

**THE TERM NATIONAL COLOR, ITS STUDY IN LITERATURE AND ITS SCOPE**

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The lexicon of a literary work is closely related to the era and the people depicted in it, because the work is a source of information about the history, culture, and customs of the people. In this, the author attaches special importance to the words that express things, concepts and events related to the period he is describing. This is a style that ensures the naturalness of the artistic work and shows the national color.

Keywords: literary work, information about the history, culture, and customs of the people, national color.

Introduction

The lexicon of a literary work is closely related to the era and the people depicted in it, because the work is a source of information about the history, culture, and customs of the people. In this, the author attaches special importance to the words that express things, concepts and events related to the period he is describing. This is a style that ensures the naturalness of the artistic work and shows the national color. The author conveys the national color through the character, customs, and way of life, thoughts, attitudes, external appearance, inner world, spiritual experiences and realities of the people he describes. If he describes the period in which he lives and creates, the problems of revealing the national color may be alien to him, but if he writes about the period before or after his time, or if he describes a completely different world, to convey the national color to the reader as it really is, to create a clear image requires strong writing skills, broad outlook, and sharp knowledge.

The theme and problems of giving a national color to a work of art have been analyzed in the researches of many foreign and Uzbek scientists. Before studying these analyses, let's consider the concepts of color and national color.

Colorit (ital. colorito < lat. color - color, hue) 1. Painting, engraving, etc. k. the harmonious, mutual proportionality and harmony of colors. 2. (portable) A set of unique aspects and characteristics of something (appearance, artistic work, era, region, people, etc.) rather, it is a collection of lexemes collected within a certain topic.¹ In the "Dictionary of Linguistic Terms" by O.S. Akhmapovain, color is defined as a characteristic feature of an artistic work, a characteristic of the speech of characters, characteristic signs of a language taken from the



language or dialects of a certain period in their speech, characteristic of a country or place. It is shown that it consists of a set of concepts (realities)².

The topic of national color has been discussed in the works of many major scientists. In particular, in the studies of E. Konovalova, Ye. Grigoryan, L. Bondarenko, N. Chepel, G. Karipjanova, the issues of expression of national color in fiction were studied in world literary studies. G. Salomov, Sh. Ibrahimova, N. Dosbaeva, M. Umarova's dissertations, books and articles reveal the methodological researches in the literature of a certain period and the specific features of a particular creative style in Uzbek literary studies.

Oybek's work, especially his prose works, has not been studied enough. His research work on the analysis of Navoi's novel cannot be said to be enough. Although his rich legacy is one of the pillars that enrich Uzbek literature, we can list only the following scientists who have studied and are studying the works of the creator in detail:

The question arises: Isn't there a national colorful reality here? To distinguish these two concepts from each other, it is enough to understand their basic content.

According to S. Vlahov, S. Florin: "Realities are such words (and phrases) that name objects, have a character for the life of a nation (lifestyle, culture, historical and social development), but alien to another people, bearers of national and historical color, they, in turn, do not have an exact equivalent (appropriate words and phrases) in another language, and ultimately, special attention is property and is not prone to translation on a general basis. The writer describes the true essence of historical and national color a) traditions; b) dress culture; d) dialectics; e) folk speech; f) national dishes; g) integrates into the content of the work with the help of factors such as place names, thereby revealing the national aspects of the people.

Giving a national character in historical works encourages the reader to live in the environment of that time, to fully feel the characters, to understand the reality, to react, to make the right conclusion, and also to increase the quality of the work. The writer describes the true essence of historical and national color a) traditions; b) dress culture; d) dialectics; e) folk speech; f) national dishes; g) integrates into the content of the work with the help of factors such as place names, thereby revealing the national aspects of the people.

If we analyze the presentation of the national color on the example of excerpts from the work: “-Sizlarga manzur bo’lgudek g’azallar yozilmadi, - dedi shoir oq tusha boshlagan soqolini silab. – Ba’zi xomroq narsalar borki, ularni o’qimoq bilan bahramand bo’lmassizlar, deb o’ylaymen. Shirin suhbatlaringizga tashna bo’lganimdan chorlagan edim.” In this example, another expression of the Uzbek national color is the character of humility. Despite the popularity and importance of the great poet's work, it is shown that he is not arrogant, behaves politely and modestly in any circle. In this passage, we can see another expression of a good habit, which is known in most works as “majlis”, “anjuman” “mashvarat”, “kengash” and in modern interpretation as “davra suhbat” (“round discussion”). People with the same profession and the same goal gathered in one place and shared the news in their fields and the products of their creativity. In addition to ensuring the development of the industry at that time, it was a prelude to the training and development of new talents and representatives.



Or, “Eshik «g'irch etib ochildi-da, ruxsat so'rab ukasi Darvishali kirdi... Navoyi uning nim mast ko'zlariga qaradi” misolida ham milliy koloritning namunasini ko'rishimiz mumkin.” The passage depicts the scene of Darvishali, the brother of Navoi, entering Navoi's room asking for permission. In the Uzbek mentality, a strong emphasis is placed on education in the family. In addition to respecting parents and elders, they were also careful in their relations with their relatives and blood relatives, even if they were younger than themselves. Even in the situation in the passage, despite the fact that the brother was drunk, he entered the room where his brother was sitting, not forgetting his respect for him.

At this point, it should be said that mentality is the fundamental characteristic of every nation. When a description of a nation is given, the authors emphasize the characteristics and stability of that particular nation.

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; 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 Собака лает, ветер носит. In this case, caravan in Uzbek is represented by ветер 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. We will discuss this in detail in our next seasons.

So, while creating his work, the writer uses a special language to express the total actions of people in the period and society, in the way of life. This language belongs only to the life of that time and society, and it aims to convey the same spirit and mentality to the reader. In this process, the writer certainly refers to lexemes, lexical units, sentences that express the national color. Because they are the means of faster cultivation of the above goal of the writer.

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