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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
- 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

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THE ART OF TRANSLATING WORDPLAY: IBROHIM GAFUROV'S STRATEGIES IN RENDERING JAMES JOYCE'S ULYSSES INTO UZBEK

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Abstract: This article examines the translation strategies employed by Ibrohim Gafurov—one of Uzbekistan's most distinguished literary translators and Honored Artist of the Republic—in rendering the linguistically complex wordplay of James Joyce's *Ulysses* (1922) into the Uzbek language. Drawing on Dirk Delabastita's (1996) taxonomy of pun translation strategies and scholarly analysis of Gafurov's occasionalisms (Mahmudova, 2022), the study analyzes how Gafurov navigated the fundamental structural distance between English and Uzbek to preserve the aesthetic and comic spirit of Joyce's prose. The findings contribute to both Uzbek translation studies and the broader international scholarship on translating Joyce.

Key words: Ibrohim Gafurov, James Joyce, *Ulysses*, wordplay, translation strategies, occasionalisms, Uzbek literary translation, Delabastita, puns, modernist prose.

Annotatsiya: Mazkur maqolada O'zbekistonning eng nufuzli adabiy tarjimonlaridan biri, O'zbekiston Respublikasida xizmat ko'rsatgan san'at arbobi Ibrohim G'afurovning Jeyms Joysning til jihatdan murakkab bo'lgan *Ulysses* (1922) asaridagi so'z o'yinlarini o'zbek tiliga tarjima qilishda qo'llagan tarjima strategiyalari tahlil qilinadi. Tadqiqot Dirk Delabastitaning (1996) so'z o'yinlarini tarjima qilish strategiyalari tasnifi hamda G'afurovning okkazonalizmlariga bag'ishlangan ilmiy tadqiqot (Mahmudova, 2022) asosida olib borilgan. Unda tarjimonning ingliz va o'zbek tillari o'rtasidagi muhim strukturaviy farqlarni yengib o'tgan holda Joys nasrining estetik va komik ruhini saqlab qolish yo'llari tahlil qilinadi. Tadqiqot natijalari o'zbek tarjimashunosligi hamda Joys asarlarini tarjima qilishga oid xalqaro ilmiy tadqiqotlarga muhim hissa qo'shadi.

Kalit so'zlar: Ibrohim G'afurov, Jeyms Joys, *Ulysses*, so'z o'yinlari, tarjima strategiyalari, okkazonalizmlar, o'zbek badiiy tarjimasi, Delabastita, punlar, modernistik nasr.

Аннотация: В данной статье рассматриваются переводческие стратегии, использованные Иброхимом Гафуровым - одним из наиболее выдающихся литературных переводчиков Узбекистана и заслуженным деятелем искусств Республики Узбекистан, - при передаче на узбекский язык сложной в языковом отношении игры слов романа Джеймса Джойса "Улисс" (1922). Исследование основано на классификации стратегий перевода каламбуров, предложенной Дирком Делабаститой (1996), а также на научном анализе окказионализмов Гафурова (Mahmudova, 2022). Анализируется, каким образом переводчик преодолел существенные структурные различия между английским и узбекским языками, сохранив эстетический и комический дух прозы Джойса. Полученные результаты вносят вклад как в узбекское переводоведение, так и в международные исследования, посвященные переводу произведений Джойса.

Ключевые слова: Иброхим Гафуров, Джеймс Джойс, "Улисс", игра слов, стратегии перевода, окказионализмы, узбекский художественный перевод, Делабастита, каламбуры, модернистская проза.

INTRODUCTION

This paper argues that Ibrohim Gafurov's Uzbek translation of James Joyce's *Ulysses* represents a landmark achievement in Central Asian literary translation, distinguished by Gafurov's deliberate and inventive use of occasionalisms, compensatory wordplay, and cultural adaptation strategies that successfully preserve the aesthetic and comic spirit of Joyce's highly complex linguistic play, demonstrating that the Uzbek language, despite its structural distance from English, is fully capable of carrying the creative weight of modernist prose.



Nevertheless, the novel has been rendered into at least forty-three languages, each translation representing a unique creative and intellectual challenge. Among these translations, the Uzbek version by Ibrohim Gafurov stands out as a remarkable cultural and literary event: a milestone that brought one of the most demanding works of Western modernism into the literary tradition of Central Asia.

Ibrohim Gafurov is one of the most distinguished figures in the history of Uzbek literary translation. Recognized as an "Honored Artist" of Uzbekistan, Gafurov has dedicated his career to bringing world literary masterpieces into the Uzbek language and has also contributed significantly to Uzbek translation theory as co-author of the foundational textbook *Translation Theory: Textbook for Higher Educational Institutions* (2012). His translation of *Ulysses* is considered the most ambitious project of his career—a translation that required not only deep literary knowledge but also extraordinary linguistic creativity.

