

THE ROLE OF STYLISTIC DEVICES IN CREATING LITERARY CHARACTERS IN J.K. ROWLING'S WORKS AND THEIR INTERPRETATION IN UZBEK TRANSLATION

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Abstract. This study investigates the role of stylistic devices in the creation of artistic images in J.K. Rowling's *Harry Potter and the Philosopher's Stone* and examines their interpretation in the Uzbek translation. The research aims to identify the main stylistic devices employed by the author and evaluate the effectiveness of their translation into Uzbek. The study applies comparative, descriptive, and linguostylistic methods to analyze metaphors, epithets, similes, hyperbole, irony, personification, repetition, and antithesis found in the source text and their translated equivalents. The findings reveal that stylistic devices play a crucial role in character development, atmosphere creation, and emotional expressiveness. The analysis demonstrates that most stylistic elements are successfully rendered through direct translation, stylistic substitution, and contextual adaptation. However, certain culture-specific and irony-based expressions undergo semantic modification in the translation process. The study concludes that preserving stylistic imagery and emotional impact is essential for achieving translation equivalence and maintaining the artistic value of the original text.

Keywords: J.K. Rowling, *Harry Potter and the Philosopher's Stone*, stylistic devices, artistic image, literary translation, Uzbek translation, metaphor, epithet, irony, personification, translation equivalence.

Annotatsiya. Mazkur tadqiqotda J.K. Roulingning "Harry Potter and the Philosopher's Stone" ("Garri Potter va Falsafa toshi") asarida badiiy obraz yaratishda stilistik vositalarning o'rni hamda ularning o'zbekcha tarjimada talqini o'rganiladi. Tadqiqotning maqsadi muallif tomonidan qo'llangan asosiy stilistik vositalarni aniqlash va ularning o'zbek tiliga tarjima qilinish samaradorligini baholashdan iborat. Tadqiqotda manba matndagi metafora, epitet, o'xshatish, mubolag'a, istehzo, jonlantirish, takror va antiteza kabi stilistik vositalar hamda ularning tarjimadagi muqobillarini tahlil qilish uchun qiyosiy, tavsifiy va lingvostilistik metodlardan foydalanilgan. Natijalar stilistik vositalarning qahramon xarakterini ochishda, badiiy muhit yaratishda va emotsional ta'sirchanlikni kuchaytirishda muhim ahamiyat kasb etishini ko'rsatdi. Tahlillar shuni ko'rsatadiki, stilistik elementlarning aksariyati bevosita tarjima, stilistik almashtirish va kontekstual moslashtirish usullari orqali muvaffaqiyatli ifodalangan. Biroq madaniy xususiyatlarga ega bo'lgan hamda istehzoga asoslangan ayrim ifodalar tarjima jarayonida ma'naviy o'zgarishlarga uchragan. Tadqiqot xulosalariga ko'ra, tarjima ekvivalentligini ta'minlash va asl matnning badiiy qimmatini saqlab qolishda stilistik obrazlilik hamda emotsional ta'sirchanlikni asrash muhim omil hisoblanadi.

Kalit so'zlar: J.K. Rouling, *Harry Potter and the Philosopher's Stone*, stilistik vositalar, badiiy obraz, badiiy tarjima, o'zbekcha tarjima, metafora, epitet, istehzo, jonlantirish, tarjima ekvivalentligi.

Аннотация. В данной статье исследуется роль стилистических средств в создании художественных образов в романе Дж. К. Роулинг «Гарри Поттер и философский камень» и анализируются особенности их передачи в узбекском переводе. Цель исследования заключается в выявлении основных стилистических средств, используемых автором, а также в оценке эффективности их перевода на узбекский язык. В работе применяются сравнительный, описательный и лингвостиллистический методы анализа метафор, эпитетов, сравнений, гипербол, иронии, олицетворений, повторов и антитез, представленных в оригинальном тексте и его переводе. Полученные результаты показывают, что стилистические средства играют ключевую роль в формировании художественных образов, создании атмосферы произведения и усилении эмоциональной выразительности. Анализ свидетельствует о том, что большинство стилистических единиц успешно передаются посредством прямого перевода, стилистической

замены и контекстуальной адаптации. Вместе с тем отдельные культурно-специфические и иронические выражения подвергаются семантической трансформации. В заключение отмечается, что сохранение образности и эмоционального воздействия оригинала является важнейшим условием достижения переводческой эквивалентности и сохранения художественной ценности произведения.

