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## **FANTASTIK MATNLARDA MUQOBILSIZ LEKSIKANI TARJIMA QILISH: “TWILIGHT” ROMANI MISOLIDA STRATEGIYALAR VA MUAMMOLAR**

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### **Annotatsiya**

Mazkur maqolada badiiy tarjimada leksik muqobilsizlik muammosi, ayniqsa fantastik adabiyot tarjimasi misolida tahlil qilinadi. Tadqiqot Twilight romani va uning o‘zbekcha tarjimasi asosida olib borilgan. Maqsadli tilda bevosita muqobili mavjud bo‘lmagan birliklar tarjimashunoslikdagi eng murakkab masalalardan biri sifatida baholanadi. Tadqiqot davomida atoqli otlar, realiyalar va madaniy lakunalar kabi muqobilsiz leksikaning turli ko‘rinishlari hamda ularni o‘zbek tiliga tarjima qilish strategiyalari tahlil qilinadi. Tarjimada konnotativ ma‘no va madaniy o‘ziga xoslikning yo‘qolishi masalasiga alohida e‘tibor qaratiladi. Natijalar fantastik adabiyotdagi muqobilsiz leksikani tarjima qilishda moslashuvchan va kontekstga yo‘naltirilgan yondashuv zarurligini ko‘rsatadi, chunki yagona strategiya barcha holatlar uchun yetarli bo‘lvermaydi. Maqola xulosasiga ko‘ra, samarali tarjima asl matnning semantik mazmuni bilan bir qatorda uning badiiy va tasavvuriy muhitini ham saqlab qolishga bog‘liqdir.

**Kalit so‘zlar:** muqobilsiz leksika, badiiy tarjima, fantastik adabiyot, tarjima strategiyalari, madaniy lakuna, realiya, transliteratsiya, tavsifiy tarjima, “Twilight”.

## **ПЕРЕДАЧА БЕЗЭКВИВАЛЕНТНОЙ ЛЕКСИКИ В ФЭНТЕЗИЙНЫХ ТЕКСТАХ: СТРАТЕГИИ И ПРОБЛЕМЫ ПЕРЕВОДА РОМАНА «TWILIGHT»**

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### **Аннотация**

В данной статье рассматривается проблема лексической безэквивалентности в художественном переводе, с особым акцентом на перевод фантастической литературы. Исследование основано на примерах из романа Twilight и его узбекского перевода. Безэквивалентная лексика, не имеющая прямого соответствия в языке перевода, представляет собой одну из наиболее сложных проблем переводоведения. В работе анализируются различные типы безэквивалентности, включая имена собственные, реалии и культурные лакуны, а также стратегии их передачи на узбекский язык. Особое внимание уделяется утрате коннотативного значения и культурной специфики при переводе. Результаты исследования показывают, что перевод безэквивалентной лексики в фантастической литературе требует гибкого и контекстуально ориентированного подхода, поскольку одной стратегии зачастую недостаточно. В заключение подчёркивается, что эффективный перевод зависит от сохранения не только семантического содержания, но и художественной атмосферы оригинала.

**Ключевые слова:** безэквивалентная лексика, художественный перевод, фантастическая литература, стратегии перевода, культурная лакуна, реалия, transliteratsiya, описательный перевод, «Twilight».

## **RENDERING NON-EQUIVALENT LEXIS IN FANTASY TEXTS: STRATEGIES AND PROBLEMS IN TRANSLATING TWILIGHT: A STUDY BASED ON EXAMPLES FROM THE NOVEL**

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### **Abstract**

This article explores the problem of lexical non-equivalence in literary translation, with particular focus on fantasy fiction. The study is based on examples from Twilight and its Uzbek translation. Non-equivalent vocabulary, which lacks direct correspondence in the target language, represents one of the most significant challenges in translation studies. The research analyzes different types of non-equivalence, including proper names, realia, and cultural lacunae, and examines the strategies used to render them into Uzbek. Special attention is given to the loss of connotative meaning and cultural specificity in translation. The findings demonstrate that non-equivalent vocabulary in fantasy literature requires a flexible and

context-sensitive approach, as a single strategy is often insufficient. The article concludes that effective translation depends on preserving both semantic meaning and the imaginative atmosphere of the original text.

**Keywords:** non-equivalent vocabulary, literary translation, fantasy literature, translation strategies, cultural lacuna, realia, transliteration, descriptive translation, “Twilight”.

