

Reflection Of James Joyce's Works In Translation

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Abstract: This article examines the reflection of James Joyce's works in translation, focusing on the linguistic, cultural, and philosophical challenges of rendering his complex style into other languages, particularly Uzbek. Joyce's innovative techniques — including stream of consciousness, syntactic experimentation, and multilayered symbolism — create unique difficulties for translators. The study highlights Ibrohim G'ofurov's contributions to Uzbek translation, showing how he preserved Joyce's rhythm, imagery, and inner musicality through creative adaptation. Using examples from *Ulysses*, *Dubliners*, and *Finnegans Wake*, the article explores how dynamic equivalence and cultural domestication theories apply to Joyce's translation. It concludes that translating Joyce is not only a linguistic act but also an intercultural dialogue that enriches national literature and deepens understanding of modernist aesthetics.

Keywords: James Joyce, translation, modernism, linguistic complexity, Ibrohim G'ofurov, stream of consciousness, symbolism.

Introduction: James Joyce (1882–1941) emerged in the world of literature as a pioneer of a new poetic style. In his creative approach, the artistic form itself integrates ideological, psychological, and aesthetic aspects, becoming as meaningful as the content it conveys. His works — *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (translated into Uzbek as *Musavvirning yoshlikdagi shamoyili*, 1917), *Ulysses* (1921), and *Finnegans Wake* (1939) — are so complex in both form and content that they resist simple retelling or interpretation.

As literary scholar Muhammadjon Kholbekov notes, "In this style, the artistic form embodies the ideological and psychological dimensions so deeply that it becomes an essential element of meaning itself" Joyce's works, driven by the complex stream of consciousness technique, transform narrative structure into a psychological and symbolic landscape.

Joyce's Language and Its Uniqueness in Translation

Linguistic complexity is one of the main features of Joyce's prose. His innovative grammatical structures, poetic syntax, and multilingual experiments make translation an extraordinary challenge. Joyce often breaks grammatical conventions, reconstructs syntax, mixes several languages, and creates meaning through

sound. For translators, this demands not only linguistic skill but also cultural sensitivity and philosophical understanding.

Ibrohim G'ofurov, one of the leading Uzbek translators of Joyce, called Joyce's language "the music of the human mind". He believed that Joyce's prose conveys not only meaning but also rhythm and musicality. Therefore, G'ofurov aimed to preserve the flow and sound of Joyce's language in his Uzbek translations.

Wordplay and Neologisms

One of the most difficult layers of Joyce's texts is his use of neologisms — words formed by merging elements from different languages. For example, in *Finnegans Wake*, Joyce writes:

"riverrun, past Eve and Adam's, from swerve of shore to bend of bay..."

The word "riverrun" simultaneously suggests "the flow of the river" and "ever run," evoking the eternal continuity of life.

G'ofurov's Uzbek version reads:

"Daryo oqadi, Odam bilan Momo Havoning bo'yidan o'tib, sohil egilib, qo'ltig'ini cho'zgan ko'rfaz sari..."

Here, the semantic and mythological layers are preserved, though the phonetic play is not.

Nevertheless, G'ofurov recreates the metaphorical depth of the original through Uzbek's poetic rhythm. This aligns with Eugene Nida's dynamic equivalence theory, which emphasizes the emotional and aesthetic effect of translation over literal fidelity.

Syntactic Complexity and the "Stream of Consciousness"

Joyce's stream of consciousness technique portrays the unfiltered and associative nature of thought. For example, in *Ulysses*, Molly Bloom's monologue reads:

"...yes because he never did a thing like that before as ask to get his breakfast in bed..."

The syntax appears fragmented, reflecting the fluidity of mental activity.

G'ofurov translated this passage as:

"Ha, chunki u ilgari hech qachon bunday qilmagan, nonushtani to'satdan yotoqda olib kelishni so'rab..."

This translation maintains the natural rhythm of inner speech while keeping the psychological realism intact. The translator refrains from over-structuring the syntax, thereby preserving the authenticity of thought. Such an approach exemplifies high artistic fidelity.

Cultural Context in Translation Joyce's texts are deeply rooted in Irish history, religion, and folk traditions, which creates additional challenges for translators. His cultural idioms and symbolic references often lose meaning when detached from their native context.

For instance, the line from *Ulysses*:

"Faith, I'm going to get meself a drink."

Here, "meself" reflects Dublin vernacular. G'ofurov renders it as:

"Ishonchim komil, o'zinga ichimlik olib kelaman, xo'sh."

Through this, he preserves the informal tone and humor of the original. According to Lawrence Venuti, such a method exemplifies domestication, where the translator brings the foreign text closer to the reader's cultural frame.

Intertextuality and Symbolism in Translation

Joyce's works are layered with mythological and philosophical allusions. *Ulysses* directly parallels Homer's *Odyssey*, making the novel a complex network of symbolic correspondences. G'ofurov recognized these intertextual structures and sought to make them accessible to Uzbek readers.

In *Dubliners*, the story "The Dead" features snow as a symbol of both death and renewal:

"Snow was general all over Ireland, as if the whole land were being softly covered by the white shroud of death."

G'ofurov translated this as: "Qor yog'ardi, xuddi butun Irlandiya ustiga jim-jit o'limning oppoq pardasi yopilayotgandek." Here, the poetic essence and symbolic resonance of the original are beautifully preserved. G'ofurov adapts Joyce's metaphors through Uzbek imagery while maintaining philosophical depth.

Approaches to Translation

Joyce's translators worldwide have applied various strategies to overcome his linguistic and cultural challenges. Among the key approaches are:

Equivalence – striving for fidelity to meaning and symbol.

Adaptation – adjusting cultural codes for reader accessibility.

Creative reconstruction – reimagining Joyce's style through the aesthetic framework of the target language.

For example, Russian translators such as Kornei Chukovsky and Vladimir Nabokov each adopted distinct interpretive methods. In Uzbek literature, Ibrohim G'ofurov relied on national poetic traditions to craft translations that feel both authentic and innovative.

Scientific and Cultural Significance

The translation of Joyce's works significantly contributes to global literary dialogue. Through translation, the modernist aesthetics of the twentieth century entered national literatures, enriching their stylistic and philosophical foundations. In translation studies, Joyce's prose provides a rich field for exploring equivalence theory, deconstruction, and cultural translation theory.

CONCLUSION

Translating James Joyce's works encompasses linguistic, cultural, philosophical, and artistic dimensions. The process reveals how modernist literary techniques are interpreted within different cultural contexts. Joyce's linguistic complexity represents not only a technical challenge but also a philosophical exploration of consciousness and culture.

Ibrohim G'ofurov's translations demonstrate how the expressive potential of the Uzbek language can bridge this complexity. By re-creating Joyce's intricate structures within the rhythm and spirit of Uzbek, G'ofurov built a cultural bridge connecting two literary traditions. His translations elevated Uzbek literary thought and harmonized Joyce's experimental poetics with national artistic expression.

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