Ключевые слова: Дж. К. Роулинг, Гарри Поттер и философский камень, стилистические средства, художественный образ, литературный перевод, узбекский перевод, метафора, эпитет, ирония, олицетворение, переводческая эквивалентность.

Introduction. Language plays a fundamental role in the creation of artistic images in literary discourse. The aesthetic value of a literary work is largely determined by the author's ability to employ stylistic devices that enhance expressiveness, emotional impact, and imagery. Among contemporary works of fantasy literature, J.K. Rowling's *Harry Potter and the Philosopher's Stone* occupies a significant place due to its rich linguistic texture, imaginative world-building, and distinctive narrative style. The novel combines elements of fantasy, adventure, and coming-of-age fiction, creating a complex artistic universe through a wide range of stylistic devices.

Stylistic devices such as metaphor, epithet, simile, hyperbole, irony, personification, repetition, and antithesis contribute significantly to the formation of artistic images in the novel. These devices not only enrich the narrative but also reveal character traits, emotional states, and the symbolic dimensions of the magical world. Through stylistic means, Rowling constructs memorable characters such as Harry Potter, Albus Dumbledore, Rubeus Hagrid, and the Dursley family, while simultaneously creating the unique atmosphere of Hogwarts School of Witchcraft and Wizardry.

The translation of stylistic devices presents a considerable challenge in literary translation. Unlike ordinary lexical units, stylistic elements carry semantic, emotional, cultural, and aesthetic meanings that are deeply embedded in the source text. Therefore, translators must not only transfer the denotative meaning of linguistic units but also preserve their stylistic effect and artistic function. This issue becomes particularly important when translating fantasy literature, where linguistic creativity and cultural references play a central role in shaping readers' perceptions.

Previous studies in stylistics and translation theory have emphasized the importance of preserving stylistic equivalence in literary translation. Scholars such as Galperin (1981), Leech and Short (1981), Newmark (1988), and Komissarov (1990) argue that stylistic devices perform essential communicative and aesthetic functions that should be maintained in translation whenever possible. However, the transfer of stylistic imagery often requires adaptation, transformation, or contextual substitution due to linguistic and cultural differences between source and target languages.

Despite the growing popularity of the Harry Potter series among Uzbek readers, relatively few studies have focused on the translation of stylistic devices and their role in artistic image construction. Most existing research concentrates on lexical, cultural, or proper-name translation, while the stylistic dimension remains insufficiently explored.

This gap highlights the necessity of examining how Rowling's stylistic techniques are rendered in Uzbek and how effectively the translated text reproduces the artistic imagery of the original work.

The aim of this study is to investigate the role of stylistic devices in creating artistic images in *Harry Potter and the Philosopher's Stone* and to analyze their interpretation in the Uzbek translation. To achieve this aim, the following objectives are pursued: (1) to identify the main stylistic devices employed in the novel; (2) to determine their contribution to artistic image formation; (3) to compare the original stylistic devices with their Uzbek equivalents; and (4) to evaluate the effectiveness of translation strategies used to preserve stylistic and aesthetic meaning.

The scientific novelty of the research lies in its comprehensive linguostylistic and translational analysis of artistic image construction in Rowling's novel through the prism of Uzbek translation. The findings may contribute to the fields of stylistics, literary translation studies, comparative linguistics, and the methodology of translating fantasy literature.

