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JON GRINNING “YULDUZLAR AYBDOR” ROMANI TARJIMALARIDA MAVZUGA OID MARKERLANGAN LEKSIKANING SEMANTIK VA PRAGMATIK O‘ZGARISHLARI

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Annotatsiya.

Ushbu maqolada amerikalik yozuvchi Jon Grinning “Yulduzlar aybdor” romani tarjimalarida mavzuga oid markerlangan leksikaning semantik-pragmatik xususiyatlari tadqiq etiladi. Rus va o‘zbek tillariga qilingan tarjimalarda ekzistensial metaforalar, qora yumor hamda sotsiolektning qayta yaratilishi qiyosiy-chog‘ishtirma asosda tahlil qilinadi. Shuningdek, semantik va kommunikativ tarjima strategiyalarining badiiy asar mazmuni, pragmatik ta’siri va muallif uslubini qayta yaratishdagi samaradorligi ilmiy jihatdan asoslab beriladi.

Kalit so‘zlar: semantika, pragmatika, badiiy tarjima, implikatura, lakuna, Jon Grin, ekzistensializm, o‘smirlar adabiyoti.

СЕМАНТИЧЕСКИЕ И ПРАГМАТИЧЕСКИЕ ТРАНСФОРМАЦИИ ТЕМАТИЧЕСКИ МАРКИРОВАННОЙ ЛЕКСИКИ В ПЕРЕВОДАХ РОМАНА ДЖОНА ГРИНА «ВИНОВАТЫ ЗВЕЗДЫ»

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Аннотация.

В статье исследуются семантико-прагматические особенности тематически маркированной лексики в переводах романа американского писателя Джона Грина «Виноваты звёзды». На материале русского и узбекского переводов проводится сопоставительный анализ способов воссоздания экзистенциальных метафор, чёрного юмора и социолекта. Кроме того, научно обосновывается эффективность семантических и коммуникативных стратегий перевода в передаче содержания художественного произведения, его прагматического воздействия и авторского стиля.

Ключевые слова: семантика, прагматика, художественный перевод, импликатура, лакуна, Джон Грин, экзистенциализм, подростковая литература.

SEMANTIC AND PRAGMATIC TRANSFORMATIONS OF THEMATICALLY MARKED LEXIS IN TRANSLATIONS OF JOHN GREEN’S NOVEL “THE FAULT IN OUR STARS”

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Abstract.

This article examines the semantic and pragmatic features of thematically marked vocabulary in translations of American writer John Green’s novel *The Fault in Our Stars*. A comparative analysis of the Russian and Uzbek translations is conducted to explore the reproduction of existential metaphors, black humor, and sociolect. The study also provides a scholarly assessment of the effectiveness of semantic and communicative translation strategies in conveying the literary work’s meaning, pragmatic impact, and the author’s style.

Keywords: semantics, pragmatics, literary translation, implicature, lacuna, John Green, existentialism, young adult literature.

Introduction. Literary translation is not merely a linear substitution of linguistic tokens, but a complex semiotic dialogue operating across divergent cultural frameworks, cognitive models, and communicative conventions. Within translation practice, rendering thematically marked vocabulary clusters endowed with profound emotional, expressive, and evaluative weight demands rigorous linguistic and intercultural competence from the translator [2; B. 242]. In the early twenty-first century, works produced within contemporary adolescent and Young Adult (YA) literature transformed into central phenomena of global literary development due to their high intellectual density, acute existential themes, and unconventional expressive mechanisms [3; B. 315–329]. In this literary domain, earlier postmodern irony and cynicism were superseded by the aesthetic of the “New Sincerity,” positioning the uninhibited, unvarnished depiction of human trauma, chronic vulnerability, and existential fragility as a guiding artistic principle [4; B. 131–146].

American author John Green’s novel *The Fault in Our Stars* is recognized as a quintessential landmark of contemporary YA fiction, depicting the tragic fate of adolescents confronting terminal oncological diagnoses [5; B. 3–4]. Across the narrative, the author addresses universal philosophical concepts such as human mortality, love, friendship,

and the very essence of human existence through a polyphonic voice [6; B. 210–226]. Dismantling conventional formulas of the traditional “sick-lit” genre, the novel synthesizes cold clinical oncology discourse, existential gallows humor, Martin Heidegger’s concept of authentic *Dasein* (“being-towards-death”), and sophisticated intertextual allusions [7; B. 242–247].

