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THE STRUCTURE AND MEANS OF EXPRESSION OF
METAPHORICAL UNITS WITH DEOPOETONIMY
IN FRENCH AND UZBEK LANGUAGES

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Abstract:
Introduction. In the language system of the peoples of the world, deopoetonyms - words that express the name of natural phenomena - have a special place. Research on the role of deopoetonyms in speech discourse with language, the basis of their origin, the features of their use is important in the study of the history of language, in determining its social significance, so much attention is paid to their collection and study.

Research methods. In determining the place of deopoetonyms in the French and Uzbek languages in the linguistic system, ideographic bases, artistic and aesthetic functions in speech, lexical-semantic, linguostylistic features comparative-typological, synchronous-descriptive, system and component analysis, classification methods can be used.

Results and discussions. Lexical-semantic essence, national-linguistic, nomination-motivational, methodological features of French and Uzbek deopoetonyms, natural-climatic conditions of their living, language, culture, national mentality, worldview, psyche, religious concepts, peculiar customs and rituals, poetic thinking has been shown to be closely related to style. The properties of deopoetonyms as a linguopoetic unit have been determined on the basis of the latest achievements of world linguistics.

Conclusion. The role of deopoetonyms in the ideographic system of French and Uzbek languages is associated with ethnolinguistic, linguocultural, mythological thinking, taboo. According to the names of natural, natural-spiritual phenomena, lexic-semantically similar types of deopoetonyms in French and Uzbek languages. Units that have risen to the level of deopoetonyms as a result of their representation in the linguocultural and lingvopoetic aspect through specific national symbols are depicted within the laws of their artistic traditions. Linguostylistic, gender, intensity features of deopoetonyms are reflected in the literary text.

Keywords: Uzbek, French, poetonym, deopoetonym, literary text, onomastics, linguopoetics, mythodeopoetonym, urbandeopoetonym, metaphor.

Introduction. Deopoetonyms are often used in a metaphorical form in a literary text. For example, the use of the cloud, sometimes in the form of sorrow and sometimes in the form of generosity, has become a tradition in Uzbek art. Just as a cloud makes the sky, the air dark and gloomy, so does the human mood. That is why it is often expressed in poetry as a sign of grief and anxiety. Thunder, lightning (flash) - a blow to life, often found in the symbol of the pain of love in the heart.
Natural phenomena are in fact divided into actions in nature and those that occur naturally in man. Including freezing, thawing, overflowing, leaking (specific to water); yellowing, shedding, flowering, drying (typical of trees and plants); heating, chilling (specific to air, but also to water, the human body), yawning, sneezing, sleeping, dreaming, dying (human), and so on.

According to the strengths and weaknesses of the meaning of deopoetonym (for example, rain - hail - shower - flood); according to the positive and negative (for example, wind - a storm); according to their methodological preferences (e.g. wind – gale, breeze, waft, light wind). In particular, the law of hierarchy is especially evident in their choice of determinants.

Although the words “қуюн, уюрма, тўфон” are different in spelling, they can create mutual synonymy because their meanings are the same. This wind connects with the sky and blows lightly, small things like dust, hay, sand or soil, plastic bag, circling around and blowing violently towards the sky. Therefore, in order to express the features associated with it in the speech, such as “қутурган шамол”, “қутурган қуюн”, “қущили шамол”, “қуюн куйиши”, “ишдатли шамол”, “чақмоқли қуюн”, “ёғинли қуюн”, “қуюнли шамол” simple and metaphorical combinations are used.

It seems that in some of these compounds, the word "қуюн" is used as a head word (in the case of қутурган қуюн, чақмоқли қуюн, ёғинли қуюн etc.), in others as a subordinate word (in the case of қуюн куйиши, қуюнли шамол), although in some it is not present, since the informing signs belong to the phenomenon of "қуюн" (“қутурган шамол”, “қущили шамол”, “ишдатли шамол”), it refers to it.

In northern Afghanistan and in the Surkhandarya region of Uzbekistan, the dust whirl is called the “Afghan wind” [3; 123]. It is observed that the word "уюрма", which is synonymous with the word "қуюн", comes in another synonymous line. It is again a whirlwind (strong and fast winds, dust and debris falling from the air; a tumultuous) [2; 323], бўрон, довул, жинтўполон (ёки жиннитўполон) сўзлари каторида келади. Шамолни бу тури тўзон, чанг, кум араалаш буралиб, ердан осмонга сари кўтарилиб қаттиқ эсади. Шунга кўра нутқда у билан боғлиқ "қаттиқ шамол", “тўзонли шамол”, “уюрма шамол”, “тўзон уюрма”, “қорли уюрма”, “қум уюрма”, “осмон бўйи уюрма”, “чанг шамол”, “қумли шамол”, “айлана шамол”, “комига тортувчи шамол” сингари сўз бириқмалари шакланган. Лекин бундай бириқмалар орасида “уюрма” сўзи таркибида қўлланганлари камрок учрайди. Хосил бўлган бу бириқмаларда кўпроқ уюрманинг белгилари ифода этилган. Уларда “шамол” сўзи бош сўз ўрнида келган.

