

CHALLENGES IN RENDERING CHARACTERIZATION AND EMOTIONAL TONE IN LITERARY TRANSLATION: A CASE STUDY OF A.P. CHEKHOV'S SHORT STORY

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Abstract

This paper explores key challenges in literary translation, with a focus on the problems related to phraseological equivalence and errors in conveying character imagery. The analysis is based on A.P. Chekhov's short story "Zloy malchik" (The Naughty Boy), examining both the 1957 edition and the translation by A. Hayitqulova. The study assesses the degree of fidelity in rendering the source text's semantic, emotional, and cultural content in the target language.

Keywords: translation issues, short story, character representation, equivalence, phraseologisms, literary text

1. Introduction

Literary translation serves not only as a means of acquainting readers with the literature of various nations, but also provides insights into their culture, daily life, values, and mentality. As such, translation plays a vital role in conveying the author's ideas and worldview accurately across linguistic and cultural boundaries. Given its dual function—linguistic and artistic—literary translation is considered one of the most complex types of translation, as it requires preserving both the essence and the aesthetic of the source text.

2. Theoretical Background and Problem Statement

Literary translation involves several difficulties arising from differences in language systems, cultural references, stylistic devices, and emotional undertones. A failure to adequately capture these elements can lead to distorted interpretation or loss of emotional depth. These challenges are exemplified in the various translations of Chekhov's story "Zloy malchik."

3. The Importance of the Title in Translation

The title of a literary work encapsulates its core theme and helps guide reader interpretation. The original Russian title "Zloy malchik" literally translates to "Evil Boy" or "Bad Boy." However, in the 1957 Uzbek translation, the title was rendered as "Shum bola," which in Uzbek denotes mischievousness with a somewhat affectionate tone when referring to children. In contrast, A. Hayitqulova's version uses "Yomon bola," preserving the negative connotation of the word

“zloy.” This divergence exemplifies how translation choices can shift semantic and emotional tones.

4. Character Portrayal and Phraseological Nuance

Character description also varies across translations. For example, the phrase describing Lapkin as 'a young man of pleasant appearance' was rendered as 'xushbichim' and 'istarasi issiq' in different Uzbek translations. The latter term primarily refers to facial features, whereas the former conveys overall physical attractiveness, making it a more appropriate equivalent. Furthermore, differences in the rendering of dialogue and phraseological expressions influence how emotional dynamics are perceived by readers.

The following table (not shown here) compares selected phrases from the original text and its translations, illustrating semantic shifts and stylistic interpretations.

5. Appendix: Comparative Translation Table

Original (Russian)	1957 Translation	A. Hayitqulova's Translation	Recommended Translation
понял, где мой кумир, которому я должен посвятить свою честную, трудовую жизнь...	бутун ҳаёт- мамотимни кимга бағишлашим кераклигини билдим	Men o'shanda ko'nglim orzusi kim ekanligi va men hayotimni kimga bag'ishlashim kerakligini angladim	Men o'shanda ko'nglim orzusi kim ekanligi va men halol va mashaqqatli hayotimni kimga bag'ishlashim kerakligini angladim
Боже мой, окунь!	Вой ўлай, олабуға-ку!	Voy, xudoyim, olabug'a!	Voy xudoyim, olabug'a!
В погоне за рыбой Лапкин, вместо рыбы, как- то нечаянно схватил руку Анны Семеновны, нечаянно прижал ее к губам...	Лапкин балиқни ушлаймап деб, бирдан Анна Семёновнанинг қўлидан ушлаб олди ва билмасдан лабига босди.	Baliq izidan yugurgan Lapkin, bexosdan baliq o'rniga Anna Semyonovnaning qo'lidan tortib, bag'riga bosib o'pa boshladi.	Lapkin baliqni ushlayman deb bexosdan Anna Semyonovnaning qo'lini ushlab oldi va beixtiyor lablariga bosdi.

Та отдернула, но уже было поздно: уста нечаянно слились в поцелуй.	Анна Семёновна кўлини тортиб олмоқчи бўлди, бўлмади: икковларининг лаблари бир бирига ёпишиб қолди.	Anna siltanib o'zini tortdi, ammo kechikdi: lablar birlashdi.	Anna siltanib o'zini tortdi, ammo kechikdi: lablar bo'sa uchun birlashdi.
— Дайте рубль, тогда не скажу!	— Бир сўм берсангиз айтмайман!	-Pul bering, aytmayman!	Bir rubl bersangiz aytmayman.
Весь июнь Коля не давал жизни бедным влюбленным.	Бечора ошиқ- маъшукларга Коля бутун июнь ойи кун бермай юрди.	Iyun davomida Kolya sevishganlarni holi- joniga qo'ymadi.	Iyun davomida Kolya sevishganlarni holi- joniga qo'ymadi.
И в таком положении молодые люди находились до конца августа, до того самого дня, когда, наконец, Лапкин сделал Анне Семеновне предложение.	Ошиқ- маъшуклар август ойининг охиригача шу аҳволда қийналиб юришди; августнинг охирида Лапкин Анна Семёновнага очик таклиф қилди.	Mana shunday sharoitda ular avgust oxirigacha, nihoyat, Lapkin Anna Semyonovnaning qo'lini so'ragunga qadar yurdilar.	Mana shunday sharoitda ular avgust oxirigacha, nihoyat, Lapkin Anna Semyonovnaning qo'lini so'ragunga qadar yurdilar.

6. Conclusion

The analysis of Chekhov's "Zloy malchik" highlights the intricacies of literary translation, particularly in terms of preserving semantic accuracy, cultural context, and emotional tone. The 1957 translation, though culturally adapted, dilutes the negative connotation of the original title, while Hayitqulova's version better aligns with the source. Accurate rendering of characters and

phraseological expressions is essential for maintaining the emotional integrity of the text. Thus, literary translators must balance linguistic equivalence with stylistic and cultural fidelity.

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