

UDC 82-342; IRSTI 17.09.09

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(Kazakhstan, Almaty), e-mail: esembekov53@mail.ru**A STUDY ON THE DISSEMINATION AND PRAGMATIC ADAPTATION OF
CHEKHOV'S SHORT STORIES IN CHINA**

Abstract. Anton Chekhov's short stories have enjoyed widespread readership in China, with Chinese translations remaining popular for over a century. This popularity was driven by China's foreign language education policy at the time, which prioritized Russian as the primary foreign language and led to the training of numerous Russian language experts. The themes of Chekhov's works resonated strongly with China's social context, and the active promotion by scholars and inclusion of his works in textbooks further contributed to their widespread dissemination in China. However, as many of the Chinese translations have become outdated over the years, they no longer meet modern standards, making it challenging to convey the full meaning of Chekhov's works accurately.

This study explores the dissemination, translation, and reception of Chekhov's short stories in China, with a focus on analyzing the adaptive translation strategies applied in the Chinese versions. The study first reviews the background of Chekhov's works in China, including the foreign language policy, the alignment with social context, scholarly promotion, and inclusion in educational materials. Through a critical analysis of the existing Chinese translations, the study identifies issues in linguistic and cultural adaptation. It proposes that translators should enhance translation quality, maintaining fidelity to the original while better meeting the needs of modern readers. The study also suggests that Russian language learners strengthen their language comprehension skills and that scholars adopt innovative research methods to advance academic studies and improve translations of Chekhov's works in China. This research provides useful insights and references for future translation practices of Chekhov's works.

Keywords: Chekhov's short stories, Pragmatic adaptation, Chinese translation, Dissemination in China, Translation challenges.

***Бізге дұрыс сілтеме жасаңыз:**

Shan Shiguo, Esembekov T.U. A Study on the Dissemination and Pragmatic Adaptation of Chekhov's Short Stories in China // *Ясауи университетінің хабаршысы*. – 2024. – №4 (134). – Б. 268–285.
<https://doi.org/10.47526/2024-4/2664-0686.120>

***Cite us correctly:**

Shan Shiguo, Esembekov T.U. A Study on the Dissemination and Pragmatic Adaptation of Chekhov's Short Stories in China // *Iasauı universitetinın habarshysy*. – 2024. – №4 (134). – Б. 268–285.
<https://doi.org/10.47526/2024-4/2664-0686.120>

Date of receipt of the article 01.10.2024 / Date of acceptance 30.12.2024

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Чехов әңгімелерінің Қытайдағы таралуы мен прагматикалық бейімделуін зерттеу

Аңдатпа. Антон Чеховтың әңгімелері Қытайда кеңінен танымал болып, қытай тіліне аудармалары жүз жылдан астам уақыт бойы сұранысқа ие. Оның шығармаларының таралуы Қытайдың шет тілдерін оқыту саясатының қолдауымен болды, бұл кезде орыс тілі негізгі шет тілі саналып, осы салада көптеген мамандарды дайындауға мүмкіндік берді. Чехов шығармаларының тақырыптары сол кездегі Қытайдың әлеуметтік контексіне табиғи түрде сай келді. Бұған қоса, ғалымдардың белсенді насихаты және оның шығармаларының мектеп оқулықтарына енгізілуі Чеховтың шығармаларының Қытайда кеңінен таралуына ықпал етті. Дегенмен, қытай тіліне аударылған шығармалардың көпшілігі бірнеше ондаған жыл бұрын жасалғандықтан, қазіргі стандарттарға сай келмейді, бұл Чехов шығармаларын қазіргі оқырмандарға толық түсіндіруді қиындатады.

Осы зерттеуде Чеховтың әңгімелерінің Қытайда таралуы, аудармасы және қабылдануы қарастырылады, қытай аудармаларындағы прагматикалық бейімдеу стратегиясына ерекше назар аударылады. Алдымен, Чехов шығармаларының Қытайда таралуының тарихи фоны, тіл саясатының рөлі, әлеуметтік тақырыптардың сәйкестігі, ғалымдардың үлесі және оның шығармаларының оқу бағдарламаларына енгізілуі туралы шолу беріледі. Қолданыстағы қытай аудармаларына сыни талдау арқылы мәтіндердегі тілдік және мәдени бейімдеу мәселелері анықталады. Мақала аудармалардың сапасын жақсарту қажеттігін көрсетеді, бұл ретте түпнұсқаға адалдықты сақтап, мәтіндерді қазіргі оқырмандар үшін бейімдеу керек екенін айтады. Сондай-ақ, орыс тілін оқитындар түсіну дағдыларын жетілдіріп, ал ғалымдар Чехов шығармаларын академиялық зерттеуді байыту және қытай тіліне аудармалардың сапасын арттыру үшін инновациялық әдістерді қолдану керектігі ұсынылады. Бұл зерттеу Чехов шығармаларын Қытайда болашақта аудару үшін пайдалы ұсыныстар береді.

Кілт сөздер: Чехов әңгімелері, прагматикалық бейімделу, Қытай тіліндегі аударма, Қытайдағы таралуы, аудармадағы мәселелер.

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Исследование распространения и прагматической адаптации рассказов Чехова в Китае

Аннотация. Рассказы Антона Чехова пользуются широкой популярностью в Китае, и их переводы на китайский язык остаются востребованными на протяжении более века. Популярность его произведений была обусловлена политикой Китая в области преподавания иностранных языков, в соответствии с которой русский язык считался основным иностранным языком, что привело к подготовке многочисленных специалистов по русскому языку. Тематика произведений Чехова органично вписывалась в социальный контекст Китая того времени. В дополнение к этому, активное продвижение со стороны учёных и включение его произведений в школьные учебники способствовали широкому распространению его

творчества в Китае. Однако многие переводы на китайский язык, которым уже несколько десятилетий, больше не соответствуют современным стандартам, и это затрудняет полное понимание произведений Чехова современными читателями.

В данном исследовании рассматриваются распространение, перевод и восприятие рассказов Чехова в Китае, с особым акцентом на анализ стратегии прагматической адаптации в китайских переводах. Вначале приводится обзор исторического фона распространения произведений Чехова в Китае, включая роль языковой политики, соответствие социальной тематике, вклад учёных и включение произведений Чехова в учебные программы. На основе критического анализа существующих китайских переводов в исследовании выявляются проблемы языковой и культурной адаптации. Статья подчёркивает необходимость повышения качества переводов, при этом сохраняя верность оригиналу и адаптируя тексты для современных читателей. Рекомендуются также, чтобы изучающие русский язык улучшали свои навыки понимания, а учёные использовали инновационные методы исследования для обогащения академического изучения произведений Чехова и повышения качества переводов на китайский язык. Настоящее исследование предоставляет полезные рекомендации для будущих переводчиков произведений Чехова в Китае.