It is observed that the word "уюрма", which is synonymous with the word "қуюн", comes in another synonymous line. It is again a whirlwind (strong and fast winds, dust and debris falling from the air; a tumultuous) [2; 323], comes along with the words бўрон, довул, жинтўполон (ёки жиннитўполон). This type of wind blows a mixture of dust, sand, rising from the ground to the sky. Accordingly, in the speech it is associated with “қаттиқ шамол”, “тўзонли шамол”, “уюрма шамол”, “тўзон уюрма”, “қорли уюрма”, “қум уюрма”, “осмон бўйи уюрма”, “чанг шамол”, “қумли шамол”, “айлана шамол”, “комига тортувчи шамол”. However, among such compounds, those used in the word “уюрма” are less
common. Signs of more “уюрма” are expressed in these compounds that are formed. In them, the word "wind" replaced the head word.

“Гирди бод” “айлана шамол” is a Persian-Tajik variant of the compound and is considered a simple derivation in Uzbek. The words “Жинтўполон” or “жиннитўполон” are words that have been transferred from the vernacular to the literary language.

In the formation of mutual synonymy of the words “Қуюн” and “уюрма”, the sign of their movement to the sky, forming a circle, served as a logical basis. Also, in the essence of the words “гирдбод (гирдибод), жинтўполон (жиннитўполон)” lies the concept of a strong, strong wind that blows violently, in the form of a circle. But in "бўрон, довул and тўфон" there is not always a sign of winding in a circle. It can therefore be observed that in speech the words "гирдбод" and "бўрон" are used separately, in sequence, as a cohesive part: “Бу ерларда гирдбоду бўрон кўп бўлади”.

Since blowing in a circle is the main sign of a "куюн", the word "гирдибод", sometimes called "уюрма шамол", is used directly as an adjective to the word "куюн": “Гирдибод куюн уларни ўради”.

Hence, it seems that a separate noun representing one type of wind in speech can be an adjective noun in the function of an adjective similar to another noun in the same language.

For wind types such as “Қуюн, бўрон, довул, тўфон” a “қаттиқ шамол” determinative compound is often used that reflects an interdependent adjective relationship. In this case, the word "қаттиқ" is used in the sense of high (excess) sign of the wind. It also implies an excess of the sign of movement when the wind is brought along with strong, tough adjectives.

Research methods. According to the “Explanatory Dictionary of the Uzbek Language”, the word "туман" is derived from the Mongolian word "tumen - ten thousand" and is used in our language in a homonymous manner. The dictionary refers to small water or ice particles that occur in the lower layers of the atmosphere (such as thick fog, morning mist, white silk mist, blue mist); a fog-like, dull, semi-dark state expression in a figurative sense; type of number "ten thousand" in the old Uzbek language; a lot of, innumerable quantity in the sense of “тумонат”; as a historical word, a currency equal to ten thousand soums or ten thousand dinars equal to gold, value, and in Central Asia and Khorasan: a military unit consisting of ten thousand cavalry, a division; administrative-territorial division; “уезд”; it is explained that the administrative-territorial subdivision, which is now an integral part of the territory of the region, city, is used in the sense of lower, underneath in dialect [4; 187].

In the Uzbek language, such phrases is used to describe such phrases as "to be ashamed, to be ashamed of one's face" "юзини туман қилмоқ", were formed with the participation of this word. There are also words that are formed on the basis of this word. This can be cited as an example of туманбоши, туманланмоқ, туманлашмоқ, туманли, туманлик etc.

Poets often use the word “туман” in a variety of symbolic meanings, such as grief, anxiety, tragedy, uncertainty, and sometimes peace, quiet, serenity. This
situation is also observed in the works of French poets. For example, in the following verses from Leopold Cedar Sengor's poem “Уч найда ижро учун” translated from Russian into Uzbek by Mirpolat Mirzo, endless dreams are likened to a white mist:

Уч итар кушлар мозий уфқлари сари.
Нурли ва силик, кора дараҳт найи,
Чулгар менинг хотирамни ок туманларга.

