

MEANS OF EXPRESSING THE NATIONAL CHARACTER

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Abstract: One of the most urgent issues of modern translation theory is to preserve the original content of the translated text, to present the era, people, social environment, physical and mental state of characters, thoughts, nationality, aesthetic information as in the original work, in addition, to study the problems of preserving the style and originality of the writer in translation and presenting it to the reader. In this article the author talks about the peculiarities of translation of prose work.

Key words: artistic translation, prose work, nationality, original work, writer's style, calc style.

It is no exaggeration to say that nicknames are another carrier of national color. Because nicknames are also a means of expressing the national character and indicate the level and status of the hero in his time and environment. After all, the formation of the image of each person depends on the social environment to which he belongs. When describing the hero of the writer, it is necessary to express the surrounding environment and the attitude of the hero to this environment, and vice versa, the attitude of the surrounding people to the hero. This preserves the authenticity and naturalness of the work and prevents the hero of the work from becoming a fictional character:

- *Hormang, mavlono Darvesh!*
- *Assalom, marhamat qiling, taqdir, - ishdan qo'l uzmay dedi Darvesh hoji*
- *Kayflari nechik?*
- *Alhamdulillah, soyayi davlatingizda hech narsadan tashvishimiz yo'q.*

In this example, we see that two different references are used for the same person. Alisher Navoi addressed to Darvesh as Maulana. If we recognize that one of the dictionary meanings of this word is an honorific word used in the Muslim East to praise scholars and virtuous people, teachers, and high-ranking officials, adding to their names, "zamon bog'bonlarining ustodi" - "the master of modern gardeners" - Addressing the dervish with the same word, he expressed his status in the society. If we explain this appearance of the national color in the work, the great poet of the era, regardless of the greatness of his status, expressed his high respect for the person who was older than him in terms of age and had the status of a teacher. The second reference word haji was used by the writer to refer to the hero, and it is interpreted in the dictionary as an honorary title and nickname of a person who has made Hajj and visited the Kaaba. Such people were considered to be highly respected in the society. Because, based on the environment of that time, not everyone could have the status of a pilgrim. So, another status of a Darvesh in the society is his pilgrimage, and the writer was able to express the glorious personality of a person in the status of both a teacher and a pilgrim through a dialogue.

We can also see the national color in the image of national clothes: *Xadichabegim, har vatdagi kabi, tantana bilan kirib keldi. Uning egnida oltin gullar ishlangan to'q qizil xitoyi shoyidan juda uzun va keng ko'ylak bo'lib, etaklarini bir necha qizlar barmoq uchlari bilan tutib kelar edilar. Boshida ko'kimtir shogidan sallacha – dakana ...* hundreds of beautiful concubines and slaves dressed almost identically. It is also possible to understand that Khadija Begim is the wife of Husayn Boygaro, a lady of the palace, a princess, from the way she dresses separately from others. For her clothes, the most expensive fabric of that period was Chinese silk, and by expressing that the silk turban on her head was decorated with gold, the writer expressed the beginning of this woman's position in the palace, her greatness and the representative of a rich family, and thus conveyed the spirit of that time to the reader. . He described the social difference between the nobles and common maids, that

common maids were always at the service and at the mercy of the nobles, and that they had no limit to feeling or lusting, let alone owning anything. They were even the same as slaves dressed and served Khadijabegim and other women in the royal household.

Proverbs are also a special type of national color, and according to the definition given in Internet sources, they are a genre of folk art; are short and concise, figurative and non-figurative, grammatical and logical wise expressions. Life experiences, attitude to society, history, mental state, ethical and aesthetic feelings, and positive qualities of ancestors are embodied in proverbs. Over the centuries, it has been refined among the people, and has become a concise and simple poetic form. So, proverbs belong to a certain people and describe the national and social life of that people: - *Bizning elda bir yaxshi maqol bor, -dedi Navoiy tabassum bilan. -It hurar, karvon o'tar!* This proverb was spoken against the immorality of that time, and the proverbs of every nation with this meaning are given in different ways. For example, the same proverb is given in Russian as *Sobaka laet, veter nosit*. In this case, caravan in Uzbek is represented by veter in Russian and is literally translated *as dog barks, wind blows*. Proverbs have a realistic feature, that is, a certain proverb is specific to only one language, and when it is translated word for word, it may not express the original meaning. In this respect, they are similar to realities, and if in translation they are often represented by their equivalent in a foreign language, the goal of conveying the meaning to the foreign reader while preserving the original is fulfilled.

In conclusion, we should say that every work represents the spirit, environment and lifestyle of that time, no matter what time and space it represents. This ensures the naturalness and authenticity of the work. In this case, the expression of the national color is definitely reflected in every piece of work: the image of clothes, customs, traditions, proverbs, nicknames, even in people's interactions.

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