Ключевые слова: рассказы Чехова, прагматическая адаптация, китайский перевод, распространение в Китае, проблемы перевода.

Introduction

Anton Pavlovich Chekhov was a renowned Russian novelist and playwright, born on January 29, 1860, in the city of Taganrog, Rostov Province, Russia. Chekhov passed away on July 15, 1904, due to complications from tuberculosis. Anton Chekhov was the third of six children. Due to the large family, his father's strict discipline, and the family's financial struggles caused by his father's failing business, Chekhov endured a difficult life. In his second year of university, Chekhov began working as a literary journalist, writing short humorous pieces for various humor magazines to support himself. This marked the beginning of his literary career. Gradually, Chekhov's works received increasing attention. His early works also included pieces that satirized social issues and human nature, such as *Chameleon* (Хамелеон), *Fat and Thin* (Толстый и тонкий), and *Кривое зеркало: Святочный рассказ*. As his fame grew, he gradually began to take up literary creation as his main occupation and to treat it with seriousness, and then more and more of Chekhov's profound literary works appeared. For example, *Vanka and Misery* reflect the hardships and difficulties experienced by the people at the bottom of the society; *The Death of a Government Clerk*, *Fat and Thin* portrays the cautious and lowly mentality and expression of the small people, and satirizes the bureaucratic system of the feudal society; *The Man in the Case* reveals the oppression of the feudal dictatorship on the society as well as the confinement of people's thoughts; *Ward No. 6* shows the darkness and horror of Russian society under the dictatorship system. *The Sixth Ward* shows the darkness and horror of Russian society under the authoritarian system. Novels in Chekhov's style continued to emerge, and many famous Chinese writers claimed that Chekhov tried his best to awaken the society and save the people. His literary style seemed to fit perfectly with the Chinese society at that time, so when Chinese readers read Chekhov's novels, they felt as if they were in the stories happening around them, which provoked a deep psychological resonance.

Chekhov's works have been translated into more than 100 languages; Albina Novikova believes that especially in China not only his stories and novels, but also his plays enjoy special attention of readers. Chinese translators paid much attention to the artistic features of Chekhov's works, especially the difficulties of word-for-word translation from the original. These include typical situations, titles of stories and plays, language features, styles, characters' speech (monologues, dialogues), artistic details and their symbolism [1, p. 136]. The history of familiarity

with Chekhov's stories in China can be traced back to the early twentieth century, when in 1907 Wu Dao published a translation from Japanese into Chinese of *The Black Monk* [2, p. 274]. in the Commercial Press, and in 1909 Lu Xun and Zhou Zuoren jointly translated the stories *At a Country House* and *In Exile*.

After the founding of the People's Republic of China, a large number of translations of Chekhov's novels appeared in China, and a large number of translation scholars emerged, such as Ru Long, Zhu Xiansheng, and Shen Nianju. Among them, Ru Long's translation of Chekhov's *Selected Short Stories* is known as the most classic and authoritative translation in China. Many famous Chinese writers, such as Lu Xun, Mao Dun, Ba Jin and Cao Yu, were deeply influenced by Chekhov's literary works. They published many articles in magazines, giving Chekhov's novels high praise, expressing their admiration for Chekhov himself, and recognizing his important contribution to Chinese literature.

The themes of this study cover the following aspects: (1) To explore the reasons for the widespread popularity of Chekhov's short stories in China. (2) To analyze the current state of research on Chekhov's novels in China over the past forty years, and to reveal the root causes of the decline in research fervor. (3) The language has been evolving with the times, and translations have failed to clearly convey the true connotations of Chekhov's works due to obsolescence, and many translations have failed to allow modern Chinese readers to grasp the deep ironic meanings of Chekhov's works. (4) This study aims to find out the problems and causes of translators in the process of translation, and to make suggestions for improvement, so as to help Chekhov's literary works to be more widely and accurately disseminated and understood in China.

Research method and materials

This study highlights the far-reaching influence of Chekhov's works in China, supported by the high praise from Russian scholars and many renowned Chinese writers. Rulong and Zhu Xiansheng's translations are recognized as the classics of Chinese translation of Chekhov's novels, so this study chooses the translations of the two translators as the main body of research. The time between the two translations is far away from each other, which provides favorable conditions for exploring the characteristics of the evolution of languages with the times as well as verifying the necessity of the translations to keep up with the times. It is found that with the continuous development of language and culture, the old translations gradually become difficult to adapt to the needs of modern readers in terms of expression and face the risk of being eliminated by the times. This further indicates that translations need to be constantly updated in order to prevent these remarkable literary works from being neglected due to linguistic lag.

Multi-methods of research are comprehensively applied in this study in order to comprehensively explore the characteristics of Chekhov's novels in China in terms of dissemination and translation. Based on the data provided by CNKI, the most authoritative literature database in China, the statistical analysis method quantitatively analyzes the changes in the number of academic theses related to Chekhov's novels and visually presents them through charts and graphs, revealing the trend of declining research fervor in recent years. The textual analysis method focuses on the translations of Rulong and Zhu Xiansheng, and through detailed analysis of the contextual reproduction, textual style, cultural dynamics, and the translator's consciousness, the method discusses in depth how the translators can deal with the challenge of balancing language, culture, and the translator's consciousness in translation. The comparative research method compares the linguistic styles, translation strategies and cultural adaptations of translations from different periods, revealing the evolution of language with the times and the necessity for translations to keep up with the times.

In addition, the theoretical analysis method uses Pragmatic Adaptation Theory to construct a translation strategy model, verify its applicability in literary translation, and propose a multi-

dimensional adaptation perspective (including cultural context, linguistic structure, dynamic adaptation, and highlighting of translator's consciousness) to deal with the key and difficult points in translation. These methods are complementary to each other, providing a solid theoretical support and practical guidance for the study.

Results and discussion

The foreign language education policy formulated in the early years of the People's Republic of China aimed to establish Russian as the dominant foreign language. As one of the few socialist countries in the world at the time, China was allied with the Soviet Union in its early years, making Russian a highly sought-after foreign language in China.

