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Research Article

LEXICAL PROBLEMS OF LITERARY TRANSLATION (ON THE EXAMPLE OF "TWILIGHT" NOVELS BY STEPHANIE MEYER)

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ABSTRACT

In this article, we examine lexical challenges of proper names in translating Stephenie Meyer's Twilight novels between Uzbek and English languages. It demonstrates how language differs across changes in proper names, and how these variations contribute to language forming its unique identity. Twilight as a case study, the research investigates strategies for balancing linguistic fidelity. The findings reveal that English significantly influences modern Uzbek vocabulary, particularly in the fantasy genre, and offer broader insights into the dynamics of literary translation in a globalized world.

KEYWORDS

lexical problems, proper nouns, literary translation, language, novel, fantasy specific terms.

INTRODUCTION

According to Catford, "translation is an operation performed on languages: a process of substituting a text in one language for a text in another; translation must make use of a theory of language, general linguistic theory." The topicality of this article lies in the fact that in world linguistics, issues related to lexical problems in interlingual translation from a comparative perspective remain controversial due to global development and the increasing importance of social relations in translation has become an essential tool for transferring information, whether it be a novel, article, short story, or manual originally written in

English. Translation involves the interpretation of the meaning of a text in one language, and semantics refers to the aspects of meaning or interpretatn of linguistic signs such as symbols, words, expressions, or formal representations. The aim of this study is to analyze how to translate proper names of the work according to the three types of translation between English-Uzbek languages. The analysis of proper names has established that the narrative choices present in The Twilight Saga are predictable, and the heroes and heroines reflect the first impression that a reader gets from reading the books. The main objectives of the research are as follow: To examine how lexical variations contribute to the development of English literature. The Twilight book series has been studied by many scholars and researchers from various linguistic perspectives. Examples of notable contributions include: Kirsten Malmkjer: Explored challenges in translating popular literature, including the Twilight series, with a focus on how linguistic features are handled across languages. Zoe J.D. Harmer: Analyzed the language of Twilight, particularly how character speech and discourse structure contribute to identity and themes; Margarita Sanchez: Discussed the challenges of translating fantasy literature like Twilight, focusing on the treatment of neologisms (e.g., vampire-related terminology) in languages such as Spanish and French; Emma Mayfield: Investigated how Twilight translations reflect the broader impact of English on global literary translations and how cultural and linguistic contexts influence the series' reception. Currently, research has been conducted on the lexical aspects of translation, especially literary translation. Literary translation involves working with a text in its original language to prepare a version in another language, promoting broader readership and distribution of the work.

METHODOLOGY

In this article, a comparative study of translation was conducted, along with an examination of linguistic terms as well as contrastive and descriptive, statistical method, as well as a lexical analysis of literary translation. The findings can be viewed from three perspectives. First, whether names should be translated or if certain translators have translated them, and if so, how they were translated into the target language. Second, to examine the strategies and methods used for translating objects and to propose solutions, to study the lexic or descriptive meanings of names through English-to-Uzbek comparison and contrast.

RESULTS AND DISCUSSION

This article analyzes several notable nouns based on their lexical characteristics. The research addresses some problematic aspects of proper names exploring the connections between names and terms related to people, places and various solutions are proposed. The analysis reveals that translators of

Twilight into Uzbek frequently rely on transliteration for names and borrowing for fantasy terms. While this preserves the original's linguistic identity, it can create a sense of foreignness for Uzbek readers. Cultural references are often adapted, but this approach risks altering the text's authenticity. The study also highlights that English influence is evident in the Uzbek translation, with borrowed words increasingly entering the Uzbek lexicon. This phenomenon reflects the growing role of English in shaping modern Uzbek vocabulary, particularly in genres like fantasy literature.

Due to the lexical features of language the meanings of words, their usage, ability to combine with other words, associations awakened by them, the «place»

they hold in the lexical system of a language do not concur for the most part.

As a rule they belong to the following lexical groups:

1) Proper names and geographical names;

2) Scientific and technical terms;