In modern translation studies, the issue of non-equivalent vocabulary has become one of the central topics, especially in the field of literary translation. Non-equivalence occurs when a lexical unit in the source language has no direct counterpart in the target language, which creates difficulties in preserving meaning, style, and cultural nuance. This problem becomes even more complex in fantasy literature, where authors construct imaginary worlds, introduce neologisms, and embed culturally specific elements that do not exist in real-life contexts.

The novel *Twilight* serves as a vivid example of such challenges. As a work of fantasy fiction, it contains a wide range of non-equivalent lexical units, including proper names, mythological references, and culturally bound expressions. Translating these elements into Uzbek requires not only linguistic competence but also deep cultural awareness and creative decision-making.

**Literature Review.** One of the most influential contributions to this topic was made by Mona Baker, who defines non-equivalence at word level as the absence of a direct equivalent for a lexical item in the target language. She argues that the degree of difficulty varies depending on the type of non-equivalence and highlights the importance of context, text function, and target audience in selecting appropriate translation strategies [1; p. 18]. Baker’s framework provides a practical foundation for analyzing lexical gaps and the ways translators attempt to bridge them.

Similarly, L.S. Barkhudarov examines non-equivalent vocabulary as lexical units that lack full or partial equivalents in another language. He classifies such units into categories including proper nouns, realia, and accidental gaps or lacunae. This classification is particularly useful in literary translation, where culturally bound elements frequently appear. Barkhudarov also identifies key translation methods such as transliteration, transcription, calque, descriptive translation, and contextual substitution, which are widely applied in rendering non-equivalent vocabulary.

Non-equivalent words are especially noticeable when translating the fantasy genre, where authors often create new terms and concepts that reflect fictional worlds and cultural characteristics. “In every language, lexical units cannot be directly translated into other languages. These linguistic components, often called non-equivalent vocabulary or realia, are deeply rooted in a language’s cultural and national background. The absence of direct equivalents for these terms in other languages necessitates the use of various translation methods. Non-equivalent vocabulary and realia are terms used interchangeably, and both denote language elements that lack a literal translation and are closely intertwined with culture” [2; p. 6013]. This means that one of the lexical problems of translation is directly related to non-equivalent words in literary translation. In every language or dialect, there are lexical elements that cannot be rendered into another language through a single-word equivalent. In simpler terms, some units in the source language do not exist within the lexical system of the target language, which results in the absence of direct correspondences. Such items are referred to as non-equivalent vocabulary. The word “equivalent” dates back to the early 15th century, meaning “equal in value, power, or effect,” from Late Latin *equivalentem*. As a noun, from around 1500, it means “that which is equal or corresponds to” [3].

**Methodology.** This study employs a qualitative research approach to investigate the problem of non-equivalent vocabulary in literary translation. The analysis is based on examples selected from *Twilight* and its Uzbek translation. The research focuses on identifying lexical units that lack direct equivalents in the target language and examining the strategies used to render them.

The primary methods applied in this study are comparative and descriptive analysis. The comparative method involves a systematic examination of the source text and its corresponding translated version in order to identify differences in lexical meaning, stylistic features, and cultural implications. The descriptive method is used to classify types of non-equivalent vocabulary, such as proper nouns, realia, and cultural lacunae, and to explain the translation techniques applied in each case.

**Discussion and Results.** The term “non-equivalent vocabulary” was introduced into scholarly discourse by researchers Ye.M. Vereshchagin and V.G. Kostomarov. A.O. Ivanov identified the following reasons for the emergence of non-equivalent vocabulary:

1. The absence of a particular object or phenomenon in the life of a certain people (object non-

equivalence).

2. The absence of a specific concept in the target language (lexical-semantic non-equivalence).
3. Differences in lexical-semantic descriptions (stylistic non-equivalence) [4; p. 82].

L.K. Latishev points out that the first reason for the emergence of non-equivalent vocabulary is a lexical unit that expresses a phenomenon familiar to speakers of the source language and occupies a stable position in its lexical system, but is completely unfamiliar or very rarely known to speakers of the target language and is absent from the lexical system of the target language. Such units can be referred to as words without equivalents, or realia that do not exist in other cultures and are specific only to the material and spiritual life of a particular people. For a certain period, some scientific and technical terms may also be non-equivalent [5; p. 84].

According to L.S. Barkhudarov, “non-equivalent vocabulary refers to lexical units in one language that do not have full or partial equivalents in another language.” In his classification, non-equivalent vocabulary is divided into three groups:

Proper nouns — names of geographical locations, organizations, enterprises, newspapers, etc.