In 1957, during a speech at Beijing Normal University on the occasion of the 40th anniversary of the October Revolution, Soviet expert Comrade Ivan Korneevich Vedernikov noted that the Soviet Union and China, the only two socialist countries, were learning from each other in terms of revolutionary experience and nation-building. He mentioned that some Soviet universities had already established Chinese language study groups, and he expressed the hope that the Russian Department of Beijing Normal University would also establish a group dedicated to translating Russian literature as soon as possible. He urged students to master the Russian language, believing that this would help bring the peoples of China and the Soviet Union closer together [3, p. 38]. This was closely aligned with China's foreign language education policy at the time, where Russian was the primary language being taught, and China was sending many of its students to study in the Soviet Union. Russian literature was widespread in China during this period. However, it was only after the deterioration of Sino-Soviet relations in the early 1960s and the growing demand for English, driven by British and American cultural influence and soft power, that English gradually replaced Russian as the dominant foreign language in China.

In 1950, the renowned Chinese translator Ru Long translated and published *Selected Stories of Chekhov*, which has since become the most authoritative translation of Chekhov's stories. This publication made Chekhov's works accessible to many Chinese readers. However, as these translations are now quite old, the meanings of many Chinese words have evolved over time. As a result, some of the translations are no longer suitable for modern readers. This underscores the need for translations to keep pace with the times, and for Chekhov's stories to be updated accordingly.

The Role of Inclusion in Textbooks in Introducing Chinese Children to Chekhov's Stories. Many of Chekhov's stories have been included in Chinese language textbooks, and Chinese students are introduced to his works from elementary school onward. Excerpts from Chekhov's novellas and short stories are also frequently found in middle and high school language textbooks. The inclusion of the Russian writer's stories in textbooks signifies the Chinese Ministry of Education's recognition of the depth and humanism in Chekhov's works. These stories reflect the social conditions of the time in which they were written and possess both educational and aesthetic value for modern readers, contributing to students' literary literacy. The inclusion of Chekhov's stories in textbooks has greatly promoted his work in China, and anyone who has attended school is familiar with who Chekhov is and can recall classic excerpts from his stories. As a result, Chekhov has become a household name in China.

Chekhov's stories appeared in China in the early 20th century and have since influenced many generations of Chinese writers. Numerous Chinese authors have openly expressed the extent of Chekhov's impact on Chinese literature. For instance, Mao Dun stated, "With the changing times, I often find new meaning in Chekhov's works". Bakhtin once remarked, "Chekhov is inexhaustible; his works are an inexhaustible treasure trove, and we must learn more from him". Cao Yu wrote that Chekhov was "a great teacher". Guo Moruo also believed that Chekhov's works resonated well with the emotions and interests of the East. Lu Xun, one of the most influential writers in China, famously said, "Instead of reading Boccaccio and Hugo, we should read Gorky and Chekhov

because their books are newer and closer to our world.” Lu Xun abandoned medicine for literature, aiming to use his pen and words to save the soul of his nation. In 1909, Lu Xun and Zhou Zuoren jointly translated Chekhov’s *At the Manor* and *In Exile*. Lu Xun and Chekhov are often referred to as “twin brothers” who transcended borders, and many comparative studies between Chekhov’s and Lu Xun’s stories exist in China. Unfortunately, both great literary figures died prematurely from lung disease.

Their stories share many similarities, making them frequent subjects of comparative studies. Both authors employ sharp, simple language, filled with irony. They depict a large number of people at the bottom of the social ladder, living in endless darkness—miserable, helpless, and unfortunate, lamenting their fate while being angry at their lives. Their works evoke sympathy and provoke thought. Most of the characters in their stories also suffer from tragic fates, often portrayed as pedantic and hypocritical, resisting change and defending the old system. Conscious individuals in their texts often fall into depression because they cannot find a way out and see no path for future development.

Moreover, the background of Chekhov’s stories resonates strongly with the reality in China. The backdrop of Chekhov’s works is primarily the feudal backwardness of the old society under Tsarism, where peasants and lower-class individuals were exploited and oppressed but unable to change their situation - much like the wretched lives of people in the feudal society of old China, as depicted in Lu Xun’s stories. Chinese readers of that time could easily relate to Chekhov’s stories, finding both the characters and the setting familiar, reducing the sense of alienation from reading “foreign stories” and easing the discomfort of encountering foreign literature.

The Development and Dissemination of Chekhov's Stories in China. Chekhov’s stories have been circulating in China for over a century, and as a world-renowned Russian writer, he has long been well-known in the country. Liu Fang asserts that the narrative art of Chekhov's stories represents a fusion of traditional realist writing with modernist tendencies [4, p. 92].

The number of experts and scholars studying Chekhov’s stories is also growing, yet the overall number of Chekhov’s stories being read and researched in China is declining. It appears that the younger generation is no longer the primary audience for Chekhov's works. In CNKI, China’s largest academic search engine, there are 1,549 scholarly works on the topic of “Chekhov’s stories,” with the highest number of publications in 2014 - only 78 articles. The trend in the number of articles related to Chekhov's stories is as follows (Figure 1):



Figure 1 – Analysis of General Trends in Chinese Scholars' Research on Chekhov's Stories [5]

Existing translations no longer meet the modern expectations of today's audience, and translators must continually improve their skills to keep up with the times. Ru Long published a collection of Chekhov's stories translated into Chinese, and since then, more and more translations have emerged. Today, there are various versions of Chekhov’s stories available in translation, with renowned translators such as Ru Long, Feng Jia, Yang Jin, and Tong Daoming contributing to this

body of work. However, the most popular translations in China today are those done several decades ago. While translations of Chekhov's stories were never flawless, it is even more critical now to improve them. There is no such thing as a "perfect" translation, only one that is more appropriate. All existing translations suffer from minor and major issues, leaving readers confused. Liu Miao and Shao Qing conducted a comparative analysis of three Chinese translations of eight Chekhov stories and concluded that these translations exhibit certain features that do not align with the general characteristics of translated language [6, p. 126].

The vocabulary and expressions in some of the translations are outdated due to their age, making it difficult to satisfy the reading needs of modern readers; some translations have deviated from the theme of the original text in order to cater to the literary and social norms of that time; Some of the translations adopt an overly straightforward translation strategy, resulting in translations that are not fluent enough and slightly stiff; while others are overly embellished in order to increase the literary expression, but instead weaken the unique literary style of the original text. These problems affect the quality and reading experience of the translations to different degrees. We will analyze the classic translations of Rulong and Zhu Xiansheng, summarize the key points and difficulties in the translations, and make suggestions for improvement from the perspective of pragmatically adapted translation.

Example 1:

In the original text, the sentence is: “Она была кокетка?” - спросила жена [7, p.1].

Ru Long translated this as:

“她是个风骚的女人吧？”我的妻子问。(Translation by Ru Long) [8, p. 764].

