

# STYLISTIC CHANGES IN THE PROCESS OF TRANSLATION AND THEIR ORIGIN

Xudoyberganova Durдона Ismail’s daughter  
The Student of Tashkent state Transport University

ABSTRACT	KEY WORDS
This article focuses on stylistic changes in the example of Daniel Defoe’s The Life and Adventures of Robinson Crusoe. Examples given in two languages throughout the article allow understanding the new types of stylistic transformation.	Translation, translator, text, origin, example, transformation, author, simila, consonance, imagery, hyperbole.

## Introduction

Daniel Defoe was an English novelist, journalist, merchant, pamphleteer and spy. He is most famous for his novel Robinson Crusoe, published in 1719, which is claimed to be second only to the Bible in its number of translations. He has been seen as one of the earliest proponents of the English novel, and helped to popularise the form in Britain with others such as Aphra Behn and Samuel Richardson. Defoe wrote many political tracts, was often in trouble with the authorities, and spent a period in prison. Intellectuals and political leaders paid attention to his fresh ideas and sometimes consulted him.

Daniel Foe (his original name) was probably born in Fore Street in the parish of St Giles Cripplegate, London. Defoe later added the aristocratic-sounding "De" to his name, and on occasion made the false claim of descent from a family named De Beau Faux. "De" is also a common prefix in Flemish surnames. His birthdate and birthplace are uncertain, and sources offer dates from 1659 to 1662, with the summer or early autumn of 1660 considered the most likely. His father, James Foe, was a prosperous tallow chandler of probable Flemish descent, and a member of the Worshipful Company of Butchers. In Defoe’s early childhood, he lived through several significant historical events: in 1665, seventy thousand were killed by the Great Plague of London, and the next year, the Great Fire of London left only Defoe’s and two other houses standing in his neighborhood. In 1667, when he was probably about seven, a Dutch fleet sailed up the Medway via the River Thames and attacked the town of Chatham in the raid on the Medway. His mother, Alice, had died by the time he was about ten.

Defoe’s first notable publication was An Essay Upon Projects, a series of proposals for social and economic improvement, published in 1697. From 1697 to 1698, he defended the right of King William III to a standing army during disarmament, after the Treaty of Ryswick (1697) had ended the Nine Years’ War (1688–1697). His most successful poem, The True-Born Englishman (1701), defended William against xenophobic attacks from his political enemies in England, and English anti-immigration sentiments more generally. In 1701, Defoe presented the Legion’s Memorial to Robert Harley, then Speaker of the House of Commons—and his subsequent employer—while flanked by a

guard of sixteen gentlemen of quality. It demanded the release of the Kentish petitioners, who had asked Parliament to support the king in an imminent war against France.

**Main body.** These **wise** and **sober** thoughts continued all the while the storm lasted, and indeed some time after; but the next day **the wind was abated**, and the **sea calmer**, and I began to be a little inured to it; however, **I was very grave** for all that day, being also a little sea-sick still; but towards night the weather cleared up, the wind was quite over, and a **charming fine evening** followed; the sun went down perfectly clear, and rose so the next morning; and having little or no wind, and a **smooth sea**, the sun shining upon it, the sight was, as I thought, the most delightful that ever I saw.

Bu **dono va hushyor** o'ylar bo'ron davom etguncha va haqiqatan ham oradan biroz vaqt o'tgach davom etdi; lekin ertasi kuni **shamol sekinlashdi, dengiz tinchlandi** va men bunga biroz toqat qila boshladim; Biroq, men o'sha kun davomida juda og'ir edim, hali ham bir oz dengiz kasali edim; lekin kechaga yaqin ob-havo ochildi, shamol butunlay to'xtadi va **maftunkor go'zal** oqshom boshlandi; quyosh butunlay tiniq botdi va ertasi kuni ertalab shunday ko'tarildi; Shamolning kam yoki umuman yo'qligi, **silliqli dengizi**, quyoshi uning ustida porlab turadi, bu manzara, men o'ylaganimdek, men ko'rgan eng yoqimli manzara edi. **3-page**

**Stylistic, Personification.** The word combinations: **wise** and **sober** thoughts, **sea calmer**, **charming fine evening**, **smooth sea** is caused to this transformation. Mainly these features belong to people.