In the poem “The City of the past”, which was translated from the Russian language into the Uzbek language by Tohir Kahhor of the Belgian French-speaking poet and writer George Rodenbach, there is a mention of youth crushed in the black fog:

Шахарга ўхшайди, хира осмонда
Тугун билан ўйкаш ёкимли нурлар
Соймисол туташар кора туманда.
О, ёшлик кўши, хаммаёгинг кон...
Туманда кетасан тамом эзилиб [7].

In these verses, vague thoughts, uncontrollable dreams are expressed in the form of a black fog.

Eugene Gilvik's poem "Eternity" also speaks of those who drowned in the fog, more precisely, in the fog of nights. This poem was also translated by Tohir Kahhor from Russian into Uzbek:

Қашф этилмай турин қалика кашфиёт,
Ўзиники килар уни кай бир зот.
Кунлар, тунлар туманида бўгилган
Бу кирғоқда кўп хорғинлар ёйиғилган,
Узокларда, силағанча кўлчасин,
Замон келар… йиғмоқ учун ўлжасин [7].

It can be seen that in speech the word mist is associated with colors as white mist, black mist, reddish-gray mist; it is widely used as a phrase in the definite article in the form of thick mist, sparse mist, thin mist in appearance.

Leopold Cedar Sengor's poem "Memory of the Dead" drew attention to the fact that the word "fog" is used in connection with the name of the day of the week in the form of the phrase "Якишанба тумани":

Термиламан туманга чулганган тепаликларва томларга,
Кеча нишонлани Қуёш байрами – жамики мўътабар,
ээгу рухларни эслаш айёми,
О, менинг марҳуларим! Якишанба туманига чулганган
Париж томларини офатлардан тўсинг.

Another poem by the same poet, "Night on the shores of the Sinai," depicts Africa in the middle of a silken night fog, resting peacefully on a pair of pillow clouds at night, covering the Milky Way on its chest:

Тунги ҳарир туман оғушида Африка юраги урар
ёғоч уйли кишлоклар кўксида.
Бош кўяр тўлин ой соқин денгиз меҳробига...
Юлдузлар издиҳоми бошланар, тун хотирдам ёнбосладар пар ёстик будулларга, бўксасига Сомон йўлини қилиб ёпинчиқ.
In the “Explanatory Dictionary of the Uzbek Language”, the word cloud is defined as "condensed water vapor that completely covers the sky or is piled up here and there." It is also clear from this comment that the cloud has several qualities. Its qualities are determined by:

According to the existence: осмондаги булутлар, кўкдаги булутлар, ҳаводаги булутлар. Because the cloud only appears in the sky, in the airspace. Accordingly, it is understood that compounds such as clouds in the heart, clouds of imagination, clouds of dust, clouds of smoke are in a figurative sense.

According to the movement: осмонни қоплаган булут, ойни тўсган булут, улкан булут, уақид булутлар, қатта булут парчаси, палахса-палахса булутлар, алоқа булутлар, қўрғоши булутлар, ҳарир рўмолдек узуқ юлуқ булутлар таралиши, булутлар арниши, булутлар қорайиши, ҳаракати бежо булутлар.

According to the appearance: пага-пага булут, ғуж булут, тарқоқ булут, парча-парча булут, барча булут, ҳайбатли булут, баджак булут, баджак булут, баджак булут, қўрғоши булут, чандек булут, увада булутлар, кўриб чиққан булутлар, булут босмоқ, булутлар қорайиши.

According to the color: оқ булут, оппоқ булут, оқиш булут, кумуш булутлар, олачалпоқ булут, қора булут, қора ѐғнинг тутундай қора булут, қорамтир булут, қулранг булут, қизил булутлар, сарғимтир тусдаги булутлар, тўқ сариқ булут, пуштиранг булутлар, қўнғир булутлар.

According to the season: бахор булут, қизил булут, қара булут, қара булут, қара булут, қара булут, қара булут, қара булут, қара булут.

According to the characteristics: серёмғир булут, бақироқ булутлар (яъни момақалдироқли булут), дайди булут, кўчкин булутлар, тўғрисидай булутлар, қаршит булутлар, қаршит булутлар, қаршит булутлар, қаршит булут.

The word "cloud" can have the following figurative meanings:
1. In the sense of sadness in the heart, grief-anxiety: юракни қора булутдай қопланган гам.

