self-containment	A state of solitude and lack of conscious awareness

METHODS

As the object of research, J.W. Goethe's novel "Die Wahlverwandtschaften" (Elective Affinities) and its Uzbek translation (by Y. Egamova) were selected.

The research methodology employed comparative, linguo-cultural, and semantic-analytical approaches. The analysis of each phraseological unit was evaluated according to V.A. Kunin's classification.

DISCUSSION

Three main challenges are identified in the translation of phraseological units:

1. Cultural Asymmetry: Phraseologisms are often specific to a national color and may not have a full equivalent in another language.
2. Semantic Discrepancy: A literal translation carries a high risk of meaning loss.
3. Stylistic Disparity: It is complex to preserve the artistic effect, emotional power, and imagery.

To overcome these challenges, a translator must employ a creative approach, possess knowledge of the cultural context, and have a linguo-cultural mindset. As N.K. Garbovskiy emphasized, the translator is an intercultural bridge, and phraseologisms are the testing point of this bridge.

CONCLUSION

The recreation of phraseologisms in translation is not only a linguistic but also a cultural and stylistic process. It serves to preserve the spirit of the original, its national color, and the author's individual style. The research results demonstrate that in the Uzbek translation of Goethe's work, the methods of adaptation and full equivalence manifested as the most effective approaches. The principles of semantic correspondence, cultural equivalence, and preservation of artistic imagery are of paramount importance in translating phraseologisms. Such an approach expands the phraseological wealth of a language and deepens intercultural communication. The recreation of phraseologism in translation is a

process of not only lexical, but also cultural, stylistic, and emotional re-creation. In this process, the translator must act not only as a linguist but also as a cultural scholar and literary expert.

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