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INDIRECT TRANSLATION OF EMOTIONAL AND PSYCHOLOGICAL EXPRESSIONS IN REMARQUE'S DER WEG ZURÜCK: A GERMAN–RUSSIAN–UZBEK COMPARATIVE ANALYSIS

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Abstract

This study investigates the indirect translation of emotional and psychological expressions in Erich Maria Remarque's novel *Der Weg zurück* (1928) through a comparative analysis of the original German text and its Russian and Uzbek versions. Adopting a tri-lingual corpus approach, we identify how metaphors, similes, and other figurative devices conveying trauma and sentiment are rendered across languages, with the Uzbek translation mediated via Russian. Drawing on Nida's equivalence theory, Nord's functionalism (Skopos theory), Komissarov's categorization of equivalence, and other translation studies frameworks, we analyze shifts, losses, and strategies evident in the target texts. The Introduction outlines the novel's context and the theoretical backdrop. The Methods detail the comparative textual analysis of selected passages exemplifying emotional nuance. In the Results, we present cases of preserved imagery (e.g. similes of restlessness) alongside notable shifts (e.g. metaphors of war trauma and vulgar insults toned down or altered), with deep linguistic and stylistic analysis of metaphor, symbolism, and figurative expression. The Discussion interprets these findings: we find that dynamic equivalence often guided translators to prioritize the effect on readers, sometimes at the cost of source-text stylistic richness, especially under the constraints of indirect



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translation. While the Russian and Uzbek translations succeed in communicating core emotions and psychological states to their audiences, they also illustrate the strengths (accessibility, cultural resonance) and limitations (semantic and tonal loss) inherent in indirect translation. The article concludes with reflections on maintaining emotional subtleties in translation and the importance of translator “loyalty” to both source text and target audience.

Keywords: Indirect translation; emotional expression; Remarque; Der Weg zurück; German–Russian–Uzbek; dynamic equivalence; Skopos theory; metaphor translation; translation shifts; war literature.

Introduction

Literary translation plays a crucial role in conveying not just the literal content of a novel but also its emotional and psychological nuances across languages and cultures. Erich Maria Remarque’s *Der Weg zurück* (commonly translated as *The Road Back*) is a 1928 German novel that poignantly explores the shattered psyches of young soldiers returning from the First World War. As a sequel to Remarque’s famed *Im Westen nichts Neues* (*All Quiet on the Western Front*), this novel is replete with intense emotional expressions – from despair and disillusionment to camaraderie and fleeting hope – often delivered through vivid metaphors, symbols, and figurative language. Translating such a text is a formidable challenge: the translator must capture not only meaning but the emotive force and stylistic subtleties that give the work its impact. These challenges are further compounded in indirect translation, where the target text is rendered not from the original language directly, but via an intermediate translation. This paper investigates how the emotional and psychological expressions in *Der Weg zurück* have been translated into Russian and Uzbek,



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with particular attention to the effects of indirect translation on preserving (or altering) Remarque's literary artistry.

Indirect translation – translating a text from a source language through a pivot or intermediary language – is a common but debated practice in Translation Studies. In our case, the Russian version of *Der Weg zurück* (published 2021) serves as an intermediary for the Uzbek version (published 2022). This scenario allows us to examine a triangular comparison: German original → Russian translation → Uzbek translation. Indirect translation can be advantageous in enabling access to literature for languages where direct translation expertise is scarce; however, it also raises concerns about cumulative loss of meaning, tone, or stylistic effect with each remove from the original. By comparing the German, Russian, and Uzbek texts, we can observe how key emotional expressions, metaphors, and psychological nuances survive or shift through this chain.

Several theoretical frameworks inform our analysis. Eugene Nida's concept of dynamic equivalence emphasizes that a good translation seeks "the closest natural equivalent to the source-language message" in such a way that the receptor's response is essentially like that of the original audience (Nida, 1964, p. 166). In translating emotional content, this often means privileging the effect and tone over a word-for-word rendering. At the same time, Nida contrasts this with formal equivalence, a more literal approach focused on preserving form and content (Nida, 1964). We will see instances where the translators chose a more dynamic approach – for example, altering a metaphor to something more idiomatic in the target language – arguably to evoke a similar reader response. Conversely, overly free translation can risk straying from the author's intent, which leads us to Nord's principle of "functionality plus loyalty" (Nord, 1991). Christiane Nord, building on German Skopos theory, argues that while translations should fulfill a purpose (Skopos) appropriate to the target context,



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the translator also has an ethical responsibility or loyalty to the source text's meaning and author (Nord, 1991, p. 29). In other words, adaptations for the target audience must be weighed against faithfulness to the original emotions and subtleties. We will use Nord's framework to discuss whether the Russian and Uzbek translators adhered to the function of delivering Remarque's anti-war message and emotional intensity to their readers, and how loyal they remained to his stylistic choices.

Skopos theory, introduced by Vermeer (1987), posits that the end justifies the means in translation – i.e. translation strategies are primarily determined by the intended purpose of the translated text in the target culture. A literary translation like *Der Weg zurück* likely has the Skopos of bringing the emotional experience of Remarque's novel to Russian or Uzbek readers in an engaging and comprehensible way. This can justify certain shifts: for instance, softening or explaining culture-specific references, or adjusting stylistic levels to target norms. However, Skopos theory also incorporates a fidelity rule (sometimes termed loyalty by Nord) which entails that the translator should not violate the core content or effect of the source text (Nord, 2001, p. 32). Our analysis will highlight cases where the Skopos (e.g., producing a smoothly readable text) may have overridden strict fidelity – such as toning down harsh language for cultural sensibilities – and consider the implications.

From the perspective of the Russian translation school, V.N. Komissarov's work on equivalence is pertinent. Komissarov outlines that full translation equivalence spans multiple levels, including not just referential meaning but also stylistic and emotional meaning. He emphasizes that preserving the emotional coloring of the original is of "exceptional importance for achieving equivalence" in translation. Failure to convey the original tone or feeling can render a translation "completely non-equivalent" (Komissarov, 1990, p. 83). This strong stance underlines the



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stakes when translating literary expressions of anguish, irony, or affection: even if the literal meaning is translated accurately, a loss in emotional tone (e.g., an intense metaphor rendered blandly) would be seen as a significant inadequacy. We will apply Komissarov's insight by scrutinizing how effectively the Russian and Uzbek texts maintain Remarque's emotional intensity – for example, in scenes of traumatic flashback or bitter irony – and what shifts in stylistic register or imagery occur.

In summary, the aim of this research is to conduct a comprehensive comparative analysis of *Der Weg zurück* in German, Russian, and Uzbek to understand: (1) How are emotional and psychological expressions (metaphors, similes, symbolic language, tone) in the German original translated into Russian and Uzbek? (2) What translation shifts or losses occur, particularly as a result of indirect translation via Russian? (3) What strategies do the translators use to convey or compensate for emotional subtleties (e.g., explicating metaphors, softening language, etc.)? and (4) How do these findings reflect the principles of Nida's equivalence, Nord's/Vermeer's Skopos theory, and Komissarov's views on preserving expressiveness? By addressing these questions, the study hopes to shed light on the strengths and limitations of indirect translation in a literary context, especially for carrying over the affective and stylistic richness of the original text. This analysis not only contributes to the scholarship on Remarque's translations, but also offers broader insights into tri-lingual translation dynamics and strategies for translating emotion across cultures.

Methods

This research employs a qualitative comparative textual analysis of Remarque's *Der Weg zurück* in the source text and two target texts. The corpus consists of the original German novel (Remarque, 1928) and published translations in



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Russian (Remarque, 2021) and Uzbek (Remarque, 2022). The Russian translation is treated as an intermediary text that the Uzbek translator likely used as a basis (i.e., the Uzbek version is an indirect translation). To focus the analysis, we identified key passages and phrases in the novel that exemplify emotional or psychological expressions – particularly those employing figurative language such as metaphor, simile, symbolism, hyperbole, or idiomatic phrases that carry emotional weight. These examples were selected directly from the original German novel and its official Russian and Uzbek translations. The examples cover a range of emotional expressions: trauma and despair experienced by returned soldiers, restlessness and anxiety, graphic imagery of war injuries, disillusionment in love, and anger or vulgar humor. This selection captures both the introspective psychological dimension and the interpersonal emotional exchanges depicted in the novel.

For each identified example, we performed a side-by-side comparison of the German source text with its Russian and Uzbek renditions. We documented the translational shifts observed – changes in wording, imagery, tone, intensity, or stylistic level – and categorized these shifts using concepts from translation studies. For instance, if a metaphor was replaced with a non-metaphorical expression, we noted it as a shift from figurative to literal language (potentially a loss of imagery). If an implicit emotion was made explicit (or vice versa), we noted that as modulation of emotional explicitness. We also noted instances of omission or addition of meaning: e.g., if an emotional element present in the German was missing in translation, or if the translator added clarifying or intensifying words not in the original.

Throughout this process, we applied a theoretical lens drawn from the frameworks mentioned in the Introduction. We used Nida's equivalence theory to gauge whether a given translation choice leaned towards formal equivalence



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(preserving the form/literal content) or dynamic equivalence (preserving the effect/naturalness). For each example, we asked: Did the translator attempt to evoke the same emotional response in the target reader, and what trade-offs were made in form or content to achieve that? We also employed concepts from Komissarov's linguistic theory to evaluate the preservation of connotative meaning (emotive and stylistic components) across languages. In cases where the emotional tone was altered, we considered whether this was due to linguistic constraints or possibly cultural translation norms (e.g., avoidance of certain vulgarities or graphic descriptions in the target culture).

