

STYLISTIC CHANGES IN JOANNA KATHLEEN ROWLING'S HARRY POTTER AND THE PHILOSOPHER'S STONE

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ABSTRACT

In this article, one of the changes that occur in the translation process, lexical change, is discussed in detail during the analysis of "Harry Potter and the Philosopher's Stone" by J.K.Rowling. Some examples are given below of grammatical change to better understand this type of change.

Key words: translator, translation, work, dictionary, analysis, comment, author, concept, change, method.

АННОТАЦИЯ

В данной статье лексическое изменение, которое является одним из изменений, происходящих в процессе перевода, подробно рассматривается в ходе анализа произведения Дж. К. Роулинг «Гарри Поттер и философский камень». Ниже приведены несколько примеров грамматических изменений, чтобы лучше понять этот тип изменения.

Ключевые слова: переводчик, перевод, произведение, словарь, анализ, рецензия, автор, концепция, изменение, метод.

INTRODUCTION

As every country has its favorite writer, Joanna Kathleen Rowling is considered to be the honorary children's writer of the British. He was born on July 31, 1965 in Yate, Great Britain. Rowling worked as a researcher and bilingual secretary for Amnesty International in 1990, and reportedly came up with the idea for Harry Potter while on a late train from Manchester to London. The next seven years saw the death of his mother, the birth of his first child, divorce from his first husband, and relative poverty until the first novel in the series, Harry Potter and the Philosopher's Stone, was published in 1997. He followed that with six installments, and by 2008, Forbes named him the highest-paid author in the world.

MATERIAL AND METHODS

Harry Potter and the Philosopher's Stone (1997; also published as Harry Potter and the Sorcerer's Stone) is the first work in the Harry Potter series. After learning that he is actually a wizard, Harry Potter continues his unexpected heroic adventures as a lonely orphan who enters Hogwarts School of Witchcraft and Wizardry. The book won many

awards. Death and the division between good and evil are the main themes of the work. His influence included Bildungsroman (youth genre), school stories, includes fairy tales. The series revived fantasy as a genre in the minds of children, spawned many imitators and inspired an active fan base. Critical reception was more mixed. Many commentators consider Rowling's writing to be conventional; some consider its portrayal of gender and social division to be regressive.

This article focuses on stylistic change. It should be said that this type of change can include the change in the literary genre without any hesitation. As an example, we can cite units such as metaphor, metonymy, simile, etc. This type of change can be better understood by the following examples.

RESULTS

Peter Newmark, an outstanding British theorist of translation, suggests the following procedures for translating metaphor, in order of preference:

1. Reproducing the same image in the target language. This procedure is employed if the image has comparable frequency and similar associations in the appropriate register. For example, *ray of hope* – *луч надежды*. But associations may differ from language to language, becoming tricky for translation. For an English-speaking person, the image of duck is associated with a darling: *Look Jenny! What a little duck of a dog!* (R. Hitchin) – *Смотрите, Дженни, какая прелестная собачка!** For a Russian receptor, the image of duck raises negative connotations: *Ольга Федоровна чудовищно растолстела, была обжорлива, как утка, и нечистоплотна.* (В. Вересаев) *Выбежала из светлицы Настя, и, лениво переваливаясь с ноги на ногу, как утка, выплывала полусонная Параша.* (П.Мельников-Печерский)

2. Replacing the image in the source language with a standard target language image. What you hear is not genuine. She makes clouds with one hand, rain with the other. She is trying to trick you, so you will do anything for her. (A. Tan) – *Ее слова лживы. Левая рука не знает, что творит правая. Ей хочется поймать тебя в ловушку, чтобы ты делала для нее все, что ей угодно.* This procedure is not infrequent in translating similes: *ноги как ватные* – *legs like jelly*. *The tongue is a fire.* – *Язык как бритва*. Sometimes the image substitution helps the translator to play upon the extended metaphor: *She was inclined to think ... that her brother was the apple of Mrs. Ashbury's eyes, and (that she thought) the apple was full of worm-holes.* – *Она была склонна думать, что миссис Эшбери ... носитя со своим сыном как с писаной торбой, и что торба эта гнилая.*

3. Translating metaphor with a simile, retaining the image. *Books are mirrors.* – *Книги как зеркало.* Translating a metaphor (simile) by simile plus sense (i.e. plus

explanation of the sense). This transformation is used if there is risk that a simple transfer of metaphor will not be understood by most readers.

