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METHODS OF RECREATING THE CHARACTER PORTRAIT IN TRANSLATION OF J.W. GOETHE'S NOVEL "DIE WAHLVERWANDTSCHAFTEN"

Budikova Marguba Khoshimovna

Independent Researcher, Andijan State Medical Institute

Abstract

This thesis analyzes the features of recreating character portrait descriptions in Yanglish Egamova's translation of J.W. Goethe's novel "Die Wahlverwandtschaften" ("Elective Affinities", Uzbek: "Hamroz dillar"). The primary focus is placed on the portrait elements related to the character of Ottilie, elucidating through comparative examples the use of lexical-semantic transformation, stylistic and pragmatic adaptation, and the manifestation of emotional-expressive equivalence in their translation. The analysis results indicate that in translation, the portrait is recreated not merely as an external depiction, but as a means of expressing the character's spiritual and aesthetic description.

Keywords: Literary translation, character portrait, Goethe, "Die Wahlverwandtschaften" ("Hamroz Dillar"), Ottilie, lexical-semantic transformation, stylistic adaptation, pragmatic adaptation, emotional-expressive equivalence.

Introduction:

In a literary work, the portrait serves not only to verbally depict the character's external appearance but also to express their emotional state, character, social status, and the author's attitude towards the hero. For this reason, the recreation



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of portrait elements in another language is one of the most complex challenges in literary translation. The translator must convey not only the semantic content of the external depiction to the reader but also its stylistic and emotional weight. In J.W. Goethe's novel "Die Wahlverwandtschaften," portrait descriptions, particularly those concerning the character of Otilie, link external beauty with spiritual delicacy, purity, and the aesthetic ideal. The aim of this study is to determine the methods by which the character portrait is recreated in the Uzbek translation of the novel and to conduct a comparative analysis of the semantic and stylistic features of certain translation solutions.

Materials and Methods

The research material consists of the German edition of J.W. Goethe's "Die Wahlverwandtschaften" and its Uzbek translation, "Hamroz dillar," by Yanglish Egamova. For the analysis, portrait units expressing Otilie's external appearance, evaluative-aesthetic description, and spiritual symbolism were selected. The study employed comparative-contrastive, contextual, and semantic-stylistic analysis methods. Translation units were examined from the perspective of semantic, stylistic, and pragmatic correspondence between the source text and the translation. Translation techniques such as lexical-semantic transformation, stylistic adaptation, pragmatic adaptation, and emotional-expressive equivalence were taken as the main criteria for the analysis.

Results

The sentence from the source text, "Hübsch ist sie, besonders hat sie schöne Augen," was translated as "U go'zal, ayniqsa ko'zlari chiroyli" ("She is beautiful, especially her eyes are beautiful"). The positive aesthetic evaluation in the pairs "Hübsch / go'zal" and "schöne Augen / ko'zlari chiroyli" is preserved. The



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inverted construction of the German language is adapted to the natural syntactic norms of Uzbek. As a result, communicative effect takes precedence over formal structure, and emotional-expressive equivalence is achieved through stylistic adaptation. In another example, the phrase “Soviel von diesem übrigens so schönen und lieben Kinde” (“These are the things I have to say about this girl who is beautiful and charming in other respects”) is rendered as “Boshqa jihatdan go‘zal, yoqimtoy bo‘lgan bu qiz haqida aytadigan gaplarim shular”. Several changes are observed here. The concretization of the lexeme “kind” as “qiz” (girl) belongs to lexical-semantic transformation, while the expansion of the concise source construction into a more verbose expression in the translation pertains to stylistic adaptation. The rendering of the “schönen und lieben” units as “go‘zal, yoqimtoy” (beautiful, charming) preserves the evaluative-emotional content. The source sentence “Es ist ein angenehmes, unterhaltendes Mädchen” is translated into Uzbek as “U juda dilbar qiz, yaxshi suhbatdosh” (“She is a very charming girl, a good conversationalist”). The expression of the meaning of “Unterhaltendes Mädchen” as “yaxshi suhbatdosh” relies on a communicative function rather than a literal match. The translation more clearly reveals the character's attractiveness in communication, which can be assessed as a pragmatic-stylistic adaptation.

The sentence “Schönheit ist überall ein gar willkommener Gast” is translated as “Go‘zallik – hamma joyda yoqimli mehmondor” (“Beauty is everywhere a very welcome guest”). The metaphoric-personification model of the source text is also preserved in the translation. The rendering of the “Willkommener Gast” (welcome guest) phrase as “yoqimli mehmon” demonstrates that the figurative content has been recreated in a natural and comprehensible form, with emotional-expressive equivalence playing a leading role.



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In the translation of the novel's passage "... und die aufgehende Sonne rötete nochmals das himmlische Gesicht" as "... endigina bosh ko'targan quyosh uning ilohiy chehrasiga tag'in bir bora qizillik ato etdi," the adjective "himmlisch" is rendered as "ilohiy" (divine/sacred). This choice serves not merely to preserve simple external beauty, but to maintain the spiritual purity and high aesthetic meaning attributed to the character of Otilie. Therefore, in this translation solution, the artistic-expressive impact of the image is largely preserved.

Discussion

The analyzed examples demonstrate that in portrait translation, there is no absolute dominance of a single method; rather, an interplay of several translation operations is observed. The adaptation of sentence structure to the norms of the Uzbek language gives rise to stylistic adaptation; the concretization of certain lexemes depending on the context constitutes a lexical-semantic transformation; and solutions aimed at preserving communicative effect result in pragmatic adaptation. The peculiarity of Otilie's portrait lies in the fact that units expressing external beauty are often linked to the character's inner world. Units such as "eyes", "beautiful", "charming", "lovely", and "divine face" form the aesthetic-evaluative layer of the portrait in translation. The pair "himmlisches Gesicht (ilohiy chehra)" is semantically significant: the translator strives to preserve the feature of this unit not as a simple external attribute, but as one expressing the character's spiritual-aesthetic status. At the same time, the examples show that changes in translation, such as syntactic expansion or concretization, do not always imply a loss of meaning. On the contrary, they serve as a means of recreating the aesthetic and communicative impact of the source text in a form that corresponds to the natural speech norms of the Uzbek language.



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Conclusion

In the recreation of Otilie's portrait in the Uzbek language in J.W. Goethe's novel "Die Wahlverwandtschaften" ("Hamroz dillar"), lexical-semantic transformation, stylistic and pragmatic adaptation, and emotional-expressive equivalence were actively employed. These techniques served to preserve not only the character's external depiction but also her spiritual delicacy, aesthetic appeal, and symbolic meaning. In the analyzed examples, stylistic adaptation and emotional-expressive equivalence are particularly evident; lexical concretization and pragmatic rephrasing, in turn, enhance the naturalness of the Uzbek text. Thus, the successful recreation of a character's portrait in translation depends not on a literal transfer of the descriptive detail from the source text, but on the appropriate reconstruction of its semantic, stylistic, and aesthetic function in the target language.

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