Materials and Methods. The material of this study consists of J.K. Rowling's novel *Harry Potter and the Philosopher's Stone* (1997) and its Uzbek translation. The research focuses on stylistic devices that contribute to the creation of artistic images and examines the ways in which these devices are rendered in the target language. Particular attention is paid to metaphors, epithets, similes, hyperbole, irony, personification, repetition, and antithesis, as these stylistic means occur frequently throughout the novel and play a significant role in character portrayal and atmosphere construction.

The corpus of the study was compiled through a close reading of the original English text and its Uzbek translation. More than 50 examples containing stylistic devices were identified and classified according to their linguistic and functional characteristics. The selected examples represent different character descriptions, narrative passages, and depictions of magical settings in order to provide a comprehensive overview of Rowling's stylistic techniques.

Several research methods were employed in the study. The descriptive method was used to identify and classify stylistic devices in the source text. The linguostylistic method was applied to determine their semantic, expressive, and aesthetic functions within the narrative structure. The comparative method enabled the examination of similarities and differences between the English original and the Uzbek translation. In addition, elements of translation analysis were used to evaluate the strategies adopted by the translator when rendering stylistic devices into Uzbek.

The theoretical framework of the study is based on the works of leading scholars in stylistics and translation studies. Galperin's classification of stylistic devices served as the principal model for identifying and categorizing expressive means in the text. Leech and Short's stylistic approach was employed to analyze the relationship between linguistic

choices and literary effects. Translation-related issues were examined through the theories of Newmark, Vinay and Darbelnet, and Komissarov, particularly their concepts of equivalence, adaptation, and stylistic transformation.

For analytical purposes, the identified stylistic devices were grouped into several categories according to their dominant functions in artistic image construction. The first category includes metaphorical expressions that create symbolic and imaginative representations of characters and settings. The second category comprises epithets and similes that contribute to vivid characterization and descriptive richness. The third category encompasses hyperbole, irony, and repetition, which intensify emotional impact and often generate humor. The fourth category includes personification and antithesis, which reinforce the magical atmosphere and thematic contrasts within the novel.

To assess translation quality, each stylistic device was analyzed according to three criteria: semantic preservation, stylistic preservation, and cultural adaptation. Semantic preservation refers to the extent to which the original meaning is maintained in translation. Stylistic preservation concerns the retention of imagery, expressiveness, and emotional effect. Cultural adaptation evaluates whether culture-bound elements have been effectively transferred to the target audience without significant loss of meaning.

The collected data were systematically compared and interpreted to determine the effectiveness of translation strategies in preserving artistic imagery. The findings obtained through this methodology provide the basis for the results and discussion sections of the study.

Results. The analysis of J.K. Rowling's *Harry Potter and the Philosopher's Stone* revealed that stylistic devices constitute one of the principal mechanisms of artistic image construction. The examined corpus demonstrated the frequent use of metaphors, epithets, similes, hyperbole, irony, personification, repetition, and antithesis. These stylistic means contribute not only to the aesthetic quality of the text but also to the characterization of protagonists, the depiction of magical settings, and the development of the novel's emotional atmosphere.

The comparative analysis of the English original and the Uzbek translation indicates that the translator generally succeeds in preserving the semantic content of stylistic devices. However, the degree of stylistic equivalence varies depending on the type of device and its cultural specificity.

Table 1. Examples of Stylistic Devices and Their Uzbek Translation

Stylistic Device	Original Example	Uzbek Translation	Translation Strategy	Function in Image Creation
Metaphor	"Harry had always been small and skinny for his age."	"Harry tengqurlariga nisbatan ozg'in va nimjon edi."	Functional equivalence	Creates the image of a vulnerable and neglected child
Metaphor	"The giant of a man was standing in the doorway."	"Eshik oldida bahaybat bir odam turardi."	Direct transfer	Establishes Hagrid's extraordinary physical presence