4. Converting metaphor to sense, that is explicatory translation: *I guess I keep hoping that if we stay right where we are, she'll come back, and we can turn the clock back.* (D. Steel) – *Мне кажется, я все еще надеюсь, что если мы останемся здесь, она вернется и все будет как прежде.* This procedure is justified only in case of a dead metaphor. In other cases, the expressiveness of the metaphor should be compensated in a nearby part of the text.

5. Deletion, or reduction. This transformation is employed only if the metaphor is redundant. A deletion of metaphor can be justified only on the ground that the metaphor's function is being fulfilled elsewhere in the text.

6. Using the same metaphor combined with sense. Calque translation of metaphor supported by explanation is recommended only if the translator lacks confidence in the metaphor's power and clarity.

DISCUSSION

There are several types of stylistic change. Here in the table some of them are represented.

Mr. Dursley stopped as if struck by lightning, confused. He turned to the whispering people and wanted to ask something, but he changed his mind. (Chapter one, page-4)

Mr.Dursl yashin urgandek to'xtab, sarosimaga tushib qoldi. Shivirlashib turgan odamlar tomon o'girilib, nimanidir so'rab bilmoqchi bo'ldi-yu,fikridan qaytdi.(Chapter one,page- 4)

Two types of changes are reflected in the first sentence of this passage. The stylistic change is expressed through the phrase "stopped dead". That is, the hero's condition is compared to a person struck by lightning.

"I'm sorry," he grumbled, looking at the fisted man who barely stopped himself from falling face down on the ground. Mr. Dusel suddenly failed to notice that this man was also wearing a purple dress. [1]

Kechirasiz-to'ng'illab qo'ydi u, turtkidan tebranib,yerga yuz tuban yiqilib tushishdan o'zini arang to'xtatib qolgan mushtday kishiga qarab. Bu kishi ham binafsha rang vido kiyib olganini mister Dusel birdan faxmlay olmadi. [1,2,3]

In this sentence, the word *mushtday* has undergone a stylistic change.

Dudlin's mouth dropped open in horror. But Harry's heart leapt with joy.

Daxshatga tushgan Dudlinning og'zi ochilib qoldi. Ammo Harning yuragi quvonchdan bir sapchidi.

Metaphor (metaphor) is a type of stylistic change in this passage.

The Dursleys often spoke about Harry like this' as though he wasn't there-or rather, as though he was something very nasty that couldn't understand them, like a slug.

Xolasi bilan amakisi Harry haqida huddi shu tarzda, aniqroq aytilsa, huddi jirkanch bir narsa haqida gapirishganday, go'yo u yonlarida yo'q yoki gap mavzusini idrok etishga aqli yetmaydigan landovurday, bilib, qadr –qimmatini mensimay, gapirishlari odatiy hol. [3,4,5,6,7]

It was common for her aunt and uncle to talk about Harry in the same way, or rather, as if they were talking about something disgusting, as if he wasn't there for them, or as if they didn't have the brains to understand the subject of the conversation, knowingly, disparagingly.

Stylistic change is shown by dropping the word in these sentences. To be more precise, in the original state of the text, metonymy occurred in the form of the Dursleys. In fact, it should be members of the Dursleys family, not the Dursleys Aunt Petunia's face contorted like a man who had chewed a lemon.

Petuniya xolaning basharasi limon chaynab olgan odamning turqiday burishib ketdi.

This sentence shows a simile. That is, Aunt Petunia's face is compared to a face that wrinkles after eating a lemon. This is a type of stylistic change.

Dudley and Perce snorted like piglets. "I know it won't fly," agreed Harry, "I was just saying what I had dreamed."

Dudli va Pers cho'chqa bolalariday xurxurlab qo'yishdi. "Uchmasligini bilaman, -rozi bo'ldi Harry, "Men axir bor-yo'g'I tushimga kirgan narsani aytdim xolos. [8,9]

Here, Dudley and Piers' snoring is compared to that of a pig, and this is a stylistic change. "Fifty points for each of you," replied the evil professor sharply, pinching the cells of his nose. [10]

Har biringiz uchun ellik baldan – keskin javob qaytardi badjahl professoruzun burnining kataklarini ishirib.

Here, the description of the professor's nose is made using a metaphor and belongs to the type of stylistic change. Harry's mind was racing.- Harry miyyasini yashin tezligiday ishlata boshladi.

Harry was using his brain at lightning speed Metaphor, that is, stylistic change, is expressed in this sentence. Because the activity of the brain, which is a part of the human body, is compared to the speed of lightning. [11]

CONCLUSION

If we conclude from the analysis, it is natural that changes occur during the translation of the text from one language to another. And we talked about stylistic

transformation, which is one of the most common types of these changes. I think the examples given above provide a sufficient understanding of this type of change.

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