There are many examples of proper nouns in *Twilight* and its Uzbek translation, such as “Forks”, “Port Angeles”, “La Push”, and “Phoenix”, which are geographical names; “Forks High School” and “Olympic Peninsula organization”, which are names of organizations; and “Bella Swan”, “Edward Cullen”, “Aro”, and “Jacob Black”, which are names of characters in the novel.

Original version: “It was to Forks that I now exiled myself...”

Uzbek version: “Mana endi o‘z ixtiyorim bilan Forksga qaytyapman...”

Realia — words denoting objects, concepts, and situations that do not exist in the practical experience of speakers of another language. For example, the names of national dishes, traditional clothing, and other items of material and spiritual culture belong to this category.

There are several examples of realia in Stephenie Meyer’s novel *Twilight*. One of the characteristic features of the *Twilight* universe is that vampires tend to be the origin of almost all the magical phenomena that occur in the supernatural world. The term *Volturius* (plural: *Volturi*) is a masculine noun of the second declension in Latin [6]. Some people believe that the characters’ names and identities come from Greek myths and historical stories, and that there was a clan or certain vampires powerful and notable enough to have inspired Greek heroes and gods. Terms such as “Volturi” and “Quileute” are not merely names but carry cultural and mythological associations that require careful rendering into Uzbek. According to theoretical approaches, they should be translated into Uzbek using transliteration and transposition methods, as “Volturi” and “Klaute”.

“Another legend claims that we descended from wolves and that the wolves are our brothers still. It’s against tribal law to kill them.”

— Jacob explaining the Quileutes to Bella

“Accidental gaps” or “lacunae” are lexical units of one language that, for various reasons, do not correspond to the lexical system of another language [7; p. 94].

In the culture of a particular nation, there exist certain elements of a stereotypical nature that are not easily accepted by members of other cultures; these are referred to as lacunae by Y.A. Sorokin and I.Y. Markovina. The recipient does not always fully comprehend a text originating from a foreign culture. Certain units within the text may seem strange or unfamiliar to them and often require special explanations. Such units reflect the unique national and cultural characteristics of the culture in which the text was created, giving rise to lacunae. Let us examine several lacunae in the novel *Twilight*.

Original version: “But his mercurial mood shifted on me” [8; p. 234].

Uzbek version: “Lekin uning kayfiyati birdan o‘zgardi” [9; p. 177].

Original version: “You thought that would be a black-tie occasion, did you?” [8; p. 234].

Uzbek version: “Sen buni rasmiy tadbir deb o‘ylaganding, shundaymi?” [9; p. 177].

In the first example, “his mercurial mood shifted on me” is translated as “uning kayfiyati birdan o‘zgardi.” The adjective “mercurial” carries a rich connotative meaning, referring not only to a sudden change but also to unpredictability and emotional instability. In the Uzbek version, this nuance is reduced to a more neutral expression (“birdan o‘zgardi”), which conveys the general idea of change but omits the deeper psychological implication. This demonstrates a case of partial lexical equivalence, where the denotative meaning is preserved, but the connotative layer is weakened.

In the second example, “black-tie occasion” is rendered as “rasmiy tadbir.” The original phrase is culturally marked and refers specifically to a formal event requiring an elegant dress code, typically

evening wear. The Uzbek translation generalizes this concept, losing its cultural specificity and stylistic nuance. This reflects a case of non-equivalent vocabulary, where the translator opts for a functional equivalent rather than a culturally precise rendering.

A number of researchers and scholars agree that the study of non-equivalent vocabulary in translation is linked with the notions of “transferability” and “equivalence”, as well as with the problem of translating non-equivalent vocabulary denoting items or phenomena of national culture [10; p. 4].

Translating non-equivalent vocabulary poses challenges because the target language often lacks cultural or linguistic counterparts. This requires translators to apply specific strategies to reflect both the meaning and the atmosphere of the source text. A major difficulty lies in maintaining semantic precision and stylistic consistency, while also ensuring that readers feel immersed in the fictional universe. The translation of non-equivalent vocabulary is often accompanied by a number of difficulties.

Such units may be classified as *realia*, that is, phenomena that do not exist in other cultures and are characteristic only of the material and spiritual life of a specific nation. At some stages, even certain scientific and literary terms may lack equivalents. Translating fantasy texts becomes particularly complex, since their language frequently incorporates invented terms, proper names, and concepts tied exclusively to the fictional universe. Such lexical units often embody nationally specific cultural elements.