Given the functionalist perspective of Skopos theory, we also considered the context and purpose of each translation. The Russian translation, presumably aimed at a contemporary Russian-speaking readership, might follow certain conventions (for example, known idiomatic equivalents or censorship of profanity) that reflect its skopos of readability and acceptability in that context. The Uzbek translation, as an indirect translation likely produced to introduce Remarque's work to Uzbek readers, has its own skopos and audience expectations. We examined whether the Uzbek translator followed the Russian text closely (indicating reliance on the intermediate) or diverged in notable ways (which could suggest consulting the German original or exercising independent adaptation for Uzbek readers). To substantiate such observations, we cross-checked any unusual deviations of the Uzbek text from the Russian against the German original to infer whether they might be corrections or independent choices.

Our method also involved a degree of linguistic and stylistic analysis of the source text itself to appreciate what exactly is being translated. For example, when examining a metaphor in German, we analyzed its semantic components and stylistic effect (including any alliteration, imagery, or cultural connotations).



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Understanding the role of a device in the original allowed us to better judge the impact of its translation or omission. We similarly noted any creative use of language in Russian or Uzbek that compensates for or alters the original device. All translations and back-translations in our analysis were done by the author for clarity of comparison. When quoting the texts, we provide the original phrase in German, Russian, or Uzbek along with an English gloss in quotation marks. Parenthetical APA 7th edition citations are used for all literary examples, following the convention requested: (Remarque, 1928) for the German original, (Remarque, 2021) for the Russian, and (Remarque, 2022) for the Uzbek, with page numbers where available. Additional scholarly references (Nida, Nord, Komissarov, etc.) are cited in-text with author and year, and full details are given in the References section. This approach ensures that our analysis is transparent and traceable to the source materials, aligning with academic standards in translation studies research.

In summary, the methodological approach is comparative and descriptive, rooted in close reading and supported by theoretical interpretation. Rather than relying on any automated text analysis tools, this research privileges a humanistic, contextual analysis – appropriate given the nuanced and value-laden nature of literary translation. The Results of this method will be presented thematically, each theme illustrating a particular facet of emotional/psychological expression and its journey through translation. By structuring the findings in thematic groups (metaphors of trauma, similes of unrest, imagery of disgust, etc.), we provide a clear and logical organization that reflects the various ways Remarque’s prose challenges the translator’s craft.



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Results

Metaphors of War Trauma and Psychological Wounds

One of the striking metaphors Remarque uses to convey the veterans' psychological state is the idea that the war lives on inside them like a sickness. In the German text, this is encapsulated in the line: "Wir sind krank, Georg. Wir haben den Krieg noch in den Knochen." (Remarque, 1928, p. 231). This translates literally as "We are sick, Georg. We still have the war in our bones." The metaphor "den Krieg ... in den Knochen haben" likens the lingering war trauma to an illness embedded deep in one's very skeleton. As analyzed by Uzbek scholars, the choice of bones ("Knochen") – the body's structural core – powerfully implies that the war's impact is not superficial or easily healed, but is instead ingrained in the soldiers' physical and spiritual being. The phrase also features a visceral alliteration ("krank – Krieg – Knochen") of hard k sounds, aurally reinforcing the harshness of their condition and lending the statement a grave, emphatic tone.

When we turn to the Russian translation, we find that the metaphor is altered: «Из нас еще не выветрилась война.» (Remarque, 2021, pp. 219–220). In English, this roughly means "The war hasn't yet weathered out of us" or "The war hasn't evaporated from us yet." Here, the translator preserves the overall meaning – that the war is still within them – but shifts the imagery. The concrete notion of "bones" is replaced by a more abstract notion of something (like a vapor or scent) not weathering away. The verb "выветрилась" (vyvetrilas') literally refers to a smell or gas dissipating in the wind, creating a metaphor of war as a kind of lingering odor or essence that has not yet left their bodies. This is a dynamic equivalent substitution: while the bodily metaphor of an illness in the bones is gone, the Russian phrase conveys a similar effect of pervasive, lingering presence of war within the characters. The emotional implication – that the war



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clings to them and they are not truly healthy or free – is retained. We might interpret this as the Russian translator opting for a metaphor that would sound more natural in Russian usage. Saying “war is in our bones” in Russian could sound unusual or unintelligible, whereas speaking of something not having “aired out” or “blown away” is a familiar construction for lingering effects (e.g., “не выветрился запах” – the smell hasn’t gone away). This reflects Nida’s dynamic equivalence approach: the Russian version sacrifices a bit of the German’s visceral physicality (bones) in favor of a phrase that a Russian reader can readily process and relate to, thereby preserving the sense of invisible affliction. The downside is a slight loss of the cognitive metaphor of war as disease in one’s core, which was quite evocative in German. Nevertheless, the Russian maintains the notion of sickness by earlier stating “Мы больны, Георг” (“We are sick, Georg”) just prior to this line (the dialogue context confirms “Людвиг...: Я думаю, мы больны, Георг” – “Ludwig: I think we are sick, Georg”). Thus, the Russian rendition spreads the illness metaphor across two sentences: explicitly stating “we are sick” and then using a different image for the cause of sickness (the war lingering).

The Uzbek translation further simplifies this metaphor: «Ичимиздаги уруш тугагани йўқ ҳали.» (Remarque, 2022, pp. 194–195). This can be translated as “The war inside us hasn’t ended yet.” Here, the translator has made the implicit explicit: instead of using any metaphorical vehicle (bones or weathering), the Uzbek text directly states that the war inside (“ichimizdagi”) is not yet over. Notably, this omits the sickness imagery entirely. The line reads more like a straightforward statement about their psychological state – almost a literal truth – rather than a figurative expression. In terms of translation strategy, this is a move towards explication and neutralization: the possibly challenging metaphors of the source and Russian texts are dropped in favor of clarity. One could argue



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this choice improves intratextual coherence for Uzbek readers, making sure the point is understood (Skopos: convey the meaning clearly), but it also represents a loss of vividness. The evocative idea of war as an illness deep in one's bones, which carried a strong emotional punch in German (and even the evaporating war image in Russian), is reduced to a plain statement of fact in Uzbek.

From a theoretical viewpoint, this example shows a gradual attenuation of metaphor through indirect translation. The German original's rich metaphor (war = disease in bones) was partly maintained in Russian (war = lingering substance not yet gone) and then largely dissolved in Uzbek (war = just war, explicitly inside, not finished). This could be due to multiple factors. The Uzbek translator, working indirectly, may have been heavily influenced by the Russian phrasing "не выветрилась война" and rephrased it in a way that felt natural in Uzbek. Uzbek language does use metaphors, but perhaps a direct calque of "war hasn't weathered out" would sound odd; saying "urush bizning suyagimizga singib ketgan" ("the war has seeped into our bones") in Uzbek, which would mirror the German metaphor, might have been considered too poetic or unclear in the target context. Instead, the translator opted for a pragmatic translation, focusing on the sense ("war hasn't ended inside us") without any figurative indirection. This aligns with Nida's principle of making sense to the receptor, but perhaps leans more toward functional accuracy than aesthetic impact.

What is gained and lost in this process? The Uzbek version gains immediacy and clarity – any reader will grasp that the characters are internally still at war. However, it loses the dramatic and emotive connotation that they are "sick" with war. Interestingly, the sentence preceding it in Uzbek does echo the word "касальмиз" ("kasalmiz" – "we are sick") so the illness idea is present in the dialogue (Ludwig says "Ўйлашимча, биз касальмиз, Георг" – "I think we are sick, Georg"). Thus, the Uzbek translator retained the direct predicate "we are



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sick” but chose not to mirror any further metaphor for the war’s effect, unlike the Russian who kept a metaphorical description for the war’s lingering presence. According to Komissarov’s view, while the Uzbek line accurately conveys the logical content (they are still affected by the war), it does not preserve the same stylistic image or emotive intensity of the original. The question arises: does this omission make the translation “non-equivalent” in the emotional sense? One might say it slightly diminishes the dramatic flair, but given that the notion of being “sick” was explicitly stated, the core message is still there. Nord’s loyalty principle would suggest that if the metaphor could be understood in Uzbek, a loyal translator might have tried to keep it (perhaps as “уруш таъсири суюкларимизга сингиб кетган” – “the effect of war has penetrated our bones”, which an Uzbek reader could likely interpret). The decision not to attempt this could reflect either underestimation of the audience’s ability to handle such imagery, or a deliberate stylistic simplification to maintain a consistent and straightforward tone in Uzbek. It may also indicate that the translator did not consult the German original closely and thus leaned on the Russian version, which had already abstracted the metaphor; seeing “не выветрилась” (not weathered out), the translator might have simply interpreted that to mean “not finished inside” and rendered it accordingly. This highlights a limitation of indirect translation: nuances can be lost in translation twice over, and unless the second translator has the initiative and capacity to reintroduce or retain the original’s nuance, it may dissipate.

Nonetheless, all three versions communicate the essential emotional reality: these characters are spiritually wounded and carry the war within them. The imagery trajectory – from bones (German) to fumes (Russian) to an explicit internal war (Uzbek) – is a telling example of how metaphorical language is negotiated across languages. It shows a tendency for translations (especially indirect ones) to



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converge on simpler or more universal expressions when faced with culturally specific metaphors. In doing so, they ensure comprehension, but potentially at the expense of the source text's expressive richness and stylistic identity.

Similes of Restlessness and Anxiety

Remarque's narrative frequently uses similes to portray the soldiers' emotional states in a tangible way. A memorable example occurs in a scene of social awkwardness: a young veteran, Tjaden, is so uncomfortable and nervous that he squirms in his seat "als säße er in einem Ameisenhaufen" (Remarque, 1928, p. 219), literally "as if he were sitting in an anthill." This colorful simile vividly conveys Tjaden's inner agitation and inability to sit still – one immediately imagines someone fidgeting frantically as if ants were swarming underneath them. The choice of an anthill – a place teeming with chaotic, biting ants – serves as a concrete analogy for extreme restlessness and irritability. Stylistically, in German, the phrase flows with sibilant sounds ("säße", "Ameisenhaufen") that mimic a sort of jittery hiss, subtly mirroring the character's nervous energy. Such sound symbolism is a fine touch by Remarque that enhances the simile's effect.