Translating such a multilayered literary canvas requires a nuanced approach to thematically marked lexis, particularly medical-clinical terminology and existential metaphors of love and death [8; B. 392]. This article presents a comparative-contrastive analysis of the novel’s official Russian translation executed by Olga Myshakova (*Vinovaty zvyozdy*) [9; B. 5–267] and the Uzbek translation executed by Mushtariy Vinerova (*Yulduzlar aybdor*) [10; B. 7–222], scientifically substantiating the validity and functional impact of the translational shifts and macro-strategies employed.

Literature Review and Methodology

The study of literary semantics and pragmatics possesses a rich theoretical lineage. Structural and contextual trajectories of semantic meaning were established by Ferdinand de Saussure [11; B. 70], John Lyons [12; B. 23–35], and Geoffrey Leech [13; B. 18], while cognitive semantics and conceptual metaphor theory were comprehensively elaborated by George Lakoff and Mark Johnson [14; B. 15]. Within literary discourse, the crystallization of meaning is fundamentally dynamic, developing through the cognitive interaction between author and reader [15; B. 43]. Umberto Eco’s conception of the “Model Reader” [15; B. 43] and Stanley Fish’s theory of interpretive communities [16; B. 322] demonstrate that decoding subtext relies heavily on the recipient’s interpretative involvement.

Pragmatically, H. Paul Grice’s Cooperative Principle and its conversational maxims (Quality, Quantity, Relation, and Manner) [17; B. 46] provide the foundational model for deciphering conversational implicatures [18; B. 52]. As Mary Louise Pratt observes, literary fiction purposefully flouts these communicative axioms to generate intricate narrative subtext [19; B. 139]. Dan Sperber and Deirdre Wilson’s Relevance Theory [20; B. 46–60], alongside Robyn Carston’s insights into explicatures [21; B. 124], illuminates how readers expend processing effort to retrieve cognitive gains from non-literal utterances. Furthermore, J. L. Austin [22; B. 104–108] and John Searle [23; B. 23] demonstrate via Speech Act Theory that utterances function performatively as illocutionary forces and perlocutionary outcomes within the narrative world.

Within translation studies, Peter Newmark differentiated between semantic and communicative translation methods [24; B. 21–29]: the former prioritizes exact contextual meaning and source stylistic idiosyncrasies, whereas the latter seeks dynamic equivalence, ensuring naturalness and ease of reception for the target reader [24; B. 28]. Eugene Nida and Charles Taber’s principle of dynamic equivalence [25; B. 24], Jean-Paul Vinay and Jean Darbelnet’s taxonomy of translation procedures (transposition, modulation, compensation) [26; B. 21], Lawrence Venuti’s paradigm of domestication versus foreignization [27; B. 24], and Christiane Nord’s functionalist *Skopos* framework accompanied by the loyalty principle [28; B. 1228] constitute the core theoretical apparatus of this study. Pragmatic and cultural equivalence in Uzbek translation studies has also been investigated by F. N. Bekmurodova [29; B. 241–254], V. I. Tashpulatova [30; B. 329–333], M. B. Umarova [31; B. 80–85], D. I. Xodjayeva [32; B. 419–423], and Sh. S. Shorakhmetov [33; B. 11–14].

Methodologically, this research employs comparative-contrastive, contextual-component, and pragmatylistic analyses [15; B. 8–10]. Lexical units from the source text were juxtaposed with target Russian and Uzbek versions to identify the underlying typology and communicative motivation of translational transformations [12; B. 86–133].

Discussion

Within the semantic architecture of John Green’s novel, the conceptual fields of physical degeneration, terminal illness, and mortality function as central axes [11; B. 64–83]. From the exposition, the protagonist Hazel Grace Lancaster subverts standard oncological discourse by confronting clinical assumptions with biting existential philosophy: Source Text (ST): “Late in the winter of my seventeenth year, my mother decided I was depressed... But, in fact, depression is not a side effect of cancer. Depression is a side effect of dying” [5; B. 3]. Russian Translation (TT-RU): «В конце моей семнадцатой зимы мама решила, что у меня депрессия... На самом деле депрессия не побочный эффект рака. Депрессия — побочный эффект умирания» [9; B. 5]. Uzbek Translation (TT-UZ): “O’n yettinchi qishim adog’ida oyim meni depressiyaga chalingan degan qarorga keldi... Aslida depressiya saratondan orttirib olinmaydi. Depressiya — o’lib borishdan ko’z ochadi, kuchayadi” [10; B. 7].

