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TEXTUAL AND STYLISTIC FEATURES OF UZBEK - GERMAN LITERARY TRANSLATION TEXTS

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Abstract: The present study investigates the textual and stylistic features of Uzbek-German literary translation, focusing on the linguistic, semantic, structural, and cultural transformations that occur in the process of transferring literary texts from Uzbek into German. The research is based primarily on a comparative examination of Abdulla Qodiriy's historical novel O'tkan kunlar (Bygone Days) and its German-language versions published under the title Die Liebenden von Taschkent. Particular attention is paid to the relationship between the original Uzbek text, the 1968 German translation by Arno Specht, and the revised German edition published by Dagyeli Verlag in 2020 with the revision of Barno Aripova. The theoretical framework draws on functionalist translation theory, text linguistics, comparative stylistics, and intercultural communication. The study employs comparative textual analysis, contextual interpretation, stylistic analysis, and linguocultural analysis.

Keywords: Uzbek - German translation, literary translation, textual coherence, textual cohesion, comparative stylistics, translation transformation, cultural realia, intercultural communication, stylistic equivalence, Abdulla Qodiriy.

Аннотация: В статье исследуются текстовые и стилистические особенности узбекско-немецкого художественного перевода, а также языковые, семантические, структурные и культурные трансформации, возникающие в процессе передачи художественного текста с узбекского языка на немецкий. Основным материалом исследования является исторический роман Абдуллы Кадыри «Минувшие дни» (O'tkan kunlar) и его немецкоязычные версии, опубликованные под названием Die Liebenden von Taschkent. Особое внимание уделяется сопоставлению узбекского оригинала, немецкого перевода Арно Шпехта 1968 года и переработанного немецкого издания 2020 года, подготовленного при участии Барно Ариповой. Теоретическую основу исследования составляют функциональная теория перевода, лингвистика текста, сопоставительная стилистика и межкультурная коммуникация. Используются методы сравнительно-текстового, контекстуального, стилистического и лингвокультурологического анализа.

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Ключевые слова: узбекско-немецкий перевод, художественный перевод, текстовая когерентность, текстовая когезия, сопоставительная стилистика, переводческие трансформации, культурные реалии, межкультурная коммуникация, стилистическая эквивалентность, Абдулла Кадыри.

Annotatsiya: Mazkur maqolada o‘zbek tilidan nemis tiliga badiiy tarjima qilish jarayonida yuzaga keladigan matniy va stilistik xususiyatlar, lingvistik, semantik, strukturaviy hamda lingvomadaniy transformatsiyalar tadqiq etiladi. Tadqiqot materiali sifatida Abdulla Qodiriyning “O‘tkan kunlar” tarixiy romani va uning nemis tilida “Die Liebenden von Taschkent” nomi bilan nashr etilgan tarjima variantlari tanlangan. Xususan, asarning 1968-yilda Arno Specht tomonidan amalga oshirilgan nemischa tarjimasi hamda 2020-yilda Barno Aripova ishtirokida o‘zbekcha original asosida qayta ko‘rib chiqilgan nashri qiyosiy tahlil doirasiga kiritiladi. Tadqiqotning nazariy asosini funksional tarjima nazariyasi, matn lingvistikasi, qiyosiy stilistika va madaniyatlararo kommunikatsiya tashkil etadi. Tadqiqotda qiyosiy matniy tahlil, kontekstual tahlil, stilistik tahlil va lingvomadaniy tahlil metodlaridan foydalaniladi.

Introduction.

Literary translation represents one of the most complex forms of intercultural communication because it involves the transfer of not only linguistic information but also aesthetic values, cultural meanings, historical references, and individual authorial expression. Unlike informative or technical translation, literary translation requires the translator to reconstruct the artistic organization of the source text while ensuring that its essential semantic and stylistic characteristics remain accessible to readers of another linguistic and cultural background. The translation relationship between Uzbek and German is particularly interesting from a linguistic and cultural perspective. Uzbek belongs to the Turkic language family, whereas German belongs to the Germanic branch of the Indo-European language family. Their differences in grammatical structure, lexical organization, phraseology, discourse patterns, and cultural conceptualization create specific challenges for literary translation. Uzbek literary texts frequently incorporate culturally embedded expressions, historical references, forms of social address, religious concepts, traditional household terminology, and figurative language. German literary discourse, in contrast, operates within different grammatical conventions, stylistic traditions, and expectations concerning textual organization. Consequently, the translator must identify not only the dictionary meaning of a linguistic unit but also its communicative function within the literary context. The importance of this issue becomes particularly evident in the translation of historical and culturally significant Uzbek literary works. One of the most representative examples is Abdulla Qodiriy’s novel O‘tkan kunlar, which reflects the social, cultural, and historical environment of nineteenth-century Turkestan. The novel contains a rich system of historical vocabulary, traditional social relations, expressive descriptions, dialogues, and culturally specific concepts. The German-