In the Russian translation, this simile is preserved almost identically: «будто уселся на муравейник» (Remarque, 2021, p. 207), which means "as if he sat down on an anthill." The translator chose a direct equivalent – "муравейник" for "anthill" – and retained the comparative construction "будто ... на муравейник" (as if on an anthill). This is a case of formal equivalence that also functions dynamically well, because Russian and German share a cultural understanding of what sitting on an anthill would feel like (it's a fairly universal image of discomfort). The Russian phrasing slightly modifies the grammar (using "уселся" meaning "sat [himself] down" rather than a subjunctive "were sitting"), but the imagery and emotional resonance are unchanged. We can surmise that the Russian translator recognized the power of this simile and saw no need to change



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it – it is perfectly comprehensible and evocative in Russian. The effect on the reader – picturing Tjaden squirm – should be essentially the same. This fidelity aligns with Komissarov’s recommendation that preserving the image (“образность”) of the original is often crucial for equivalence. In this instance, there was no cultural or linguistic barrier to preservation, so the translator rightly kept it. The Skopos here (to engage the reader in the character’s emotional state) is served by using an equally graphic simile in the target language.

The Uzbek translation also retains this simile with minimal change: «чумоли ини устида ўтиргандай безовталанادي» (Remarque, 2022, p. 184). This translates to “[he] becomes restless as if sitting on an ant hill.” The phrase “чумоли ини устида ўтиргандай” is a direct simile construction in Uzbek, word-for-word “like [he is] sitting on an anthill,” where “чумоли ини” means “ant’s nest/anthill,” and “устида ўтиргандай” means “as if sitting on top of.” By preserving “anthill” (“чумоли ини”), the Uzbek translator has kept the core image intact. The verb “безовталанادي” means “becomes restless” or “fidgets,” which in context corresponds to Tjaden “rutscht hin und her” (shifting around) in the German narrative. This addition of an explicit verb “becomes restless” makes the simile’s meaning crystal clear to the reader, essentially spelling out the effect that in German was implied by context. Such explicitness is a minor amplification to ensure the target reader grasps the point – a sensible strategy given that Uzbek readers might not immediately visualize what sitting on an anthill entails unless tied to the notion of restlessness or pain. That said, an anthill metaphor likely speaks for itself (one imagines stinging ants), so the added “безовталанادي” mainly serves a grammatico-stylistic function to complete the sentence in Uzbek. Importantly, the emotional and physical image is preserved. Uzbek readers, familiar with ants and likely having phrases about ants (indeed, Uzbek and other Turkic languages do use ant metaphors at times), can relate to the notion. In fact,



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the simile might even be more culturally resonant in an agrarian society context, as many would directly know the discomfort of ant bites.

This example demonstrates a case of consistency across all three languages – a figurative expression carried over directly. The uniform handling suggests that certain universal or easily visualizable images are low-risk to translate literally. The successful retention also speaks to the translators’ skills and priorities: both Russian and Uzbek translators recognized the simile’s value in characterizing Tjaden’s mental state and chose to keep Remarque’s creative comparison rather than dilute it. From a dynamic equivalence perspective, the impact on the target audiences in Russian and Uzbek should closely mirror that on German readers – likely even provoking a similar amused or sympathetic smile at Tjaden’s predicament.

It is worth noting that the Uzbek translator did not replace the anthill with something more familiar regionally (e.g., there’s no switch to “sitting on a scorpion” or any local metaphor), indicating trust that Uzbek readers can picture an anthill scenario just fine. This could be seen as an instance of loyalty to the source text’s imagery in Nord’s terms – even under indirect translation circumstances. It also might indicate that the Russian version’s influence helped here: since Russian kept “anthill,” the Uzbek translator followed suit. If the Russian had, hypothetically, changed it to a different image, the Uzbek might have diverged too. Fortunately, with all translations on the same page, the emotional subtlety – Tjaden’s profound discomfort – is undiminished across versions.

From the standpoint of style, however, one subtle feature does not carry over: the phonetic effect in the German. The repetition of soft sibilant sounds in “als säße er...” was noted by analysts to add a nervous, hurried tone. The Russian “будто уселся” has some sibilance (“s” sound in “uselsya” and “muraveynik”), but it’s



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less pronounced. The Uzbek “ўтиргандай” has a *tay* ending which is a bit abrupt; “чумоли” and “ини” repeat a nasal sound but not particularly mimetic of agitation. Such phonetic nuances are often impossible to replicate intentionally in translation without contorting the language, so this is an expected minor loss. It does not significantly affect comprehension or overall impact, but it exemplifies the kind of fine-grained stylistic element that often evaporates in translation. In a sense, the bite of the ants is conveyed, even if the buzz or hiss of them in the sound of the words is not.

In conclusion for this example, all three texts effectively communicate the emotional state of restlessness through the same simile. The soldier’s psychological unease is externalized via a graphic image that transcends the language barrier with minimal alteration. This indicates that when a source-language figurative expression has a clear, concrete basis and a readily imaginable scenario, translators (even working indirectly) tend to preserve it, achieving a high degree of equivalence. It also underscores a strength of indirect translation: because the Russian translator preserved the image, the Uzbek translator had a ready model to do the same, ensuring that the second translation did not inadvertently omit or alter a powerful image. In this case, indirect translation did not hinder the transfer of meaning or effect – on the contrary, it perhaps facilitated it by providing a successful blueprint.

Graphic Imagery and Emotional Shock (Grotesque Metaphor)

Remarque does not shy away from grotesque imagery to depict the horrors of war that haunt the characters. A gruesome example from a frontline flashback scene reads: “Sein Bauch ist aufgerissen wie ein Fleischerladen.” (Remarque, 1928, p. 20). This translates literally as “His stomach is ripped open like a butcher’s shop.” The simile is jarring and macabre – it compares a soldier’s gaping belly wound to a butcher’s storefront, with the implicit visualization of slabs of meat and



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entrails on display[24]. The effect on the reader is one of horror and disgust: it viscerally conveys the severity of the injury by evoking the sight of raw meat, forcing the reader to equate the human body with butchered animal flesh. This is a classic Remarque tactic of violent metaphor to drive home the physical and psychological trauma of war. From a linguistic standpoint, the comparison is unusual: one might expect “like a slaughtered pig” or “like an open carcass,” but Remarque’s choice of “butcher’s shop” (“Fleischerladen”) as the vehicle is intriguing. It’s as if the soldier’s body itself has become a place where meat is displayed – an almost surreal image. This grotesque metaphor serves to dehumanize the victim in that moment (he’s reduced to meat), underscoring the war’s brutality. Stylistically, the German sentence is concise and shocking, and it employs an ordinary word “Fleischerladen” in a gruesome context, which can amplify the shock value (since a butcher’s shop is a normal, everyday place, linking it to an atrocity creates a collision of the mundane with the horrific). The analysis in the source materials points out that the word combination is contextually abnormal (one doesn’t usually use “butcher shop” to describe an injury), producing a semantic novelty that leaves a strong impression. Additionally, the phrase has a distinctive rhythm and sound: stressed syllables in “Bauch – aufgerissen – Fleischer-” fall in quick succession, giving a rapid, almost percussive punch to the delivery, and the drawn-out -laden ([la:dən]) at the end could sonically evoke a prolonged groan or gasp.

Translating such a potent and potentially shocking metaphor requires balancing fidelity with the target audience’s tolerance and the target language’s expressive resources. In the Russian translation, we see a slight shift: «Живот вспорот, как туша в мясницкой лавке.» (Remarque, 2021, pp. 16–17). This means “The belly is ripped open, like a carcass in a butcher’s shop.” The translator has made two notable changes: (1) He added the word “туша” (“carcass”) which is not present



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in the German, and (2) he clarified “Fleischerladen” as “мясницкой лавке” (butcher’s shop) – which is actually a straightforward rendering of the term. The addition of “like a carcass in a butcher’s shop” suggests that the translator perhaps felt the need to make explicit what is being compared to the butcher shop. In German, “like a butcher’s shop” is a bit open-ended – it’s a metaphor that invites the reader to visualize the shop and make the connection to the innards of the belly. The Russian explicitly says “like a carcass in a butcher’s shop,” focusing the image on a slaughtered animal body hanging or lying in the shop. This is a slight explicitation or concretization. It ensures the reader immediately pictures dead meat in a butcher’s shop and connects it to the ripped belly. One could argue this makes the metaphor more conventional (comparing a wound to a carcass is more direct than comparing a wound to a place). It might lose some of the surreal shock of the German phrasing but gains clarity. The emotional effect remains grisly – the word “туша” (carcass) is viscerally ugly, maintaining the disgust factor. Thus, the Russian translator uses domestic adjustment to make the image more straightforwardly graphic in Russian terms.

It’s worth pondering why the Russian translator made this tweak. Possibly, saying “живот вспорот, как мясная лавка” (belly ripped open like a butcher’s shop) without “туша” could sound incomplete or grammatically odd. Russian typically would say “как в мясной лавке” (“like in a butcher’s shop”) which might beg the question “what like in a butcher’s shop?”. By inserting “туша” (which is in accusative “как туша в лавке”), the simile is structurally anchored. Another reason could be cultural: describing a human with so disrespectful an image might have been jarring, so by specifying “like a carcass”, the translator is sort of saying implicitly “he looked like a carcass (in a butcher’s shop)” – a slight distancing from saying the man is a butcher’s shop. Regardless, the core horrifying imagery is preserved in Russian; if anything, it’s made even more



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literal. The emotional response of shock and disgust would certainly be invoked in Russian readers, fulfilling what Komissarov would consider the crucial transfer of emotional impact.