For a modern Chinese reader, this sentence might be interpreted as: "She's a frivolous and promiscuous woman, isn't she?" Over time, the meanings of Chinese words have evolved, and the term “风骚” now carries a clearly derogatory connotation. The Chinese vocabulary has changed in many of its meanings during the development of the word “fengshao”. In ancient Chinese, the word “fengsao” had three meanings: 1) to be a leader in literature or art or in a certain field; 2) to refer to a woman's frivolous behavior; and 3) to be talented, graceful and beautiful. In modern Chinese, the meaning of the word is “women's frivolous behavior and debauchery”, and the other two meanings have been gradually diluted, so it is an uncontroversial pejorative word when used to describe women in modern Chinese. When Mr. Ru Long translated this work decades ago, the word was not thoroughly pejorative at that time, but today this translation no longer applies.

Pragmatic Adaptation Translation Suggestion: The meaning of grandmother's love of grooming and pursuit of beauty expressed by the original author should be emphasized and adapted to words that are easy to be accepted by modern readers, which not only reflect the translator's intention, but also avoid triggering negative associations in the readers. For example, “She's a woman who loves to dress up, isn't she?” (“She's a woman who likes to dress up, isn't she?” my wife asked).

Example 2:

“Предание говорит, что в зеркале сидит чёрт, и что у прабабушки-де была слабость к чертовщине” [7, p.1].

“据人们传说，这面镜子里有个魔鬼作祟，偏巧曾祖母又喜爱魔鬼。”(Translation by Ru Long) [8, p. 764].

“у прабабушки-де была слабость к чертовщине” the direct translation of this phrase is that in the face of the devil great-grandmother had a weakness. That is to say, the devil has an opportunity to confront people whose strength of mind is not strong. Therefore, the translation of this sentence loses the meaning of the original sentence, and it is inappropriate to translate it as “偏巧曾祖母又喜爱魔鬼(It so happened that the great-grandmother loved the devil)”.

In the original Russian, “слабость к чертовщине” means that the great-grandmother had a weakness for or fear of devilry, not that she loved it. The translation misinterprets “weakness” as “love”, which distorts the original meaning. According to the pragmatic adaptation translation strategy, translations should adapt to the original context, cultural background, and readers' understanding. In this case, the translation fails to accurately convey the great-grandmother's attitude toward the devil, which may lead to misunderstanding.

Translation Suggestion: Based on the pragmatic adaptation translation strategy, the translator should consider the cultural and psychological expectations of the readers while maintaining the original meaning. To better convey the emotional state of the great-grandmother and her attitude towards the devil, I suggest modifying the sentence “偏巧曾祖母又喜爱魔鬼” to: “偏巧曾祖母对这些魔鬼作祟的事物感到畏惧。” (“It so happens that the great-grandmother feared these devilish happenings”). This translation more accurately reflects the great-grandmother's “weakness” or “fear” and avoids the incorrect interpretation of “喜爱魔鬼 (loving the devil)” It aligns with modern readers' expectations while preserving the original context and emotional tone of Chekhov's work.

Example 3:

“Порфирий! - воскликнул толстый, увидев тонкого. - Ты ли это, Голубчик мой! Сколько зим, сколько лет!” [9, p. 43]

“波尔菲里!” 胖子看见瘦子, 叫起来。“真是你吗? 我的朋友! 多少个冬天, 多少个夏天没见面了!” (Translation by Ru Long) [10, p. 1010].

“波尔菲里!” 胖子看到瘦子后激动地大声喊道, “难道是你吗? 我亲爱的! 我们好久不见了!” (Translation by Zhu Xiansheng) [11, p. 26].

In comparing the translations by Ru Long and Zhu Xiansheng of the phrase “Сколько зим, сколько лет!” from Chekhov's original text, each translator takes a distinct approach. Ru Long's translation, “多少个冬天, 多少个夏天没见面了!” (“How many winters, how many summers have we not seen each other?”), directly reflects the seasonal imagery in the Russian text. However, in modern Chinese, the use of “winter” and “summer” to signify the passage of time feels unnatural, making the expression sound awkward and disrupting the flow of the text. In contrast, Zhu Xiansheng opts for a simpler and more natural translation: “我们好久不见了!” (“We haven't seen each other for a long time!”). While this version is clear and aligns with modern Chinese expressions, it loses the poetic rhythm and emphasis of the original, as it omits the repetition of seasons that adds emotional depth to the Russian text.

A more balanced translation that captures both the meaning and aesthetic quality of Chekhov's writing could be: “我们几个春秋没见了!” (“How many springs and autumns have passed since we last saw each other?”). This version retains the poetic rhythm and cultural resonance, as “春秋” (springs and autumns) is a common metaphor in Chinese for the passage of years. It preserves the emotional weight and beauty of the original, achieving both functional equivalence and a more natural fit within Chinese cultural and linguistic contexts. This not only aligns well with expressions familiar to Chinese readers but also conveys the elegance of the original sentence, achieving both functional equivalence and aesthetic harmony. As Yan Yihong stated, “Chekhov's style can be translated, and it must be translated accurately” [12].

Example 4:

Прятели троекратно облобызались и устремили друг на друга глаза, полные слез [9].

两个朋友互相拥抱, 吻了三次, 然后彼此打量着, 眼睛里含满泪水。(Translation by Ru Long) [10].

两位朋友相互吻了三次(在俄国, 好朋友见面一般要接吻和拥抱, 行“三次吻”礼), 四目相对, 眼泪汪汪。(Translation by Zhu Xiansheng) [11].

Ru Long's translations mostly use the direct translation method, which can more faithfully restore the content of the original text, but due to cultural differences, certain details may seem abrupt in the Chinese context. For example, kissing etiquette is not usually found in Chinese meeting rituals, which makes Chinese readers confused about the kissing etiquette of the two men in the text. Ru Long's translation achieves adaptation on a linguistic level, but loses some of the meaning conveyed on a deeper cultural level.

Zhu Xiansheng's translation adopts the annotation method, explaining that "In Russia, when good friends meet, they usually kiss and embrace each other, and make the three kisses on the cheek", so that the Chinese readers can more easily understand and accept the cultural background of this episode. This kind of translation achieves adaptation at the cultural level and makes the translation closer to the original context. However, if there are too many annotations, it may increase the reading burden of the readers, affect the reading fluency, and may weaken the readers' interest in reading.

Taking into account the culture and context as well as the modern Chinese style of expression, a better adaptive translation would be: 两位老朋友按俄国的习惯行了三次贴脸礼, 热泪盈眶地凝视着对方。

The translation briefly explains the background of the etiquette by "按俄国的习惯行了三次贴脸礼", so that the Chinese readers can understand this greeting in accordance with the Russian culture and avoid misunderstanding due to unfamiliarity with the etiquette. "热泪盈眶地凝视着对方" accurately conveys the deep emotion of the two old friends reuniting after a long time, and retains the emotional expression of reunion in the original text. Compared with the detailed annotations in Zhu Xiansheng's translation, the adaptive translation method is more concise and fluent in cultural explanations, reduces the difficulty of reading, does not affect the coherence of the narrative, and enables readers to focus more on the plot and emotional experience.