But the worst was not come yet; the storm continued with such fury that the seamen themselves acknowledged they had never seen a worse. We had a good **ship**, but **she** was deep laden, and wallowed in the sea, so that the seamen every now and then **cried out** she would founder. It was my advantage in one respect, that I did not know what they meant by founder till I inquired.

Lekin eng yomoni hali kelmagan edi; bo'ron shu qadar g'azab bilan davom etdiki, dengizchilarning o'zlari hech qachon bundan yomonini ko'rmaganliklarini tan olishdi. Bizning yaxshi kemamiz bor edi, lekin u chuqur yuklangan va dengizda cho'kib ketgan edi, shuning uchun dengizchilar vaqti-vaqti bilan u asoschi bo'ladi deb qichqirardi. Bir tomondan afzalligim ediki, men so'ragunimcha ular muassis deganda nimani nazarda tutganini bilmasdim. **6- page**

**Stylistic, Consonance** the repetition of consonant sound(T) at the end of sentence.

**Stylistic, Imagery.** Here we can see an exaggerated depiction of the situation at sea.

Then all hands were called to the pump. At that word, my **heart**, as I thought, **died** within me: and I fell backwards upon the side of my bed where I sat, into the cabin.

Keyin barcha qo'llar nasosga chaqirildi. Shu so'z bilan **yuragim, o'ylagandek**, ichimda **o'lib ketdi** va men o'tirgan karavotimning yon tomoniga, kabinaga orqaga yiqildim **6-page**

**Stylistic, similes** in this sentence the use of **as** caused to simile.

**Stylistic, Hyperbole** Here the author used exaggeration. The reason for the exaggeration was that his heart died inside the hero.

While this was doing the master, seeing some light colliers, who, not able to ride out the storm were obliged to slip and run away to sea, and would come near us, ordered to **fire a gun** as a signal of **distress**.

Ustoz shunday qilayotganda, bo'rondan o'ta olmay, sirpanib dengizga qochib ketishga majbur bo'lgan va biznikiga yaqinlashib qolgan bir necha yengil ko'taruvchilarni ko'rib, **qayg'u belgisi** sifatida **multitdan o'q otishni** buyurdi. **6-page**

**Stylistic, Symbolism** This passage uses symbolism. This is because the passage states that firing a gun is a sign of sadness.

That evil influence which carried me first away from my father's house—which hurried me into the **wild** and **indigested notion** of raising my fortune, and that impressed those conceits so forcibly upon me as to make **me deaf** to all good advice, and to the entreaties and even the commands of my father

Meni birinchi navbatda otamning uyidan uzoqlashtirgan o'sha yovuz ta'sir - bu meni boylik ko'paytirish haqidagi vahshiyona va hazm bo'lmagan tushunchaga olib keldi va bu mag'rurliklar menga shunchalik kuchli ta'sir qildiki, meni barcha yaxshi maslahatlar va iltijolar kar qilib qo'ydi.

**Stylistic, Metaphor** The reason for the metaphor was the giving of interpretations that were **wild** and **indigestible** in relation to the thought.

## Conclusion:

To conclude at the end of the article, the above mentioned and highlighted words are caused these types of stylistic transformation. For example; wise and **sober** thoughts - **personification**, But the worst was not come yet- **consonance, heart, as I thought, died- hyperbole, simlia, fire a gun** as a signal of **distress – symbolism** and others.

## REFERENCES

1. Socialnetwork:[https://en.m.wikipedia.org/wiki/Robinson\\_Crusoe#cite\\_ref-Defoe-1719-1998ed\\_1- 1](https://en.m.wikipedia.org/wiki/Robinson_Crusoe#cite_ref-Defoe-1719-1998ed_1-1)
2. [https://en.m.wikipedia.org/wiki/Robinson\\_Crusoe#cite\\_ref-5](https://en.m.wikipedia.org/wiki/Robinson_Crusoe#cite_ref-5)
3. Tarjima\_ nazariyasi \_\_asoslari 2005\_ Musaev Qudrat
4. Tarjima \_ nazariyasi \_ I. G'ofurov, O. Mo'minov, N, Qambarov.