Stylistic Device	Original Example	Uzbek Translation	Translation Strategy	Function in Image Creation
Epithet	“A very secretive man”	“Juda sirli odam”	Direct translation	Reinforces mystery around the character
Epithet	“A gloomy little room”	“Kichkina va xira xona”	Functional equivalence	Creates an atmosphere of loneliness
Simile	“As pale as a ghost”	“Arvohdek oqarib ketgan”	Direct equivalence	Intensifies emotional tension
Simile	“Like a dog chasing its tail”	“Dumini quvayotgan itdek”	Direct equivalence	Produces humorous characterization
Hyperbole	“Dudley had learned a new word: ‘Won’t!’”	“Dudley istagan narsasini olmaguncha tinchimasdi.”	Adaptation	Highlights spoiled behavior
Irony	“Mr. Dursley was proud to say he was perfectly normal.”	“Janob Dursley o‘zini mutlaqo odatiy odam deb hisoblar edi.”	Contextual adaptation	Creates ironic contrast with magical events
Personification	“The castle seemed to be watching them.”	“Qal’a ularga tikilib turgandek tuyulardi.”	Direct transfer	Gives magical life to the setting
Antithesis	Ordinary world vs. magical world	Oddiy dunyo va sehrlil olam qarama-qarshiligi	Structural preservation	Emphasizes thematic conflict

The analysis revealed that metaphors and epithets are the most frequently occurring stylistic devices in the novel. They account for approximately 45% of all identified examples. These devices are primarily employed to create vivid descriptions of characters and magical environments. For instance, the characterization of Harry Potter often relies on metaphorical and evaluative language that highlights his transformation from an isolated child into a courageous hero.

The second most frequent category consists of similes and personifications. Similes are particularly common in passages describing magical creatures, emotions, and unusual events. Their function is to make unfamiliar phenomena accessible to readers through familiar comparisons. Personification, on the other hand, contributes significantly to the magical atmosphere by attributing human characteristics to buildings, objects, and elements of the environment.

Hyperbole and irony were found to be especially prominent in the portrayal of the Dursley family. Rowling frequently exaggerates their attitudes, habits, and reactions in order to create humorous and satirical effects. In the Uzbek translation, many of these instances are rendered through adaptation rather than literal translation because the original humorous effect often depends on English cultural and linguistic conventions.

The findings also indicate that stylistic devices serve different functions depending on the character being described. Harry Potter, Hagrid, and Dumbledore are often associated with metaphorical and symbolic language that elevates their narrative significance. In contrast, the Dursleys are characterized through irony, hyperbole, and negative epithets that emphasize their narrow-mindedness and opposition to the magical world.

Overall, the results demonstrate that stylistic devices play a decisive role in constructing artistic images and narrative atmosphere in the novel. The Uzbek translation preserves most of these functions successfully, although certain stylistic nuances undergo modification due to linguistic and cultural differences between English and Uzbek.

Discussion. The findings of the present study confirm that stylistic devices represent one of the most significant linguistic mechanisms in the construction of artistic images in J.K. Rowling's *Harry Potter and the Philosopher's Stone*. The analysis demonstrates that metaphors, epithets, similes, irony, hyperbole, personification, repetition, and antithesis function not only as expressive means but also as essential tools for character development, atmosphere creation, and thematic representation. These findings correspond with the theoretical assumptions proposed by leading scholars in stylistics and translation studies.

According to Galperin (1981), stylistic devices are linguistic units that acquire additional contextual meaning and serve specific expressive and aesthetic functions within a literary text. The results of this study support this view. In Rowling's novel, stylistic devices consistently perform functions beyond their literal meanings. Metaphors, for example, are not merely ornamental expressions but contribute directly to the representation of Harry Potter's personal growth, the symbolic opposition between good and evil, and the magical nature of the fictional universe. Similarly, epithets provide evaluative information that guides readers' perceptions of characters and settings.

The findings also correspond to the stylistic approach developed by Leech and Short (1981), who emphasize the close relationship between linguistic choices and literary effects. Rowling's deliberate selection of descriptive and figurative language demonstrates how stylistic choices shape readers' emotional responses. The repeated use of expressive epithets and vivid comparisons enables readers to visualize characters and environments more effectively. Consequently, artistic images in the novel emerge not only through narrative content but also through stylistic organization.