2. In the sense of bad notions in the mind: хурофотлар булути, бадбўй булути.

3. In the sense of war, chaos: қонли булутилар, абри бало, офат булути. For example, Abdullah Kadyry in his novel "Bygone Days" wrote that “Тошкент устига яна қонли булутилар чиқди” and pointed to the turmoil in socio-political life.

4. In the sense of pattern type: The history found in textiles, architecture, and pottery refers to the name of a type of cloud-like decorative ornament, a type of pattern resembling a cloud-embossed or snake-footprint.

5. In the sense of an unexpected visit: булутдек бўлиб кирмоқ, булутдек ѐпирилиб кирмоқ.

6. In the sense of abstinence: булутдек муаллак туриб қолмоқ.

7. In the sense of plural: булутдай хирмок, кўтармоқ.

8. In the sense of height, altitude: булутдай бўйли йигит, пахта булути.

9. In the sense that achieving nothing: тутуни булу́т кўрмaga нан.

10. In the sense of big and fast horse: булутдай от.

The word cloud is often chosen as a comparative source to refer to a sign of things: булу́тга сакрайдиган от, булу́тга тўш урган юксак тоғлар, булу́тлар қамалидан чиққан ой, булу́тга ўраниб чиққан ой, булу́тлардан холи омона, булу́тдан тозалангач омона, булу́тлардан холи омона, булу́тлардан холи омона, булу́тлардан холи омона, булу́тлардан холи омона, булу́тлардан холи омона.

It is also observed that the word cloud is chosen as a comparative source to refer the sign of time: булу́тли кун, булу́тсиз кун, булу́тли хомуш, булу́тли хомуш, булу́тли хомуш, булу́тли хомуш.

The use of the word cloud in literary texts began with folklore. This can be proved by the following proverbs: “Сукунда ҳикмат кўп, Булу́тда – ҳиммат”, “Ўтган булу́тдан ёмғир кутма”, “Дангаса булу́т сойси ҳам юк”.

There are also titles of literary works of with the word cloud in the title. For example, the title of Mirkarim Asim’s "Clouds over Jaïhun" is an example of this. In this work, the word cloud is used figuratively to refer to "everything that threatens or darkens the heart."

Results and discussions. Often in literary texts, the word "cloud", which is the name of an event in the word category, is added to the word "cloud" to form the equivalent of a noun -дек / -дай, creating the concept of “булу́тга ўхшаш, булу́т сингари".

In addition, adjective and verb formation are observed in the presence of the word cloud. For example, булу́т+ли (like a cloudy sky or a cloudy day), бе+булу́т, булу́т+сиз, булу́т+лан+моқ, булу́т+лан+иши, булу́т+лан+иб (to be covered with a cloud, in the sense of cloud cover).

Such compound words can also be found in literary texts: Ёмғир ёгар кўкдан бебулу́т, Бу ёмғирмас, бу менинг ёшим...[1]
In the poems, the image of the cloud is sometimes expressed in its own sense (the name of a natural phenomenon), sometimes in various figurative senses as a symbolic reference to human spiritual experiences or any social event. Including:

Юксакларни қўмсар эдинг
Ишониб шамолларга.
Булутлардай кезар эдинг
Эрк бериб хаёлларга [1].

In the poem, the state of man’s imagination on the wing of dreams is likened to the movement of a cloud in the sky under the influence of the wind. In this case, the breadth of the sky is thematically parallel to the breadth of the human heart, the winds blowing in it are to the desires, and the thoughts are to the clouds.

In his poem "Landscape", S.S. Bukhary likens the white clouds to a white dove and writes:

Булут – оқ каптар...
Деразангнинг кўзидаги ёш,
Булут йигладими ё?

Apparently, the poet likens the rain to the weeping of a cloud. In the poem "Questions-answers" (to my friend “telpaksewer” Usmon as a joke), he uniquely compared the dark clouds in the sky to the skin of Karakul lamb leather:

– Осмондаги булутлар Қоракўл терисидай,
Миноранинг бошига телпак тўқса бўларми?
S.S. Bukhary, in particular, in the poem "Buchenwald" used the image of the cloud very effectively:

Мени тутунга айлантирдилар...
Тутунлар булутга туғашди,
Булутлар ёмғирга туғашди,
Ёмғирлар майсага туғашди,
Майсалар заминга туғашди.
Майса бўлиб қайта туғилдим,
Милтиқлар ололмас нишонга.
Шунча ишни якка ўзим
Уддаладим бемалол,
Усту бошим ҳўл бўлса гар
Куритар жўрам шамол.
Булутлар сўзлайди, сўзлари равон,
Булунинг сўзлари – гавҳару маржон.
Булутлар сўзлайди ер кулғиғи:
“Эрта ташриф бўюраосмон!”