The oxymoron “abundant free time” conveys the existential void experienced by an adolescent confronting non-existence. By flouting the Maxim of Quality, Hazel establishes an implicature: despair is not a pathology born of cellular malfunction, but the conscious response of an individual confronting authentic *Dasein*. In the Russian version, O. Myshakova applies a semantic translation method, maintaining formal equivalence and syntactic parallelism («побочный эффект умирания»), preserving the philosophical estrangement intended by the author. In the Uzbek text, M. Vinerova employs communicative modulation and explicitation: “o’lib borishdan ko’z ochadi, kuchayadi” (“opens its eyes and intensifies from dying”). Replacing clinical detachment with dynamic verbs, the Uzbek text shifts the tone from philosophical sarcasm toward open tragic pathos.

The adolescent sociolect functioning as a psychological defense mechanism exhibits notable translational variance across both renditions: Source Text (ST): “I’m Hazel. Thyroid originally but with an impressive and long-settled satellite colony in my lungs. And I’m doing okay” [5; B. 5]. Russian Translation (TT-RU): «Меня зовут Хейзел. Первичная локализация в щитовидке и старые, но внушительные метастазы в легких. Настроение — зашибись!» [9; B. 6]. Uzbek Translation (TT-UZ): “Mening nomim Heyzel. Qalqonsimon bezdagi dastlabki lokalizatsiya va o’pkadagi eski, ammo ulkan metastazlar mening dardi bedavoyim. Shunda ham menda hammasi joyida!” [10; B. 8].

The astronomical metaphor “satellite colony” shields the speaker from the harshness of the term “metastases”.

The Russian translation omits this specific metaphor in favor of medical explicitation («внушительные метастазы»), yet compensates pragmatically by rendering the neutral “And I’m doing okay” through energetic slang: «Настроение — зашибись!». This ensures the survival of the defensive facade. In contrast, the Uzbek text inserts an explicit lamentation: “mening dardi bedavoyim” (“my incurable affliction”). In traditional Central Asian culture, meeting fatal disease with glib sarcasm risks appearing morally dissonant. By framing the dialogue in terms of explicit suffering, the translator restores moral and communicative resonance, eliciting direct empathy from the reader.

The personification of oncological pathology presents distinct translational transformations: Source Text (ST): “Osteosarcoma sometimes takes a limb to check you out. Then, if it likes you, it takes the rest” [5; B. 18]. Russian Translation (TT-RU): «Остеосаркома обычно забирает конечность. Затем, если вы ей понравились, она забирает остальное» [9; B. 17]. Uzbek Translation (TT-UZ): “Sarkoma avval muchalarni tortib oladi. Keyin esa qolganlarini o‘z komiga tortadi” [10; B. 19].

The English clause “if it likes you” constructs dark humor by attributing perverse agency to a terminal illness. The Russian version preserves this irony literally («если вы ей понравились»). The Uzbek version exercises cultural filtration: the image of disease developing personal affection is replaced by the traditional metaphor “o‘z komiga tortadi” (“drags into its maw”). This transformation eliminates the Western paradox, embedding the text in the conventional tragic register of the target culture.

In depicting love, Green elevates ordinary conversation markers into sacred pledges. The dialogue marker “Okay” evolves into an existential matrimonial vow between the lovers (“Maybe okay will be our always”). The Russian translation preserves this motif systematically across the narrative using the lexical pair «Ладно» and «Всегда». The Uzbek translation, however, omits these exchanges along with the accompanying telephone flirtation, kissing, and physical intimacy. Under Christiane Nord’s *Skopos* framework, this omission reflects adherence to the moral expectations of the target readership: explicit depictions of adolescent romance in the face of death are curtailed to preserve cultural decorum.

