



## THE LINGUISTIC ASPECT OF LINGUISTIC GRADATION IN THE TRANSLATION OF WORKS TRANSLATED FROM ENGLISH TO UZBEKI

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sisterly nations and world literature are being translated into Uzbek is a sign that the science and practice of translation is developing successfully in our country. It serves the convergence of our national culture with the best traditions of the cultures of world nations, the strengthening of friendship between peoples, and the enjoyment of Uzbek readers by examples of world progressive literature. In fact, most of the global events that are happening in the field of science, culture and technology are popularized directly due to translation. We think that the educational, political, ideological and aesthetic importance of artistic translation and the role of enlightenment will continue to grow more and more in the future.

Translation is of great importance in carrying out the sacred task of making our people enjoy the great achievements of world science, technology, culture and social thought development, and educating them in the spirit of friendship between peoples.

Along with modern socio-economic and societal changes, improvements in the process of the higher education system and learning foreign languages are being observed in our country. The currently observed expansions in the field of translation and the increased requirements for the translation process and its results have led to increased interest in the effective operation and implementation of various international relations [5.68]. In fact, from the point of view of today, every translator faces huge tasks, and we think that the translator should work tirelessly to increase the requirements for the translation process and its result, and to deliver world masterpieces to the next generation for our people.

In our opinion, the perfect mastery of a foreign language depends on the level of knowledge of foreign culture. It can be seen that the acquisition of a foreign culture can depend on the material provided, which, in turn, indicates a high level of interest in learning a foreign language. The translator's future professional work process relies on knowledge of a cultural nature. There is a misconception that knowledge of a foreign language will increase the future professional level of a translator. This is certainly not the case, because the work process of a translator is not only a superficial knowledge, but a process that requires improving the mother tongue. Therefore, a translator should constantly work on himself, master both himself and foreign literature, attend seminars on the basics of translation, learn modern computer technologies, get acquainted with technologies in translation studies, be aware of projects that help me remember language units, only with the educational process. but not limited to, attendance at additional courses is required[5.68].

In addition to being a bridge of international friendship, translation is also a broad road to culture and enlightenment. The wide spread of written translation opened a wide path

to the culture of other nations, and led to the development and prosperity of Uzbek literature, culture and art. Translation is a difficult but interesting art, how much fun it is to translate and read a work of art written in a foreign language. Therefore, it never loses its power, it lives as a product of creation, there is no force that hinders it, rejects it, forbids it. As long as humanity lives, the art of translation will continue to live as a special skill school [ 5.65] and we believe that it is the duty of every translator to translate and present to the public masterpieces that have their place in world literature.

found it permissible to consider the phenomenon of gradation from the perspective of linguo-cultural translation discourse from the copy of T. Dreiser's "Bakhtikaro Carrie" translated into Uzbek, which is considered one of the masterpieces of world literature .

*When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. It was in August, 1889. She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterised her thoughts, it was certainly not for advantages now being given up. A gush of tears at her mother's farewell kiss, a touch in her throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sigh as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken[3.25].*

*This event happened in 1889. Carolina just turned eighteen. She was conscious, but [ 6.147] was a fourth girl, and she was spinning in the world of sweet dreams that do not let a person rest in the years of youth and indolence . he did not even imagine the positive aspects of the life he had just sat again [1.5]. It is known that the translator has translated the work creatively, because in this type of translation, the textual meanings and stylistic functions of the original linguistic means are recreated in harmony with the grammar rules of the common language. The national-historical, social and image-emotional characteristics of linguistic tools are interpreted in an authentic and appropriate way. The phonetic-orphoepic and lexical-grammatical digressions used for specific methodological purposes in the pages of the work are restored using alternative linguistic tools in accordance with their tasks. All this makes it possible for the author's purpose to reach the reader [ 4.7]. Although the translator has given the original text above in a compound sentence, we can see that the translator has translated the text translation into simple sentences based on the meaning of the text translation. For example, When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money translated into text This event happened in 1889. Carolina just turned eighteen. She was conscious, but [ 4.77] she was the fourth girl, and she was spinning in the world of sweet dreams that do not leave a person alone in the years of youth and arrogance . in which he did not even imagine the positive aspects of the life he had just sat down again. in the original text She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterized her thoughts, it was certainly not for advantages now being given up. as it appears in the text that he did not even imagine the positive aspects of the life he was sitting again , because the beating of a young girl's heart means that she will experience the difficulties of life that await her in*

the future we think. One of the linguistic and cultural aspects of mat is that in our national culture, when you send your children to study or work in a country, the child's *heart skips a beat, but it is characteristic of each nation to imagine the advantages of the life that he has just sat again* . we think it's from feelings.