This poem has a historical meaning and tells the story of a prisoner who was burned alive in the German-Nazi prison in Buchenwald. He says he was resurrected, first absorbed into the smoke, then into the cloud, from the cloud into the rain, from the rain into the grass. So it is no longer visible to the public. No one can shoot him, no one can put him in prison. Now his close friend and helper is the wind. He speaks to the clouds. The whole being understands the heart that only one person does not
understand. He likes the pearly words of the cloud. He even knows what will happen tomorrow. In the poet's poem “Сунбула манзараси” there are clouds that float indifferently in the sky and leave the sun clinging to the skirt, and in Saida Zunnunova's poem “Томчилар”- "Drops" there are “Денгизни шимириб кочган булутлар” and “Кахрини, захрини сочган булутлар”.

It is observed that the poem “The Song of the alphabet” by the French poet David Sheynert is animated by a yellow-reddish cloud:

Агар санай олсанг кўкда гар,
Англат менга шуни марҳамат:
Сариқ-кизгиш булутча нега
Асалга интилар факат ва факат? [5]

Eluard Paul's poem "Liberty", translated from Russian by Tahir Kahhor, uses the image of a white cloud with a bubble and a gloomy face:

Кўпирган оқ булут кафтига
Тунд булуттинг шумшук афтига
Зор йиглган ёмгир тафтига
Мен озодлик сўзин ёзман

Alain Bosque, a French poet whose real name is Anatoly Alexandrovich Bisk, speaks of heavy clouds in his poem “Sisyphus”:

Ҳар ким зиммасида ўз кўч-кўрони.
Сенинг митти кифтингда –
тунд тонгнинг залварли булутлари...

Raymond Keno addresses the cloud in his poem “The Thinking Tree”:

Ҳей осмон, ҳей булут, ҳей қатор томлар,
менга қаранглар!
Ер узра кетяпман ва ўйлаяпман,
кўпагу тошйўлу дарахт ҳақида
tинимсиз ўйлаяпман [12].

The French poet, writer and journalist Robert Desnos (1900-1945) tried to describe his difficult situation in the concentration camp in his poem "Lamentations" through the image of "cloudy days":

Яшаганим ул зулмат мени кўр қилолмади
Кўрдим ер кенгликларин, кўрдим кўк кенглигини;
Булутли кушлар қолбдан ёгдумни ололмади,
Билдим кушлар сайрогин олтинга тенглигини [13].

The French poet Sully-Pryudom (1839-1907), whose real name was Rene Francois Arman Prudon, sang of the white clouds floating in the sky as a symbol of peace and tranquility in his poem "Here They Are":

Бахор бу – настарин атрин сочган пайт,
Қўкда оқ булутлар сузар эди шан…
– Шундок ажия кунга сиз бунча локайд?
Демак, севмагансииз сиз мени дилдан? [14].

In the poem "The First Day", written by Eugene Gilvuk and dedicated to Paul Eluard and translated into Russian by Khurshid Davron, the word cloud is used as a
means of determining the height measure to describe the image of tall trees growing close to the clouds:

Ҳаёт жуда қиммат бўлиб кетишиб,
Деганларида, ўйлаб коламан,
Бу дегани хотилларимиз
Семириб кетгани эмас,
Дарақталар
Булутларга тегай-тегай деб
Баландлаб ўстани учун
Гулбаргиха ўтиргача дунёни
Сайр қилиб кезиш дегани эмас.

The poet's poem "Eternity" also it is mentioned about connecting, polishing clouds floating in the bosom of the sky:

Қанийди, эҳ, орзуларнинг бўлса амали,
Ўр-қирларни туташтирсак
Яшил тоғларга,
Булутларни боғлай олсак
Боғ, ўтлокларга [7].

Apparently, in artistic texts, the cloud is also often animated and serves to express various symbolic meanings. This situation is also unique to French poetry, and shows that the whole of humanity has developed a poetic way of thinking on the basis of general laws.

In the use of words expressing the names of natural phenomena in literary texts, their special reliance on linguocognitive and linguocultural semantics is more clearly understood in the process of translation. In particular, relying on denotative semas rather than expressive semas of semantics of deopoetonyms in literary texts, loading them with art and logic is one of the important aspects related to the poetic skill of creators. This is especially the case in poetic texts. The use of deopoetonyms shows that lyrical works are one of the main linguopoetic tools that serve to enhance art, to express thought more effectively, to strengthen logic. The translation process also takes into account the etymology, stylistic features, derivational properties, semantics (synonymy), formality (homonymy), ambiguity (polysemantic), hierarchy (gradunomic), semantic contradiction (antonym), etc. will need to be obtained. Also, the linguistic meaning of each deopoetonym should be considered as a product of vital-social concepts, a set of social and artistic conditioned semantics based on poetic traditions, a form of symbolic-allegorical expression, certain verbal portable meanings.

