
LEXIC, GRAMMATIC AND STYLISTIC CHANGES IN THE PROCESS OF TRANSLATION AND THEIR ORIGIN

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Abstract:	Keywords:
This article gives information about lexical, grammatic and stylistic changes and its types, 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, example, transformation, author, active voice, passive voice, omissions

Introduction

Daniel Defoe (born 1660, London, Eng.—died April 24, 1731, London) was an English novelist, pamphleteer, and journalist, known as the author of Robinson Crusoe (1719–22) and Moll Flanders (1722).

Defoe's father, James Foe, was a hard-working and fairly prosperous tallow chandler (perhaps also, later, a butcher), of Flemish descent. By his middle 30s, Daniel was calling himself "Defoe," probably reviving a variant of what may have been the original family name. As a Nonconformist, or Dissenter, Foe could not send his son to the University of Oxford or to Cambridge; he sent him instead to the excellent academy at Newington Green kept by the Reverend Charles Morton. There Defoe received an education in many ways better, and certainly broader, than any he would have had at an English university. Morton was an admirable teacher, later becoming first vice president of Harvard College; and the clarity, simplicity, and ease of his style of writing—together with the Bible, the works of John Bunyan, and the pulpit oratory of the day—may have helped to form Defoe's own literary style.

Robinson Crusoe is the hero of Daniel Defoe's famous 1719 novel that tells the story of a man cast away on an island in the Caribbean for 26 years. Defoe based Crusoe's island on descriptions of the island of Tobago, a small island off Trinidad

Robinson is the protagonist and the narrator of the novel. He is individualistic, self-reliant, and adventurous. He continually discounts the good advice and warnings of his parents and others, and boldly seeks.

The eponymous hero of Daniel Defoe's novel Robinson Crusoe (1719–22), he is a self-reliant man who uses his practical intelligence and resourcefulness to survive on the uninhabited island. He escapes and ends up in Brazil, where he acquires a plantation and prospers.

Main body:

He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from **whence** he **had married** my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called **Robinson Kreutznaer**; but, by the usual corruption of words in England, we are now called—**nay** we call ourselves and write our name—Crusoe; and so my companions always called me.

U savdo-sotiq orqali yaxshi mol-mulkka ega bo'ldi va savdo-sotiqni tashlab, keyin Yorkda yashadi, o'sha **yerda onamga uylangan**, uning oilasi Robinson, o'sha mamlakatda juda yaxshi oila, meni esa **Robinson Kreutznaer** deb atashgan; ammo, Angliyada so'zlarning odatiy buzilishi bilan, biz o'zimizni chaqiramiz va o'z ismimizni **Kruzo** deb yozamiz; va shuning uchun hamrohlarim meni doim shunday chaqirishardi. 1- Page

Grammatic transformation. The sentence in the past perfect tense is translated in the past simple.

Lexic. Archaic words: **whence**, **nay** these words are archaic and dialect words. The old form of "from when, no"

Realia The England population consider the corruption of words as usual condition f.ex **Kreutznaer- Crusoe**

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, **silliqliq dengizi**, quyoshi uning ustida porlab turadi, bu manzara, men o'ylaganimdek, men ko'rgan eng yoqimli manzara edi. 3-page

Grammatic, transformation. The sentence "**the wind was abated**" is in the passive voice structure in original text. This sentence is translated in active voice structure in the target language.

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

Conatative meaning. **I was very grave-** the dictionary meaning of the word grave is very bad. But in the text, it has a different meaning, meaning heavy related to the health.

Towards evening the mate and **boatswain** begged the master of our ship to let them cut away the fore-mast, which he was very unwilling to do; and when they had cut away the fore-mast,

the main-mast stood so loose, and shook the ship so much, they were obliged to cut that away also, and make a clear deck.

Kechga yaqin do'st va o'rtoqlar kemamiz xo'jayinidan oldingi ustunni kesib tashlashga ruxsat berishini iltimos qilishdi, u buni qilishni juda istamadi; Ular oldingi ustunni kesib bo'lgach, asosiy ustun shu qadar bo'shab qoldi va kemani shunchalik silkitdiki, ular buni ham kesib tashlashga majbur bo'ldilar va shaffof paluba yasadilar. **5-page**

Lexic, compensation. In this sentence, a completely different meaning of a word is used.

Lexic, word- for word translation. Until the end of this paragraph all words and sentences are translated without any generalization.

Any one may **judge** what a condition I must be in at all this, who was but a young sailor, and who had been in such a fright before at but a little.

Men bu holatda qanday ahvolda ekanligimni, kim yosh dengizchi bo'lganligini va bundan oldin ham bir oz qo'rqib ketganimni har kim **o'ylashi mumkin. 5-page**

Lexic Connatative meaning. Here the word **judge** causes to connotative meaning, the real meaning of this word is **make decision, to evaluate**. In the translation it means **to think**.

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.

Grammatical change In this sentence, the pronoun "she" is used to refer to an inanimate object. In addition, the use of the phrasal verb (cried out).

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, simila In this sentence the use of **as** caused to simila.

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 **multiqdan o'q otishni** buyurdi. **6-page**

But my **ill fate** pushed me on now with an obstinacy that nothing could resist; and though I had several times loud calls from my reason and my more composed judgment to go home, yet I had no power to do it.

Ammo mening **og'ir taqdirim** meni hech narsa qarshilik qila olmaydigan qaysarlik bilan undadi; Garchi aqlimdan bir necha bor baland ovozda qo'ng'iroq qilgan bo'lsam ham, uyga qaytishga qaror qilgan bo'lsam ham, bunga kuchim yo'q edi. **6-page**

Lexic, Concretization The author stated that **fate** is **ill**. The translator translated it **as heavy** to convey the meaning better.

As to going home, shame opposed the best motions that offered to my thoughts, and it immediately occurred to me how I **should be laughed** at among the neighbours, and **should be ashamed** to see, not my father and mother only, but even everybody else

Uyga borishga kelsak, uyat mening fikrlarimni bildiradigan eng yaxshi harakatlarga qarshi chiqdi va qo'shnilar orasida qanday qilib kulishim kerakligini va faqat otam va onamni emas, balki hammani ko'rishdan uyalishim kerakligi darhol xayolimga keldi. **7- page**

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—I say, the same influence, whatever it was, presented the most unfortunate of all enterprises to my view; and I went on board a vessel bound to the coast of Africa; or, as our sailors vulgarly called it, a voyage to Guinea

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. va hatto otamning amrlari - **men aytaman**, xuddi shu ta'sir, nima bo'lishidan qat'iy nazar, mening nazarimda barcha korxonalarining eng baxtsizini taqdim etdi; va men Afrika qirg'oqlariga ketayotgan kemaga o'tirdim; yoki dengizchilarimiz qo'pol tarzda atashganidek, Gvineyaga sayohat. **7-page**

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

Lexic word- for- word translation. This sentence is a literal translation. More precisely, the participle that comes after the possessive in English is translated in the same way in Uzbek without any changes.

Conclusion:

To sum up, during this article the types of transformation such as lexic, grammatic and stylistic their origin and types are analyzed. The above given examples help to better understand them. In addition it can be seen that the causes of these transformations are given and hylighted.

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