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language publication history of this novel provides an important opportunity for comparative translation research. The 1968 edition, Die Liebenden von Taschkent, was translated by Arno Specht from the Russian version. A later edition published by Dagyeli Verlag in 2020 retained Specht's translation but was revised by Barno Aripova with reference to the Uzbek original. This publication history makes it possible to examine the relationship between indirect translation, source-text verification, and the reconstruction of literary meaning. The comparison is especially relevant because indirect translation may introduce additional semantic and stylistic shifts when the translator works through an intermediary language rather than directly from the original. Previous studies have addressed different aspects of this problem, including the translation of cultural realia, historical space, character descriptions, and dialogue structures. However, an integrated examination of textual cohesion, stylistic equivalence, cultural specificity, and the relationship between different German editions remains an important direction for further research. The present study therefore aims to investigate the textual and stylistic characteristics of Uzbek-German literary translation through a comparative analysis of the original novel and its German-language versions.

The scientific novelty of the research lies in the integrated examination of textual, stylistic, and linguocultural characteristics of Uzbek-German literary translation. In particular, the study proposes a comparative analytical framework that connects textual coherence, lexical and grammatical transformations, stylistic reproduction, cultural mediation, and the influence of an intermediary language. The research also emphasizes the importance of distinguishing between direct translation and revised indirect translation when evaluating the adequacy of German literary versions of Uzbek works.

Literature Review and Theoretical Framework

The theoretical foundations of modern translation studies have been substantially developed by German-speaking scholars. Among the most influential contributions are the works of Katharina Reiß, Hans J. Vermeer, Christiane Nord, and Juliane House. Reiß and Vermeer (1984) developed a functional approach to translation, emphasizing the significance of the communicative purpose of the target text. According to Skopos theory, translation decisions should be evaluated in relation to the intended function of the translated text within the target culture. This approach is particularly relevant to literary translation because the translator must consider the expectations of the target readership without disregarding the artistic and cultural characteristics of the source text. Reiß's text-type classification also provides a useful theoretical basis for distinguishing informative, expressive, and operative functions. Literary texts are predominantly expressive, meaning that their aesthetic organization and authorial perspective are central to the translation process. Christiane Nord (2026) further develops the relationship between source-text analysis and translation decisions. Her approach emphasizes the systematic examination of textual and extratextual factors, including the sender, recipient, communicative intention, medium, place, time, and textual function. From this perspective, the translation of an Uzbek literary text into German requires a detailed analysis of its communicative

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context, literary genre, cultural background, and intended readership. Juliane House (2015) contributes to translation quality assessment by emphasizing the relationship between source-text and target-text functions. Her model is useful for identifying mismatches in register, field, tenor, mode, and pragmatic meaning. These theoretical approaches demonstrate that translation adequacy cannot be determined exclusively through lexical correspondence. It must also be evaluated through the preservation of textual function and communicative meaning.

Textual organization constitutes another essential dimension of literary translation. Halliday and Hasan (1976) distinguish several major cohesive devices, including reference, substitution, ellipsis, conjunction, and lexical cohesion. These devices establish semantic and grammatical relationships between different elements of a text. Cohesion refers to the linguistic mechanisms that connect sentences and textual components, whereas coherence concerns the logical and semantic unity of the entire discourse. In Uzbek and German literary texts, cohesion and coherence may be realized through different grammatical and lexical resources. For example, Uzbek frequently employs agglutinative suffixes to express grammatical relationships, while German relies more heavily on articles, prepositions, grammatical case marking, auxiliary constructions, and word order. These structural differences may require the translator to reorganize sentence structures while maintaining the semantic relationships of the original. The translation of long Uzbek sentences into German may involve syntactic restructuring, redistribution of information, and changes in conjunction patterns. Nevertheless, structural modification should not result in the loss of thematic progression or logical continuity. Therefore, the preservation of textual coherence and cohesion should be regarded as one of the central criteria for assessing Uzbek - German literary translation.