Example 5:

Служу, милый мой! Коллежским ассессором уже второй год и Станислава имею. — Нет, милый мой, поднимай повыше, - сказал толстый. - Я уже до тайного дослужился... Две звезды имею [9].

“我是在当官,我亲爱的!我已经做了两年八品文官,还得了斯坦尼斯拉夫勋章。”..... “不,我亲爱的,你还要说得高一点才成,"胖子说。”我已经做到三品文官.....有两枚星章了。” (Translation by Ru Long) [10].

“我正在供职,我亲爱的!我已经做了两年的八等文官(俄国官场级别较低的官职)了,还获得了一枚圣斯坦尼斯拉夫勋章(俄国官场中级别较低的奖项,下面提到的圣斯坦尼斯拉夫星章级别要比它高).....”不,我亲爱的,请再提高几等,"胖子说,"我已经是三等文官了,得了两枚圣斯坦尼斯拉夫星章。” (Translation by Zhu Xiansheng)[11].

In Ru Long's translation, he adopts the strategy of adaptation, converting the names of Russian official positions into “八品文官” and “三品文官” that Chinese readers are familiar with, which enables Chinese readers to quickly understand the hierarchical gap between the characters, and achieves the effect of cultural adaptation. However, he translates the medal "Станислава" directly without explanation, which makes Chinese readers who do not have a deep understanding of the medal unable to get the same reading experience as the readers of the original text, and thus fails to realize the functional equivalence of translation proposed by Eugene Nida.

Example 6:

Толстый хотел было возразить что-то, но на лице у тонкого было написано столько благоговения, сладости и почтительной кислоты, что тайного советника стошнило. Он отвернулся от тонкого и подал ему на прощанье руку.

Тонкий пожал три пальца, поклонился всем туловищем и захихикал, как китаец: «хи-хи-хи». Жена улыбнулась. Нафанаил шаркнул ногой и уронил фуражку. Все трое были приятно ошеломлены [9].

胖子本来打算反驳他,可是瘦子脸上露出那么一副尊崇敬畏、阿谀谄媚、低首下心的丑相,弄得三品文官恶心得要呕。他扭过脸去不再看瘦子,光是对他伸出一只手来告别。

瘦子握了握那只手的三个手指头,弯下整个身子去深深一鞠躬嘴里发出像中国人那样的笑声:"嘻嘻嘻。"他妻子微微一笑。纳法奈尔并拢脚跟立正,把制帽掉在地下了。三个人都感到愉快的震惊。(Translation by Ru Long) [10].

胖子本想说他几句,但瘦子的那副诚惶诚恐、阿谀奉承(说好听的话迎合别人的意思,多含贬义)和低三下四的寒酸相让他恶心。他扭过脸去,也不看瘦子,伸出一只手准备告辞。

瘦子只握了握他的三个指头,深深地鞠了一躬,媚笑着:"嘿!嘿!嘿!"他的妻子也满脸堆笑。纳法纳伊尔敬了一个礼,鞋跟碰得生响,制帽也掉到了地上。一家三口有种又惊又喜的感觉。(Translation by Zhu Xiansheng) [11].

Ru Long's Chinese translation uses the words “尊崇敬畏、阿谀谄媚、低首下心” to describe the thin man's change of attitude after knowing the fat man's true identity, while Zhu Xiansheng's translation employs words such as “诚惶诚恐、阿谀奉承” to further emphasize the thin man's inferiority and flattery. Both of these translators have deliberately deepened their criticism of the thin man in their translations and enhanced the criticism of the social phenomenon of flattery in the translated text. To a certain extent, this kind of translation deals with the subjective consciousness of the translators and deviates from the intention of the original text.

Ru Long uses a direct translation when describing the thin man's wife and son, and words such as “并拢脚跟立正” and “愉快的震惊” seem a bit rigid. Zhu Xiansheng, on the other hand, used an adaptation of the translation, dealing with it as “他的妻子也满脸堆笑。纳法纳伊尔敬了一个礼,鞋跟碰得生响,制帽也掉到了地上。” and “又惊又喜的感觉”, which makes the translation closer to the Chinese expression and easier for Chinese readers to accept.

In Chekhov's original text, the words “благоговения, сладости и почтительной кислоты” used to describe the attitude of the thin man are ironic but more subtle. Chekhov intends to criticize the phenomenon of status determining personal value and distorting interpersonal relationships in society, and appeal for more equal and sincere relationships.

In contrast, the Chinese versions criticize the Thin Man more fiercely, which may lead Chinese readers to misunderstand Chekhov's intention when they read that the Thin Man “smiles like a Chinese man” and think that it is discrimination against the Chinese people. In fact, Chekhov did not intend to discriminate through this description, but rather borrowed the image of the Chinese oppressed by the powerful during the Qing Dynasty to further show the thin man's groveling under the feudal hierarchy, which is a kind of satire on the social system rather than discrimination. It is worth noting that Zhu Xiansheng omits the description “как китаец” in his translation, probably to minimize the unnecessary negative impact and make the readers focus more on the novel's theme of social criticism.

A more appropriate translation would be: 胖子本想反驳什么,但看到瘦子的脸上充满了敬畏、甜蜜和崇敬的酸楚,让三品文官不禁感到一阵恶心。他转过脸去,不再看瘦子,只是伸出手告别。

瘦子轻轻捏了捏他三根手指,深深鞠了一躬,像清政府时期被压迫的中国人的形象那样发出“嘿嘿嘿”的笑声。他的妻子也挤出来一丝微笑。纳法纳伊尔敬了一个礼,立正时鞋跟碰得生响,帽子也掉到了地上。一家三口有种惊喜交加的感觉。

Example 7:

За ним, опустив головы, шагают старая Каштанка и кобелек Вьюн, прозванный так за свой черный цвет и тело, длинное, как у ласки.

他身后跟着两条狗,耷拉着脑袋,一条是老母狗卡什坦卡,一条是泥鳅,它得了这样的外号,是因为它的毛是黑的,而且身子细长,像是黄鼠狼。(Translation by Ru Long) [10].

在他身后,老母狗"栗子"和小公狗"泥鳅"不紧不慢地走着。取"泥鳅"这样一个绰号,是因为它的毛色是黑的,身子像银鼠般细长。(Translation by Zhu Xiansheng) [11].