When direct and indirect translations of some poetic texts written in French are observed, it becomes clear that deopoetonyms are preserved and expressed at different levels in them. You can witness for example, the poem "Naissance a l'orage" by the French poet Pierre Reverdi (1889-1960) is translated into Uzbek as “Бўроннинг туғилиши”, in which the French word "l'orage" is translated as an alternative “бўрон” to the Uzbek language:

Original:
Toute la face ronde
Au coin sombre du ciel
L’epee
La mappemonde
Sous les rideaux de l’air
Des paupieres plus longues
Dans la chambre a l’envers
Un nuage s’effondre
La nuit sort d’un eclair.

Translation:
Зим-звё самонинг бурчи ҳам
Бори юз айланар дам-бадам
Бир килич
Ярим шар картаси
Остида Ҳавонинг пардасин
Жуда ҳам соликидир қабоги
Ёршар хонанинг у ёғи
Бир булут куласида ногоҳон
Чакмокдан тун чикар шу замон.

In this case, if the original and the translation are compared, in French, the combination "sombre du ciel", which means the concept of darkness, is expressed in the translation by the repeated word “зим-звё”. "L'air" means air, "nuage" means cloud. The fact that the words "S'effondre" and "la nuit" are translated only by the word "night" shows that they are synonymous. But although the word “чакмок” was not originally used, its translation does. This is because the word "l'orage" can sometimes mean thunder in addition to storm. But there is also the word "la foudre" in French, which means thunder, lightning.

Original:

Tard dans la vie
Je suis dur
Je suis tender
Et j’ai perdu mon temps
A rever sans dormer
A dormir en marchant
Partout ou j’ai passé
J’ai trove mon absence
Je ne suis nulle part
Excepte le neant
Mais je porte cache au plus haut des entrailles
A la place ou la foudre a frappe trop souvent
Un coeur ou chaque mot a laisse son entaille
Et d’ou ma vie s’egoutte au moindre mouvement

This poem was translated from French into Uzbek by Azam Obidov under the title "Delay" as follows:
Мен қаттиқман
Мен-да мулойим
Қўлдан бердим вақтни беҳуда
Ухламасдан ўй сурдим доим
Туриб юрдим хатто уйкуда
Қаерларни кезсам-да аммо
Ўз йўқлигим топдим сарсари
Ҳеч бир ёқдан чиқмадим асло
Ёлғиз ҳеч нарсадан ташқари
Лекин саклагайман ичдаги сирим
Бу макон – кўп бора куйдириган яшиин
Бир юрак – хар сўзни изи яширин

The French poetess Anna de Noaye (1876-1933) in her poem "La vie profonde" ("Life without depth"), such as la nuit (night), l’orage, (storm), le vent (wind), l’ombre (shadow), soir (evening), he was able to create a recognizable art of “tanosib” by arranging the names of natural phenomena related to time and situation.

Original:

Etre dans la nature ainsi qu’un arbre humain,
Etendre ses desirs comme un profond feuillage,
Et sentir, par la nuit epaisible et par l’orage,
Le seve universelle affluer dans ses mains!
Vivre, avoir les rayons du soleil sur la face,
Boire le sel ardents des embruns et des pleurs,
Et gouter chaudement la joie et la douleur
Qui font une buee humaine dans l’espace!
Sentir, dans son coeur vif, l’air, le feu et le sang,
Tourbilloner ainsi que le vent sur la terre;
S’elever au reel et pencher au mustere.
Etre le jour qui monte et l’ombre qui descend.
Comme du pourpre soiraux couleurs de cerise,
Laisser du coeur vermeil couler la flamme et l’eau,
Et comme l’aube claire appuyee au coteau
Avoir l’ame qui reve, au bord du monde assise…

Translation:

Бўлмоқ юрт қўйнида одамий дарахт,
Сонсиз баргдай ёймоқ истакнинг борин
Ҳис этмоқ сокин тун ва бўрон онын
Ҳам кўлга олмоклик жаҳоний кудрат!
Яшамоқ, юз тўлиб самовий нурга,
Ичмоқ кўзёшларининг аччич шўрини,
Англамоқ кувончу андуҳ сирини
Инсоний ховурнинг бўшликка бурган!
Тирик дилла сезмоқ хаво, ўт ва кон,
Шамолдек айланмоқ замин узра бот,
Azam Obidov translated the poem from French into Uzbek with the participation of the words "Кеч, тун" and "тонг, азон", which created the art of "tazod". It is noteworthy that in order not to use the word morning twice, the translator used the word “азон”, which is a logical synonym for the word. Because this word, which is actually borrowed from the Arabic language, is translated into Uzbek as “Гонг ёришиш, ғира-шира пайти; эрга тонг” [3; 47]. It served to replace the original sentence "l'aube claire".

