

**LEXICO-SEMANTIC ANALYSIS OF ANTHROPONYMS IN LITERARY
TRANSLATION (BASED ON THE TWILIGHT NOVELS)**

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ANNOTATION: This article gives basic information about the lexico-semantics and the explanation of translation in anthroponyms in the English and Uzbek languages using different translation methods according to their culture, identity, historical, etymology and various features based on both languages. The article employs a comparative analytical framework to examine the translation of English-language anthroponyms into Uzbek, offering a range of alternative renderings that reflect linguistic and contextual nuances.

KEY WORDS: anthroponyms, lexico-semantic analysis, culture, translation methods, calque, transliteration.

INTRODUCTION

The topicality of our article that the translation of that the translation of anthroponyms in translation is a crucial aspect of preserving meaning, cultural identity, and contextual accuracy. The translation of literary works is an intricate task that goes beyond merely converting words from one language to another. It involves conveying the deeper meanings, cultural nuances, and stylistic elements of the original text. Among the challenges a translator faces is the translation of anthroponyms—the names of people, including personal names, surnames, nicknames, and titles. These names are not only functional labels for individuals but also carry rich cultural, historical, and social significance. The task of translating anthroponyms involves a complex process of lexicosemantic analysis, where the linguistic meaning and cultural context are integral to maintaining the integrity of the original text. Lexicosemantic analysis refers to the study of the meaning of words (semantics) and their relationship with other words in the lexicon (lexicon). In literary translation, this analysis becomes crucial because the meaning of a name can transcend its basic denotative function. Names in literature can carry symbolic significance, reflect character traits, or indicate social status, geographical origin, or historical context. A good translator must recognize the deeper meaning behind an anthroponym and decide whether to preserve its original form, adapt it to the target language, or substitute it with a culturally equivalent name. This process requires an understanding of both the source and target cultures, as well as the specific context in which the name appears. Anthroponyms serve several purposes in literary texts, such as:

Characterization: In many works of literature, the choice of a character's name is deliberate. Names can carry symbolic meanings or reflect certain characteristics of the individual. For example, a character named "Hope" in a novel may symbolize optimism, while a character named "Sorrow" may symbolize despair.

Cultural Identity: Names often reflect the cultural, ethnic, or national identity of a character. A name might invoke a particular historical or cultural significance, helping to establish the setting of the story. Translating these names requires careful consideration to ensure that the cultural identity remains intact.

Historical and Social Context: Some names may have specific historical or social connotations. For instance, a name like "Czar Nicholas" might evoke particular associations with Russian history. A translator must assess whether these associations are important to convey and how they can be preserved in the target language.

Phonological and Aesthetic Considerations: The sound and rhythm of a name often contribute to the aesthetic quality of the text. Some literary works rely heavily on phonological

features, and changing a name can disrupt the flow or tone of the original text. Famous scientist Newmark writes that names (first names and surnames) are usually transferred directly, especially when the nationality is important and the names have no relevant connotations. He adds that there is an exception for the names of famous saints, monarchs, popes, and prominent classical figures that is why in Uzbek, Alexander the Great is translated as Iskandar Zulqarnayn, Pope Francis is translated as Fransuz Papasi. I believe this exception is quite reasonable, because such figures have had influential roles due respectively to his ancient political leadership, his world-wide religious dominance, and his strong influence in philosophical and scientific ideas.

LITERATURE REVIEW AND RESEACH METHODOLOGY

Comparative literature, contrastive and descriptive translation and interpretation analysis of literary translation during the research for the article.

In this study, particular emphasis is placed on *Twilight*, a seminal work of modern speculative fiction that has achieved substantial resonance among contemporary youth audiences. The novel serves as the principal corpus for the anthroponymic analysis of its character designations. Notably, in recent years, this work has been indirectly translated from English into Uzbek by renowned Uzbek writer and translator Dilduza Sobirova, further contributing to its cross-cultural reception and relevance within the Uzbek literary landscape. The core textual material analyzed in this article comprises Stephenie Meyer's *Twilight* and its Uzbek rendition titled ``Zulmat ostonasidagi muhabbat``, an indirect translation executed by Uzbek translator Dilduza Sobirova. In order to bridge theoretical insights with empirical practice, the analytical framework is further informed by Italian scientist Gloria Mambelli's seminal study, ``Translating English Fictional Names: An Analysis of Anthroponyms in the Italian Translations of 'The Lord of the Rings'`` which offers a comparative lens through which the translation of fictional names across languages and cultures be examined.

