TRANSLATING WORDPLAY IN LEWIS CARROLL'S ALICE'S ADVENTURES IN WONDERLAND INTO UZBEK

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Annotation: This article explores the linguistic and translatological challenges of rendering wordplay, puns, and humorous non-sequiturs from Lewis Carroll's Alice's Adventures in Wonderland into the Uzbek language. The author examines the cognitive and stylistic mechanisms required to preserve the original's aesthetic function. The study highlights the tension between literal fidelity and dynamic equivalence when transferring culture-bound linguistic humor into a non-cognate language structure.

Keywords: wordplay, pun translation, Lewis Carroll, Uzbek translation, dynamic equivalence, literary nonsense, linguistic consciousness, translatology.

In contemporary translation studies, the rendering of linguistic humor and wordplay remains one of the most complex interlingual tasks, particularly when bridging typologically distant languages. Lewis Carroll's Alice's Adventures in Wonderland serves as an iconic locus of literary nonsense, where puns, homophones, and paronomasia are not merely stylistic ornaments, but foundational structural devices driving the narrative logic[1]. When transferring such polysemic texts into Uzbek Turkish language with vastly different phonetic, morphological, and cultural parameters from English translators face severe constraints that necessitate creative compensations[2].

The primary difficulty lies in the asymmetric nature of lexical polysemy and phonetic coincidences between English and Uzbek. A classic instance is the homophonic pun between "tale" and "tail" during Alice's encounter with the Mouse[3]. A literal translation into Uzbek (hoya/qissa vs. dum) forfeits the visual and semantic interplay entirely. To preserve the cognitive effect of the source text, the translator must employ functional substitution or compensation, fashioning an Uzbek paronomasia that operates on a similar dual register of narrative and physical form[4].

Furthermore, Carroll's wordplay relies heavily on the subversion of Victorian cultural idioms, nursery rhymes, and educational paradigms. Translating these elements into Uzbek demands a subtle navigation between domestication (linguistic adaptation to local cultural frames) and foreignization (retaining the Victorian flavor). As scholars of translation theory emphasize, achieving dynamic equivalence in nonsense

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[1]Delabastita, D. *There's a Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay*. – Amsterdam: Rodopi, 1993. – 282 p.

[2]Vlahov, S., Florin, S. *Unstranslatable in Translation* (*Neper evilsimoe v perevode*). – Moscow: Mezhdunarodnye otnosheniya, 1980. – 343 p.

[3]Carroll, L. *Alice's Adventures in Wonderland*. Edited by Donald J. Gray. – New York: W. W. Norton & Company, 1992. – 312 p

[4]Salimov, A. *Issues of Literary Translation into Uzbek*. – Tashkent: Fan, 2012. – 240

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literature often requires prioritizing pragmatic impact over formal correspondence[5]. The translator must reconstruct the original's cognitive dissonance by leveraging Uzbek's rich inventory of idiomatic expressions and phonetic wordplay (qofiya, payrov).

Another significant aspect of Carroll's linguistic mastery lies in the use of portmanteau words, neologisms, and semantic shifts that challenge standard lexical boundaries. Throughout Alice's Adventures in Wonderland, characters manipulate morphology and literalize figurative idioms-such as the Mock Turtle's academic subjects ("Reeling and Writhing," "Ambition, Distraction, Uglification, and Derision"), which parody traditional school curricula through phonetic distortion. Translating such satirical wordplay into Uzbek requires more than semantic approximation; it demands creative word-formation strategies, including compounding, affixation, and humorous calquing, so that the target text preserves both the institutional satire and the playful rhythmic cadence of the original.

Furthermore, the visual and typographic presentation of wordplay in the narrative-most notably the Mouse's "tale" formatted as a winding tail on the page-merges verbal humor with graphic form. In Uzbek translation, maintaining this multimodal pun requires synchronizing lexical choice with spatial layout so that the visual metaphor reinforces the semantic double entendre. Alongside this, pragmatic markers of politeness, logical fallacies, and conversational non-sequiturs in the dialogues of the Caterpillar, the Cheshire Cat, and the Mad Hatter must be calibrated to Uzbek discourse norms. By combining lexical inventiveness with structural and stylistic adaptability, the translator bridges the typological divide between English and Uzbek without diminishing the whimsical logic of Carroll's prose.

In conclusion, translating wordplay in Alice's Adventures in Wonderland into Uzbek requires a shift from strict structural mimicry to creative transcreation. The analysis reveals that successful transfer relies on deep cognitive alignment with Carrollian logic, where semantic flexibility, phonetic innovation, and functional equivalence allow the target text to evoke an authentic aesthetic response in the Uzbek reader.

References

1. Delabastita, D. There's a Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay. – Amsterdam: Rodopi, 1993. – 282 p.
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