Stylistic equivalence refers to the reproduction of the artistic and expressive functions of the source text through appropriate linguistic means in the target language. Literary style is formed through a combination of lexical selection, syntactic organization, figurative language, sound patterns, rhythm, repetition, and discourse strategies. Bassnett (2014) emphasizes that literary translation should be understood as a complex cultural and textual process rather than a mechanical replacement of linguistic units. Similarly, Snell-Hornby (2006) advocates an interdisciplinary understanding of translation, connecting linguistics, literary studies, cultural studies, and communication. In the context of Uzbek - German literary translation, stylistic equivalence becomes particularly important in the translation of: metaphors and similes; epithets and descriptive expressions; phraseological units; proverbs and sayings; repetitions and parallel constructions; dialogue and character-specific speech; culturally marked forms of address. A stylistically adequate translation does not necessarily reproduce the same linguistic structure as the original. Instead, it seeks to preserve the artistic function and interpretative effect of the original expression.

The linguocultural dimension of translation is especially significant when the source text represents a social and historical environment unfamiliar to the target readership. Cultural realia include lexical units associated with traditional institutions, everyday life, family relationships,

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clothing, architecture, religion, social hierarchy, and historical practices. In “O‘tkan kunlar”, such units contribute to the representation of traditional Uzbek society.

Examples include:

choyxona - a traditional teahouse;

hujra - a small traditional room or chamber;

ayvon - a roofed veranda or open-sided architectural space;

kundosh - a woman who shares a husband with another wife;

ichkari - the inner or private section of a traditional household.

The translation of these expressions requires attention to both denotative and connotative meaning. A purely descriptive translation may communicate the basic meaning but weaken the cultural identity of the original. Conversely, unrestricted transliteration may preserve the original form while making the text less accessible to German readers. The translator must therefore establish an appropriate balance between cultural preservation and target-language comprehensibility.

Methodology. The study employs a qualitative comparative research design based on text linguistics, translation studies, and comparative stylistics. The primary methodological approach is comparative textual analysis, which makes it possible to identify similarities and differences between the source text and its German-language versions. The research also incorporates contextual, semantic, stylistic, and linguocultural analysis. The methodological framework is organized around five analytical dimensions:

1. Textual structure and coherence.
2. Lexical-semantic transformations.
3. Grammatical and syntactic transformations.
4. Stylistic and expressive devices.
5. Cultural and pragmatic equivalence.

The principal literary material is Abdulla Qodiriy’s historical novel “O‘tkan kunlar” and its German-language editions. The corpus includes the following publications:

Source text:

Qodiriy, A. (2018). O‘tkan kunlar. Toshkent: O‘zbekiston Milliy Ensiklopediyasi.

German translation, 1968:

Qodiriy, A. (1968). Die Liebenden von Taschkent. Aus dem Russischen von Arno Specht. Berlin: Verlag Kultur und Fortschritt.

Revised German edition, 2020:

Qodiriy, A. (2020). Die Liebenden von Taschkent. Aus dem Russischen von Arno Specht, überarbeitet nach dem usbekischen Original von Barno Aripova. Berlin: Dagyeli Verlag.

The distinction between the two German editions is methodologically important. The 1968 version represents an indirect translation through Russian, whereas the 2020 publication contains a

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revision based on comparison with the Uzbek original. The study therefore examines both the influence of an intermediary language and the possible contribution of source-oriented revision.

Relevant passages are selected from the Uzbek novel, focusing on descriptions, dialogues, cultural vocabulary, and stylistically marked expressions. The corresponding passages in the German editions are compared in terms of semantic accuracy, lexical choice, syntactic structure, and stylistic effect. Translation procedures are classified into the following categories: lexical substitution; concretization and generalization; modulation; grammatical transposition; syntactic restructuring; explicitation; omission and addition; cultural adaptation; preservation of foreign cultural elements. The translation variants are examined according to their ability to preserve textual coherence, authorial intention, cultural identity, and artistic expressiveness. The analysis is qualitative and interpretative. No statistical frequency or numerical superiority is claimed without a separately verified, fully annotated parallel corpus.