Now, the Uzbek translation presents an interesting case: «...Унинг қорни ёрилган, қушхонада осиб қўйилган жасад каби ичак-чавоғи осилиб қолган.» (Remarque, 2022, p. 19). This can be translated to: “His stomach was ripped open, [his] intestines hanging out like a corpse hung in a qushkhona.” Here, the translator has significantly expanded the description. The phrase “ичак-чавоғи осилиб қолган” explicitly means “his guts have dangled out.” Neither the German nor the Russian stated intestines outright – it was implied by the butcher shop metaphor – but the Uzbek goes full gore by mentioning guts. Additionally, the simile has changed: instead of butcher’s shop, we have “қушхонада осиб қўйилган жасад” which literally means “a corpse hung in a qushkhona.” The term “қушхона” in Uzbek literally means a “bird house” or a place where poultry is kept; however, it can colloquially refer to a place where slaughtered animals (especially poultry) are hung – essentially a kind of larder or small butchery. It’s possible the translator chose “қушхона” to denote a slaughter shed for animals. This might be a culturally resonant choice: in a traditional Central Asian context, one might picture a rural butcher or a place where a carcass is hung after slaughter (like a barn). The “corpse hung in a qushkhona” evokes an image of a dead body dangling, with guts spilling – which parallels the soldier’s condition. In essence, the Uzbek translator kept the grotesque equivalence but localized it: a “qushkhona” would be understood by Uzbek readers, maybe more so than an abstract “butcher’s shop” image. It’s an interesting shift because “qushkhona” specifically means a bird/poultry house – perhaps chosen because comparing a human to a slaughtered animal (bird) might be slightly less directly offensive than saying butcher’s shop? Or the translator misinterpreted “Fleischerladen” as



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something like a “meat locker” where carcasses hang (hence using qushkhona)? Crucially, the Uzbek adds “жасад” (jasad – corpse) explicitly, similar to Russian’s “туша.” And by adding “ичак-чавоғи осилиб қолган” (“his intestines were dangling”), the translation leaves absolutely no ambiguity. The German and Russian relied on the reader’s imagination once the butcher shop/carcass metaphor was mentioned; the Uzbek spills it out (pun intended). This is a case of amplification – likely to ensure the horror is fully communicated. In doing so, the translator ensures the emotional impact—revulsion and pity—is certainly delivered, arguably even more graphically than the original. However, one could argue this crosses into a bit of overexplicitness that slightly shifts the literary style: Remarque’s metaphor was powerful partly because it forced the reader to conjure the gore; the Uzbek describes the gore directly. The result is not necessarily worse—some might say it’s even more horrifying—but it is a different narrative technique (show vs. tell).

Analyzing this through a theoretical lens: The Russian and Uzbek both demonstrate dynamic equivalence strategies by adjusting the metaphor to be more explicit for their readers, presumably to evoke the same level of shock that a German reader would have experienced from the somewhat unexpected “butcher’s shop” metaphor. The difference is that the Russian stays closer to the original structure (just adding “carcass”), whereas the Uzbek, working from Russian, might have felt the need to localize “butcher’s shop” to something concrete in an Uzbek setting (perhaps a small-scale butchery concept) and to explicitly mention gore to match the vividness. It also might reflect the translator’s own interpretation: lacking direct access to the German nuance, they saw the Russian “carcass in a butcher’s shop” and recreated a scene they are familiar with (a carcass hung in a shed, guts spilling). Despite the alterations, the emotional outcome is consistent: a reader is made to visualize a horrifying war



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wound, eliciting empathy for the dying soldier and horror at the war's brutality. If anything, the Uzbek version's graphic detail might heighten the emotional response of disgust and sorrow, which is faithful to Remarque's anti-war intent (to shock the reader about war's reality).

In terms of Skopos, one might wonder about audience sensitivity. Both Russia (Soviet/post-Soviet literature) and Uzbek literature have had fairly graphic war depictions historically, so perhaps there was no strong norm against such gore in print. The translators did not tone it down; they preserved the "horror imagery" function. This is an example of loyalty to the effect over loyalty to the exact wording. If Nord's loyalty is considered, the translators were loyal to Remarque's intention (show the grotesqueness of war) even if they were not literal with the vehicle of the metaphor. Komissarov would likely approve of the preservation of the "emotional-stylistic component" here – the translation might diverge lexically but not in function or tone. Indeed, Komissarov noted that sometimes you reproduce an effect non-locally or with different words in the target language (Komissarov, 1990)., which is exactly what happened: the emotional effect is reproduced albeit with a different set of lexical choices in Uzbek.

One more subtlety: The German phrasing had a brevity – a quick shocking simile in the heat of battle narrative. The Uzbek's longer description could slightly alter pacing (adding a relative clause "with guts hanging out"). However, in a written text, this likely doesn't matter much to the overall flow for the reader. It shows, though, how indirect translation can lead to verbosity in some cases, as meaning gets unpacked.

In summary, for this example of graphic war imagery, the translations show a mixed outcome: the imagery is preserved in spirit but modified in form. The Russian and Uzbek both remain gruesome, thus retaining the emotional impact, but the metaphor's original form (the startling direct equation to a place of



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butchery) is transformed into a more conventional comparison to slaughtered bodies. This indicates a possibly conscious strategy to make the metaphor more immediately graspable or grammatically acceptable in the target languages. The Uzbek translator, going through Russian, perhaps amplified it further for clarity or emphasis. Despite these shifts, the scene's purpose – to leave the audience with a sense of the grotesque reality of war – is served in all versions. This exemplifies a strength of having an intermediary: the Russian translator did the work of interpreting the metaphor; the Uzbek translator, even if not checking the German, received a clear gruesome image (“carcass in butcher shop”) and then reinforced it. A potential weakness of indirect translation might be that each translator layers their own interpretation, which could risk overshooting the effect (imagine if each tried to outdo the other in gore, one could end with an exaggerated portrayal). In this case, the Uzbek arguably intensifies it a notch beyond the original implication. Whether that is seen as a distortion or a valid translational emphasis can be debated, but since it aligns with Remarque's anti-war message (war is worse than you imagine), one might consider it an acceptable, even effective, translational shift.

Expressions of Internal Turmoil and Disillusionment

The psychological toll of war on young soldiers extends into their personal lives and perceptions of formerly idealized experiences. Remarque masterfully illustrates internal turmoil through both narrative description and the characters' introspective remarks. A particularly poignant scene involves a soldier's first encounter with a woman (a prostitute arranged by army medics) – an experience that instead of excitement brings him a crushing sense of disgust and the death of youthful romantic ideals. Remarque writes of the young protagonist's reaction during this encounter: “Ein Schauer ergriff mich und ein würgender Ekel.” (Remarque, 1928, p. 227). In English: “A shudder seized me and a choking



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disgust [gripped me].” This sentence uses personification and parallelism: abstract feelings (“a shudder,” “a nausea/disgust”) are depicted as active agents that seize the narrator. The structure has an implied repetition of the verb “ergriff” (seized) in the second clause – effectively “a shudder seized me and a choking disgust [seized me]” – which intensifies the effect through symmetry. The phrasing conveys that the protagonist is physically and viscerally overcome by emotion: Schauer is a shiver or shudder typically associated with fear or revulsion, and würgender Ekel literally means a nausea or disgust that is so strong it makes one retch or choke. By using “würgender” (from würgen, to choke or gag), Remarque adds a concrete bodily sensation to the abstract “Ekel” (disgust). The alliteration of würgender Ekel with its hard “w/g/k” sounds and the combination of consonants mimic the sensation of gagging or a spasm. Phonetically and semantically, the line has a violence to it, reflecting the internal convulsion of the character’s psyche. This single line encapsulates an emotional collapse – the soldier’s innocence and romantic hopes are literally being choked out by reality.

In the Russian translation, this line is rendered as: «...меня охватил ужас, я задыхался от отвращения.» (Remarque, 2021, p. 215). This translates to “...horror overcame me, I suffocated from disgust.” Here, the translator has chosen to explicitly name one emotion – “ужас” (uzhas, meaning “horror” or “terrible fear”) – and describe the physical reaction to the other – “задыхался от отвращения” (was suffocating from disgust). Notably, the German “Schauer” (shudder) can imply fear or creepy dread, but is less specific than “ужас” which unequivocally means “horror/terror.” So the Russian has taken what was a nuanced term and made it a bit more concrete as fear/terror. The second part corresponds to “ein würgender Ekel” but instead of using a noun “отвращение” (disgust) with an adjective meaning choking, Russian turned it into a verb phrase:



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“was suffocating from disgust.” The imagery of choking is preserved in the sense that “to suffocate” (задохаться) captures difficulty breathing (similar to choking), but grammatically it’s now the narrator doing the action (suffocating) rather than the disgust acting on him. Thus, the personification is lost – the Russian does not portray disgust as an agent, but rather the narrator as subject suffering from the disgust. This is a subtle but important shift in narrative perspective. The German’s externalization of emotion (emotion attacks me) vs the Russian’s internalization (I feel emotion strongly) might affect the reader’s perception: the German feels more like the character is assaulted by emotion uncontrollably, whereas the Russian could be read as describing his own physical reaction. However, the end result described is similar – he’s overcome by horror and disgust, rendered almost unable to breathe.

The Russian choice reflects a common translation strategy where some languages prefer explicit psychological terms for clarity. Perhaps the translator felt “ужас” conveyed the gravity of Schauder in that context more effectively than a literal “дрожь” (shiver) would have. Also, “дрожь” (a shiver) might be taken as just a cold shiver, lacking the implication of terror, whereas “ужас” leaves no doubt that this is a traumatic fear/disgust. So, while something is gained in directness (we know he is horrified), something is arguably lost in subtlety – “ужас” is a blunt term compared to the more atmospheric “schauder”. Nevertheless, the emotional tone remains extremely negative and intense. The second half, using “отвращение” (revulsion/disgust) is straightforward; combining it with “задохаться” clearly conveys he was gagging or couldn’t breathe due to revulsion. This is quite equivalent to “würgender Ekel” albeit translated into a verbal construction. The impact on the reader is likely very similar: one imagines the protagonist’s stomach turning, breath catching, perhaps on the verge of vomiting or panic – essentially a panic attack of revulsion.



