

TRANSLATION OF FYODOR DOSTOEVSKY'S WORKS INTO UZBEK: PROBLEMS AND SOLUTIONS IN AUTHORIAL PUNCTUATION

Eshkuvatova Maftuna,

University of Economics and Pedagogy

odilovnamaftuna2@gmail.com

Abstract. *The present article investigates the problems that the translators encounter when transferring the unique punctuation system of Fyodor Dostoevsky from Russian into Uzbek. Dostoevsky's punctuation system was based on his intuitive and highly expressive, mainly through dashes, ellipses, and irregular comma placement, form of intonation. Such difficulties are sailing on language literary translations. The article offers some methodological techniques for these difficulties that are both linguistically accurate and flexibly artistically to be solved.*

Keywords: *Dostoevsky, literary translation, authorial punctuation, intonational punctuation, translation problems, stylistic preservation, punctuation systems.*

Аннотация. *В данной статье рассматриваются проблемы, с которыми сталкиваются переводчики при передаче уникальной пунктуационной системы Фёдора Достоевского с русского языка на узбекский. Пунктуация Достоевского основывалась на интуитивно выстроенной и экспрессивной интонационной системе, реализуемой преимущественно с помощью тире, многоточий и нестандартного употребления запятых. Эти особенности создают значительные трудности в художественном переводе. В статье предлагаются методологические приёмы, позволяющие решать указанные проблемы таким образом, чтобы перевод одновременно сохранял лингвистическую точность и художественную гибкость.*

Ключевые слова: *Достоевский, художественный перевод, авторская пунктуация, интонационная пунктуация, проблемы перевода, сохранение стиля, пунктуационные системы.*

Annotatsiya. *Ushbu maqolada Fyodor Dostoyevskiyning noyob punktuatsiya tizimini rus tilidan o'zbek tiliga ko'chirish jarayonida tarjimonlar duch keladigan muammolar tahlil qilinadi. Dostoyevskiyning punktuatsiya tizimi intuitiv tarzda shakllangan va yuqori darajada ekspressiv bo'lib, asosan tирe, ko'p nuqta va noan'anaviy vergul qo'llanishi orqali intonatsion mazmuni ifodalaydi. Mazkur xususiyatlar badiiy tarjimada sezilarli qiyinchiliklar tug'diradi. Maqolada ushbu muammolarni lisoniy jihatdan aniq hamda badiiy jihatdan moslashuvchan tarzda hal etishga imkon beruvchi metodik yondashuvlar taklif etiladi.*

Kalit so'zlar: *Dostoyevskiy, badiiy tarjima, muallif punktuatsiyasi, intonatsion punktuatsiya, tarjima muammolari, uslubiy saqlanish, punktuatsiya tizimlari.*

Introduction. Fyodor Dostoevsky is yet considered one of the most translated Russian writers, yet his works are still a nightmare for translators, mainly because of his peculiar use of punctuation. A punctuation study done by Zakharov posits that the use of punctuation by Dostoevsky was basically intonational and intuitive; the signs of punctuation were signals of authorial intonation and rhythm [1]. This manner of punctuating the text is a complete departure from the rule-based punctuation systems that came to dominate Russian literature after the late 19th century and from the punctuation conventions in Uzbek that were formed under a different linguistic and cultural environment. The translation of Dostoevsky's works into Uzbek is a process of dealing with difficult problems where the author's punctuation directly impacts the meaning, the voice of the character, and the rhythm of the narrative. As Kasatkina and Kuznetsova point out, the translation of Dostoevsky's works involves a lot of difficulties because he activates

words not in their contextual limitation but in the fullness of their semantic range, and this semantic complexity is very much connected to his punctuation choices [2]. The issue grows more serious when translating between Russian and Uzbek, which are two languages with completely different grammatical structures-Russian is very much inflected whereas Uzbek is agglutinative-this makes it unavoidable to adopt different strategies for sentence construction and, thus, punctuation as well [3].

Methodology and literature review. The comparative textual analysis method is the main one used in this study, which takes into consideration scholarly literature on Dostoevsky's punctuation style, Russian-Uzbek translation theory, and practical translation difficulties. The method is based on the theory of translation studies, especially in connection with the concept of "profound texts" where the words are connected in various ways and the listeners activate different parts of their meaning range [2]. Dostoevsky's poetics is one of the main sources for the analysis, particularly Bakhtin's work on the dialogical style and polyphonic narrative structure of Dostoevsky, which directly relates to the punctuation decisions that separate and connect different character voices [4]. The history of Russian punctuation indicates that Dostoevsky used the intuitive punctuation system that was prevalent in the late nineteenth century and which later got replaced by standardized rules [1]. The usage of punctuation marks by the writer was expressive: dashes exhibited emotional intensity or sudden changes, ellipses pointed to incomplete thoughts or psychological hesitation, and unorthodox comma placement produced particular rhythmic effects. Problems that are inherent in the Uzbek-Russian translation and studies focus on grammatical dissimilarities, particularly in the structure of sentences where Russian usually applies the subject-verb-object structure while Uzbek resorts to the subject-object-verb construction with heavy suffixation [3].