RESULT AND DISCUSSION

The present article utilizes a case study to undertake a nuanced analysis of character names functioning as anthroponyms within *Twilight*, the internationally celebrated literary work of acclaimed famous American author Stephenie Meyer. Through this lens, the study interrogates the translation of these proper names from English into Uzbek, situating them within broader cultural, linguistic, and semiotic paradigms. There are no prescribed rules on how personal names should be translated, but the above-mentioned studies indicate that readers in the target language are among key factors influencing the translators' decisions. To see the difference how translators approach personal names in texts with different target readers, the next sections of this paper discuss the translation of personal names in children and young adult literature from English in Uzbek. Personal names translation could be problematic because names are culturally and contextually bound. Referring particularly to translating literary works, the adjustment should consider acceptance degree by the target readers in responding to foreign names. When the target readers are children, the translation of personal names should be careful, considering several aspects such as pronunciation, connotation, and style. But the translation of texts for young adult readers can be more flexible in terms of preserving the original foreign names and translating descriptive nicknames. Moreover, a translator, as a cultural mediator, can introduce some slang to the readers. Above all, translators should understand how personal names are commonly translated. Small samples discussion in this paper has shown several practices of personal names translation in children and adult literature by experienced translators using techniques of preservation, naturalization, couplet, substitution, adaptation, and literal translation. Further studies should explore translation of personal names, which include names of places and objects, especially in adult literature and in other genres or text types, both from English and any other language into Uzbek. The personal names are collected from two main source *Twilight* novels.

Twilight introduces names like Bella Swan, Edward Cullen, and Bella Swan. We collaborated the main characters in the novel entitled "Twilight" according to the information of the internet media. Characteristics in the novel used to describe the physical appearance and personality of the character. Describe a character's emotional and moral nature or reveal his relationship with other characters in the novel. In the novel, there are also various kinds of conflicts such as physical conflicts, psychological conflicts and social conflicts.

Isabella Marie "Bella" Swan (later Bella Cullen) is the fictional protagonist of the Twilight series, written by Stephenie Meyer. The Twilight series is primarily narrated from Bella's point of view. Bella has the ability to shield her mind (from mind reading, attacks, etc.), which she had as a human. Once she is transformed into a vampire, her ability is enhanced to the point she can also expand her shield to protect others from mind control. Based on translation theory and methods, the analysis reveals that the name 'Bella Swan' undergoes phonetic transformation when translated from English to Uzbek, resulting in 'Bella Svon'. This occurs because the letter 'W' is absent in the Uzbek alphabet, leading to its substitution with 'V'. Additionally, the pronunciation of the vowel 'a' changes, causing it to be rendered as 'o' in the Uzbek version.

"My time as a human is over, but I've never felt more alive. I was born to be a vampire."

—Bella. (The Twilight Saga: Breaking Dawn)

Edward Cullen (born Edward Anthony Masen) is Bella's primary love interest. As stated in the first and second novels, he was born on June 20, 1901, in Chicago, Illinois, and was frozen in his 17-year-old body while dying of the Spanish influenza, when he was changed into a vampire by Dr. Carlisle Cullen. member of the Olympic Coven, Edward only drinks animal blood and has the special ability to read minds. The analysis indicates that the name 'Edward Cullen' undergoes phonetic transformation in transliteration method when translated from English to Uzbek, resulting in 'Edvard Kallen'. This occurs because the letter 'W' is absent in the Uzbek alphabet, leading to its substitution with 'V'. Additionally, the 'C' sound is pronounced as 'K' in English, and since the pronunciation norms in Uzbek do not deviate from the standard, it is rendered as 'K' in the Uzbek transliteration.

Jacob Black is Bella's best friend. He is a Quileute Native American and a werewolf. In Twilight, Jacob plays the minor role of a forgotten childhood friend of Bella's. The analysis indicates that the name 'Jacob Black' undergoes phonetic transformation when translated from English to Uzbek, resulting in 'Jeykob Blek'. This occurs because the letter 'W' is absent in the Uzbek alphabet and is substituted with 'V'. Additionally, the 'C' sound is pronounced as 'K' in English, and since the pronunciation norms in Uzbek do not deviate from the standard, it is rendered as 'K' in the Uzbek transliteration.

Carlisle Cullen (also known as Stregoni Benefici[1]) is Esme Cullen's husband and the adoptive father of Edward, Emmett, Alice, Rosalie, and Jasper. His natural compassion during his life as a human translated into his decision never to drink human blood or kill a human, which he has adhered to. Through the centuries, he has become a skilled doctor and surgeon, and he is completely indifferent to the scent of human blood. In its 2009 Fictional Top 15 wealthiest fictional characters, Forbes magazine placed Carlisle in 1st place. Using 370 years of compound interest, he amassed a fortune of \$34.5 billion. The name "Carlisle" is of Old English origin, derived from the city of Carlisle in Cumbria, England. The name is believed to mean "stronghold of Lugus" or "fort of Luguvalium," referencing its historical roots as a Roman fort. "Cullen" is an Irish surname, anglicized from the Gaelic "O Cuileain," meaning "descendant of Cuilean." The name Cuilean is associated with a personal name meaning "holly," reflecting a connection to nature and possibly indicating the characteristics of strength and resilience. The transliteration of "Carlisle Cullen" into Uzbek as "Karlayl Kallen" preserves the original pronunciation and

meaning of the name. This approach ensures that the name is accurately represented in the Uzbek language, maintaining its phonetic integrity.

