

AN ANALYSIS OF JANE AUSTIN'S SENSE AND SENSIBILITY

Xudoyberganova Durdona Ismail qizi

The student of Tashkent State Transport University

Abstract

In the article, the Lexic, Grammatical and Stylistic changes that occur in the translation process in *Sense and Sensibility* were discussed in detail. In this article, we can see all three types of change in the interpretation of examples.

Key words: lexic, grammatic, 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.

Main body

For very many years there had been Dashwoods living in Sussex, in the south of England.

Juda ko'p yillar davomida Angliyaning janubidagi Sasseksda **Dashwoodlar** yashagan. **Pages : 1-2**

Stylistic, metonymy Here the word Dashwoods is plural. In fact, **Dashwood's** senior members were meant, and the words were dropped

The **family owned** a large area of land around their country house, Norland Park.

Oila **o'zlarining** qishloq uyi, Norland Parki atrofida katta maydonga ega edi. **Pages : 1-2**

Lexic, concretization In this passage, the sentence in the original text expresses the general meaning. In the translation, it is emphasized that the land belongs to the family **members**.

Recently the head of the family, an unmarried man of great age, had invited into his home his nephew, **who** was expected to inherit the house and land, with his wife and children.

Yaqinda oila boshlig'i, uylanmagan, katta yoshli erkak, uy va yerga merosxo'r bo'lishi kutilayotgan jiyani xotini va bolalari bilan uyiga taklif qildi. **Pages : 1-2**

Grammatical change. Grammatical change occurred due to the untranslatability of the **determining conjunction** in the target language.

When the old gentleman died, **it was discovered** that he had not left his fortune to Henry Dashwood to do what he liked with, but only to use during his lifetime.

Keksa janob vafot etganida, u o'z boyligini Genri Dashvudga o'zi yoqtirgan narsani qilish uchun emas, balki faqat hayoti davomida ishlatish uchun **qoldirganligi** ma'lum bo'ldi. **Pages : 1-2**

Grammatical transformation. The sentence which is represented in **passive** form in original text is translated as **active** voice in the translation

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**

Lexic , idiomatic transformation. The word disappointed is equaled to uzbek idiom. **Lexic compensation.** To avoid repetition, the word **fortune** is used as a synonym for the word inheritance.

Just before his death he **sent** for his son, and begged him to take care of his stepmother and sisters.

O'limidan oldin u o'g'lini **chaqirib**, o'gay onasi va opa- singillariga g'amxo'rlik qilishni iltimos qildi. **Pages: 2-3**

Lexic , concretization translation. Here the word **sent** is translated as other version .

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.**

Her husband, however, reminded her of the promise **he had given** to his dying father, that he would take care of his stepmother and sisters

Eri esa o'lim arafasida turgan otasiga bergan va'dasini, o'gay onasi va opa-singillariga g'amxo'rlik **qilishini eslatdi.** Page:4

Grammatical transformation.In this text it can be seen that, variety of tense are used but in target language all of them are translated as past simple. F.ex. **past perfect-past simple.**

Compared with Norland, it was certainly poor and small, and the girls' **tears flowed** as they remembered their family home, but they soon **dried their eyes** and made every effort to be happy.

Norland bilan solishtirganda, bu, albatta, kambag'al va kichkina edi va qizlarning **ko'z yoshlari** o'z uylarini esga olishdi, lekin ular tez orada **ko'zlarini quritib**, baxtli bo'lish uchun bor kuchlarini ishga solishdi Page 12

Lexico- grammatic, Word for word translation.In this passage, the sentences such as "to shed tears" and "to stop shedding tears" are literally translated.

Conclusion.

There are types of lexical transformation such as 1) transcription, 2) descriptive way of translation, 3) word-for-word translation, 4) concretization, 5) compensation, 6) generalization, 7) antonymic, 8) functional substitution, 9) logical development, 10) lexico-grammatic transformations.

At the end of the analysis, it should be said that the retention of articles, clauses, prepositions, pronouns and other such words in the translation process, the translation of active tense sentence into passive tense form or vice versa, changes in the sequence of tenses in the sentence are the main factors that cause grammatical changes.

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.

In conclusion. above, examples of lexical, grammatical and stylistic changes were analyzed and the factors manifesting these changes were studied.

REFERENCES:

1. Sense and Sensibility by Jane Austin
2. Google translation.
3. Oxford Advanced Learner's Dictionary
4. Achilov, O. (2023). TARJIMA JARAYONIDAGI O'ZGARISHLAR VA ULARNING TURLARI. Журнал иностранных языков и лингвистики, 5(5).

5 Oybek Rustamovich Achilov (2022). COMPARATIVE STUDY MODEL OF FOREGROUNDING IN UZBEK AND ENGLISH LITERARY TEXT. Academic research in educational sciences, 3 (10), 714-718.

6 Aydos Salauat Ogli Taijanov, & Shaukat Dauletbay Ogli Shamuratov (2022). EVALUATING CHARACTERISTIC FUNCTION OF CONVERGENCE IN LITERARY TEXT. Academic research in educational sciences, 3 (10), 577-581.

7. Sanjar Urol Ogli Samandarov, Mirkamol Ilkhom Ogli Artikov, & Oybek Rustamovich Achilov (2022). FOREGROUNDING AS A LITERARY DEVICE. Academic research in educational sciences, 3 (10), 538-541.

8. Adham Kamil Ugli Khakimnazarov, Anvarjon Arif Ugli Namozov, & Oybek Rustamovich Achilov (2022). COUPLING AS A STYLISTIC DEVICE IN UZBEK AND IN ENGLISH POEM. Academic research in educational sciences, 3 (10), 587-590.

9. Achilov, O. (2023). TARJIMA JARAYONIDAGI O'ZGARISHLAR VA ULARNING TURLARI. Журнал иностранных языков и лингвистики, 5(5).

10.Sanjar Urol Ogli Samandarov, Mirkamol Ilxom Ogli Ortiqov, & Oybek Rustamovich Achilov (2022). FOREGROUNDING AS A LITERARY DEVICE. Academic research in educational sciences, 3 (10), 538-541.