



THE FEATURE OF METONYMY IN THE TRANSLATION OF GERMAN HUMOROUS TEXTS

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The present study examines the role of metonymy as a key stylistic device in German humorous and satirical texts and analyzes the challenges involved in translating metonymic expressions into Uzbek. Within the framework of globalization and intercultural communication, the translation of humor requires not only linguistic accuracy but also sensitivity to cultural and pragmatic meanings. The research adopts a qualitative, descriptive approach based on textual and comparative analysis of German satirical examples and their Uzbek renderings. The findings demonstrate that functional equivalence and cultural adaptation are essential strategies for preserving humorous effect, irony, and social criticism in translation.

In the context of globalization, the translation of literary and journalistic texts has become an important medium of intercultural communication. German satirical literature, known for its rich use of figurative language, irony, and social criticism, increasingly attracts the attention of Uzbek translators and scholars. One of the most productive stylistic devices in such texts is metonymy, which allows authors to convey implicit meanings and evaluative attitudes without direct nomination.

Despite the growing interest in humor translation, the problem of rendering metonymy in satirical texts remains insufficiently explored, particularly in the German-Uzbek language pair. The present article aims to fill this gap by analyzing the functions of metonymy in German humorous texts and identifying effective translation strategies that ensure semantic adequacy, cultural resonance, and preservation of humorous effect.

The research is based on a corpus of German humorous and satirical texts, including excerpts from literary prose and anecdotal narratives. The primary material is drawn from Martin Auer's work *Herr Balaban und seine Tochter Selda*, supplemented by illustrative examples from German satirical discourse.

The study employs the following methods:

- descriptive and analytical analysis of metonymic units;
- contextual interpretation of figurative meanings;
- comparative analysis of source texts and their Uzbek translations;
- functional-pragmatic analysis based on the principle of functional equivalence.

These methods make it possible to examine metonymy not only as a linguistic phenomenon but also as a carrier of cultural and pragmatic meaning in humorous texts.

The analysis shows that metonymy in German satirical texts performs several interrelated functions. First, it serves as a means of indirect characterization, whereby a person or social role is represented through an associated object or attribute. For example, *Schreibtisch*



(desk), *Krawatte* (tie), and *Aktentasche* (briefcase) are frequently used to denote officials, office workers, or bureaucrats.

Second, metonymy contributes to the creation of irony and humor by shifting the focus from the individual to an impersonal object, thereby highlighting stereotypes and social criticism. Expressions such as „*Der Schreibtisch hat wieder entschieden*“ (“*The boss has once again expressed his opinion*” or “*The person behind the documents has once again made a decision*”) implicitly ridicule bureaucratic decision-making by attributing agency to an inanimate object.

Third, metonymy functions as a tool of excuse-making and responsibility shifting in humorous narratives. In anecdotal texts, natural phenomena or everyday objects are often used to justify questionable actions, which creates comic absurdity.

The translation of metonymy poses significant challenges due to differences in cultural associations and stereotypes. A literal translation of metonymic expressions often fails to reproduce the humorous effect in the target language. Therefore, translators must prioritize functional equivalence over formal correspondence.

For instance, in German culture, the word *Krawatte* evokes the image of an overly formal and detached office worker, while in Uzbek culture this association is weaker. As a result, the sentence „*Die Krawatte dort hat nichts verstanden*“ requires adaptation, such as “*That guys in a tie didn't understand a thing,*” to preserve the evaluative and humorous meaning.

„*Einmal*“, erzählte Herr Balaban, „*stieg der Hodscha über einen Zaun in ein Rübenfeld und grub Rüben aus. Aber er passte nicht gut auf, und der Besitzer des Feldes erwischte ihn.*“

‘*Wie kommst du denn in mein Rübenfeld?*’ schrie er ihn an.

‘*Hast du nicht gemerkt, was für ein starker Wind bläst? Ein richtiger Sturm. Der hat mich doch glatt über den Zaun geweht!*’

‘*Und wieso hast du meine Rüben ausgerissen?*’

‘*Ach, das tut mir leid*’, sagte der Hodscha. ‘*Ich habe nur versucht, mich an den Blättern festzuhalten. Dabei sind die Rüben herausgezogen worden, weil der Wind so stark war!*’

‘*Und wie*’ fragte der Bauer erbost, ‘*kommen die Rüben dann in deinen Sack?*’

‘*Ja das*’, sagte der Hodscha und kratzte sich am Kopf, ‘*das kapier ich selber nicht!*’¹

A clear illustration of metonymic humor is found in Martin Auer’s anecdote about the Hodja. In the sentence „*Der Wind hat mich über den Zaun geweht*,” (“*The wind carried me over the fence*”) the wind metonymically represents fate or an external excuse. Similarly, „*Ich habe mich an den Blättern festgehalten*” (“*finding a reason to justify oneself*”) implies an attempt to rationalize one’s actions. These metonymic elements shift responsibility from the character to external forces, producing irony and reflecting folk humor.

When translated into Uzbek, such examples require expressive and culturally familiar forms of excuse-making in order to maintain the humorous tone and pragmatic intent of the original text.

The study confirms that metonymy is a highly productive stylistic device in German humorous and satirical texts. Its indirect nature enables authors to express irony, social criticism, and characterization in an implicit and aesthetically effective manner. In translation,

¹ Martin Auer, Herr Balaban und seine Tochter Selda, Erstveröffentlicht bei Beltz & Gelberg 2002. –S. 10



metonymy demands a culturally and pragmatically informed approach that goes beyond literal equivalence.

The findings suggest that the successful translation of metonymy relies on functional equivalence, contextual interpretation, and creative adaptation. These strategies allow translators to preserve the humorous effect and communicative purpose of the source text while ensuring cultural accessibility for the Uzbek reader.

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