In this regard, it becomes clear that the combination of the names of natural phenomena with the defining words (отгувчи тонг, ёруғ тонг, ботгувчи тун, куйдирувчи яши, елувчи шамол) also plays a significant role in the modification of its meaning in accordance with the requirements of the verse and the artistic texts created in prose.

Rain is one of the most widely used deopoetonyms in the literature of all nations. In particular, in the poems of French poets, it can be observed that rain is depicted at different levels, sometimes in its own sense, sometimes on the basis of metaphorical migration. For example, in the text of the poem "Minuit" ("Midnight") by the French poet Francis Carco (1886-1958) there is the word rain:

Au fond de l’impasse,
Un hotel de passe:

Il pleut, c’est minuit.
D’une voi qui pleure
J’entends sonner l’heure
Et le pave luit.
Qui donc ici passe?
Quelle ombre s’efface?
Quelle autre la suit,
Au fond de l’impasse,

Par ce soir de pluie?

Azam Obidov directly translated the poem from this French original into Uzbek as follows:

Берк кўчанинг тўрида,
Қўноқхона бирида
Ёмгир ёгар ярим тун.
Соат жиринглар, сезгум,
Қимдири йиглайди эзгин
Қўча нурланар бутун.
Қим ўтар бундан шу пайт,
Қўз очар кандай зулмат?
Яна не килар таъкиб,
In the middle of the night, the rain that falls while you are asleep for the same purpose of relaxation is bound to disturb your peace of mind and make your mood gloomy. The art of parallelism was created as a result of expressing the image of this natural state in connection with human experiences. In this case, the concepts of rain - Il pleut, rain - de pluie are expressed through words and phrases.

Natural phenomena such as light ("irradiation, luminosity, flamboyance)", shadow are also observed to be very metaphorized in poetry. In this case, the word light has a figurative meaning as a symbol of truth, happiness, freedom, enlightenment, and the word shadow as a symbol of light and obstruction, shadow, patronage, refuge. The use of the words light and shadow in such symbolic figurative senses as is peculiar to them is also frequently observed in French poetry. For example, the French poet Eluard Paul "L'ammoureuse" is the art of contrast, created by the words of shadow and light:

Elle est debout sur mes paupieres
Et ses cheveux sont dans les miens,
Elle a la forme de mes mains,
Elle a la couleur de mes yeux,
Elle s’engloutit dans mon ombre
Comme une pierre sur le ciel.
Elle a toujours les yeux ouverts
Et ne me laisse pas dormir.
Ses reves en pleine lumiere
Font s’evaporer les soleils,
Me font rire, pleurer et rire,
Parler sans avoir rien a dire.

Azam Obidov translated this poem from French into Uzbek under the name “Ошиқ” as follows:

Қабогимга кўнди бир дилдор,
Сочларимга иламиси сочи,
Унда менингкўлим шакли бор,
Кўзларимнинг рангида мос,
Сом ичра беркингай кочиб
Худди кўка отилган бир тош.
Ажаб, хар он кўзлари очик,
Ухлашимга бермайди зин.
Эриб битар хаттоти куёш,–
Минг орзузи юрлар тўлик,
Кулдарар ва окизар кўз ёш,
Гапиртира, факат бир суў йўқ.

In the original of this poem, which is given as an example, the word ombre - shadow is used at the end of the fifth verse, while in translation it is used at the beginning of the fifth verse. This, of course, is due to the syntactic construction rules of the French and Uzbek languages belonging to different systems. The word lumiere
- *light*, used at the end of the ninth stanza of the original poem, is moved to the tenth stanza in the translation, and it is observed that the stanza is placed in the middle, not at the end. From this it is clear that in the process of translation the location of the actual parts of the original may change according to the grammatical laws of the national language.