When translating non-equivalent vocabulary, methods such as transliteration, transcription, calque, descriptive translation, and others are applied. Only someone who has lived in a foreign country and is well acquainted with its *realia* can provide detailed linguo-cultural commentary about that country. In this way, the translator is able to overcome linguistic and cultural barriers when describing objects or phenomena specific to a particular culture. There are several translation methods for non-equivalent words offered by different researchers.

Russian researcher Lev Semyonovich Barkhudarov identifies transliteration, transcription, calque, descriptive translation, and contextual substitution as the main methods for rendering culturally bound words [7; p. 12].

Other Russian scholars, Vereshchagin and Kostomarov, emphasize the importance of linguocultural commentary, suggesting the use of borrowings supplemented with explanations, as well as footnotes or endnotes when a concept requires additional cultural clarification [11].

The well-known American scholar Peter Newmark presents a detailed classification that includes transference (direct borrowing), naturalization (phonological and orthographic adaptation), through-translation or calque, cultural equivalents, functional or descriptive equivalents, and the use of couplets, that is, a combination of methods such as borrowing plus explanation [12; pp. 81–93].

According to the Uzbek researcher Shoira Usmanova, in translation, non-equivalent vocabulary can be rendered through the following methods: transliteration, transcription, calque, and description [5]. These methods can be observed in the translation of non-equivalent words from one language into another. This is especially relevant to fantasy fiction vocabulary in literary works. Below are some examples from the novel under discussion, *Twilight*. The most common category of culture-specific vocabulary is material culture, which includes items such as food, objects, housing, means of transportation, clothing, and forms of communication.

“My carry-on item was a parka” [8; p. 2].

The sentence “My carry-on item was a parka” from *Twilight* represents a notable example of culture-specific vocabulary combined with a case of omission in translation. The lexical units “carry-on item” and “parka” are culturally marked expressions that refer to specific elements of Western lifestyle, particularly within the context of air travel and clothing. The term “carry-on item” denotes a piece of luggage allowed inside the aircraft cabin and does not have a direct one-word equivalent in Uzbek, requiring descriptive translation. Similarly, “parka” refers to a specific type of warm, hooded jacket, which is also non-equivalent in Uzbek and is typically rendered either through borrowing or generalization. However, in the Uzbek translation of *Twilight* (*Zulmat ostonasidagi muhabbat*), this entire sentence is omitted. Such omission leads to the complete loss of both semantic and cultural information contained in the original text.

The choice of the method for translating non-equivalent vocabulary is determined by several prerequisites. These include a number of factors that the translator must take into account in order to choose the most appropriate translation method for non-equivalent vocabulary in a particular context.

Ukrainian researcher M. Kocherhin also classifies non-equivalent language units into three main groups:

1. cultural lacunae — cultural realia of a certain nation;
2. the absence of words in the target language to denote concepts that exist only in certain cultures and societies and that must be conveyed in one word;
3. the absence of words due to linguistic reasons in the translation of texts [12].

In the process of translating cultural words, certain translation procedures are needed to render meaning from the source language into the target language properly. Therefore, translation procedure can be understood as a set of methods or techniques used to transfer meaning from the source language to the target language. Peter Newmark proposed several translation procedures such as transference, cultural equivalent, neutralization (i.e. functional or descriptive equivalent), literal translation, label, naturalization, componential analysis, deletion of redundant stretches of language in non-authoritative texts, especially metaphors and intensifiers, couplet, accepted standard translation, paraphrase, gloss, notes, and classifier. These procedures must be mastered by a translator, as they help translate particular non-equivalent words of the target culture [12; pp. 81–91].

Fantasy literature causes difficulties in the translation process because it is often rich in neologisms, invented cultures, and supernatural entities. Non-equivalence is particularly visible in fictional universes, where the translator must maintain a balance between semantic accuracy and imaginative world-building.

**Conclusion.** In conclusion, the study shows that non-equivalent vocabulary represents one of the most challenging aspects of literary translation, particularly in fantasy texts such as *Twilight*. The analysis of different theoretical approaches demonstrates that no single translation method is sufficient to fully convey the meaning and cultural nuances of such lexical units.

Therefore, translators are required to apply a flexible and context-dependent approach, combining various strategies such as transliteration, descriptive translation, and cultural adaptation. This hybrid method allows for a more accurate transfer of both semantic content and stylistic features, ensuring that the target text preserves the richness and originality of the source text.

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