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## TRANSLATION STRATEGIES FOR CONVEYING THE IDIOSTYLE OF A. P. CHEKHOV

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**Abstract.** The article examines translation strategies used to convey the idiosyle of A. P. Chekhov in literary translation. The relevance of the study is determined by the complexity of preserving the author's stylistic features in translation, such as laconic narration, subtext, irony, and colloquial speech. The research material consists of Chekhov's short stories and their translations. Using comparative, stylistic, and translation analysis methods, the main strategies employed to preserve Chekhov's idiosyle are identified and systematized. The results demonstrate that lexical and syntactic transformations, as well as compensation strategies, play a decisive role in maintaining the author's style in translation.

**Key words:** literary translation, idiosyle, translation strategies, A. P. Chekhov, stylistic transformation.

**Аннотация.** В статье рассматриваются переводческие стратегии передачи идиостиля А.П.Чехова в художественном переводе. Актуальность исследования обусловлена сложностью сохранения индивидуального авторского стиля при переводе художественного текста. Материалом исследования послужили рассказы А.П.Чехова и их переводы. В ходе анализа выявлены основные переводческие стратегии, обеспечивающие передачу лаконичности, иронии и подтекста, характерных для идиостиля писателя.

**Ключевые слова:** художественный перевод, идиостиль, переводческие стратегии, А. П. Чехов, стилистические трансформации.

**Annotatsiya.** Maqolada A. P. Chexovning badiiy tarjimalarda muallif idiostilini uzatish strategiyalari tahlil qilinadi. Tadqiqotning dolzarbligi badiiy matn tarjimasida muallif uslubini saqlash murakkabligi bilan izohlanadi. Tadqiqot materiali sifatida A.P.Chexov hikoyalari va ularning tarjimalari olingan. Tahlil natijasida muallif idiostilining lakoniklik, kinoya va tagma'no kabi xususiyatlarini saqlashda qo'llaniladigan asosiy tarjima strategiyalari aniqlangan.

**Kalit so'zlar:** badiiy tarjima, idiosstil, tarjima strategiyalari, A. P. Chexov, stilistik transformatsiyalar.

**Introduction.** Modern translation studies pay special attention to the problem of conveying an author's style in literary translation. Idiosyle, understood as a set of individual authorial linguistic and stylistic features, represents one of the most complex categories for translation. In this regard, the prose of A. P. Chekhov serves as exemplary material, as it is characterized by conciseness, subtle psychological depth, irony, and subtext.

Despite a significant number of studies devoted to the language and style of A. P. Chekhov, the issue of translation strategies for conveying his idiosyle remains insufficiently explored. This determines the relevance of the present study.

**Literature Review.** The issue of conveying an author's individual style in literary translation has long attracted the attention of translation scholars. According to

V.V.Vinogradov (1980), idiostyle represents a complex interplay of linguistic, stylistic, and compositional features that reflect an author's worldview. In translation studies, idiostyle is recognized as one of the most challenging aspects to reproduce, as it requires both linguistic and cultural sensitivity.

Barkhudarov (1975) emphasizes that equivalence in translation is not merely formal; it requires the preservation of functional and stylistic characteristics of the original text. Similarly, Komissarov (2002) highlights the importance of functional-stylistic equivalence in literary translation, arguing that a translator must reproduce the aesthetic and communicative impact of the original work rather than just its lexical content.

Recker (1974) introduced the concept of translation transformations as systematic modifications in structure and semantics, motivated by differences between language systems and norms. These transformations include lexical, grammatical, and stylistic adjustments and are frequently applied to maintain the author's stylistic identity in translation.

Studies on Chekhov's language and style [Vinogradov, 1980; Alekseeva, 2004] point out key features such as conciseness, psychological subtlety, irony, and the use of subtext. While these features are well-described in the original Russian prose, the strategies for transmitting them in translation remain insufficiently analyzed. Scholars like Bassnett (2002) and Newmark (1988) stress that literary translators often act as interpreters of idiostyle, making choices that balance fidelity to the original with readability and naturalness in the target language.

