

QUOTATION AS AN INTERTEXTUAL SIGNAL: COGNITIVE LOSS AND CULTURAL SUBSTITUTION IN THE TRANSLATION OF JOYCE'S *ULYSSES*

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Introduction. The phenomenon of intertextuality occupies a central place in contemporary philological research, connecting literary theory, translation studies and cognitive stylistics into a unified field of inquiry. Among the various signals through which intertextuality is realized in literary texts *quotation* stands out as the most direct and formally recognizable intertextual signal: it is the deliberate integration of words or passages from an identifiable source text into the body of a new literary work, making the presence of another voice immediately recognizable to the reader. Unlike *allusion*, which operates through suggestion and cultural inference, quotation presents its source openly. However, the full meaning of a quotation is never contained in its words alone. It depends entirely on whether the reader possesses the cultural knowledge necessary to recognize the source and understand the context from which it originates. When a literary text rich in quotations crosses linguistic and cultural boundaries in translation, this dependence on shared cultural knowledge creates significant analytical challenges and the quotation may be formally present in the translated text while losing the literary meaning that gives it its significance for the target reader. The present paper examines this process through the detailed analysis of the liturgical quotation “*Introibo ad altare Dei*” from Episode 1 (“Telemachus”) of James Joyce’s *Ulysses* (1922) and the ways in which this quotation is transferred in the russian translation by V. Khinkis and S. Khoruzhy (1993) and the uzbek translation by I. G’ofurov (2024).

It should be noted that I. G’ofurov’s Uzbek translation was produced not from the english source text but from the russian translation by V. Khinkis and S. Khoruzhy, a fact of crucial methodological significance for the present analysis since G’ofurov’s translatorial decisions were shaped by the russian text rather than by Joyce’s english original.

Theoretical framework. The theoretical basis of the present study draws on three complementary scholarly traditions. From the western scholarly tradition, R. Barthes establishes that “the text is a tissue of quotations drawn from the innumerable centres of culture” 1. [Barthes, R. *The Death of the Author* // *Image, Music, Text*. Trans. by S. Heath. London: Fontana Press, 1977. 220 p. — P. 146.] positioning quotation as a fundamental mechanism of literary meaning-making rather than a secondary stylistic element. R. Leppihalme demonstrates that culturally specific intertextual signals in translation depend for their successful transfer not on linguistic accuracy alone but on the recreation of the shared cultural knowledge that makes the signal meaningful for the target reader and that when this knowledge is absent, the signal produces points of cognitive failure where the source text’s cultural assumptions cannot be activated by the target reader. 2.[Leppihalme, R. *Culture Bumps: An Empirical approach to the translation of allusions*. Clevedon: multilingual matters, 1997. 240 p. — P. 4.]

Within the Uzbek scholarly tradition, D.U. Ashurova and M.R. Galieva establish that quotation functions as a cognitively active intertextual signal whose interpretation depends on the activation of the reader’s background knowledge and cultural frames, making it both a linguistic and a cognitive phenomenon. 3.[Ashurova D.U., Galieva M.R. “*Stylistics of Literary Text*”. Tashkent: Turon-Iqbol, 2016. — P. 71.]

From the russian scholarly tradition, I.V. Fomenko confirms that “it is not the quotation itself that matters, but the function it plays” and that when the reader does not recognize the source voice, the quotation loses its cognitive force and produces no transformation of meaning in the target text. 4.[Фоменко И.В. *Цитирование как частный случай диалога* // *Введение в практическую поэтику*. — Тверь: Лилия Принт, 2003. 210 с. — С. 106.] Together, these three scholarly perspectives confirm that the analysis of quotation in literary translation must attend not only to its linguistic form but to its cognitive and cultural function.

“*Introibo ad altare Dei*”

The opening page of *Ulysses* presents one of the novel's most significant and analytically rich liturgical quotations. Buck Mulligan, a medical student living with Stephen Dedalus in a Martello tower on the Irish coast, raises a shaving bowl and solemnly intones: “*Introibo ad altare Dei*” meaning, “*I will go up to the altar of God.*” 5.[Joyce J. *Ulysses*. New York: Vintage Books, 1986. 783 p. — P. 3. *the corrected text*. ed. by H.W. Gabler.]

These are the precise opening words spoken by the priest at the beginning of the traditional latin mass, the central act of catholic worship, as he approaches the altar to begin the eucharistic celebration. By placing these solemn and specifically catholic liturgical words in the mouth of Mulligan, who is using a shaving bowl in place of a sacred vessel and performing a deliberate comic imitation of the mass on a rooftop rather than in a church, Joyce creates a sharp contrast between the solemnity of the liturgical source and the irreverence of the context in which it appears. The meaning of this contrast depends entirely on the reader's recognition of the quotation's liturgical source. For an english reader familiar with the catholic liturgy, the recognition is immediate: the words carry the full weight of their liturgical origin and the contrast between that origin and Mulligan's irreverent performance of it is both clear and literarily significant. The quotation does not merely decorate the passage but constitutes its entire literary meaning.