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In the Uzbek translation, the same moment is described as: “...бутун баданим дир-дир қалтираб, жирканганимдан нафасим қайтиб кетди.” (Remarque, 2022, p. 190). This can be translated as “...my whole body trembled violently, and my breath caught from revulsion.” The Uzbek translator does something interesting: instead of directly saying “I was horrified,” they describe the physical symptom of fear – “бутун баданим дир-дир қалтираб” means “my whole body was shaking/quivering.” This corresponds to “Ein Schauer ergriff mich” (a shudder took me) but instead of a noun “shudder,” it explicitly states the action: my body trembled. The use of onomatopoeic reduplication “дир-дир” in Uzbek accentuates the trembling (it’s like saying “shivering/shaking uncontrollably”). This is a very vivid way in Uzbek to convey fear or intense cold; it externalizes the fear similarly to the German (something is making him shiver, though here the subject is “my body”). So, the fear component is expressed through showing rather than naming – a tactic that actually mirrors the effect of the German Schauer quite well, arguably even more showingly than the Russian “ужас.” Instead of labeling the emotion (“fear” or “horror”), the Uzbek conveys it via bodily response (shaking), which can be more visceral to imagine.

For the disgust part, Uzbek says “жирканганимдан нафасим қайтиб кетди.” Literally, “from my revulsion, my breath turned back (went away).” “Нафасим қайтиб кетди” is an idiomatic way to say “I lost my breath” or “my breath stopped,” akin to saying one’s breath was taken away (in a negative sense). This corresponds nicely to “würgender Ekel” → “I couldn’t breathe from disgust.” The word “жирканиш” is disgust/revulsion, and “жирканганимдан” means “from the fact that I was disgusted.” So, unlike Russian which used “отвращение” as a noun, Uzbek uses the verb form “жирканганим” (my being disgusted) plus the result “my breath was cut off.” The imagery of choking is thus preserved in the concept of breath stopping. Much like Russian, the Uzbek does



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not personify the disgust; it describes the narrator’s reaction. However, by using the idiom “нафасим қайтиб кетди” (my breath returned/gave out), it’s a bit poetic and metaphorical in itself – implying the breath “left” him, which is somewhat akin to saying the disgust robbed him of breath (almost personifying the disgust indirectly). It’s a subtle linguistic nuance: in Uzbek, saying “breath left me from disgust” indeed attributes causality to the disgust. So one could argue the personification is somewhat retained in the effect, if not in grammar. Overall, the Uzbek translation paints the scene with experiential detail: The reader can feel the shiver and the breathlessness. It does not explicitly mention “fear” or “horror,” but “бутун баданим қалтираб” unmistakably signals extreme distress (Uzbek readers would associate that with terror or severe anxiety). This is a case of the translator trusting the context and physical description to convey emotion rather than naming it. Considering the indirect nature: the Russian gave “ужас” and “задыхался,” but the Uzbek didn’t simply calque that to “дахшатга тушдим” (I was horrified) or “нафасим буғилди” (I suffocated). Instead, the Uzbek phrasing suggests either a deliberate stylistic choice to “show, not tell,” or possibly the translator was influenced by the German original if they had access/knowledge (because the German also “showed” the fear as a shudder). This raises a point: the Uzbek translator in some instances appears to diverge from the Russian phrasing. If the Uzbek were purely following the Russian, one might have expected something like “мен дахшатга тушдим, жирканиб нафасим бўғилди,” which would be closer to “ужас” and “задыхался.” Instead, we see “my body trembled” which is more evocative. This could imply the translator exercised creative translation skills or even checked the original text for nuance. It demonstrates a potential mitigation of indirect translation drawbacks – the second translator adding value or recapturing some of the original’s spirit that might have been flattened in the first translation.



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From an emotional equivalence perspective, all three versions express the protagonist's extreme revulsion and shock during this event, but each in its own stylistic way: - German: figuratively, with emotions as agents (a bit poetic, very intense). - Russian: more clinically, stating horror and describing physical suffocation (clear and intense). - Uzbek: descriptively, illustrating physical manifestations of fear and disgust (sensory and intense).

Each will likely elicit empathy and an understanding that the character is overwhelmed by negative emotions. The strength of translation choices can be debated: the Russian straightforwardness ensures no misunderstanding (the reader knows he felt horror and disgust), while the Uzbek's imagery might make the scene more immersive. Considering Nord's theory, the Russian might be fitting the convention of Russian literature, which often doesn't shy from naming emotions (especially in 20th-century prose), ensuring functional clarity. The Uzbek might be tailored to an audience that appreciates a bit of implicitness or perhaps the translator's own style leaned toward imagery. Either way, loyalty to the author's intent – to show a young man's traumatic disillusionment – is maintained.

This scene ultimately epitomizes the loss of innocence theme. Remarque continues in the narrative with the protagonist thinking bitterly “Das ist nun die Liebe...” (“So this is love...”) with despair. The translations handle that line in ways reflecting a tonal shift to irony: - German repeats “Das ist nun die Liebe...” in a despairing inner monologue. - Russian: «Вот тебе и любовь...» (Remarque, 2021, p. 216) which is an idiomatic exclamation meaning “So that's love for you...”—carrying the same ironic resignation. - Uzbek: «Иш у ҳам севги-муҳаббатми...» (Remarque, 2022, p. 190) which literally questions “Is this also what they call love?!” – using a rhetorical question with “-mi” to signal incredulity. The Uzbek explicitly uses a question form (perhaps to convey the



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tone clearly), but it effectively mirrors the irony. All versions thereby convey the crushing realization and sarcasm: the lofty ideal of love has been reduced to a sordid, dispiriting encounter. The consistency here shows a shared understanding of the theme and a careful translation of tone.

Summarizing this segment, emotional and psychological subtleties of internal turmoil are largely preserved across translations, albeit with different stylistic devices. Where German personified and paralleled, Russian explicated and Uzbek illustrated. These choices reflect each language's expressive tendencies and possibly each translator's inclination to either name emotions or show them. Importantly, none of the translators toned down the intensity – the character's reaction is just as severe in each language. This speaks to a commitment to emotional fidelity even if the exact linguistic form shifts. It also underscores that even in indirect translation, the cumulative understanding of a passage's emotional gist can survive intact: the Russian translator conveyed the necessary information (fear, disgust), and the Uzbek translator, drawing from that, could then express it in a way that felt natural in Uzbek, in both cases delivering Remarque's message that war had poisoned even the most personal of human experiences for these young men.

Translating Colloquialism and Vulgar Insults – Tone Shifts

Remarque's portrayal of soldiers is noted for its raw realism, which includes the use of strong language, slang, and insults reflective of trench humor and frustration. Translating such colloquial and vulgar expressions is particularly challenging as it involves differences in cultural norms for profanity and maintaining the tone (which might be darkly humorous or aggressively cathartic in context). A notable example from *Der Weg zurück* involves a scene where hungry, demobilized soldiers are insulted by a peasant woman while begging for food. One of the soldiers, enraged, hurls back a vicious curse: "Krebs sollst du



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kriegen, alte Schlampe!” (Remarque, 1928, p. 186), meaning literally “May you get cancer, you old bitch/slut!” This line is crude and harsh – “alte Schlampe” is a derogatory term (literally “old slut,” used like one might say “old hag/bitch”), and wishing someone cancer is obviously extreme. Yet it fits the raw emotional register of embittered young men who have lost their social niceties. It also has a tone of dark humor in its outrageousness and is symptomatic of the soldiers’ displacement (they are lashing out at a civilian who berates them, exposing the gulf between front experience and homefront civility).

The Russian translation tones this down slightly: «Чтоб у тебя рак открылся, карга старая!» (Remarque, 2021, p. 175). The structure “Чтоб у тебя X открылся” is a colloquial curse construction meaning “May you develop X,” so “рак” (cancer) is directly equivalent to “Krebs.” That part is kept – the soldier still wishes cancer upon her, preserving the shock value and anger. The change comes with “карга старая,” which literally means “old crow.” In Russian slang, “old crow” is a derogatory term for an old woman, somewhat milder and more metaphorical than “сука” (bitch) or “шлюха” (slut) which would be closer to “Schlampe.” Perhaps the translator (or the norms of the target publication) found “слут” or “bitch” too harsh or obscene to print, or simply opted for a colorful insult that’s more idiomatic in Russian. “Old crow” is insulting but arguably less graphic than calling someone a slut. This choice might reflect a bit of self-censorship or cultural adaptation – Russian literature does have profanity, but direct sexual insults towards women might have been avoided in some translations especially if aiming for a broad readership. The result is that the phrase reads as a biting curse but slightly more comic in tone (a crow is a mocking image). The emotional intensity (wishing illness) remains, but the register is one notch more polite than the original (where “Schlampe” is quite vulgar).

The Uzbek translation similarly adapts this: «Саратонга йўлиққур, қари



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алвасти!» (Remarque, 2022, p. 174). This means “May you get cancer, you old witch!” The construction “йўликкур” is a curse meaning “may you be struck with...” – here “saraton” is cancer (Uzbek uses the Persian term saraton for cancer). So the curse part is again faithfully kept. The insult “қари алвасти” translates to “old alvasti.” An alvasti in Turkic folklore is a female evil spirit or witch-like demon often blamed for mischief or illness; in colloquial usage, “alvasti” refers to a malicious, ugly old woman – essentially “hag” or “witch.” This is a culturally apt equivalent to an “old crow” or “old witch.” It’s derogatory but not sexually explicit. Uzbek, being a culture that traditionally frowns on open sexual profanity in public discourse, likely would not use an exact equivalent of “slut” in literature (especially not in translations that might be somewhat state-sanctioned or mainstream). “Qari alvasti” is a strong insult but within acceptable bounds for print. Thus, like the Russian, the Uzbek translator softened the profanity by choosing a term that insults the woman’s age/character (hag) rather than her sexual morality.

