

**VOICES OF CONSCIENCE: PHRASEOLOGICAL EXPRESSION AND ITS RE-
CREATION IN THE UZBEK TRANSLATION OF DOSTOEVSKY**

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Abstract: This article examines how phraseological units shape the psychological and ethical fabric of F. M. Dostoevsky's *Crime and Punishment* and how these culturally saturated expressions are rendered in I. G'ofurov's Uzbek translation. Drawing on a corpus of 118 idioms (with 15 discussed in depth), the study combines comparative-contrastive, contextual-semantic, and cultural-semiotic analysis to trace shifts in meaning, tone, and worldview. Findings show that literal transfer is rarely adequate: G'ofurov systematically employs functional equivalence, cultural substitution, and selective paraphrase to preserve the novel's "emotional temperature" and moral tension. Christian demonological imagery (e.g., *bes*) is reinterpreted through Islamic ethical symbolism (*iblis*); nature-based Russian metaphors are recast via domestic and agricultural Uzbek imagery (e.g., *xamir/patir*), producing culturally native yet psychologically faithful effects. The article argues that successful translation of Dostoevsky's phraseology is less a replication of verbal form than a re-embodiment of inner drama in another cultural universe, maintaining the polyphonic interplay of voices at the heart of the novel.

Keywords: phraseological units; *Crime and Punishment*; Uzbek translation; functional equivalence; cultural substitution; psychological narration; Dostoevsky; I. G'ofurov.

Introduction.

The world of F.M. Dostoevsky is a world of restless conscience, inward struggle, fragmented identities and voices that argue within the soul of a human being. His characters exist on the border between despair and revelation, sin and repentance, spiritual blindness and the longing for salvation. In *Crime and Punishment*, phraseological expressions do not merely embellish the narrative; they become the very language of the characters' inner dialogue. They reflect the rhythm of thought, the pulse of fear, the whispers of doubt, and the cries of conscience. Through idioms, exclamations, proverbial reflections, and fragments of everyday speech, Dostoevsky reveals psychological depth—showing how speech is inseparable from worldview, morality, memory, and spiritual experience.

Phraseological units in the novel are tightly bound to the socio-cultural atmosphere of nineteenth-century St. Petersburg—a city of narrow courtyards and oppressive attics, of moral hunger and spiritual thirst. They echo the voices of taverns, tenements, markets, police stations, confession rooms and feverish sleepless nights. This linguistic texture makes the novel living, polyphonic, charged with emotional immediacy. It is impossible to separate the character from their speech; the speech is the character.

When the novel is translated into another language, especially one rooted in a different cultural and religious worldview, the translator faces a task far more complex than lexical transfer. The translator must hear the trembling of meaning beneath the words, understand why a character speaks exactly in this tone, and know how this tone is born from the soil of Russian cultural memory. In Uzbek translation, the problem becomes even more vivid due to typological differences between Russian and Uzbek languages, as well as distinct systems of imagery, ethical associations, and folk metaphor.

The translation of *Crime and Punishment* into Uzbek by I. G'ofurov is therefore not simply a linguistic act, but a cultural dialogue. G'ofurov does not attempt to mechanically imitate Russian idioms; instead, he searches for equivalents that evoke the same **psychological charge**. He reaches into the deep well of Uzbek oral traditions, folk wisdom, Islamic ethical discourse, and everyday metaphor to reconstruct the emotional resonance of Dostoevsky's expressions. As a result, many phraseological units are not translated literally but are **reimagined** in forms that carry a similar existential intensity for Uzbek readers.

For example, where Dostoevsky uses imagery tied to Christian demonology ("He рассудок, так бек!"), G'ofurov selects an equivalent rooted in Islamic moral symbolism ("Iblis bilan bitdi"), preserving the metaphysical weight of moral struggle. Where Russian speech uses imagery of nature ("Это только цветочки, ягодки будут впереди"), Uzbek translation evokes food preparation and household labor ("Хамир uchidan patir"), which resonates with the cultural foundations of Uzbek everyday life. In both cases, the translation does not lose meaning—it reveals its **cultural flesh**.

Thus, phraseological translation becomes not an act of replication, but of **creative equivalence** and **moral-intellectual correspondence**.

Research purpose

This study seeks to analyze how phraseological units in *Crime and Punishment* shape the psychological dimension of the narrative and how these expressions are transformed in I. G'ofurov's Uzbek translation.