In Chekhov's *Vanka*, "Каштанка" is derived from the Russian word "каштан", which means "chestnut", and is used by Chekhov to describe the dog's fur color. Rulong's translation adopted the strategy of phonetic transcription, translating "Каштанка" as "卡什坦卡 (Kashtanka)", but fails to convey the information about the dog's fur color. As a result, readers of the Chinese translation could not recognize the appearance of the dog through the name. In contrast, Zhu Xiansheng adopted the free translation strategy and translated the name as "栗子 (Chestnut)". This translation not only conveys the intuitive information about the color of the dog's fur, but also is closer to Chekhov's creative intent, and meets the requirement of modern translation for cultural adaptation, making it easier for readers to understand and accept. In the description of "Вьюн", Chekhov describes it as a "ласка". "ласка" is a small, slender, agile weasel, whose agility and swiftness correspond to the physical characteristics of "Вьюн". In Russian, "ласка" not only refers to this animal, but also extends a metaphorical meaning of gentleness and kindness, and is sometimes used as a positive word to describe a person or an animal that is small, cute, and quick-witted. Therefore, Chekhov's choice of "ласка" is not only to emphasize the appearance of "Вьюн", but also to give it a certain warmth and spirituality. Rulong translated "ласка" as "黄鼠狼 (weasel)". In Chinese culture, especially in the Northeastern region, the weasel has a special symbolic meaning and is often regarded as an "immortal" with mystical powers. This cultural background deviates from the contextual meaning of "ласка" in Chekhov's original text. Zhu Xiansheng translates "ласка" as "银鼠 (silver rat)", which is not a common name for animals in Chinese, although it restores the small and cute character and thus fails to fully convey the characteristics of "ласка" in Russian culture.

Rulong's translation is faithful to the surface form of the original text, but it may lead to misunderstanding in cross-cultural contexts; Zhu Xiansheng's translation pays more attention to the cultural adaptation and the aesthetics of the language, but it is insufficient in conveying the metaphorical meaning of the original Russian text. From the perspective of pragmatic adaptation translation, "длинное, как у ласки" should be translated as "身体细长,如同小鼬鼠一般" (a slender body, like a small weasel). This is not only faithful to the description of the original text, but also adapts to the target language culture and readers' aesthetic habits, avoids cultural conflict, enhances the literary quality and acceptability of the translation, and perfectly embodies the core concept of linguistic compliant translation.

Example 8:

А погода великолепная. Воздух тих, прозрачен и свеж. Ночь темна, но видно всю деревню с ее белыми крышами и струйками дыма, идущими из труб, деревья, посребренные инеем, сугробы. Всё небо усыпано весело мигающими звездами, и Млечный Путь вырисовывается так ясно, как будто его перед праздником помыли и потеряли снегом...

天气好极了。空气纹丝不动,清澈而新鲜。夜色黑暗,可是整个村子以及村里的白房顶,烟肉里冒出来的一缕缕烟子,披着重霜而变成银白色的树木、雪堆,都能看清楚。繁星布满了整个天空,快活地映着眼。天河那么清楚地显出来,就好像有人在过节以前用雪把它擦洗过似的..... (Translation by Ru Long) [10].

天气好得不得了。周围静悄悄的,一切都那么洁净、清新。夜色黑暗,可村子里的白色屋顶和烟囱里冒出的袅袅白烟,还有那被雾凇染白的树木和雪堆,一切都依稀可辨。点点

繁星快活地眨着眼睛，洒满了整个天空。银河显现得如此的清晰，仿佛有人早在节前就用雪把它擦洗过似的……(Translation by Zhu Xiansheng) [11].

This passage is Chekhov's way of describing the environment of that night through a delicate writing style, showing a quiet, beautiful and poetic picture of a winter night. Rulong and Zhu Xiansheng, in translating this passage, show different translation styles and focuses. Rulong's translation tended to faithfully reproduce the content of the original text, using specific words, but the overall language is more simple. For example, he translates “струйками дыма” as “一缕缕烟子” and “белыми крышами” as “白房顶”, ‘Млечный Путь вырисовывается так ясно’ as “天河那么清楚地显出来”. Although these expressions accurately reproduce the images of the original text, they lack in literary beauty and language fluency, failing to fully convey the poetic and artistic atmosphere of the original text.

In contrast, Zhu Xiansheng focuses on language modernization and poetic expression in his translation, which is closer to the artistic qualities of Chekhov's works. For example, he translates the above words as “袅袅白烟”, “白色屋顶” and “银河显现得如此的清晰”. Such a translation is not only faithful to the original text, but also enhances the vividness and beauty of the language, making the winter night depicted by Chekhov more picturesque and infectious. On the basis of faithfulness to the original text, Zhu Xiansheng's translation further explores the poetic meaning of Chekhov's words, the language is more fluent and elegant, and it is easier to resonate with modern readers, successfully showing the artistic atmosphere of Chekhov's works.

The translation of “Млечный Путь” as “天河” or “奶路” has long been debated in Chinese translation circles. In Rulong's translation, the translation of “天河” was undoubtedly successful in the social context of the time. The “river of heaven” has strong mythological imagery in traditional Chinese culture, especially in relation to the legend of the Cowherd and the Weaving Girl, so it can evoke empathy and romantic associations with traditional culture for Chinese readers. However, from a contemporary point of view, the translation of “Млечный Путь” as “天河” is inappropriate. The reason is that “Млечный Путь” and “天河” differ greatly in cultural background and allusion, and their connotations and symbolic meanings are not exactly the same, making it difficult to realize functional equivalence. Zhu Xiansheng translated it as “银河”, which is scientifically accurate, but this translation loses the literary allusion and vivid imagery behind “Млечный Путь”, and fails to fully express the warm atmosphere of the festival in Chekhov's original text.

In Chekhov's description, “This figurative metaphor not only reflects the warmth and brightness of the festive atmosphere, but also adds poetic humor. If it is translated only as “银河”, it is scientifically accurate, but the sense of festive atmosphere of the original text will be weakened. In order to achieve functional equivalence and let the readers of the translated text feel the same reading experience as the readers of the original text, we believe that “Млечный Путь” can be translated as “the Milky Way”, and we should add notes in the translated text, briefly explaining the background and allusions to the word in Russian culture.

Example 9:

Со звездой тут ребята не ходят и на клирос петь никого не пускают, а раз я видал в одной лавке на окне крючки продаются прямо с леской и на всякую рыбу, очень стоящие, даже такой есть один крючок, что пудового сома удержит. И видал которые лавки, где ружья всякие на манер бариновых, так что небось рублей сто каждое...