The consistency here suggests that both the Russian and Uzbek translators saw fit to avoid the crudeness of “Schlampe” and instead substitute a locally relevant insult of slightly lesser intensity. This is a clear case of domestication and register adjustment. They maintained the overall ill will and contempt (both still call her old and wish harm), but tailored the word to their audience’s linguistic norms. This raises a theoretical point: Skopos (purpose) and cultural convention dictate that a literary translation should sound natural and not unnecessarily scandalize the reader beyond what an equivalent local text might. If calling an old woman a “slut” would be jarring in Russian or Uzbek literature beyond the intended effect, the translator has a functional justification to change it. According to Nord’s loyalty, as long as the translation remains loyal to the effect (the soldier is aggressively insulting the woman in a fit of rage), the exact word can be adjusted.



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In this case, the effect (an offensive insult) is preserved; arguably “old crow” or “old hag” still portray the soldier as disrespectful and furious. One might say a slight nuance is lost: “Schlampe” specifically carries a sexual insult, reflecting perhaps the soldiers’ misogynistic vernacular or the idea that they see the woman as low. The Russian/Uzbek insults focus more on her being an unpleasant old woman. This nuance shift could be a minor change in characterization (the soldiers in translation come off as harsh but not explicitly sexually insulting). However, this might be acceptable or even preferable in context, since the main point is his venom, not the specific content of the insult.

An interesting detail is the line that follows in German: “Aber jetzt dreht das Weib sich um und legt los wie eine Blechschmiede in vollem Betrieb. Wir flüchten. So was hält der stärkste Mann nicht aus.” (Remarque, 1928, p. 186) — basically describing how the insulted woman retaliates with an extraordinary torrent of abuse, forcing the men to flee, concluding “Even the strongest man cannot endure such a thing.” In Russian, the equivalent scene is rendered as described: the woman “разражается ... бранью” (breaks out in inventive multi-storey swearing) and they flee. The final quip about the strongest man not enduring it is implied. The Uzbek explicitly adds a line: «Энг асаби мустаҳкам эркак ҳам бунақа хунаса қилиққа чидаш беролмайди.» (Remarque, 2022, p. 175) which directly translates the German’s last sentence: “Even the man with the strongest nerves cannot withstand behavior like this.” This suggests the Uzbek translator might have had access to the German original or noticed something in the context that Russian left implicit, and chose to include it explicitly. The phrase “бунақа хунаса қилиқ” (“such grotesque behavior”) colorfully describes the woman’s cursing fit, and the sentiment matches Remarque’s humorous hyperbole. The Russian text’s omission or underplaying of that line might be due to stylistic tightening or it may have merged it into the



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narrative. The Uzbek, perhaps wanting to deliver the same witty afterthought, put it in. This is a case where the Uzbek translation is actually closer to the German than the Russian was, restoring a little beat of humor that the Russian text did not overtly state. It's a fascinating example of an indirect translation occasionally bypassing the intermediary to realign with the source – whether by design or accident. It may reflect that the translator was not slavishly following the Russian text line-by-line but was willing to enrich the target text with logical additions, possibly having an understanding of the scene's intended tone.

In terms of overall tone: the colloquial banter and the combination of dark humor and aggression largely survive in both translations. The soldiers' coarse manner is evident – they curse with serious malice (cancer is about as malicious a curse as one can utter anywhere). That emotional truth of bitterness and lack of restraint is preserved. The specific flavor of slang is adapted (German “Schlampe” -> Russian “карга” -> Uzbek “алвасти”), showing how translators handle socio-linguistic equivalence: find an insult in the target language that has a similar impact on the reader's sensibilities as the source did for its readers. It's a delicate task because slang and insults carry different weights in different cultures. Both translators here exercised cultural sensitivity while still delivering the narrative function (showing the characters' coarseness and desperation).

From the perspective of equivalence and accuracy, one might critique that “Schlampe” is not literally “crow” or “hag,” so something was “lost” – the sexual degradation aspect. However, considering the translation's goal, this might be an intentional mitigation to avoid unintended offense. Also, given that the woman in the scene is a farmwife who denies them food, calling her a “slut” is somewhat random (not implying she's sexually immoral; it's just a generic insult in German soldier argot). Thus, using “hag” or “old witch” in translation actually targets what is relevant (her perceived nastiness and age) and might be seen as more



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logically coherent insults in context.

This example highlights how indirect translation can propagate certain adaptations. The Russian made a choice (likely due to cultural considerations), and the Uzbek followed that precedent by also choosing an equivalent euphemistic insult rather than going back to the stronger original. We see an instance where the Russian intermediary likely influenced the strategy for the Uzbek – had the Russian translator used a very crude term, the Uzbek translator would have faced a tough choice in a culture that traditionally avoids direct obscene words in published text. The provided solution (“албасти”) is elegant and probably directly inspired by seeing “капра” in Russian, which is a non-obscene pejorative.

In conclusion of this section, the emotional tone of camaraderie and cynicism among the soldiers, expressed through banter and insults, is carried through the translations with some modulation. The strengths here are that both translations manage to sound natural in their own language (the curses don’t feel out-of-place or too foreign) and still portray the heated emotional exchange. A potential limitation is that with each translation layer, the text might be slightly sanitized – in a direct German-to-Uzbek translation, perhaps the translator might have dared to use a stronger term if they felt it warranted (or maybe not, depending on norms). Indirect translation often inherits the first translator’s decisions, for better or worse. In this case, it likely avoided an overly taboo term in Uzbek by following the Russian’s lead, which could be seen as positive (maintaining appropriateness) or negative (not fully reflecting the vulgarity of the original). Ultimately, the scene’s impact – a mix of shock and grim humor – remains evident, and the translators’ choices illustrate a practical approach to handling emotion-laden colloquial language in translation: aim for pragmatic equivalence in offensiveness, not necessarily literal correspondence.



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Discussion

The comparative analysis of emotional and psychological expressions in *Der Weg zurück* and its Russian and Uzbek translations reveals a nuanced picture of how indirect translation mediates literary meaning. By examining metaphors of trauma, similes of restlessness, graphic imagery, internal monologue, and colloquial insults, we can discern patterns in the translators' approaches, the resultant shifts or losses, and the overall fidelity to Remarque's emotional intent. In this discussion, we synthesize these findings in light of the theoretical frameworks outlined earlier (Nida's equivalence, Nord's/Vermeer's Skopos theory, Komissarov's views, etc.), and we evaluate the strengths and limitations of indirect translation as evidenced by this tri-lingual comparison.

Preservation of Core Emotional Content: One heartening result is that the central emotional narratives of Remarque's novel remain intact in both the Russian and Uzbek versions. Key themes – the lingering psychological sickness of war, the restless anxiety of veterans, the grotesque reality of death, the disillusionment with pre-war ideals, and the rough humor as a coping mechanism – all emerge strongly in the target texts. This indicates that both translators, despite working in different eras and languages (and the Uzbek working indirectly), were attuned to the novel's emotional tenor and sought to communicate it. In terms of Nida's dynamic equivalence, we see many instances where translators prioritized conveying the effect or impact of an expression over literal form. For example, the dynamic approach is evident in how the war trauma metaphor was adapted (war "not evaporated" in Russian, war "not ended inside" in Uzbek) – each aimed to ensure the reader understands the deep, persisting impact of war, even if the concrete image shifted. Similarly, the preservation of the anthill simile in both translations shows a commitment to maintaining the vividness and humor of the original situation for the reader's experience. This aligns with Nida's view that



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the “response” of the receptor is a key criterion: a Russian or Uzbek reader likely feels a similar mix of empathy or irony upon reading those scenes as a German reader would, even if the words differ.

Moreover, Komissarov’s principle that emotional meaning must be preserved for true equivalence is largely upheld. In critical moments (the brothel scene, the battle gore, the hunger confrontation), the translations did not dilute the emotional intensity. The protagonist’s disgust and despair are palpable in all languages; the gruesomeness of the wound is graphic throughout; the anger and bitterness in the insults are potent albeit modulated in phrasing. This suggests that the translators recognized the pragmatic intent of Remarque’s language – to provoke strong feelings in the audience – and thus they strove to achieve an equivalent pragmatic effect (Komissarov’s “pragmatic equivalence” or communicative effect equivalence). Even the Uzbek translator, working via Russian, captures this; wherever the Russian translator succeeded in conveying emotion, the Uzbek could follow suit, and in a few cases (like the “shudder of disgust” or the fleeing from the cursing woman) the Uzbek even enhanced or reintroduced elements to ensure the emotional point was made. This speaks to one strength of indirect translation: a high-quality intermediary (here, the Russian translation is quite faithful and expressive on the whole) can provide a solid foundation for the second translator to carry over both meaning and affect. The Uzbek translator, benefiting from the Russian’s choices (and possibly checking the original or having strong intuition), could double-check that nothing crucial was lost and sometimes was able to compensate for any omissions by restoring content (as with the “even the strongest man cannot endure” line).

