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ДОБРЕДОЉОВТЕ WÈLLKOMM स्वागत छ  
VÄLKOMMEN FÀILTE VÍTEJTE HERZLICH KΑΛΩΣ ΗΡΘΑΤΕ  
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SALUTATIO வரவறேல் BI XÈR HATÌ  
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**MEANS OF CREATING CHARACTERS' PORTRAIT IN THE NOVEL OF  
FRANSUA MORIAK'S "TANGLE OF SERPENTS" AND SPECIFIC  
PECULIARITIES RECREATING IN UZBEK.**

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*Abstract: In this article the conclusion substantiated that antithesis and comparison were used to create many characters' personality and these means played as a base function to reflect characters' inner world and appearance; antithesis was mainly used to recreate images in Uzbek translation.*

*Key words: F.Moriak, Tangle of Serpents, composition, character, antithesis, comparison, translation*

The article substantiates the conclusion that the portraits of many characters, as well as in the composition of the novel "A Tangle of Serpents", are based on antithesis and opposition, which serve to implement the author's intention, and that when recreating images translated into Uzbek language, antithesis and opposition are the main techniques

Each fiction book comes to existence not only as a result of writer's world of view, but also as a result of social environment, historical period of that exact work. An artist of the word uses image system to carry out fictional idea. Nothing is random in the inner world and appearance of the characters of fictions: everything is dependent on one chain to reflect an idea of the work. In this meaning, we discover inner spirit of fighting in Fransua Moriak's masterpiece "A tangle of Serpents" by the following phrases: "je survive à ma haine" – I could defeat my hatred, "J'ai cru longtemps que ma haine était ce qu'il y avait en moi de plus vivant" "I have known my own hatred as the most eternal thing in my world".

The whole work consists of inner spiritual fights, this book was written by an old lawyer's own words, who has taken care of his enemies and fought with them. The name of the work itself means spiritual sorrow, fighting, unacceptable environment. While we are reading the book we can see different characters: surrounding snakes of an old lawyer – only gathered for material riches, namely first of all, his wife – a member of Fondages' family, even being young and beautiful Liza got married to rurally educated Luis, and also his children – his son Gubert takes care not for his father's health, but his shares, her daughter Jeneyeva always lives to gain something useful his sponger son-in-law. However, the cases develop gradually and every character is analyzed by the world of view of main hero and only at the end of the book we discover the original idea, which gave eternal meaning among several centuries. The snakes – the main topics, which are appeared in human's soul and destroyed the whole mind and existence. Doubt, suspicion, hatred and revenge mood have been delivered by the writer with simple truth, comparison and with the example of one person's useless and painful.

The writer described by comparing kindness and hatred, kind people and self-seekers from the beginning to XVII section in order to accomplish his own purpose, namely the writer used antithesis successfully to create his characters' psychologic portrait. Contrast is soaked artistically to the simple image. "J'attends, sans impatience, dans cette chambre où j'ai dormi enfant, où sans doute je mourrai – I have to wait with great patience. I used to lie in this room in my childhood and certainly my eyes will close in this room." He expressed his room of his long term illness as a place which childhood and old age without excessive comparisons.

Fictional means are used very widely to describe characters in the book. The mother of lawyer Luis is brought to the work to prove that the reason for enthusiasm of scandal is for his father's heritage. His mother has always repeated that she quarreled with her parents a lot of times since his childhood, after her parents expelled her, they haven't even talked with each other at all. Luis's following unusual thought about family relationship call for people to observe: "Les familles unies, certes, ne manquent pas; Quand on songe à la quantité de ménages où deux êtres s'exaspèrent, se dégoûtent autour de la même table, du même lavabo, sous la même couverture, c'est extraordinaire comme on divorce peu! Ils se détestent et ne peuvent se fuir au fond de ces maisons... – That's true that friendly families are found a lot, but if we take into consideration that partners dissatisfy with each other, they hate one another even though they wash in the same basin, they sleep in one bed, we are sure that the divorce rate I really low nowadays. They even do not want to see one another they cannot quit their families at all.

Luis, waiting his sixty-eight years' birthday alone, without any kind of sweets and souvenirs, compares his negatively colored, careless family members with his lovely, but dead mother. He expressed this event as a last bouquet that given on his ordinary birthday, conveyed this event as last roses that is given by dying mother. "Le dernier bouquet que j'aie reçu ce jour-là, ma pauvre mère l'avait cueilli de ses mains déformées; elle s'était traînée une dernière fois, malgré sa maladie de coeur, jusqu'à l'allée des rosiers."