这儿的孩子们不举着星星走来走去①,唱诗班也不准人随便参加唱歌。有一回我在一家铺子的橱窗里看见些钩钩摆着卖都安好了钓丝,能钓各式各样的鱼,很不错,有一个钩钩甚至经得起一普特重的大鲶鱼呢。我还看见几家铺子卖各式各样的枪,跟老爷的枪差不多,每枝枪恐怕要卖一百卢布... 注释: ①指基督教的习俗:圣诞节前夜小孩们举着用箔纸糊的星星走来走去。(Translation by Ru Long) [10].

这儿的小孩儿不会拿着星星棒(圣诞节孩子们的玩具之一)到处乱跑,也不会随便让人参加唱诗班。有一次,我在一家店铺的橱窗里看到一些穿上了鱼线的鱼钩,那鱼钩什么鱼都可以钓,真好!我还看到一只鱼钩,可以钓得起一普特(俄国的重量单位,1普特约等于16.38公斤)重的鲶鱼。我还看见几家卖枪的铺子,那里的枪全都和老爷家的枪一个样。这样的枪每把恐怕要一百卢布... (Translation by Zhu Xiansheng) [11].

Through the perspective of a child, Chekhov vividly describes the scenes and insights of life around Christmas. Rulong's translation focused on the original content, emphasized on the restoration of Chekhov's period background, and tried to accurately convey the information of the text. However, the language expression is a bit pale, which is a bit far from the modern Chinese sense of language and aesthetic needs. For example, Rulong translated “крючки продаются прямо с леской” as “钓钩摆着卖都安好了钓丝”, which is close to the original, but the language was not colloquial enough and appeared to be more formal; moreover, he translated “пудовый” as “普特(Put)”, but since Chinese readers are not familiar with this Russian unit of weight, it may lead to confusion in understanding the size of catfish. In contrast, Zhu Xiansheng's translation, on the basis of faithfulness to the original text, paid more attention to the modernization of the language and the vivid presentation of children's perspectives, showing the spirit and interest of Chekhov's text. For example, he translated “крючки продаются прямо с леской” as “一些穿上了鱼线的鱼钩”, which is closer to the modern readers' sense of language; “пудовый” as “普特(俄国的重量单位,1普特约等于16.38公斤)”, and the background information is added through notes to help readers understand the weight of catfish more directly. This translation is not only faithful to the original text, but also meets the reading habits and interests of modern readers, and better reproduces the charm of Chekhov's works.

“где ружья всякие на манер бариновых, так что небось рублей сто каждое...” This sentence reflects Vanka's shock at the price of guns. Chekhov vividly shows through Vanka's point of view the exclamation and incredulity of an apprentice when faced with such a high price. However, due to the change of time and social background, it is difficult for today's readers to visualize the meaning behind this description, especially to understand the great value of 100 rubles at that time and its impact on Vanka. Both translators have adopted a direct translation of “100 卢布”, which is faithful to the original text but fails to convey Chekhov's intention effectively. Modern readers have difficulty understanding the extent of Vanka's shock due to the lack of historical context. This semantic disconnect diminishes the emotional tension and narrative effect of Chekhov's original text. In order to overcome this semantic disconnect and allow modern readers to better understand the original context, the translation needs to adopt a dynamic adaptation strategy, combined with annotation or emotional rendering, to transform this historical context into an equivalent expression that can be perceived by modern readers. On the basis of maintaining the faithfulness of the original text, adding background information or adjusting the expression can more accurately convey the contrast between Vanka's shock and his social status. In the direct translation of “100 卢布”, add a note explaining the price level in Russia in the 19th century and what 100 rubles meant to an ordinary apprentice. For example: “那里的枪全都和老爷家的枪一个样。这样的枪每把恐怕要卖一百卢布(在万卡的年代,这是一笔万卡难以企及的巨款)”.

Example 10:

Молодые елки, окутанные инеем, стоят неподвижно и ждут, которой из них помирать?

那些做圣诞树用的小云杉披着白霜,站在那儿不动,等着看它们谁先死掉。(Translation by Ru Long) [10].

那些被雾凇裹得严严实实的小松树一动不动地站着,仿佛在那里猜想,到底是谁会被砍掉呢?(Translation by Zhu Xiansheng) [11].

In this passage, Chekhov describes the preparation of the Christmas tree by the grandfather and grandson together before Christmas. Rulong's translation faithfully reproduced the content of the original text, but the language was more straightforward and failed to fully reflect the humor and light-hearted atmosphere of Chekhov's text. For example, Rulong's translation of “ждут, которой из них помирать?” as “等着看它们谁先死掉”. Although it accurately conveyed the basic meaning of the verb “помирать”, the wording of the word “死掉” was too direct, lacking in literary quality and humor, and seemed a bit heavy.

In contrast, Zhu Xiansheng's translation focused on lightening the language and humanizing the expression on the basis of faithfulness to the original text. He translated the sentence as “仿佛在那里猜想，到底是谁会被砍掉呢?”. He gave the pine tree more anthropomorphic qualities through the words “仿佛” and “猜想”, which made the statement more suitable for children's point of view and the tone more vivid and interesting. At the same time, this kind of dealing enhances the sense of picture and sense of humor, which is more in line with the atmosphere created by Chekhov in the original text.

Regarding translation strategies, the study reveals different approaches taken by the two translators. Considering the historical context, Ru Long's translations emphasize faithfulness to the original works, accurately conveying the emotional and ideological content through concise and elegant language. His translation characteristics include: (1) faithfulness to the original text is the main focus, and the language is more traditional; (2) the translation method is mostly direct translation, resulting in a slightly rigid; (3) the language favors functional expression and the language style is more simple. Meanwhile, Zhu Xiansheng's translations, while maintaining Chekhov's literary style, give more consideration to modern Chinese expression, demonstrating innovative developments in translation. His characteristics include: (1) modern language based on fidelity to the original text; (2) translation methods mostly based on the strategy of adaptation, with fluent and natural language; (3) attention to literary aesthetics.

As an early translator of Chekhov's novels, Rulong laid an important foundation for the spread and influence of Chekhov's novels in China. His translations faithfully reproduced the contents and ideological connotations of the original texts, demonstrated the irony, humor and philosophical nature of Chekhov's works, and were regarded as classics. Although with the development of the times, Rulong's translation gradually appeared to be not close enough to modern readers in terms of language expression, it was already a milestone achievement at that time. Later translators, such as Zhu Xiansheng, made linguistic innovations and modernization on this basis, which reflected the necessity for translations to keep abreast of the times.

Conclusion

This study systematically examines Chinese translations of Chekhov's short stories “The crooked mirror and other stories” “Fat and Thin” and “Vanka” by Ru Long and Zhu Xiansheng, employing multi-dimensional research methods to explore the dissemination and translation characteristics of Chekhov's stories in China through literature research, textual analysis, comparative studies, and historical research.