Esme Cullen (born Esme Platt and later Esme Evenson) is Carlisle Cullen's wife and the adoptive mother of Edward, Emmett and Alice Cullen, as well as Rosalie and Jasper Hale. She enjoys restoring old houses and her physical age is 26. She has no special power, but has a strong ability to love passionately. The name "Esme Cullen" is transliterated into Uzbek as "Esme Kallen" preserving the original pronunciation and meaning. "Esme" signifies "beloved" or "esteemed," reflecting her nurturing and compassionate nature. "Cullen" connects to Irish heritage, symbolizing strength and resilience.

Alice Cullen (born Mary Alice Brandon) is the adopted daughter of Carlisle and Esme Cullen, adoptive sister of Edward and Emmett Cullen and Rosalie Hale, and the partner of Jasper Hale. Alice is petite and pixie-like, with a graceful gait and hair that is short, spiky, and black. Her special ability is to see the future, an enhanced version of her ability to have premonitions as a human. The name "Alice Cullen" is transliterated into Uzbek as "Alis Kallen", preserving the original pronunciation and meaning. "Alice" signifies "noble and kind," reflecting her compassionate and caring nature. "Cullen" connects to Irish heritage, symbolizing strength and resilience.

Jasper Hale (born Jasper Whitlock) is the adopted son of Carlisle and Esme Cullen, adoptive brother of Rosalie, Edward, and Emmett, and husband of Alice Cullen. He and Rosalie are not related, but they can pass for biological siblings and share the surname "Hale." The name "Jasper Hale" is transliterated into Uzbek as "Jasper Heyl", preserving the original pronunciation and meaning. "Jasper" signifies "treasurer," reflecting his significant role within the Cullen family.

Renesmee Carlie "Nessie" Cullen (/rəˈnezmeɪ/ rə-NEZ-may) is the dhampir daughter of Edward Cullen and Bella Swan. Her name is derived from the amalgamation of the names of Bella's mother, Renée, and Edward's adoptive mother, Esme. Her middle name, Carlie, is a portmanteau of the names Carlisle, Edward's adoptive father, and Charlie, Bella's father. Her special abilities are transmitting thoughts to others by touching their skin and penetrating mental shields, the opposite abilities of each of her parents. Her appearance will be around 17, and then stop aging. The name "Renesmee Carlie Cullen" is transliterated into Uzbek as "Renesme Karli Kallen", preserving the original pronunciation and meaning. "Renesmee" signifies "reborn love," reflecting her unique heritage as the daughter of Bella Swan and Edward Cullen. "Carlie" combines the names of her grandfathers, symbolizing the merging of both sides of her family.

The vampire coven known as the Volturi live in Volterra, Tuscany (Italy), which they have secretly controlled since the time of the Etruscans. They are regarded as "royalty" by other vampires because they have lived for well over 3000 years and ensure that vampires remain a secret from humans. The Volturis are Alec, Marcus, Aro, Caius, and Jane, The Volturi leaders include Aro, who can read every thought a person has ever had once he has made physical contact, Marcus, who senses the strength and nature of relationships, and Caius, who has no known power. The Volturi guard consists of 32 members, including Jane, who creates sensations of pain.

Aro is one of the three leaders of the Volturi—the dominant coven of the vampire world. He is widely accepted as the overall leader of the Volturi, and shows the gift of tactile telepathy which gives him the ability to read someone's thoughts and memories with a single touch. He is the husband of Sulpicia and the older brother of Didyme. He uses Chelsea to change the loyalties of the vampires whom he wants to join the Volturi and secure his power status. The name "Aro" is transliterated into Uzbek as "Aro", preserving the original pronunciation and meaning. "Aro" signifies "bright" or "light," reflecting his vibrant and charismatic personality.

"I haven't seen a prospective talent so promising since we found Jane and Alec. Can you imagine the possibilities when she is one of us?"

—Aro on Bella. (Twilight. New Moon)

The translation process is distinguished by its complexity and profound analytical nature, setting it apart in the field of linguistics. Literary translation, in particular, is an entirely unique realm filled with its own mysteries and artistry. The characters in a literary work stand out by their names, which are derived from their etymology, personal traits, and cultural backgrounds. In translation, such characteristics serve as carriers between languages. Therefore, I believe that employing appropriate translation methods ensures that the original cultural, historical, and authentic essence is preserved. If certain terms are unclear, it is advisable to provide their meanings and explanations in parentheses next to the anthroponym.

CONCLUSION

The translation of anthroponyms in literary texts involves more than just linguistic accuracy; it requires an in-depth understanding of the cultural, historical, and social contexts in which these names function. A lexicosemantic approach helps translators navigate the complexities of translating names while maintaining the integrity of the original work. By balancing the need for cultural preservation, phonetic fidelity, and accessibility, translators can ensure that the names in a literary translation resonate with the same depth and meaning as they do in the original language.

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