We think that it is customary for young people who have gone far away to look at their previous partner, because during the period of transition of young people, the girl is attracted to the boy, and the boy is attracted to the girl. With this in mind, let's pay attention to the following text: *Drouet arose, kicked his legs to straighten his trousers, and seized his clean yellow grip [ 3.47]* .

Text translated into Uzbek: *Drue also stood up. As usual, he stretched his legs, straightened his pants, and picked up his clean yellow suitcase from the ground [ 2.15]*. The Uzbek translation of the text given in English seems to have been translated through the adaptation method, because this method uses simplification and adaptation. *kicked his legs to straighten his trousers, and seized his clean yellow grip [2.41]* We think that it is manifested in the sentence.

If we pay attention to the next text: *I suppose your people will be here to meet you?" he said. "Let me carry your grip [ 2.54]."* The translation of the text: "Should your relatives meet you soon ?" he asked the girl. We can see that the exact translation method was used in the quoted texts, because in this type of translation, literal accuracy was sought. The phenomenon of gradation in the texts. *I suppose your people will be here to meet you ?* is manifested in his sentences , and we consider it natural for a young man to use such sentences to a young girl from a linguistic and cultural point of view.

If we turn to the next text: *Oh, no," he said. "I'd rather you wouldn't. I'd rather you wouldn't be with me when I meet my sister [ 2.44]."* Text translation: "*Oh, no! No need!-Kerry hastily answered . - Thank you, there is no need! If it were up to me, you would n't be standing next to me when I met my sister [ 2.74]*. Linguistics of quoted texts *I'd rather you wouldn't be with me when I meet my sister* It can be seen from the words that English people have feelings of *shame and anxiety* , just like Uzbek culture , and it means that there is a similarity between the cultures of the two peoples.

If we focus on the next text; *All right," he said in all kindness. " I'll be near, though, in case she isn't here, and take you out there safely."* Uzbek translation: *"Okay," Drewe answered without realizing it . - Anyway, I'll be near you, and if your sister doesn't show up at the train station, I'll take her home [2.55]*. As it can be seen from the cited examples, the feelings of nobility and humanity show that there is a linguistic-cultural similarity in the culture of the English people as well as the Uzbek people. As for the gradation incident, *if your sister doesn't show up at the station on the mobo, I'll take her home* We think it is reflected in the sentence.

Let's turn to the next text : ***You're so kind*** , " said Carrie, feeling the goodness of such attention in her strange situation [ 3.15]. Uzbek translation: ***"You are very kind*** , " said Kerry, thanking him. *He understood how valuable the favor of a companion was in such a situation, which he was unfamiliar with [ 3.158]*. We can see that the Uzbek translation of the text is more attractive than the English version. As in every nation, it happened to man *compliments and respect* We think that units representing the speech act should be used not only in the Uzbek culture, but also in the culture of other nations. This also means that English and Uzbek languages are linguistically culturally similar. We can see that the phenomenon of gradation in the text is manifested in the sentence *You are very kind* .

If we analyze the next text: " *Remember, I'll be looking until you find your sister* [ 2.12]."

The Uzbek translation is given as follows: - *Don't forget that I will be your eyes and ears until you find your sister* ![ 2.6]. *To be eyes and ears* [ 7.8]- *to be eyes and ears. To look, hear and watch; meaning to lie in wait* , we witness that such a combination was not used in the original English text, but until *look* since the meaning of the verb corresponds to the meaning of *look* , *the translator eye-ear* probably increased the attractiveness of the translation by using the combination, we think that the phenomenon of gradation is manifested in the two-component somatic phraseological unit. Linguistically, *remember, I'll be looking until you find your sister* ! [ 3.25] We can see that in the sentence *Don't forget that I will be your eyes and ears* until you find your sister , it is expressed through units that express the appeal.

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