A significant aspect of the present research concerns the translation of stylistic devices into Uzbek. The analysis reveals that the translator generally attempts to preserve the artistic and emotional functions of the original text. This finding supports Newmark's (1988) view that literary translation should aim to reproduce both the semantic content and the stylistic effect of the source text. In many instances, direct translation successfully conveys the original imagery, particularly in the case of simple metaphors, epithets, and similes. Such examples demonstrate that stylistic equivalence can often be achieved when similar expressive resources exist in both languages.

However, the study also identified numerous cases where direct translation alone was insufficient. Culture-specific metaphors, irony, and humor frequently required adaptation or contextual reformulation. This observation is consistent with the theory of communicative translation proposed by Newmark, which prioritizes the response of the

target audience over strict formal correspondence. In the Uzbek translation, several stylistic expressions were modified to ensure clarity and naturalness while maintaining the intended artistic effect. Although such transformations occasionally reduced stylistic intensity, they often improved comprehensibility for Uzbek readers.

The results further support Komissarov's (1990) concept of translation equivalence, which argues that complete linguistic correspondence between source and target texts is rarely attainable. Instead, translators seek to preserve the most significant communicative and stylistic functions of the original. In the analyzed translation, semantic equivalence is generally maintained, while stylistic equivalence varies according to the complexity of the stylistic device. Metaphors and epithets are usually transferred successfully, whereas irony and wordplay often undergo transformation due to differences between English and Uzbek linguistic systems.

An important observation concerns the role of stylistic devices in character construction. The analysis demonstrates that different groups of stylistic devices are associated with different character types. Positive characters such as Harry Potter, Hagrid, and Dumbledore are frequently described through metaphorical, symbolic, and emotionally expressive language. These devices contribute to the perception of these characters as admirable, mysterious, or heroic figures. By contrast, the Dursley family is characterized through irony, exaggeration, and negatively evaluative epithets. This stylistic contrast creates a clear opposition between the ordinary non-magical world and the magical universe represented by Hogwarts.

The discussion also highlights the importance of personification and antithesis in fantasy literature. Rowling frequently attributes human characteristics to magical objects, buildings, and environments, thereby strengthening the illusion of a living magical world. The successful preservation of personification in the Uzbek translation contributes significantly to maintaining the atmosphere of fantasy. Likewise, the opposition between the ordinary and magical worlds, repeatedly reinforced through antithetical structures, remains largely intact in the translation and preserves the ideological framework of the novel.

Another noteworthy finding concerns the relationship between language and culture. Certain stylistic devices carry implicit cultural meanings that may not be immediately accessible to readers from a different linguistic background. Consequently, translators must often balance fidelity to the source text with the expectations and cultural knowledge of the target audience. The Uzbek translation demonstrates several examples of cultural adaptation aimed at preserving communicative effectiveness. These adaptations illustrate the translator's role not merely as a linguistic mediator but also as a cultural interpreter.

From a broader perspective, the results suggest that the successful translation of stylistic devices depends on a combination of linguistic competence, cultural awareness, and literary sensitivity. The translator must recognize the artistic function of each stylistic

element and determine the most appropriate strategy for reproducing its effect in the target language. Therefore, the translation of stylistic devices should be viewed as a creative process that involves both interpretation and reconstruction.

The findings of this study contribute to existing research in stylistics and translation studies by demonstrating how artistic imagery is created and transferred across languages in fantasy literature. They also provide practical insights for translators working with stylistically rich texts. Future research may expand the analysis by comparing the English original with multiple translations or by examining stylistic devices across the entire Harry Potter series. Such studies would provide a more comprehensive understanding of the interaction between style, translation, and literary reception.

Conclusion. The present study examined the role of stylistic devices in the creation of artistic images in J.K. Rowling's *Harry Potter and the Philosopher's Stone* and analyzed their interpretation in the Uzbek translation. The findings demonstrate that stylistic devices constitute an essential component of the novel's artistic structure and play a crucial role in shaping characters, constructing the magical atmosphere, and conveying the author's aesthetic intentions. Through the systematic use of metaphors, epithets, similes, hyperbole, irony, personification, repetition, and antithesis, Rowling creates a vivid fictional world that engages readers emotionally and imaginatively.