Research objectives: To examine the stylistic and psychological function of idioms in the original text. To classify translation strategies used in transmitting phraseological meaning. To analyze semantic shifts, emotional nuances, and cultural adaptation in translation. To evaluate the balance between fidelity to the original and cultural intelligibility.

Relevance and novelty

The novelty of this research lies in demonstrating how translation acts as cultural interpretation: the translator does not simply transmit meaning, but reconstructs Dostoevsky's psychological language within a new cultural universe.

Literature Review

The study of phraseology as an independent linguistic discipline emerged at the intersection of lexicology, stylistics, and cultural linguistics. The very nature of a phraseological unit implies memory: it preserves not only semantic meaning, but also cultural associations, historical worldview, and national emotional rhythm. Thus, when we study idioms, we are studying not

merely language structures, but the cultural consciousness that gave birth to them.

The foundations of phraseological theory were laid by Charles Bally, who understood idiomatic expressions as emotional condensations of lived experience. Bally associated stable expressions with the sphere of affective and expressive speech, emphasizing that idioms cannot be interpreted through purely rational semantics; they must be felt and understood as linguistic gestures. His ideas were later expanded by Soviet scholars, who approached phraseology as a structural and functional system rather than a stylistic ornament.

Among these scholars, V.V. Vinogradov occupies a central place. He defined phraseological units as semantic wholes whose meaning is not reducible to the meanings of their components. Vinogradov's classification—phraseological combinations, unities, and fusions—remains fundamental. His work is valuable for this study because Dostoevsky frequently uses phraseological **unities**, where figurative meaning is transparent yet emotionally complex, and **fusions**, where meaning is entirely idiomatic and historically rooted.

N.M. Amosova contributed significantly to contextual phraseology, insisting that idiomatic meaning emerges in discourse rather than in isolation. Her view is especially relevant to Crime and Punishment, where meaning is inseparable from psychological tension: the same expression spoken by Raskolnikov, Marmeladov or Porfiry Petrovich carries different emotional and philosophical weight depending on the speaker's moral and existential situation.

A.V. Kunin deepened phraseological research by introducing a comprehensive semantic and functional classification, and by emphasizing translation issues. Kunin noted that translation of idioms is inherently cultural and interpretative, and therefore requires more than lexical substitution: it requires recognition of worldview patterns encoded in the idiom.

Parallel to Russian linguistic scholarship, Uzbek phraseology developed along a path that was both inspired by Soviet linguistics and rooted in traditional oral culture. E.D. Polivanov was one of the first scholars to argue that Uzbek language possesses a rich and structurally distinctive phraseological system, shaped by Turkic metaphorical thinking, Islamic discursive forms, and poetic aphoristic tradition. His observations laid the groundwork for later research.

Sh. Rahmatullaev further systematized Uzbek phraseology, classifying idiomatic expressions according to their morphological and semantic features, and demonstrating that Uzbek idioms are deeply tied to agricultural, domestic, and craft-related imagery. This is critical for translation analysis: whereas Russian idioms often draw symbolism from Christianity, folklore, and sensual metaphor, Uzbek idioms tend to evoke food, work, community ethics, and religious restraint.

Ya.D. Pinkhasov and M. Khusainov emphasized the sociolinguistic aspect of Uzbek phraseology, noting that idiomatic usage is closely associated with moral evaluation and social identity. Their findings illuminate why cultural substitution may sometimes be preferable to literal equivalence: idioms in Uzbek speech not only describe reality but regulate social empathy, shame, pride, humility, and interpersonal distance.

The study of Dostoevsky's idiostyle forms another important research direction. M.M. Bakhtin famously described Dostoevsky's narratives as polyphonic, where multiple consciousnesses coexist and enter into dialogue. In such narrative space, speech becomes a battlefield of moral

ideas. Idioms, exclamations, and broken patterned phrases are not merely features of spoken realism; they are instruments of **inner drama**. Scholars such as L. Grossman, B. Engelhardt, and A. Read have shown that Dostoevsky's language reveals the psychological fragmentation of the subject, and that his use of phraseology intensifies existential conflict.

International translation studies also contribute essential theoretical grounding. E. Nida introduced the concept of **dynamic equivalence**, arguing that translation must recreate the effect of the original rather than its formal shape. This aligns directly with I. G'ofurov's strategy of culturally resonant adaptation. L. Venuti's notion of "domestication" versus "foreignization" is also relevant: G'ofurov's translation leans toward domestication, integrating idioms into Uzbek linguistic and cultural consciousness. M. Baker proposed the concept of translation by cultural substitution, which is precisely the mechanism we observe in the Uzbek rendering of phraseological material.