Results. The comparative framework indicates that textual coherence is one of the most important conditions for producing an adequate literary translation. Uzbek literary prose may employ extended syntactic constructions, descriptive sequences, and contextual dependencies that cannot always be reproduced through identical German sentence structures. German literary prose frequently requires explicit grammatical connections, carefully organized subordinate clauses, and clear information structuring. Consequently, the translator may need to divide lengthy Uzbek sentences into shorter German constructions or reorganize subordinate clauses. Such restructuring is acceptable when the semantic and logical relationships of the source text remain intact.

The following example illustrates the analytical principle:

Source-text feature	**Potential German translation procedure**	**Expected textual function**
Extended Uzbek sentence	Syntactic restructuring	Greater readability
Context-dependent reference	Explicit referential expression	Improved cohesion
Repeated lexical element	Controlled lexical variation	Stylistic naturalness
Implicit logical connection	Conjunction or connective insertion	Clearer coherence

These procedures should not be interpreted as arbitrary modifications. Their purpose is to reconstruct the textual relationships that may be expressed differently in the two languages. The translation of culturally specific vocabulary constitutes one of the most challenging aspects of Uzbek - German literary translation. In “O‘tkan kunlar”, culture-bound expressions represent social institutions, domestic arrangements, traditional architecture, and historical practices.

The following table presents selected examples for comparative analysis.

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Uzbek lexical unit	Approximate semantic explanation	Possible German rendering
Choyxona	Traditional place for drinking tea and social interaction	Teehaus
Hujra	Small traditional room or chamber	Kammer / traditioneller Raum
Ayvon	Roofed veranda or open architectural space	Veranda
Kundosh	Woman sharing a husband with another wife	Nebenfrau / Mitfrau
Ichkari	Inner or private part of a traditional household	innerer Wohnbereich

The German equivalents in this table are proposed analytical glosses, not quotations from the published translation editions. Their appropriateness must be established through contextual verification. The analysis demonstrates that culturally specific vocabulary cannot always be translated through direct lexical equivalence. For example, the Uzbek word kundosh represents a particular family relationship embedded in traditional social structures. A German equivalent such as Nebenfrau may convey the basic relationship but may not fully reproduce its historical and cultural implications. Similarly, ayvon refers not simply to a veranda but to an architectural and social space characteristic of traditional Central Asian houses. The use of transliteration, descriptive translation, or a combination of both may therefore be required. A particularly effective strategy is to preserve the original cultural term when it represents an important element of national identity and provide an explanatory contextual equivalent where necessary.

Stylistic devices play an essential role in constructing the artistic identity of literary texts. In Qodiriy's novel, expressive language contributes to character representation, emotional intensity, historical atmosphere, and the development of interpersonal relationships.

The most relevant stylistic categories include:

Metaphors. Metaphorical expressions convey figurative meanings and emotional evaluations. Their translation requires the identification of the underlying conceptual meaning rather than mechanical reproduction of individual words.

Epithets. Descriptive adjectives and evaluative expressions contribute to the representation of characters and their psychological characteristics.

Similes. Comparative structures may require grammatical and lexical adjustment to preserve their expressive function in German.

Hyperbole. Exaggeration may communicate emotional intensity, admiration, criticism, or social evaluation.

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Phraseological units. Idiomatic expressions frequently contain culturally determined meanings that cannot be reconstructed through word-for-word translation.

Repetition. Repeated lexical or syntactic structures may perform emotional, rhythmic, and emphatic functions.

The principal translation challenge is to preserve the expressive purpose of a stylistic device even when its formal structure changes. For example, a culturally specific Uzbek metaphor may require a different German metaphor or a descriptive construction if the original image does not produce the same interpretative effect in German. The translator should therefore distinguish between formal equivalence and functional stylistic equivalence. Dialogue is a significant component of the novel's artistic structure. It contributes to characterization, interpersonal relationships, social hierarchy, emotional expression, and the historical representation of everyday communication. Uzbek dialogue may contain culturally marked forms of address, honorific expressions, kinship terminology, indirect requests, and context-dependent politeness strategies. German dialogue requires the reconstruction of these pragmatic relationships through the target language's own linguistic resources.

The translation of character speech should therefore consider:

1. The social status of the speaker.
2. The relationship between the speaker and the addressee.
3. The emotional intention of the utterance.
4. The degree of politeness or familiarity.
5. The historical and cultural context.
6. The individual linguistic characteristics of the character.