According to studies, one of the main difficulties that translators face when translating Russian fiction and poetry into the Uzbek language are rhythm, rhyme and stylistic nuances [5]. On the other hand, punctuation in translation theory is still a less explored area, with Urolova mentioning that lexical and grammatical problems are the focus of translation research while punctuation is given less importance [3]. Nevertheless, punctuation plays a crucial role in the determination of meaning: Dostoevsky's deliberate use of capitals revealed the relationships of power in the texts and the writer's italics created the "esthetic tuning fork" which, according to scholars, led the reader to the specific interpretation [1]. The scholarship on translation points out that the difference in semantic areas in the different languages leads to a situation where the correlations between words are lost and thus whole threads of meaning are disappearing for the readers of translation [2]. This problem is further complicated by punctuation which acts like a paralinguistic system carrying semantic weight beyond its mere grammatical function.

Results and discussion. The study of the translation difficulties has pointed out some major problem spots in the case of the transfer of Dostoevsky's authorial punctuation into

Uzbek. To begin with, the author's use of a dash which is a very distinctive feature of his writing-always appearing in the middle of a sentence indicating psychological breaks, sudden emotional shifts, or dialogical interruptions-lacks direct equivalents in Uzbek punctuation which rather commits to standard comma and full-stop usage [6]. In Dostoevsky's prose the Russian dash is not merely punctuation-it is also a sign of consciousness shifts in his polyphonic narrative structure where many independent voices live together [4]. If translators change these dashes into commas or periods in order to match Uzbek norms then the text not only loses its unique rhythm but also the psychological immediacy that is a trait of Dostoevsky's style.

Second, in Dostoevsky's works, the use of ellipses indicates unfinished thoughts, whispered voices, or the characters' incapacity to express their mental conflict-their struggles with the use of silence-which is a characteristic of Dostoevsky's works that reflects his preoccupation with the very consciousness and self-awareness [4]. In the traditional use of punctuation in Uzbek texts, the ellipses were used more strictly and mainly as a device to indicate omitted passages of text rather than to represent psychological or emotional states. The translators are left with the decision whether to retain the frequent ellipses of Dostoevsky, which will lead to an unnatural sounding Uzbek text, or to normalize the punctuation, thus giving up the author's carefully crafted stylistic effects [7]. Thirdly, the usage of a comma by Dostoevsky was unconventional-in some instances, he would omit commas that were grammatically required and in others, he would insert commas for rhythmic or emphatic purposes-and this resulted in what has been termed by scholars, "bumpy" or "rough" prose, which then became the distinguishing mark of the author's voice apart from that of the mainstream Russian literary style [8]. This marked usage presents translators with the dilemma of whether to preserve the "bumpiness" in Uzbek, potentially creating grammatically questionable text, or to smooth the prose into standard Uzbek conventions, thus losing Dostoevsky's distinctive voice.

The issue of authorial transversal concepts-recurring words or phrases that gather meaning throughout a text-gets worse when changes in punctuation affect these patterns [2]. Dostoevsky frequently employed punctuation to establish delicate connections between passages, and when translators modify punctuation to conform to the norms of the target language, these networks of meaning may dissipate. Studies on the translation practices of Uzbek show that many Russian literary works were translated indirectly through intermediary languages which complicates the matter further as each translation stage brings in more divergence from the original punctuation and style [9]. Besides, the agglutinative characteristic of Uzbek, where grammatical relations are shown by suffixes instead of by word order and punctuation, calls for a different sentence structure that might not fit with Dostoevsky's punctuation-heavy style [3]. Researches comparing several English translations of Dostoevsky exhibit that translators use extremely different techniques regarding his punctuation, ranging from Garnett's use of heavy commas that

were predominant at that time to Pevear and Volokhonsky's efforts in retaining the Russian sentence structure, hence indicating that no agreement exists on the best translation strategy [8]. These controversies in English translation, taking place between closely related Indo-European languages, imply even greater complexity when translating into Turkic languages such as Uzbek.

Conclusion. The transfer of Dostoevsky's punctuation to the Uzbek language is a difficult, multi-faceted task giving translators no option but to seek a compromise between exactness and artistic smoothness. Three problem areas are discussed by the research paper: The difference in functions between the Russian and Uzbek punctuation systems, the loss of Dostoevsky's standard rhythmic and psychological effects when punctuation is normalized, and the issue of changing the meanings associated with the usage of particular punctuation marks. Translators have to resort to a comprehensive approach with the understanding of Dostoevsky's intentional stylistic choices and the linguistic capabilities of Uzbek. Texts should not be just mechanically punctuated according to the rules of the Uzbek language. Instead, translators should be looking for functional equivalence, i.e., they should be identifying which Uzbek punctuation marks or syntactic structures can create similar effects as Russian usage by Dostoevsky.

In the case where such deviations are meant to retain the original's essential artistic features, it might be necessary to take tactical steps that deviate from the conventional Uzbek punctuation rules. Moreover, translator's notes and scholarly apparatus would be useful in guiding the Uzbek readership through the unusual punctuation, hence providing a context for the stylistic choices that might otherwise be seen as mistakes. A comparative analysis of existing Uzbek translations of Dostoevsky based on different translators' voices and their skill in author style preservation should be future research. The wider implication is not only for Dostoevsky but also for literary translation between Russian and Uzbek in general, making it clear that punctuation problems deserve to be treated as translation problems next to lexical and grammatical ones in achieving high-quality literary translations that will not only respect the artistry of the source text but also have the naturalness of the target language.

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