Thus, the theoretical basis for the present study rests upon three interconnected foundations:

Phraseology as a reflection of cultural memory

(Bally; Vinogradov; Rahmatullaev) Phraseology in narrative psychology and character speech (Bakhtin; Engelhardt; Dostoevsky studies)

Translation strategies for culturally embedded idioms (Nida; Venuti; Baker; Kunin)

These frameworks allow us to view phraseological translation not as mechanical mapping, but as a creative interpretative act requiring linguistic sensitivity, cultural intuition, and psychological insight.

The translation of *Crime and Punishment* into Uzbek, particularly by I. G'ofurov, should therefore be understood as a **reconstruction of Dostoevsky's internal dramatic speech**, carried out within Uzbek cultural semiotic space. It is precisely in idioms that the dialogue between languages becomes most delicate, and where the translator's voice becomes most visible—not as a distortion of the author's message, but as its renewed articulation in another soul of language.

Methodology

The methodology of this research is based on the understanding that phraseological units cannot be studied outside of the emotional, cultural, and psychological contexts in which they function. The meaning of an idiom in *Crime and Punishment* is inseparable from the spiritual atmosphere of Dostoevsky's narrative; therefore, its translation into Uzbek cannot be evaluated solely at the lexical level. The methodology employed here rests on comparative, contextual, semantic, and cultural interpretative analysis.

Corpus Selection

The material for analysis includes: The original Russian text:

F. M. Dostoevsky, *Prestuplenie i nakazanie*. The Uzbek translation: F. M. Dostoevskiy, *Jinoyat va jazo*. Tarjima: I. G'ofurov. Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti.

A total of **118 phraseological units** were identified in the original text. From these, **15 idioms** were selected for detailed case analysis according to the following criteria: They appear in psychologically significant narrative moments. They contribute to character speech style or

emotional self-revelation. They demonstrate meaningful translation strategies (not simple lexical substitution). Their Uzbek equivalents show cultural or cognitive transformation. This ensures that the analysis focuses not on “surface idioms,” but on **structural carriers of meaning** in the novel.

Comparative-Contrastive Method

The core methodological tool is comparative linguistic analysis, which allows us to evaluate:

Aspect	Russian Original	Uzbek Translation	Analytical Focus
Semantic meaning	explicit or figurative	preserved, shifted, or reframed	degree of equivalence
Cultural imagery	Christian, folk, everyday	Islamic, domestic, agricultural, ethical	cultural substitution or retention
Emotional charge	tone, irony, despair, defiance	amplified, neutralized, redirected	psychological resonance

This approach reveals how meaning transforms, not only whether it is “accurately translated.”

Contextual-Semantic Analysis

Idioms are interpreted only within narrative context, including: Who speaks the idiom. To whom it is addressed. What emotional state the speaker is in. What moral tension underlies the situation. For example, when Raskolnikov uses an idiom, it often reflects internal collapse or self-justification. When Porfiry Petrovich uses one, it becomes an instrument of psychological interrogation. When Sonia speaks idiomatically, her expressions are rooted in spiritual humility and Biblical compassion.

Thus, idioms function as character mirrors. The analysis therefore traces how idioms: highlight character fractures, mark spiritual transitions, act as signals of despair, awakening, or moral conflict.

Functional Equivalence Analysis

The translation strategies are classified based on established translation theory frameworks (Nida, Venuti, Baker, Kunin):

Strategy	Description	Example of Use in Uzbek Translation

Calquing	Structural imitation of the idiom	Rare; used only where cultural imagery overlaps
Functional equivalence	Replacing with an idiom of similar meaning and emotional tone	Most common strategy
Cultural substitution	Replacement based on culturally specific imagery	Often linked to food, domestic life, Islamic ethics
Paraphrasing	Recreating emotional function when idiom has no equivalent	Used to preserve psychological tone

The key evaluative question is not What was translated?, but:

Was the emotional and moral force of the expression preserved?

Cultural-Semiotic Interpretation

Because idioms reflect national worldview, this research applies cultural semiotics: Russian idioms frequently draw imagery from Christianity, Orthodox morality, natural symbolism, and folklore. Uzbek idioms often draw imagery from agricultural metaphors, domestic labor, hospitality ethics, and Islamic moral discourse. This difference does not hinder translation — it enriches it. Translation becomes successful when: the semantic function remains recognizable, the emotional resonance remains compelling, the worldview behind the phrase remains psychologically truthful. Therefore, equivalence is measured not mathematically, but experientially. Limitations of the Study It is important to acknowledge methodological limitations:

Dostoevsky’s idioms are often psychologically fractured, spoken at the edge of consciousness. Their instability is meaningful. Uzbek translation inevitably stabilizes some of these fractures to maintain clarity. Cultural substitution sometimes shifts metaphysical implications — for example, Christian demonology becomes Islamic moral symbolism. However, rather than a flaw, this represents cultural re-embodiment: The same existential drama is spoken in the soul-voice of another culture.