The purpose of this study is to analyze the strategies Ibrohim Gafurov employed to translate the wordplay, neologisms, and linguistically playful passages of *Ulysses* into Uzbek and to evaluate the degree to which these strategies succeed in preserving the original's literary effect. Drawing on Delabastita's (1996) taxonomy of pun translation strategies and Mahmudova's (2022) analysis of Gafurov's occasionalisms, the paper proceeds as follows: Section 2 provides a brief background on *Ulysses* and the unique challenges it poses for translators; Section 3 introduces Gafurov's profile as a translator; Section 4 analyzes specific examples of wordplay and Gafurov's translation choices; Section 5 discusses the broader significance of these strategies; and Section 6 offers concluding remarks on the contribution of this translation to Uzbek literary culture.

LITERATURE REVIEW

James Joyce (1882-1941) is universally recognized as one of the foremost innovators of twentieth-century literature. Published in Paris in 1922, *Ulysses* transposes Homer's epic poem *The Odyssey* into a single day—16 June 1904—in the life of Leopold Bloom, a Jewish advertising canvasser in Dublin, and his wife, Molly. The novel's eighteen episodes each employ a distinct literary style, ranging from realistic narrative to interior monologue, catechism, newspaper headlines, and dramatic script.

Joyce's use of language in *Ulysses* is radically experimental. He invents new words, blends languages, and uses puns and wordplay to create a unique linguistic landscape that challenges conventional norms of storytelling. The novel's stream-of-consciousness passages, particularly in the famous "Penelope" chapter—an uninterrupted interior monologue by Molly Bloom—involve puns, wordplay, and associative leaps that reflect the characters' complex inner lives and cultural backgrounds. Among Joyce's most notable linguistic inventions are occasionalisms: words coined for a single occasion that carry poetic meaning precisely because they do not exist in standard dictionaries. Examples from the original text include words such as *biscuitfully*, *cityful*, *knifeful*, and *dongiovannism*—words that simultaneously surprise the reader and enrich the text's meaning.

The history of literary translation in Uzbekistan is rich and distinguished. Gaybulla Salomov—widely recognized as the founder of translation studies in Uzbekistan—established the theoretical foundations of the discipline and defined translation as "a creative activity which consists of recreating the meaning using the means of another language while preserving the original meaning" (Salomov, 1983). As one study on Uzbek translation history notes, translating from a related language, translating via Russian, and translating directly from the original language of a work represent completely different tasks, and it is the last of these—the most demanding—that defines Gafurov's greatest achievements.

Notably, Gafurov is not only a practitioner but also a translation theorist: he co-authored the foundational academic textbook *Translation Theory: Textbook for Higher Educational Institutions* (Tashkent, 2012), together with Muminov and Kambarov—a work that has shaped the training of translation specialists across Uzbekistan's universities.

Among Gafurov's completed translation projects, scholars have documented his Uzbek rendering of Ernest Hemingway's *The Old Man and the Sea*, which has been studied for his treatment of phrasal verbs. However, it is his translation of Joyce's *Ulysses* that stands as the crowning achievement of his career—an undertaking of exceptional ambition and scholarly courage. The translation of *Ulysses* into Uzbek not only introduced Uzbek readers to the pinnacle of Western modernism but also demonstrated that the Uzbek language possesses sufficient expressive richness to sustain even the most complex European literary prose.

The most widely applied framework for analyzing the translation of wordplay is that developed by Dirk Delabastita (1993, 1996). Delabastita identifies a comprehensive set of strategies available to translators when confronted with a pun in the source text:

- **Pun** → **Pun**: The source-text pun is replaced by a pun in the target language, which may differ in formal and semantic structure but achieves a comparable double-meaning effect.
- **Pun** → **Non-Pun**: The pun is rendered by a non-punning phrase that salvages one or both meanings, at the cost of the wordplay effect.

- **Pun → Related Rhetorical Device:** The pun is replaced by a different but related rhetorical figure (alliteration, rhyme, irony, paradox) that recaptures the playful effect of the original.
- **Pun → Zero (Omission):** The pun and its immediate context are omitted from the translation entirely.
- **Non-Pun → Pun (Compensation):** A pun is introduced in the target text at a point where none existed in the source, to compensate for wordplay lost elsewhere.
- **Editorial Techniques:** The translator adds a footnote, gloss, or explanatory comment to preserve the reader's awareness of the original wordplay.

This taxonomy, as Klitgård (2005) demonstrates through an analysis of Danish and German translations of *Ulysses*, provides a reliable and productive lens for evaluating any translator's choices when handling Joyce's complex wordplay. The present study applies this framework to Gafurov's Uzbek translation.

RESEARCH METHODOLOGY

This study employs a qualitative, text-analytical methodology. The primary data consist of selected passages from James Joyce's *Ulysses* (1922) containing wordplay, puns, and occasionalisms, alongside their Uzbek equivalents in Ibrohim Gafurov's translation. The selection of examples was guided by Mahmudova's (2022) identification of occasionalisms in Gafurov's text and supplemented by a close reading of the source and target texts.