Shifts and Losses – Nature and Impact: Despite the overall preservation of content, we identified several shifts in imagery and tone. These shifts often involved a move toward greater explicitness or conventionality: - Metaphor to



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Plain Speech: The war-in-the-bones metaphor was a casualty of translation: it became a different metaphor in Russian and then a plain expression in Uzbek. This is a classic case of loss of metaphorical richness. What is the impact? The emotional message (“we are deeply affected by war”) remained, but the visceral metaphorical layer that added depth and memorability in German was lost by the time we reach Uzbek. From a literary standpoint, this diminishes the stylistic uniqueness of the text – the Uzbek reader receives the content but not the striking imagery. This reflects a known pitfall: metaphors that do not easily translate may be simplified, leading to a blanding effect. According to Komissarov’s levels of equivalence, here the translators maintained the conceptual content but dropped the imagery component, which Komissarov warns can make a translation less than fully equivalent if such imagery is vital. However, one could argue that since the novel is filled with many images, losing one or two might not drastically alter the overall impact – the cumulative atmosphere of trauma still comes through. - Personification and Parallelism: The subtle narrative technique of personifying emotions (“a shudder seized me”) was replaced with more straightforward narration in Russian and partially in Uzbek. This results in a shift in narrative voice: the German gives agency to emotions, emphasizing the character’s passivity and victimhood to his psyche, whereas Russian/Uzbek make the character the subject of verbs (“I trembled”, “I suffocated”). The psychological implication could be that in translation the character appears slightly more in control (describing his symptoms) rather than overwhelmed by autonomous forces. This is a nuanced interpretive difference – arguably minor, but it shows how linguistic preferences (some languages favor active constructions) can influence the portrayal of psychological states. Still, the translators compensated by vividly describing the symptoms of the emotions, so the intensity remains. - Phonetic and Stylistic Devices: Alliteration, assonance, or particular rhythms that



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Remarque employed (e.g., the harsh k sounds in “Krieg in den Knochen”, the sibilance in “als säße... Ameisenhaufen”, the staccato stresses in “Bauch...aufgerissen...Fleischerladen”) inevitably mostly disappeared in translation. Such losses are common and arguably unavoidable – rarely can one reproduce the same sounds in a different language without contrivance. The result is that an aspect of Remarque’s style – his sound symbolism and poetic resonances – is attenuated. The emotional content doesn’t necessarily suffer greatly from this, but the aesthetic experience of reading is not identical. This is a limitation of any translation, direct or indirect, but indirect translation might exacerbate it: the second translator is usually less aware of the source text’s stylistic flourishes. If the Russian translator didn’t or couldn’t convey a sound device, the Uzbek translator would likely not know it ever existed. This chain can widen the stylistic gap between original and final translation. Our findings align with this: e.g., the alliteration in the German war metaphor was not echoed in Russian or Uzbek at all (German had “krank/Krieg/Knochen”; Russian/Uzbek had no such device). - Register and Diction Changes: The insult example highlights how register was adjusted to suit cultural norms. Both target texts opted for slightly milder epithets (still insults, but not as vulgar as the original). This is a conscious mitigation strategy. Emotional truth (anger) was preserved, but the precise flavor of that anger (a sexualized slur) was altered. The translators likely judged that a direct carryover might offend readers or feel too extreme in their languages’ literary context. This ties to Skopos theory’s coherence rule – the translation should be coherent and acceptable to the target audience (Nord, 2001). If “alte Schlampe” translated crudely would break the target norms, the translator ensures coherence by choosing a more conventional insult. Here, the loyalty to source (in terms of exact register) was balanced against functionality in the target culture. Skopos theory would endorse such a choice as long as the



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skopos (depicting a nasty altercation) is met. There is a slight loss of intensity – “slut” is harsher than “hag” – but within the Russian and Uzbek cultural context, “hag” may carry similar weight. This is subjective, but if one assumes the Russian/Uzbek readers still think “oh, he’s swearing at her very rudely,” then the pragmatic effect is equivalent. This demonstrates cultural filtering at work. - Explicitness vs. Implicitness: We saw cases of increased explicitness (Uzbek specifying “intestines hanging out,” Russian explicitly stating “horror”) and one case of maintaining implicitness (Uzbek showing trembling instead of stating “fear”). Indirect translation tends toward explicitation because each transfer risks clarifying things to avoid misunderstanding. The Russian translator might explicate something for his readers; the Uzbek translator might further explicate since they’re getting it second-hand or to avoid ambiguity in Uzbek. This can be a double-edged sword: clarity improves (strength), but subtlety can diminish (limitation). In our analysis, the explicit mention of “guts” in Uzbek arguably made the scene even more graphic (which is consistent with the intended horror) – so that explicitation served well pragmatically. On the other hand, the explicitation of “ужас” in Russian arguably made the text more blunt than the original – a trade-off where a layer of literary subtlety was sacrificed for direct comprehension of emotion. Nord’s text analysis model encourages translators to consider which info is implicit vs explicit in source and how to handle it; it appears our translators each made context-based decisions on this, highlighting how translation is often a case-by-case negotiation of detail.

Strengths of Indirect Translation Observed: This study suggests several potential strengths or at least neutral outcomes of indirect translation, when done carefully: - Continuity of Meaning: The Russian translation acted as a reliable conduit for denotative meaning. The Uzbek translator could rely on it to understand the narrative events and basic emotions without needing German proficiency. We did



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not find major content distortions that one might fear in a “telephone game” translation scenario. For example, there were no instances where a mistranslation in Russian led to nonsense in Uzbek. This indicates the fidelity of the Russian text to begin with, and the Uzbek translator’s competent reading of it. In fact, the indirect route likely ensured that certain Soviet-era cultural references or general European contexts, already adapted into Russian, were familiar when translating into Uzbek (which shares some cultural overlaps with Russian due to history).

- Modeling of Solutions: The Russian translator’s successful renderings of metaphors (like anthill, butcher shop via “carcass,” etc.) provided the Uzbek translator with ready-made solutions that could be calqued or slightly adjusted. This can save the second translator from grappling with difficult passages from scratch. It’s evident in how closely the Uzbek follows the Russian in many figurative parts – this yielded correct and effective translations in Uzbek (where a direct German–Uzbek might have struggled to find an idiom, the translator could simply borrow the Russian approach, e.g., “anthill” or “carcass”). Thus, indirect translation here functioned as a form of collaborative problem-solving across languages.

- Opportunity for Refinement: Interestingly, the Uzbek translator in a couple of places seems to refine or supplement the Russian. This two-step process can sometimes catch details that a single-step might miss. The line about “strongest man cannot endure” which was missing or under-translated in Russian was reinstated in Uzbek – possibly because while translating, the Uzbek translator sensed a logical beat missing and either double-checked or intuited it. If the translator had access to both the German and Russian texts (which some indirect translators do, even if they primarily work from the pivot), that would be an ideal scenario ensuring fewer cumulative losses. Even without direct German access, a thoughtful second translator can sometimes fill gaps if something in the Russian seems odd or incomplete, by inferring what might have



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been in the original. This seems to have occurred, showing that indirect translation doesn't have to be a blind copying process; it can involve active decision-making and even slight re-translation back towards the original sense. - Consistent Tone for Target Culture: Since the Russian and Uzbek share some readership overlap and cultural sensibilities (especially older generation Uzbeks who grew up with Russian literature, or simply due to geographic context), the indirect path allowed the tone to be adjusted in Russian first (for a Slavic audience) and then in Uzbek building on that (for a Central Asian audience). Both target texts come off as internally consistent in style. The Uzbek translator likely mirrored the Russian literary style to some extent (which might itself have been influenced by Soviet translation norms). The result is that the Uzbek text may read more smoothly to its audience than a direct-from-German translation that tries to calque German idioms directly. By following Russian's lead, the Uzbek version uses idioms and expressions that feel more regionally natural. For instance, "қари алвасти" is exactly the kind of term found in Uzbek folklore and thus resonates, whereas a literal Uzbek translation of "Schlampe" might have felt awkward or overly crude. In this way, the indirect translation helped domesticate the text in two stages, possibly resulting in a more accessible final product.

Limitations and Challenges of Indirect Translation: On the other hand, our analysis highlights typical pitfalls of indirect translation: - Accumulated Shift: Small shifts at each stage can accumulate into a noticeable deviation. While we didn't catch any glaring mistranslations, we did see that nuances like the "bones" metaphor or the personified emotions were largely gone by the second stage. Each translator perhaps dropped a layer of meaning (German to Russian dropped some, Russian to Uzbek dropped a bit more), so combined, the Uzbek lost more nuance relative to the German than the Russian did. This aligns with the idea that indirect translation often has a compounding effect of simplification or



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generalization. It's not inevitable, but it's likely unless the second translator actively works to reintroduce nuance from the source (which requires knowing the source language or having annotations – not always feasible). In academic terms, there is a risk of explicitation and neutralization doubling up. - Risk of Error Propagation: If there had been a translation error or misinterpretation in the Russian, the Uzbek would probably carry it through innocently. In our data, we didn't identify clear errors; both translations seemed competent. But this risk is a known one. For instance, had the Russian translator misunderstood a metaphor, the Uzbek might then transliterate a meaningless phrase, compounding confusion. The fact that the Uzbek translator sometimes deviated suggests they were not blindly following – which is good – but if they had, any Russian slip would be cemented in Uzbek. This is a limitation because it introduces an additional point of failure in the translation process. - Dilution of Authorial Style: As noted, Remarque's distinctive style (in terms of phrasing, recurring motifs, and tone) inevitably underwent some smoothing in translation. Indirect translation, by adding another "voice" (the Russian translator's voice) in between, potentially dilutes the original voice further. The Russian translation was also an interpretation – perhaps influenced by the translator's own literary style or the norms of Soviet translation (which historically tended to produce very readable, fluent texts sometimes at the cost of stylistic idiosyncrasies of the original). The Uzbek then inherits that style rather than Remarque's. For instance, if Remarque had a particular staccato rhythm or a pattern of mixing high and low diction, the Russian translator might normalize it, and the Uzbek would then be twice removed from that original texture. Our findings on metaphors and diction hint at this: the Uzbek text likely reads more uniformly and less provocatively than the German, because some of Remarque's sharper edges (like unusual metaphors or particularly jarring phrasing) have been leveled out in the



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translation chain. This can make the translation less challenging or innovative than the source, which is a loss in literary value. - Crediting and Authenticity Issues: While not directly evident in text analysis, an indirect translation raises questions of authorship and scholarly transparency. For example, should the Uzbek version credit the Russian translator or source? In a research context, as we cite (Remarque, 2022) for the Uzbek, one might forget that it's indirectly based on a Russian edition. If there were any discrepancies, it would be hard to tell if it came from Remarque or from the Russian intermediary. For a journal article like this, it's fine because we analyze it explicitly, but for general readers, the nuance that they're reading an indirect translation is often lost. This can sometimes lead to misattribution of stylistic features – e.g., elements that actually originated from the Russian translator might be seen as Remarque's by the Uzbek audience (and critics). However, as an upside, since the Russian and Uzbek translations here stick close to conveying Remarque's content, this concern is more about theoretical purity than practical effect. - Dependency on Intermediate's Quality: The success of the Uzbek translation in preserving emotional content is undeniably linked to the quality of the Russian translation. If the Russian translation had been poor or highly domesticated in a way that betrayed the original (for instance, some earlier Soviet translations sometimes censored or softened anti-war sentiments), the Uzbek would have been building on a flawed foundation. Thankfully, the 2021 Russian edition presumably aimed to be faithful. This highlights that indirect translation is only as good as its intermediate source – a limitation because it introduces a factor outside the final translator's control.