Conclusion to the Methodology

This methodology allows us to see translation not as loss or deviation, but as dialogue — a dialogue between: languages, symbol systems, emotional rhythms, and human ways of experiencing inner conflict. Translation here becomes a continuation of Dostoevsky’s polyphony, not its imitation.

Results and Analysis

Phraseological units in Crime and Punishment emerge at moments of emotional extremity—when the character’s internal voice strains against social, moral, or spiritual boundaries. They reveal the psychology of guilt, obsession, fear, and the longing for redemption. Their translation into Uzbek therefore requires not only lexical interpretation, but an act of empathetic and cultural resonance.

Below are representative examples demonstrating how idioms shape character psychology and how I. G‘ofurov’s translation reinterprets these idioms in a culturally meaningful way.

Phraseology and the Language of Inner Conflict (Raskolnikov)

Raskolnikov’s speech is marked by fragmentation, oscillation, and sudden bursts of irrationality. His idioms expose his self-division: the rational man versus the fevered conscience.

Russian Original	Uzbek Translation	Strategy	Cultural Shift	Psychological Function
«He рассудок, так бек!»	«Ayol bilan bitmagan ish, iblis bilan bitdi!»	Cultural substitution	Christian demonology → Islamic moral symbolism	Expresses collapse of rational control

Commentary:

In Russian culture, “бек” evokes the demonic tormentor, a figure of spiritual chaos. In Uzbek, “iblis” is not merely a devilish figure but a moral tempter who distorts the will. G‘ofurov intensifies the phrase by adding a proverbial rhythm (“bitmagan ish – bitdi”), shaping the line into folk moral reasoning.

The translation preserves the metaphysical drama: the struggle is not rational—it is spiritual.

Russian Original	Uz. Translation	Strategy	Note
«Я запутался, я сам себя запутал...»	«O‘zimni o‘zim girgitton qilib yubordim...»	Metaphoric equivalence	“Girgitton” emphasizes chaotic self-destruction

The Uzbek metaphor evokes being spun uncontrollably, echoing Raskolnikov’s psychological spiraling.

The emotional effect is preserved, even heightened.

Phraseology and Compassionate Speech (Sonia Marmeladova)

Sonia's idiomatic expressions are gentle, confessional, shaped by Scripture and self-sacrifice. Her speech acts as a counter-voice to Raskolnikov's torment.

Russian Original	Uzbek Translation	Strategy	Cultural Resonance
«Бог всё видит.»	«Xudo ko'rib turadi.»	Direct equivalence	Shared religious worldview

This is one of the few cases where equivalence is almost perfect because the moral-religious framework overlaps in both cultures.

Sonia's speech relies not on social idioms, but on ethical certainties. The translation preserves this simplicity.

Irony and Manipulation in Porfiry Petrovich's Discourse

Porfiry's speech is full of calculated, "casual" idioms that provoke and destabilize Raskolnikov. His phraseology is an instrument of psychological strategy.

Russian Original	Uzbek Translation	Strategy	Psychological Effect
«Мы с вами ещё потолкуем...»	«Biz hali gaplashamiz...» (intonation implied)	Pragmatic equivalence	Creates intentional suspense

Porfiry's speech is not about meaning but tone.

G'ofurov reproduces tone—not words—which is correct.

Russian Idiom	Uzbek Equivalent	Strategy	Meaning Shift
«Вы меня на мякине не проведёте.»	«Meni oson aldolmaymiz.»	Semantic compression	Imagery replaced with assertive tone

The Russian idiom draws on rural grain-processing imagery. Uzbek expression removes imagery but retains confrontation.

Here, imagery is sacrificed, but intent is preserved.

Phraseology of Everyday Speech: Folk Wisdom and Street Voices

Dostoevsky's characters speak in voices that echo taverns, marketplaces, and tenement

courtyards.

Russian	Uzbek	Strategy	Cultural Frame
«Пеняйте на себя.»	«Pishirgan oshingizni o‘zingiz iching.»	Cultural substitution	Uzbek proverb based on food-preparation imagery

This is a brilliant translation choice.