The climax of the novel transposes romantic fulfillment into mathematical set theory: Source Text (ST): “Some infinities are bigger than other infinities... Gus, my love, I cannot tell you how thankful I am for our little infinity. You gave me a forever within the numbered days, and I’m grateful” [5; B. 259–260]. Russian Translation (TT-RU): «...некоторые бесконечности больше других бесконечностей... Гас, любовь моя, не могу выразить, как я благодарна за нашу маленькую бесконечность. Ты дал мне вечность за считанные дни. Спасибо тебе» [9; B. 223]. Uzbek Translation (TT-UZ): “Senga rahmat, Ogastus Uoters. Sen menga sanoqli kunlarda butun bir olamni ehson qilding, manguilikni baxsh etding. Senga rahmat” [10; B. 190].

While the Russian version retains Cantor’s mathematical terminology verbatim, preserving the intellectualized metaphor, the Uzbek version replaces the mathematical abstraction with lyrical poetic phrasing: “butun bir olamni ehson qilding, manguilikni baxsh etding” (“you bestowed upon me an entire world, granted me eternity”). Through communicative adaptation, intellectual abstraction is rendered as heartfelt lyricism.

Results

The comparative-contrastive analysis of John Green’s *The Fault in Our Stars* alongside its Russian and Uzbek translations yields the functional taxonomy presented below:

1-jadval. Comparative analysis of key translation transformations

Tahlil obyekti / Leksik kategoriya	Asl nusxa xususiyati	Ruscha tarjima (O. Mishakova)	O‘zbekcha tarjima (M. Vinerova)
Clinical & medical oncology discourse	Detached terminology, dark irony, Heideggerian Dasein [5; B. 3].	Semantic method: clinical terms and illocutionary force preserved [9; B. 5].	Communicative method: terms explicated; tragedy intensified [10; B. 7].
Dark adolescent humor & sarcasm	Deliberate flouting of Gricean maxims; defensive subtext [5; B. 18].	Preserved via expressive colloquial sociolect and compensation [9; B. 17].	Cultural filtration: irony transformed into conventional sorrow [10; B. 19].
Taboos & somatic degradation	Graphic physical details: vomiting, bodily breakdown [5; B. 20-241].	Realistic naturalism; visceral register maintained [9; B. 22-208].	Euphemization or complete structural omission (elimination) [10; B. 22].
Intertextual & intellectual allusions	S. Beckett, W. Shakespeare, transfinite math [5; B. 88-260].	Foreignization: terms and philosophical allusions kept [9; B. 78-223].	Domestication: concepts simplified or poetically adapted [10; B. 75-190].
Romantic codes (“Okay”)	Conversational filler elevated into a sacred verbal vow [5; B. 73].	Lexical repetition («Ладно») consistently maintained [9; B. 64].	Omission driven by target cultural decorum and ethics [1; B. 92].

The results indicate that Olga Myshakova’s Russian translation prioritizes semantic translation and foreignization. It preserves the unconventional stylistic textures, sarcastic sociolect, and cognitive estrangement characteristic of the source text, appealing to Eco’s “Model Reader”.

Conversely, Mushtariy Vinerova's Uzbek translation operates primarily through communicative translation and domestication. Guided by the target cultural horizon, moral conventions, and literary norms, the translator filters out perceived vulgarities, reconfigures gallows humor into tragic lyricism, and emphasizes universal familial and existential values.

Conclusion

Investigating thematically marked vocabulary in translations of John Green's *The Fault in Our Stars* highlights the dynamic tension between semantic fidelity and pragmatic cultural adaptation in literary translation. Because lexical items related to sickness, death, and love serve as an emotional shield for the protagonists, rendering them requires deep analytical engagement with the text's underlying communicative intent.

The comparative findings confirm that while the Russian translation preserves the source's intellectual tension and raw adolescent cynicism, inviting the reader to encounter foreign sociocultural norms directly, the Uzbek version applies extensive cultural filtration to ensure ethical alignment with its audience, recasting the story as an earnest, emotionally accessible tragedy.

These findings demonstrate that semantic precision and communicative adaptation each play legitimate, purposeful roles within literary translation. In Uzbek translation studies, further research into Young Adult discourse and cultural lacunae will provide an essential foundation for compiling specialized bilingual corpora, glossaries, and instructional translation materials.

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