**Research Methodology.** The following methods were employed in this study: comparative analysis of the original text and its translation; lexico-stylistic analysis; translation studies analysis; and the contextual method. The application of these methods allowed us to identify the features of conveying A. P. Chekhov's idiostyle and to determine the most frequently used translation strategies.

**Results and analysis.** In modern translation studies, the problem of conveying an author's style occupies a central position, as literary translation is aimed not only at transmitting content but also at reproducing the aesthetic and stylistic value of the original text. In this context, the concept of idiostyle becomes particularly significant. Idiostyle refers to a set of individual authorial linguistic, stylistic, and compositional features consistently manifested in the texts of a particular writer.

Contemporary scholars note that in literary translation, the translator acts as an interpreter of the author's idiostyle. This is particularly relevant when translating the works of A. P. Chekhov, whose idiostyle is characterized by conciseness, restrained emotionality, ironic modality, and a significant role of subtext. Chekhov's style is based on the principle of "understatement," which requires an interpretative rather than a literal approach from the translator [Vinogradov, 1980; Alekseeva, 2004].

The transmission of idiostyle in literary translation is a complex, multi-layered process that involves the analysis of lexical, syntactic, and stylistic means of the original and their functionally justified reproduction in the target language. Theoretical principles of translation studies allow translation strategies to be regarded as the primary mechanism for preserving the individual authorial style, which defines the methodological basis of the present study. The idiostyle of A. P. Chekhov is characterized by narrative conciseness, the use of colloquial vocabulary, restrained irony, and extensive employment of subtext [Vinogradov, 1980; Alekseeva, 2004]. The author often avoids direct evaluations, providing the reader with the opportunity for independent interpretation of the text.

«Тонкий вдруг побледнел и окаменел.» (А. П. Чехов, «Толстый и тонкий»)

«Oriq birdan rangidan ayrilib, qotib qoldi.»

The lexeme “окаменел” has no direct equivalent in the Uzbek language. The translator uses the lexical substitution “qotib qoldi”, which functionally conveys the state of sudden petrification, preserving the expressiveness and psychological depth of the original.

«Очумелов идёт, глядя строго и важно.» (А. П. Чехов «Хамелеон»)

«Ochumelov qat'iy va jiddiy qiyofada yurib kelardi.»

The Russian gerund construction is replaced with a descriptive syntactic model that is more natural in Uzbek. At the same time, the rhythmic conciseness and the intonation of official importance, characteristic of Chekhov's character, are preserved.

«Генерал? Хм...» (А. П. Чехов «Хамелеон»)

«Generalmi?.. Hm...»

The brief utterance with a pause and ellipsis carries significant ironic weight. To compensate for the stylistic effect in translation, the pause and interjection are preserved, allowing the hidden evaluative meaning and irony of the original to be conveyed.

«Он долго смотрел ей вслед.» (А.П.Чехов «Дама с собачкой»):

«U uzoq vaqt uning ortidan qarab qoldi.»

In the translation, a minimal addition (vaqt) is made, which is necessary for the normative structuring of the expression in Uzbek. The addition does not disrupt the conciseness of the text and corresponds to Chekhov's idiostyle.

The analysis of translations showed that the following strategies are employed to convey Chekhov's idiostyle:

lexical substitutions, caused by the absence of direct equivalents;

syntactic transformations aimed at preserving rhythm and intonation;

compensation, which allows the reproduction of lost stylistic elements;

omission and addition, dictated by the norms of the target language.

These strategies contribute to maintaining the functional-stylistic equivalence between the original text and its translation.

**Conclusion.** The results obtained indicate that the translation of A. P. Chekhov's idiostyle requires a flexible combination of various translation strategies. Lexico-stylistic and syntactic transformations prove to be the most effective, allowing the preservation of the conciseness and ironic tone of the text. At the same time, differences in the structural features of the source and target languages often lead to partial neutralization of the stylistic effect.

The study has shown that conveying A. P. Chekhov's idiostyle in literary translation is possible only through the comprehensive application of translation strategies. Lexical and syntactic transformations, as well as the compensation strategy, play a key role in preserving the individual authorial style. The findings confirm the relevance of further research in the field of translation studies and literary translation.

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