In the russian translation by V. Khinkis and S. Khoruzhy, the surrounding text reads “Он поднял чашку перед собою и возгласил: *Introibo ad altare Dei*” retaining the latin quotation in its original form. The translators provide two scholarly footnotes: the first offers a detailed explanation of Mulligan's imitation of the catholic mass, describing its central elements and their liturgical significance; the second gives the russian translation of the latin phrase like “и подойду к жертвеннику божию”, identifying it as the opening words spoken by the priest during the mass. This comprehensive scholarly apparatus ensures that the russian reader can understand both the precise meaning of the latin quotation and the broader liturgical context in which it originally appears, making the literary significance of Joyce's opening gesture fully accessible even to a reader without prior familiarity with catholic worship. 6. [Хинкис. В., Хоружий, С. (пер.). Джойс, Дж. Улисс. М.: Республика, 1993. 670 с. — С. 5.]

In I. G'ofurov's uzbek translation, the same quotation is rendered as “*Robbim mehrobiga kirgayman*” meaning, “*I will go to my Lord's altar*”.

This rendering requires careful analysis since it departs significantly from the strategy adopted in the russian translation and reveals a fundamentally different approach to the challenge of transferring a culturally specific religious quotation into a target tradition shaped by a different religion. The word “*Robb*” is an arabic and islamic term for God, widely used in the uzbek literary and religious tradition, while “*mehrob*” is the islamic equivalent of the catholic altar, serving as the central architectural and religious feature of worship in a mosque. By replacing the latin original with these two islamic terms, G'ofurov substitutes the catholic liturgical frame of the source text with an islamic one, producing a rendering that is culturally familiar and meaningful for the uzbek reader within their own religious tradition. However, this substitution comes at a significant analytical cost. Unlike the russian translators, who retained the latin original and supplied a detailed explanatory footnote identifying it as the opening words of the catholic mass, G'ofurov provides only a brief footnote giving the uzbek rendering and noting that the phrase originates from latin, without any explanation of its liturgical significance or cultural context. This minimal annotation is insufficient to activate the full cognitive frame of the catholic mass for the uzbek reader since knowing that a phrase originates from latin does not explain what the latin mass is, why it is significant or why Mulligan's imitation of it carries literary meaning.

As a result, what was a specific and identifiable quotation from the catholic mass, whose literary significance depends on the reader's recognition of its sacred source and their understanding of the contrast between that source and Mulligan's comic performance becomes in the uzbek translation a culturally accessible but intertextually transformed rendering that carries no trace of the original's literary function. The uzbek reader encounters a man approaching a place of islamic worship, while the english reader recognizes a deliberate comic imitation of the catholic mass. These are fundamentally different cognitive and literary experiences produced by the same text and this difference illustrates the central analytical finding of the present study: that the transfer of liturgical quotations across culturally distant literary traditions inevitably transforms their cognitive and literary meaning at each stage of the translation process.

Conclusion. The analysis of “*Introibo ad altare Dei*” across three linguistic and cultural contexts confirms that the transfer of a quotation in literary translation is not a purely linguistic operation but a cognitive and cultural one. In the english source text, the quotation achieves its full literary effect through the immediate recognition of its liturgical source and the contrast between that source and Mulligan's comic

performance. In the russian translation, this effect is largely preserved through a comprehensive scholarly apparatus, the retention of the latin original accompanied by two detailed footnotes that explain both the meaning of the latin phrase and the broader liturgical context of Mulligan’s performance, making the literary significance of the passage accessible even to a reader without prior familiarity with catholic worship. In the uzbek translation, however, the quotation undergoes a fundamental transformation: the catholic liturgical frame is replaced by an islamic one and the minimal footnote supplied by G’ofurov that notes only the phrase originates from latin is insufficient to activate the cognitive frame that gives the quotation its literary meaning. As Leppihalme confirms when the cultural meaning of an intertextual signal is lost in the transfer between cultures, the signal ceases to perform its literary function for the target reader, regardless of how accurately its linguistic form has been reproduced.⁷[Leppihalme, R. Culture Bumps: An Empirical Approach to the Translation of Allusions. — Clevedon: Multilingual Matters, 1997. — 240 p. — P. 4.] The present analysis demonstrates that this loss manifests differently at each stage of the translation chain from English through russian to uzbek with the most significant cognitive and literary transformation occurring in the uzbek translation produced by I. G’ofurov from the russian translation of V. Khinkis and S. Khoruzhy. These findings contribute to the broader understanding of how quotation as an intertextual signal behaves in cross-cultural literary translation and confirm the importance of a systematic three-text comparative approach to the study of translated literary texts.

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