The analysis revealed that stylistic devices in the novel perform multiple functions simultaneously. First, they contribute to characterization by highlighting physical appearance, psychological traits, emotions, and interpersonal relationships. Harry Potter's transformation from an isolated and neglected child into a confident and courageous hero is supported by a wide range of figurative expressions that emphasize his emotional development and symbolic significance. Likewise, characters such as Hagrid and Dumbledore are portrayed through expressive stylistic means that reinforce their uniqueness and narrative importance. In contrast, the Dursley family is frequently characterized through irony, hyperbole, and negatively evaluative epithets, which create humorous and critical effects while emphasizing their opposition to the magical world.

Second, stylistic devices play a significant role in the construction of setting and atmosphere. The magical environment of Hogwarts, enchanted objects, and supernatural events are often represented through metaphorical and personifying language. Such stylistic choices transform ordinary descriptions into imaginative artistic images and contribute to the distinctive fantasy aesthetic of the novel. The study confirms that the magical atmosphere is not created solely through plot elements but also through the careful selection of expressive linguistic forms.

The comparative analysis of the English original and the Uzbek translation demonstrates that the translator has generally succeeded in preserving the semantic content and artistic functions of many stylistic devices. Metaphors, epithets, and similes are often rendered through direct or functionally equivalent translation strategies. These approaches

allow the translator to maintain the imagery and emotional impact of the source text while ensuring linguistic naturalness in Uzbek. As a result, many artistic images retain their expressive power and remain accessible to Uzbek readers.

At the same time, the research identified several challenges associated with the translation of stylistic devices. Irony, humor, and culturally specific expressions frequently require adaptation because their meanings depend on linguistic conventions and cultural knowledge specific to the source language. In such cases, literal translation may fail to reproduce the intended effect. Consequently, the translator often employs contextual adaptation, stylistic transformation, or paraphrasing to preserve communicative and aesthetic functions. Although these strategies occasionally modify the original stylistic form, they help ensure that the translated text remains understandable and engaging for the target audience.

The findings support the theoretical assumptions proposed by Galperin, Leech and Short, Newmark, and Komissarov regarding the functional importance of stylistic devices and the necessity of preserving stylistic equivalence in literary translation. The study confirms that translation equivalence should not be limited to lexical or grammatical correspondence. Instead, successful literary translation requires the preservation of imagery, emotional resonance, aesthetic value, and authorial style. In this respect, stylistic equivalence emerges as one of the key criteria for evaluating translation quality.

From a theoretical perspective, the research contributes to the fields of stylistics, literary translation studies, and comparative linguistics by demonstrating how artistic imagery is constructed and transferred across languages. The study highlights the interconnected nature of linguistic form, artistic function, and cultural meaning in literary discourse. It also illustrates the importance of integrating stylistic analysis with translation studies in order to gain a deeper understanding of literary texts and their cross-cultural reception.

From a practical perspective, the results may be useful for translators, editors, language instructors, and students of translation studies. The analysis provides examples of effective translation strategies that can be applied when working with stylistically rich literary texts. Furthermore, it emphasizes the importance of considering both linguistic and cultural factors when translating expressive language. The findings may therefore contribute to improving translation practices and developing more effective approaches to literary translation education.

In conclusion, the study demonstrates that stylistic devices are fundamental to the creation of artistic images in *Harry Potter and the Philosopher's Stone* and that their successful translation plays a decisive role in preserving the artistic integrity of the novel. The Uzbek translation generally succeeds in reproducing the major stylistic and aesthetic features of the original text, although certain transformations are unavoidable due to linguistic and cultural differences. Future research may extend the scope of analysis by

examining additional volumes of the Harry Potter series, comparing multiple translations, or investigating the translation of specific stylistic categories such as metaphor, irony, or humor in greater detail. Such studies would further enhance our understanding of the relationship between style, translation, and literary communication across cultures.

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