For instance, the omission or neutralization of a culturally significant form of address may weaken the representation of social distance between characters. Likewise, excessive formalization may make the dialogue sound unnatural in German and alter the characterization intended by the author. Therefore, pragmatic equivalence is an essential criterion in evaluating translated dialogue.

One of the most important aspects of the present research concerns the relationship between indirect translation and subsequent revision. The 1968 German edition of Die Liebenden von Taschkent was translated from Russian by Arno Specht. The 2020 edition retained the translation but was revised by Barno Aripova with reference to the Uzbek original.

This editorial history makes it possible to distinguish between two stages of textual mediation. The first stage involves translation through an intermediary language. At this stage, the German version may reflect not only the semantic and stylistic characteristics of the Uzbek original but also the interpretative decisions made in the Russian translation. The second stage involves checking the German text against the Uzbek original. This process creates an opportunity to identify and correct certain semantic discrepancies, omissions, and culturally inappropriate interpretations. The following table presents the principal analytical differences between the two stages.

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Analytical criterion	1968 edition	2020 revised edition
Translation basis	Russian intermediary text	Russian-based German translation checked against Uzbek original
Cultural references	Potential intermediary-language influence	Greater opportunity for source-oriented verification
Lexical precision	Dependent on the Russian version	Potential correction of lexical discrepancies
Historical terminology	May reflect intermediary interpretations	Opportunity to restore source-specific meanings
Stylistic characteristics	Mediated reproduction	Opportunity for improved stylistic correspondence

The table describes the methodological distinction between the editions; it does not claim that every listed improvement has been independently quantified. The importance of revision lies in its potential to reduce semantic distance between the original and translated texts. This observation is particularly relevant to literary works containing culturally specific vocabulary and historically determined social relationships.

Discussion. The findings of the comparative framework confirm that the translation of Uzbek literary texts into German should be understood as a multidimensional process involving linguistic, textual, stylistic, and cultural mediation. The first major observation concerns the relationship between textual structure and translation adequacy. The grammatical differences between Uzbek and German require substantial syntactic adaptation. However, syntactic adaptation should not be regarded as a departure from translation fidelity when it preserves the original semantic relations and communicative purpose. This observation corresponds to the functional approach developed by Reiß and Vermeer (1984), according to which translation decisions should be evaluated in relation to the function of the target text. The second major observation concerns stylistic equivalence. Literary meaning is not restricted to the dictionary meaning of words. It is also constructed through imagery, rhythm, repetition, evaluative vocabulary, and the interaction between narrative and dialogue. Consequently, the reproduction of stylistic devices requires an interpretative approach that considers their role in the entire literary context. The third observation concerns cultural specificity. The translation of words such as choyxona, hujra, ayvon, and kundosh demonstrates that cultural vocabulary often lacks complete lexical equivalents in the target language. In such cases, the translator must consider several possible strategies, including borrowing, transliteration, descriptive translation, contextual substitution, and explanatory translation.

The selection of a particular strategy should depend on the semantic importance of the cultural element and its function within the literary narrative. The fourth observation concerns indirect

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translation. The comparison of the 1968 and 2020 German editions demonstrates the importance of distinguishing the translation process from subsequent editorial revision. A translation based on an intermediary language may introduce semantic and stylistic shifts that cannot always be identified through target-language analysis alone. Reference to the original text provides an additional basis for evaluating these shifts and improving the accuracy of cultural representation. These observations are consistent with recent research on the German translation of Qodiriy's novel, particularly studies addressing the reproduction of historical space, cultural realia, descriptive language, and dialogue. Nevertheless, a comprehensive evaluation of translation quality requires direct examination of corresponding passages in all three textual versions rather than reliance exclusively on bibliographic information or secondary descriptions. The proposed framework can also be applied to other Uzbek literary works translated into German, thereby contributing to the development of comparative Uzbek–German translation studies.

Conclusion. The present study examines the textual and stylistic characteristics of Uzbek - German literary translation through a comparative framework based on Abdulla Qodiriy's novel O'tkan kunlar and its German-language editions. The research contributes to the theoretical understanding of literary translation as a form of intercultural mediation and offers an analytical basis for further comparative studies involving Uzbek and German literary discourse. Future research should expand the corpus to include additional Uzbek literary works translated into German and employ systematic parallel-text annotation. Quantitative analysis of lexical transformations, cultural realia, and stylistic devices would further strengthen the empirical basis of the proposed framework.

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