Integration with Theoretical Concepts: The patterns observed resonate with and inform the theoretical frameworks: - Nida's Equivalence: We saw numerous examples of prioritizing dynamic equivalence (meaning and effect) over formal



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equivalence (literal form), which Nida advocates for especially in emotive or culturally-bound content. This was evident in how metaphors were adapted and how insults were swapped for culture-appropriate equivalents. The result in many cases was a natural rendering that readers could emotionally connect with, suggesting the translators shared Nida's goal of the "closest natural equivalent" (Nida, 1964) even if they might not name it as such. On the flip side, one might ask: did any attempt at formal equivalence backfire? Possibly not in the samples we saw, which implies the translators judiciously avoided overly literal approaches in sensitive passages. This confirms the value of Nida's insight for literary translation – that a slight semantic shift is acceptable if it preserves the emotional truth.

- Skopos and Nord's Loyalty: The translations often show evidence of a target-oriented approach tempered by loyalty. For instance, the insult translation: the skopos was to produce a readable yet still strong dialog, and loyalty to Remarque's raw tone was balanced by choosing a different insult. Nord's concept of loyalty (Nord, 1991) is about respecting the author's intent and reader's needs simultaneously. We can see loyalty in how central themes and feelings (trauma, disgust, comradeship) are respected – none of the translators tried to reinterpret or water down Remarque's anti-war stance or the bitterness of his characters. At the same time, they exercised freedom (Skopos) in form – like the question form in Uzbek for "This is love?", which arguably made the sarcasm clearer for Uzbek readers, fulfilling Nord's notion that translators have the responsibility to make the text work in the target culture. Had they rigidly clung to form (e.g., a direct statement "Bu ham muhabbat endi." without "mi"), the tone might have been less obvious. So we see a nice interplay of function and loyalty.

- Komissarov's Equivalence Levels: Komissarov described multiple levels (from linguistic form to text situation to pragmatic effect). Our findings show that while the linguistic form level often shifts (expectedly), the situational and pragmatic



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levels remained largely equivalent. For example, situationally, all scenes are recognizable and depict the same events; pragmatically, readers likely feel similar emotions at key points. There were a few stylistic shifts (like the neutrality of some metaphors), which Komissarov might classify as a drop in one level of equivalence (the image/expressive level). However, because the pragmatic level (overall communicative effect) is preserved, one could say the translations achieve what Komissarov calls the highest level of equivalence where possible, sacrificing lower-level equivalences if needed for that. The translator's decision to alter "Schlampe" to "hag" for instance reduces equivalence at the lexical level (not the same word) but arguably maintains it at the pragmatic effect level (still an insult that shocks). Komissarov emphasized that mistranslating emotional tone can render a translation completely non-equivalent (Komissarov, 1990).; by that measure, our translators succeeded in avoiding such a pitfall – at no point does the emotional tone invert or disappear. Even the slight gentling of an insult does not change the overall emotional tenor of the scene (which remains an angry confrontation).

Conclusions and Implications: The trilingual comparison of *Der Weg zurück* demonstrates that indirect translation, when executed conscientiously, can effectively transmit the emotional and psychological essence of a literary work, though it requires careful handling to avoid incremental loss. In this case, the chain from German to Russian to Uzbek functioned with remarkable integrity, largely due to skilled translators at each link and perhaps the relative cultural proximity that allowed many images to survive translation. It shows that indirect translation can be a viable approach to broadening a work's reach – in our example, bringing Remarque's message to Uzbek readers – without eviscerating its soul, provided that the intermediaries maintain fidelity to content and effect. However, the analysis also serves as a caution: certain fine-grained literary



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qualities (innovative metaphors, stylistic idiosyncrasies, tonal nuances) are more vulnerable in an indirect process. Every translator, no matter how skilled, is also an interpreter who may impose subtle shifts. When you have two translators in series, the shifts compound. Thus, the more “distance” a text travels, the greater the chance for stylistic dilution or minor semantic drift. For scholars and practitioners, this underscores the importance of: - Providing indirect translators with as much context and access to the original as possible (notes, back translations, etc.), to help them catch nuances that the pivot might not fully convey. - Careful review processes: perhaps having someone who knows the source language review the final translation to detect any cumulative losses or errors. - Training in functional approaches: the fact that our translators managed to preserve emotional impact suggests they intuitively or knowingly applied functionalist principles. Translator training that emphasizes identifying a text’s key emotional and stylistic components (à la Nord’s text analysis) can equip translators – direct or indirect – to make informed choices about what must be preserved at all costs and what can be adapted.

In the context of Translation Studies, this case study supports the view that translations should be evaluated not only on linguistic equivalence but on how well they recreate the experience for the reader (a very Nida-esque and Komissarov-friendly criterion). It also adds to the discussion on indirect translation by providing a concrete example where indirect translation did not result in a drastic degradation of quality; on the contrary, it shows that with due diligence, indirect translations can stand close to direct ones in terms of delivering the narrative and emotive power. We observed that the Uzbek translator was not a mere passive receiver of the Russian text, but an active agent who could sometimes steer closer to the German original’s intent in certain moments (intuiting humor, emphasizing imagery). This aligns with a more



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modern understanding of translators (as per Skopos theory) as expert intercultural communicators and not just language converters[39]. Even in an indirect translation scenario, the Uzbek translator exercised expertise to ensure the text works in their culture while resonating with the source's themes.

Strengths and Limitations of this Study: In reflecting on our own analysis (a sort of meta-discussion), a strength is the use of authentic textual examples to ground theoretical points, which provides insight into real translator decisions. A limitation might be that we focused on select passages; a full 20-page analysis cannot exhaustively cover the entire novel's translation, so there may be other instances that could nuance our conclusions (for instance, perhaps other metaphors or dialogues with different outcomes). Additionally, while we have inferred the processes and intentions of translators, without their direct commentary some interpretations remain speculative. For example, we deduced that "alte Schlampe" was softened due to cultural norm – which is plausible and likely – but it could also have been an individual stylistic preference. Nonetheless, the patterns we identified align with known trends in translation, lending credence to our interpretations.

Conclusion (Summary of Independent Conclusions): Through the lens of *Der Weg zurück*'s journey from German to Russian to Uzbek, we conclude that: 1. Emotional Equivalence can be largely maintained in indirect translation, especially when intermediate translations adhere to source content and tone. The Russian and Uzbek versions both manage to make readers feel the despair, anger, and sorrow that Remarque intended, evidencing success in dynamic and pragmatic equivalence. 2. Figurative Language poses challenges; metaphors and stylistic devices often undergo transformation. While the denotative meaning is preserved, there is an inevitable loss of some literary color. Efforts to compensate (via alternative imagery or explicit description) were observed and can mitigate



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the impact of these losses. 3. Translation Strategies such as adaptation of idioms, modulation of vulgarity, and explication of implicit cues were employed to bridge cultural and linguistic gaps. These strategies align with theoretical principles (Skopos-driven adaptation, Nord's loyalty in balancing form and function) and highlight translator agency in crafting an emotionally truthful text for the target audience. 4. Indirect Translation Efficacy depends on the quality and compatibility of the languages in question. In our case, a high-quality Russian translation served as a strong springboard for the Uzbek translation. However, each additional remove can incrementally distance the final text from the original's stylistic uniqueness, which translators and publishers should be mindful of. When possible, involving the original text as a reference even in an indirect translation workflow could help preserve nuances. 5. War Literature's Universality: On a content note, the fact that so many expressions carried over understandably (anthill, butcher shop, etc.) speaks to the universality of Remarque's depictions of war's trauma. Human experiences of fear, disgust, anger, and dark humor find resonance across cultures, which likely facilitated translation. This universality is a reminder that even as words change, the human emotions remain a common ground – something translators can leverage to maintain fidelity at a deeper level than words.

In conclusion, the tri-lingual analysis affirms that a novel as emotionally and stylistically complex as *Der Weg zurück* can be successfully translated indirectly without significant loss to its psychological depth, given skilled translators and conscientious adherence to conveying the author's intended effect. The Russian and Uzbek versions stand as testaments to Remarque's story surviving translation – each in its own idiom, yet each echoing the haunting emotional truth of a lost generation seeking the road back to a life that war has irreparably transformed. The task for translators and scholars is to continue examining such cases, refining



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our approaches to minimize loss and maximize the faithful transmission of not just meaning, but feeling – the very soul of literature – across languages.

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