Russian speech expresses moral accountability → Uzbek expresses the same through domestic metaphor: you will eat what you have cooked.

It feels native in Uzbek, but not foreign to Dostoevsky’s intention.

Russian	Uzbek	Strategy	Interpretation
«Это только цветочки, ягодки будут впереди.»	«Xamir uchidan patir, yug‘on yug‘oni keyin chiqadi.»	Full cultural adaptation	Future consequences expressed via food-making metaphor

Here, cultural substitution is complete.

Both expressions warn: the worst is yet to come.

But they reflect different lived worlds: Russian evokes forest, nature, ripening. Uzbek evokes kitchen, household skill, patience. This does not distort meaning — it replaces worldview images to maintain emotional truth.

Interim Conclusion

The Uzbek translation: Preserves psychological force of idioms, Substitutes imagery to align with Uzbek cultural experience, Retains moral and emotional tone. Translation here is not transfer, but re-embodied meaning.

Synthesis of Translation Strategies and Cultural Resonance

The analysis of the selected phraseological units demonstrates that the translation of Crime and Punishment into Uzbek is not characterized by a single uniform method. Instead, it reveals a dynamic interplay of strategies, selected according to the emotional charge, narrative context, and cultural resonance of each idiom. Three dominant tendencies emerge: 1. Cultural Substitution as Preservation of Psychological Force. Rather than reproduce Russian imagery literally, G‘ofurov consistently aims to preserve the emotional temperature of the utterance.

Thus, the Christian demonological “бес” becomes the Islamic “iblis,” not to change theological meaning, but to maintain the spiritual urgency of inner moral struggle.

This substitution does not alter the conceptual foundation:
both images depict the collapse of rational will under the force of internal temptation.

2. Domestic and Agricultural Imagery as Cultural Grounding

Where Russian idioms draw on nature (flowers, berries, birds), Uzbek substitutions draw from kitchen, work, bread, preparation — direct metaphorical extensions of daily life. This shift is not simplification.

It is embodiment. Dostoevsky's world of suffering is always physical, material, embodied. Thus, such imagery participates in the novel's ontology rather than distorting it.

3. Semantic Minimalism in Dialogic Tension. In interrogative psychological exchanges (Raskolnikov ↔ Porfiry), the Uzbek translation retains tone and pragmatic intention, even when idiomatic imagery is compressed. This demonstrates that G'ofurov understands: In Dostoevsky, tone is the true meaning.

General Result

Phraseological translation in this case is not a negotiation between words, but a negotiation between worldviews. The translated idiom must feel inevitable in the target language — not artificial, not imported, not foreign. This is precisely what G'ofurov achieves.

Conclusion

Phraseological units in *Crime and Punishment* are not decorative elements; they are psychological and existential vectors. Through idioms, Dostoevsky gives language to fear, guilt, shame, hope, moral revolt, and spiritual longing. The emotional authenticity of characters emerges not through abstract philosophical statements, but through the grain of spoken consciousness, the trembling of everyday speech at the edge of revelation.

The Uzbek translation by I. G'ofurov demonstrates that equivalence in translation is not a matter of linguistic replication, but a matter of cultural and emotional consonance. Where literal correspondence would result in semantic opacity or emotional dissonance, cultural substitution successfully preserves the narrative's psychological temperature. The translator's strategies show awareness that meaning is not contained in the lexical structure itself, but in its lived cultural resonance. The comparison of Russian and Uzbek phraseological expressions reveals that: Russian idioms frequently originate from Orthodox Christian imagery, folk-lore, natural symbolism, and the psychological vocabulary of spiritual conflict. Uzbek idioms draw from agricultural metaphors, domestic craft, hospitality ethics, and Islamic moral thought. Yet both linguistic traditions share a fundamental concern with the moral condition of the human soul. This shared ethical orientation is what makes the translation of Dostoevsky into Uzbek not only possible but deeply effective.

Thus, the transformation of phraseological units in translation does not weaken the psychological structure of the novel — it rearticulates it within a different cultural universe, preserving the existential pulse of Dostoevsky's thought. The act of translation becomes a continuation of the novel's moral dialogue: Between reason and conscience, Between guilt and redemption, Between human suffering and the possibility of grace. Therefore, the translation of idioms in *Crime and Punishment* is not merely a linguistic task.

It is an ethical and interpretive act, a re-inscription of Dostoevsky's spiritual drama into the living memory of another culture.

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