Literary translation, as an important bridge for cross-cultural communication, usually involves cross-time and cross-cultural transmission, and faces challenges in various aspects such as language, culture and aesthetics. Combined with the examples presented in this study, the following major difficulties can be summarized and corresponding solution strategies can be proposed from the perspective of pragmatic adaptation: (1) Adaptation of culturally loaded words. There are obvious cultural differences between China and Russia, and improper translation of etiquette and customs may cause cultural misunderstanding of the target readers. For example, if the Russian word “троекратно облобызались” is translated as “吻三次», it will confuse Chinese readers, Translators need to adopt a cultural adaptation strategy by briefly including cultural

contextualization in the translated text to help readers understand the meaning of the customs in the original text. In addition, when translating terms such as official positions, more familiar hierarchical expressions in the target language can be used, supplemented by concise notes. (2) Reproduction of the original language style. Chekhov's novels are characterized by concise and precise language, and the translation should faithfully reproduce the language style and structural characteristics of the original. Translators need to adapt to the language structure, maintain the logic and simplicity of the original text, and at the same time, make appropriate adjustments to the sentence pattern according to the expression habits of the target language, so as to ensure that the translation is fluent and natural. (3) Adaptation of linguistic evolution. Some of the words in the old translation have changed semantically due to the changes of the times and are no longer suitable for the reading habits of modern readers. Translations need to keep up with the times and deal with dynamic adaptation. Translators should update the words or expressions that do not fit the modern context in a timely manner, so as to make them closer to the contemporary language habits, while retaining the core intention of the original text. (4) Conveyance of core ideas. In the process of translation, the translator may unintentionally add their personal views or emotions, resulting in over-interpretation or under-expression of the original content. Translators need to engage in consciousness-balancing processing, actively reduce subjective intervention, maintain faithful transmission of the original text's intent, and avoid over-enhancing or weakening the original author's emotional expression. This not only helps to convey the true meaning of the work, but also reduces the reader's misunderstanding due to the translator's personal inclination. Through the multi-dimensional adaptation of cultural context, language structure, dynamic adaptation and consciousness highlighting, the translator will be able to cope with the important and difficult points in literary translation more effectively, realize the precise transmission of the core intention of the original text, and provide the readers with a reading experience similar to that of the original readers. This not only enhances the cultural appropriateness of the translated text, but also reflects the artistic value of literary translation in cross-cultural communication.

Literary translation is essentially a cross-cultural, cross-social, cross-space and cross-time form of communication. In the process of translation, not only do we need to cope with many complicated translation difficulties, but also need to be based on reasonable translation theories, and at the same time provide effective practical guidance through scientific translation models. For this reason, in order to explore more deeply the difficulties in literary translation and the specific realization of linguistic compliance, we propose the translation model under the perspective of pragmatic adaptation translation strategy in following ways: (1) Source text analysis. The starting point of translation is a comprehensive analysis of the source text. Translators need to deeply understand the original author's original context and external cultural and social contexts, including the semantic content, cultural background and linguistic features of the source text, in order to lay the foundation for subsequent translation. (2) Clarifying translation goals. After analyzing the source text, translators need to clarify the goal of translation. This step includes determining the expected readers of the translated text, the purpose of translation, and the translator's own knowledge of the translation task, to ensure that the direction of translation meets the target needs. (3) Contextual adaptation. Based on the analysis of the source text and the translation objectives, the translators need to flexibly make adaptive adjustments between the original text and the target language's linguistic, cultural, and social contexts in the translation process, so as to ensure that the translated text is not only faithful to the original text's core intention and style, but also meets the target readers' cultural and linguistic habits, so as to realize cultural adaptation and linguistic communication accuracy. (4) Adaptation of language structure. Translators need to adapt the sentence and paragraph structure and text style of the source text, and combine them with the linguistic expression habits of the target language, so as to make the linguistic style of the translated text not only faithful to the original text, but also in accordance with the expression norms of the

target language and the reading habits of the readers. (5) Dynamic adjustment and awareness participation. In the process of translation, the translator needs to flexibly utilize their subjective initiative to dynamically adjust and adapt to the source text and target language expression according to the reader's cognitive level. This is the most crucial step in translation, reflecting the translator's in-depth control of the meaning of the text and language style. (6) Functional equivalence verification. After completing the first draft, the translators need to check the functional equivalence of the translated text. Through the verification of equivalence theory, it is confirmed whether the translation can provide the target readers with the same reading experience as the original readers, so as to ensure the translation quality. (7) Translation generation. The translators integrate all the adjustments and adaptations to make the final output of the translation to form the complete target text. (8) Reader acceptance of translations. The ultimate purpose of translation is to realize the effective transmission of information and culture. The translators need to ensure that the translated text can be accurately understood and accepted by the target readers and meet their linguistic and cultural expectations, so as to fulfill the communicative function of translation. This model emphasizes translation as a dynamic adaptation process, which realizes functional equivalence and cultural adaptation through multi-dimensional adaptation translation strategies such as context, linguistic structure, dynamic adaptation and balance of translator's consciousness, so as to provide readers with a reading experience similar to that of the original text.

The sphere of everyday life depicted by Chekhov, where each individual's story unfolds, has drawn admiration not only from Russian readers but also from a global audience, including China [13, p.122]. His short stories have been popular in China for over a century and have had a profound influence on Chinese literature. Chekhov's works have been integrated into school curricula, fostering connections between generations of Chinese readers and Russian literature.

Despite this, the dissemination and development of Chekhov's works in China face challenges. Many existing translations, now decades old, fall short of meeting modern readers' expectations. Translators struggle to maintain the cultural nuances and stylistic features of the original text, particularly as language evolves. It is crucial for translators to adopt pragmatic adaptation strategies, ensuring their versions resonate with contemporary audiences while preserving the emotional depth and poetic rhythm of Chekhov's writing within a Chinese cultural context.

To enhance translation quality, translators should continue honing their language skills and deepen their understanding of both Russian and Chinese cultures. They must also stay informed about evolving translation strategies. Strengthening proficiency in Russian will allow language learners to appreciate Chekhov's literary genius more fully in the original. Although the demand for Russian language skills has been limited, recent growth in Russian-Chinese trade and educational exchange, particularly in northeastern China, suggests an increasing number of learners in the future. Scholars should approach Chekhov's works with a spirit of innovation, seeking new research perspectives rather than following established paths. By fostering collaboration among translators, researchers, Russian learners, and readers, Chekhov's influence in China can continue to flourish, ensuring his stories remain relevant for future generations.

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