3) The months and days of the week, numerals

Lexical analysis proceeded from the extraction of the twenty most frequent lexical words found through the corpus search. It must be said that clusters were also taken into consideration, as one of the approaches normally found in corpus stylistics. However, for The Twilight Saga the search for clusters did not produce relevant results to be considered for analysis in the present study.
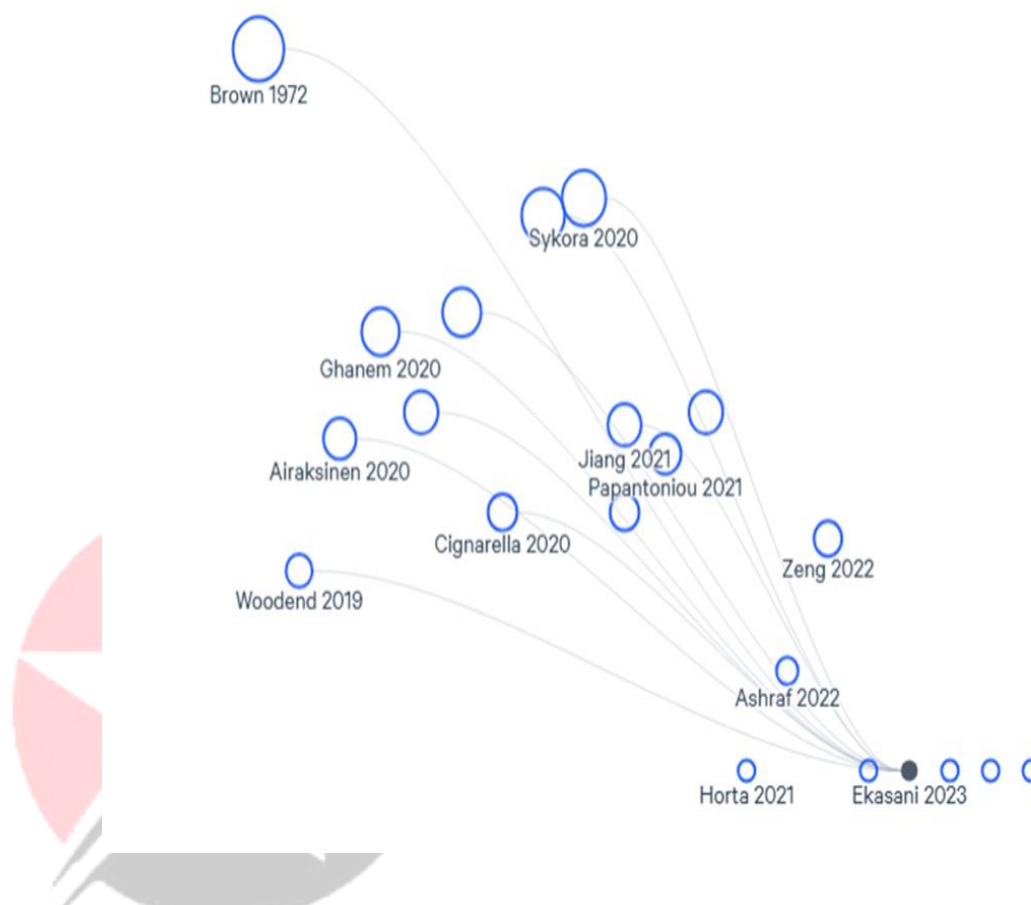
1. The chronological diagram of researchers conducted experiences at "Twilight" novels

1. Proper Nouns

One of the most prominent issues in translating Twilight is the handling of proper nouns, such as names of characters, places, and invented terms. For example: Twilight introduces names like Bella Swan, Edward Cullen, and Forks, which have no direct equivalents in Uzbek. Translators often face a choice between transliteration, where the name's pronunciation is preserved (e.g., Bella Svon), or adaptation, where the meaning of the name is localized. Proper names also carry connotations in English that may not translate into Uzbek. For instance, Swan (meaning "white and graceful") adds symbolic meaning to Bella's character. Such nuances are often lost unless explicitly explained in the translation.

2. Fantasy-Specific Terminology

Fantasy literature frequently uses invented or genre-specific terms, such as vampire, werewolf, and immortal. In the context of Uzbek, there are no established equivalents for some of these terms. Translators must decide whether to: 1. Borrow the original term directly (e.g., qonxo'r for vampire). 2.Coin new words using Uzbek linguistic structures (e.g., adapting werewolf as bo'ritus). Both approaches have their pros and cons, but the challenge lies in maintaining consistency and ensuring reader comprehension.3. Cultural References and Idiomatic Expressions. Twilight is deeply rooted in Western culture, with numerous references to American traditions, food, and landscapes. Examples include: American high school culture, which has no direct parallel in Uzbek. References to foods like hamburgers or pizza, which may require cultural substitution to align with Uzbek tastes.

Transcription, or copying the sound form of the source language word by means of the target language letters.

Transliteration or copying the letters of the source language by the target language letters of another system.

Calque is translation by parts: extralinguistic. Since the calqued word is not just a mechanical borrowing of the form but it undergoes some changes, this device is, to some extent, an actual translation, which includes form transformations.

N|e	Names of personages	Translation ways	
		Transliteration	Transcription
1	Esme Cullen	Esme	Kallen
2	Carlisle Cullen		Karlayl Kallen
3	Edward Cullen		Edvard Kallen
4	Bella Swan	Bella	Soon
5	Jacob Black		Jeykob Blek
6	Jasper Hale	Jasper	Hel

7	Rosalie Hale		Rosali Hel
8	Alice Cullen		Elis Kallen
9	Charlie Swan		Charli Svon
10	Emmett Cullen		Emmet Kallen
11	Renesmee Cullen		Renesme Kallen

Table 1.   The analyses of people's names

N|e	Names of places	Translation ways		
		Transliteration	Transcription	Calque
1	The Carver Cafe		Karver Kafe	
2	Silver Falls State Park	Silver	Folks	Davlat bog'i
3	Forks	Forks		
4	Squamish			
5	Rio de Janeiro	Rio de	Janeyro	
6	Ecola State Park		Ekola	Davlat bog'i
7	The Cullen house		Kallenlar	Uyi
8	Santa Clarita	Santa	Klarita	

9	Volterra	Volterra		
10	Forks Police station	Forks		Politsiya stansiyasi
11	New Quimby St (Cullens' House)		Nyu Kuimbi	(Kallenlar uyi)

Table 2.   The analyses of places' names

CONCLUSION

In conclusion, in this article we analyzed how to translate proper names of the work according to the three types of translation between English-Uzbek languages and attempted to explain various minor issues in the translation of proper names focusing on their meanings in the text and their lexical nuances. Notable nouns arise for specific reasons, each carrying its own historical, biographical, and geographical significance. he study reveals that while English influences modern Uzbek vocabulary, translation choices must also consider the cultural expectations of the target audience. By striking a balance between preserving the original's essence and adapting it for local readers, translators can ensure that works like Twilight resonate across linguistic and cultural boundaries. Beyond the necessity of distinguishing individuals, names also reflect the specific intentions of the namer according to social-linguistic functions.The translation of Twilight into Uzbek illustrates the complex interplay between linguistic fidelity and cultural adaptation. Lexical problems, particularly those related to proper nouns, fantasy-specific terms require creative and flexible solutions. The study underscored the importance of balancing the original text's essence with the needs and expectations of Uzbek readers.

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