Luis described his own childhood with enthusiasm in the second chapter of the novel. The following words, which belonged to his pencil describes the only mother in his childhood: "la veuve d'un modeste fonctionnaire, chef de service à la Préfecture, peut donner de soins à un fils qui est tout ce qui lui reste au monde. Mes succès scolaires la comblaient d'orgueil. Ils étaient aussi ma seule joie ", "la stricte économie dont ma mère s'était fait une loi.... Déjà, du vivant de mon père, ils avaient «en saignant aux quatre veines» acheté Calèse....maman allait le moins possible «au boucher» "

His only aspiration in his childhood was to enter a higher education residence. He just learnt such great writers Viriligi and Rasin not only for just interest, just to get ready for exam questions without any kind of enthusiasm, pleasure and impression. Being interested in books, this child is only allowed to go to streets only on Thursday and Sunday to get fresh air. In this chapter he described herself like this -«à quel point j'étais un enfant gâté. J'étais «un bûcheur» et m'en faisais gloire: un bûcheur, rien que cela. Voilà l'idiot que j'étais et que je fusse demeuré peut-être sans l'émoptysie... C'était la rançon d'une enfance trop studieuse, d'une adolescence malsaine; un garçon en pleine croissance ne vit pas impunément courbé sur une table, les épaules ramenées, jusqu'à une heure avancée de la nuit, dans le mépris de tous les exercices du corps.<sup>1</sup> »

He remembers his own childhood memories not with unblemished games, untroubled days, but the days when he struggled with boys named Enosh and Rodrigue to get the first places in the competitions with regret and repentance. He expressed his own non-pliable days to sense and emotions like following: "J'étais un enfant féroce pour qui prétendait m'aimer. J'avais horreur des «sentiments»"

While he was studying at the lyceum, he felt sorry for the days when he missed his own mother. He thought that his father had not died and was absent for some time, his father seemed to have been waiting for his coming from the lyceum. He crossed the streets, went up the streets very fast, his mother was waiting for him and hanging her laundries, his father's photo was hanging on the wall. He began to lose hope and started to read books.

Luis expressed withdrawal from his from his superior intention of entering a higher education residence and learning law science because of his illness as following: *-la ruine de ma santé consommait le naufrage de mes ambitions universitaires.* These phrases were translated by Sh. Minovorov with descriptive stylistic means: *My health system began to recover because I had get rid of troubles about study affairs<sup>2</sup>*

<sup>1</sup> François Mauriac. Le noeud de vipères. Edition Bernard Grasset, 1933

<sup>2</sup> Fransua Moriak. Tangle of Serpents. Tashkent, 2012, page 13

While Luis is writing about passed years' in Akrashon, he described his mother's situation like following: *–chaque jour elle vivait dans l'attente de «l'heure du thermomètre»* This case was translated by Sh. Minovarov and delivered like this: - *My mother had to wait for “temperature measuring time” with great tension.* In this place old-aged lawyer Luis compared his childhood and current illness case as following: *–j'ai été justement puni de ma dureté, de mon implacabilité de garçon trop aimé. I didn't know what sympathy is in my childhood, I thought that the destiny was punishing me because I had no kindness and I always became cool-hearted for my mother.* Skillful translator Sh.Mirovarov used the phrase “cool-hearted” and achieved to read easily and understood by Uzbek bookworms well. In this way, the translator also achieved to reflect each character's figure honestly.

In addition, Fransua Moriak used also animals' images to create his characters' figures in his book. For example, an old lawyer is called *«the oldx crocodile »*<sup>1</sup> by his grandson son-in-law Filly, Luis calls his family members – owners his legacy as *cette meute familiale* – packs of hunter dogs and tells them the following words – *vous-vous battez comme des chiens* autour de mes terres, autour de mes titres. Translation cannot be, of course, accomplished without loses, a bookworm person must read an authentic one in order to feel reading pleasure. Above mentioned portrayal description was translated by the translator with a slight change, namely *cette meute familiale* phrase was omitted, - Then these family members disappeared at all, you will quarrel for my lands and shares like *a dog* expressed like this.

In conclusion, the aim of Fransua Moriak's “Tangle of Serpents” is the metaphoric expression of human's soul that is not lit by divine, namely catholic light. In this work each member of bourgeoisie family envenoms others gradually. The absence of kindness and love in the families is not the result of unhappy marriage, but that is the illness of the whole society.<sup>2</sup>

The author used a lot of fictional-descriptive devices in order to achieve this goal, in this research work some of these devices and translation of them have been analysed.

#### **The list of used literature:**

- 1.G.Salomov. The principles of translation theory. Tashkent – “O'qituvchi” -1983
- 2.Kudrat Musaev. The principles of translation theory. Tashkent – “Fan” - 2005
- 3.François Mauriac. Le Noeud de vipères. Paris.1933
- 4.Fransua Moriak. Tangle of Serpents Tashkent. 2017

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<sup>1</sup> p73

<sup>2</sup> <https://ru.wikipedia.org/wiki/Мория-Франсуа> κ