

## STYLISTIC CHANGES IN THE WORK OF JANE AUSTIN

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### Abstract

This article describes the stylistic change that occurs in the process of translation, the most popular and characteristic of fiction. During the article, the reader will learn about the factors that cause stylistic change and information about them.

**Key words:** translator, translation, work, dictionary, analysis, comment, author, concept, change, method, stylistic, type,

### Introduction

Jane Austen (16 December 1775 – 18 July 1817) was an English novelist known primarily for her six novels, which implicitly interpret, critique, and comment upon the British landed gentry at the end of the 18th century. Austen's plots often explore the dependence of women on marriage for the pursuit of favourable social standing and economic security. Her works are an implicit critique of the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century literary realism.[2][b] Her deft use of social commentary, realism and biting irony have earned her acclaim among critics and scholars.

Austen's books are carefully drawn journeys of self-discovery. Her young heroines learn who they are, where they stand and who they want to be over time—and if that comes with love, all the better. Catherine constantly sparred with the quixotic Henry—her education was challenging and slow going.

The anonymously published *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816), were a modest success but brought her little fame in her lifetime. She wrote two other novels—*Northanger Abbey* and *Persuasion*, both published posthumously in 1817—and began another, eventually titled *Sanditon*, but died before its completion. She also left behind three volumes of juvenile writings in manuscript, the short epistolary novel *Lady Susan*, and the unfinished novel *The Watsons*.

Since her death Austen's novels have rarely been out of print. A significant transition in her reputation occurred in 1833, when they were republished in Richard Bentley's *Standard Novels* series (illustrated by Ferdinand Pickering and sold as a set). They gradually gained wide acclaim and popular readership. In 1869, fifty-two years after her death, her nephew's publication of *A Memoir of Jane Austen* introduced a compelling version of her writing career and supposedly uneventful life to an eager audience. Her work has inspired a large number of critical essays and has been included

in many literary anthologies. Her novels have also inspired many films, including 1940's *Pride and Prejudice*, 1995's *Sense and Sensibility* and 2016's *Love & Friendship*.

### **Main body**

Elinor, this eldest daughter whose advice was so useful, had a great deal of intelligence and common sense and, although only **nineteen**, frequently acted as her mother's adviser.

Maslahatlari juda foydali bo'lgan bu to'ng'ich qizi Elinor juda katta aql va sog'lom fikrga ega **o'n to'qqizda** edi, tez-tez onasining maslahatchisi bo'lib ishlagan. **Pages: 2-3**

**Stylistic, imagery and metonymy** Here we can see that, describing is used for a girl and during this description the word nineteen is caused to **metonymy**.

Marianne was, **like** Elinor, generous, clever, and sensitive, but, **unlike** Elinor, she was eager in everything; her feelings were always strongly felt and expressed.

Marianna **xuddi** Elinor kabi saxiy, aqlli va sezgir edi, lekin Elinordan **farqli** o'laroq, u hamma narsada ishtiyoqli edi; uning his-tuyg'ulari doimo kuchli his qilingan va ifodalangan. **Page:2-3**

**Stylistic, simila**The words “like” and “unlike” are caused to simila. Here the analogy (similarity between two things ) is the basis.

Now, after Mr Henry Dashwood's death, Mrs Dashwood and Marianne encouraged each other in the violence of their unhappiness, becoming more and more miserable as they remembered the past and **thought bitterly** of the future.

Endi, janob Genri Dashvudning o'limidan so'ng, missis Dashvud va Marianna o'zlarining baxtsizliklarining zo'ravonligida bir-birlariga dalda berishdi, ular o'tmishni eslab, kelajak haqida **achchiq o'ylar** ekan, tobora ko'proq baxtsiz bo'lishdi. **Pages: 3-4**

**Stylistic, metaphor**You can't think bitterly. Sadness of thought is equated with the word bitter, and the simile is shown as a **metaphor**.

The youngest sister, **Margaret**, was a pleasant girl of thirteen, but as she already had some of **Marianne's** sensibility and not much of her intelligence, she seemed likely to grow up without her sisters' advantages.

Eng kenja singlisi **Margaret** o'n uch yoshli xushchaqchaq qiz edi, lekin u allaqachon **Mariannaning** bir oz sezgirligi va aql-idrokiga ega emasligi sababli, u opa-singillarining afzalliklarisiz katta bo'lib tuyulardi. **Pages: 3-4**

**Anthroponymics** The widespread use of names in this passage has given rise to anthroponymics. **Stylistic, imagery** Besides the application of figurative expression to a person is caused to imagery.

Mrs John Dashwood now made sure that everyone knew she was mistress of Norland, and that her mother-in-law and sisters- in-law were there as visitors

Jon Dashvud xonim endi uning Norlandning bekasi ekanligini hamma bilishiga, qaynonasi va opa-singillari u yerda mehmon bo‘lib kelganiga ishonch hosil qildi. **Pages: 3-4**

**Toponym and anthroponym.**In this passage we can see widespread words and they cause to this type of translation. Beside this the word **as** here caused to **stylistic, simila.**

And **as** it is - only half blood! - But you have such a generous nature!

Va **xuddi** shunday - faqat yarim qon! — Lekin sizda shunday saxiy tabiat bor!

**Page: 5**

**Stylistic, simila** Here we can see **as** and it lead to this type of transformation.

Edward Ferrars was not handsome, **nor** were his manners especially pleasing at first sight, but when he lost his shyness, his behaviour showed what an **open, affectionate heart** he had.

Edvard Ferrars na xushbichim emas edi, va na uning xulq-atvori ham bir qarashda yoqimli edi, lekin u uyatchanligini yo‘qotganida, uning xatti-harakati uning qanchalik **ochiq va mehribon qalbini** ko‘rsatdi. **Page:6**

**Stylistic, metaphor.**The words open, affectionate heart caused to yhis type of transformation.

A place called Barton, four miles north of the city of Exeter,5 replied Mrs Dashwood. ‘It is only a **cottage**, but I hope that many of my friends will come to visit me there.

Missis Dashvud o‘n ikki oy davomida Barton **kottejdagi** uyni oldi. U jihozlangan va ular ko‘chib o‘tishlari uchun tayyor edi. **Page 10**

**Realia.**

The word cottage is not translated here. And this is a word specific to American culture. A cottage means a house on the outskirts of a village.

At first Mr Henry Dashwood was **bitterly disappointed**, as he had wanted the **fortune** more for his wife and daughters than for himself.

Avvaliga janob Genri Dashvud **juda hafsalasi pir bo‘ldi**, chunki u **boylikni** o‘zidan ko‘ra ko‘proq xotini va qizlari uchun xohlagan edi. **Pages: 2-3**

**Idiomatic transformation.**The word disappointed is equaled to uzbek idiom.

**Conclusion.**

In short, the above-mentioned metaphor, metonymy, synecdoche, simile and similar factors cause stylistic change. In order to better distinguish between them, it is appropriate to turn to the examples from the above-mentioned work.

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