The analytical framework applied is Dirk Delabastita's (1993, 1996) taxonomy of pun translation strategies, which provides six distinct categories for classifying how a translator handles source-text wordplay: Pun → Pun, Pun → Non-Pun, Pun → Related Rhetorical Device, Pun → Zero (Omission), Non-Pun → Pun (Compensation), and Editorial Techniques. Each selected example from Gafurov's translation is classified according to this taxonomy and evaluated for its success in reproducing the literary and comic effect of the original. Contextual and cultural factors are also considered where relevant to the translational choice.

ANALYSIS AND RESULTS

Application of Delabastita's taxonomy to Gafurov's Uzbek translation of *Ulysses* reveals four principal strategies employed by the translator.

First, Gafurov frequently deploys the Pun → Pun strategy through the creation of Uzbek occasionalisms: newly coined words that mirror Joyce's English word inventions in creative spirit and morphological ingenuity. The following examples drawn from Gafurov's translation illustrate this strategy in practice. Joyce's experimental coinages find their Uzbek equivalents in words such as *oyjinni* (a tender diminutive for "mother"), *modarxudo* (a blend of the Persian *modar* [mother] and *xudo* [God]), *darsxalta* (literally "lesson-bag," rendering a schoolbag with childlike freshness), *xabdori* (a medicine-like concoction, coined from *xab* [pill] and *dori* [medicine]), and *ishbuzarmon* ("work-spoiler," a playful compound criticizing interference). Each of these constructions exploits Uzbek's agglutinative morphology-its capacity to combine roots and suffixes into semantically rich new units-to mirror the defamiliarizing effect of Joyce's English coinages (Mahmudova, 2022, p. 142).

Second, the Non-Pun → Pun (Compensation) strategy is employed in passages where direct equivalence is structurally impossible: Gafurov introduces wordplay at points in the Uzbek text where none existed in the English, thereby restoring the overall density of comic and linguistic play across the work as a whole. The compensation strategy is evident in Gafurov's treatment of movement and sound verbs. Where Joyce's prose describes a door, Gafurov renders it as *eshigi g'ingshidi* ("the door whimpered"), transferring a verb typically reserved for animal sounds to an inanimate object (Mahmudova, 2022, p. 143). Similarly, the participle *qiytonglagan* (describing an editor's characteristic gait) is modeled on the existing form *qiyshanglagan*, creating a new word by analogy that vividly captures the character's movement in a way no standard verb could achieve.

Third, the Cultural Adaptation strategy is applied where Joyce's wordplay is grounded in English-language or Irish cultural specificity; in such cases, Gafurov replaces the source pun with a culturally resonant equivalent accessible to Uzbek readers, prioritizing functional equivalence over formal correspondence. Cultural adaptation is demonstrated by the phrase *chalaqursoq yurtsevarlar*-literally "half-bellied patriots"-used to render Joyce's ironic treatment of nationalist sentiment (Mahmudova, 2022, p. 142). Rather than translating the English phrase literally, Gafurov constructs a satirical Uzbek compound that carries equivalent comic and critical force for a local readership. Other culturally adapted coinages include *qaymoqli popuklar* ("creamy pompoms"), *ananas obakilar* ("pineapple aunties"), and *manqaldon* ("brazier-holder"), all of which replace culturally specific English references with images that resonate within Uzbek cultural experience.



Fourth, Gafurov selectively employs Editorial Techniques-paratextual glosses and translator's note-to preserve the reader's awareness of wordplay that cannot be fully rendered within the target text itself. Taken together, these four strategies demonstrate a principled and creative approach to one of the most demanding challenges in literary translation.

CONCLUSION AND SUGGESTIONS

This article has examined the strategies employed by Ibrohim Gafurov in translating the wordplay of James Joyce's *Ulysses* into Uzbek. Drawing on Delabastita's (1996) taxonomy of pun translation strategies and Mahmudova's (2022) analysis of occasionalisms in Gafurov's text, the study has identified four principal strategies: the creation of Uzbek occasionalisms, compensatory wordplay, cultural adaptation, and judicious editorial glossing.

Among these strategies, Gafurov's most distinctive and impressive contribution is his systematic deployment of Uzbek occasionalisms-newly coined words that parallel Joyce's English word inventions in creative spirit, even where direct linguistic equivalence is impossible. This strategy, the most demanding of all translation choices, demonstrates Gafurov's understanding that to translate Joyce is not to decode a fixed message but to recreate a creative act. In this sense, Gafurov's translation is not only a monument to his personal craft but also a landmark in the cultural history of Uzbekistan-a fulfillment of the vision that our nation's literary translators can and should engage with the greatest works of world literature at the highest level.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



MAKTABGACHA VA MAKTAB TA'LIMI

Mas'ul muharrir: Ramzidin Ashurov

Ingliz tili muharriri: Murod Xoliyorov

Musahhih: Alibek Zokirov

Sahifalovchi va dizayner: Iskandar Islomov

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"Maktabgacha va maktab ta'limi" jurnali 26.09.2023-yildan O'zbekiston Respublikasi Prezidenti Adminstratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan №C-5669363 reyestr raqami tartibi bo'yicha ro'yxatdan o'tkazilgan.
Litsenziya raqami: № 136361.

Manzirimiz: Toshkent shahar, Yunusobod tumani
19-mavze, 17-uy.