It is well known that natural phenomena differ in their relation to nature and man. If we pay attention to poetry in this regard, it is often observed that they express not only the natural phenomena that occur in nature, but also the natural-spiritual experiences of man. To do this, there are a number of words in the language, such as grief, anxiety, tragedy, sorrow, joy, love, affection, tears, laughter, endurance, etc., which in themselves express the natural and spiritual experiences of man. For example, the French poetess Marie Noel (1883-1967) in her poem "La morte et ses mains tristes..." spoke about the phenomena of nature - the seasons, death and natural phenomena - grief, anxiety:

La Morte et ses mains tristes
Arrive au paradis.
  “D’ou reviens-tu, ma fille,
Si pale en plein midi?
  – Je reviens de la terre
Ou j’avais un pays,
De la saison nouvelle
Ou j’avais un ami.
Il m’a donne tri roses
Mais jamais un epi.
Avant la fleur declose,
Avant le ble muri.
Hier il m’a trahie.
J’en suis morte aujourd’hui.
  – Ne pleure plus, ma fille
Le temps en est fini.
Nous enverrons sur terre
Un ange en ton pays,
Querir ton ami traire,
Le ramener ici.
  – N’en faites rien, mon Pere
La terre laissez-lui.
Sa belle y est plus belle
Que belle je ne suis,
Las! Et faudra, s’il pleure
Sans elle jour et nuit
Que de nouveau je meuremort
D’en avoir trop souci”.

The translator Azam Obidov translated this poem from French into Uzbek under the title "The deceased and his hands...". It is read in Uzbek as follows:
People think that after death a person will go to heaven, and if he is evil, to hell, depending on the good deeds he did while alive. Based on similar notions, this poem describes the story of an innocent girl entering heaven after her death, where she is in a conversation with her heavenly father.

The deceased girl tells that she died because she was deceived by her beloved husband and could not bear this tragedy and betrayal. Heavenly Father reassures him that he does not grieve for the deceased, that it is dangerous to shed tears for the unfaithful, and says, "If you wish, we will immediately send an angel to that land and find that unfaithful friend." But the girl does not accept the offer. He even says with innocence and humility, "The new beauty he finds is really more beautiful than me." From these verses quoted in the poetic dialogue, it is clear how pure, humble, faithful, pure-hearted, worthy of heaven, and like a virgin.

The French poet and writer, novelist, critic and political leader Philippe Supo's Funebre, a natural phenomenon such as night and dusk, was used to represent death and time:
Monsieur Miroir marchand d’habits est mort hier soir a Paris.
Il fait nuit.
Il fait noir.
Il fait nuit noir a Paris.

This poem was translated from French into Uzbek by Azam Obidov under the name "Buried":

Кийим сотувчи Жаноб Мируар
Кеча кечаси ўлди Парижда.
Тун эди.
Кеч эди.
Тун қоронғи бўлди Парижда [8].

The translator gave the word dead with the verb mort, the compound hier soir meaning last night. Il fait nuit in the third line can be a complete alternative to the word night. However, although Il fait noir in the fourth line actually means dark, the translator used it instead of the word late. But in the last fifth line, the combination of Il fait nuit noir in the sense of night darkness created a complete alternative. So, just as the poet avoids repetition, so the translator actually used the word late instead of the word noir - dark to avoid repetition.

There are also literary texts in which it is possible to find out through a text (only in context) which natural phenomenon is being thought of. For example:

La porte qui ne s’ouvre pas
La main qui passé
Au loin un verre qui se casse
La lampe fume
Les etincelles qui s’allument
Le ciel est plus noir
Sur les toits
Quelques animaux
Sans leur ombre
Un regard
Un tache somber
La maison ou l’on n’entre pas.

Original:
Эшик очмас кўзини
Ўткинчи кўл кезинур
Синдирар узоқда шиша ўзини
Бурқсийди чироқ
Учқунлар бир-бирин этар яркироқ
Осмон ҳам тус олиш тим кора
Томга бир кара
Бир неча ҳайвон
Соясиз туради, фақат
Бирни гох
Битта кора добав

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Conclusion. Although the French poet Pierre Reverdi (1889-1960) quotes from the original “Nomade” poem and a translation of it called “Қўчманчи”, there is a reference to the wind blowing and the movement of the clouds, but nowhere in the poem is there a wind or a cloud words are not mentioned. However, the reader realizes through his insistence that it is the wind that is wandering, trying to open the door, breaking the glass in the distance, blowing the lamp. It is also clear that the "shadowlessness of a few animals" appearing in the black sky represents the image of clouds. Because the fact that the animal will never be in heaven fully confirms this. On the one hand, the metaphorical nature of these metaphorical combinations can be a basis for recognizing the poet's unique individual poetic skills, as well as increasing the artistry and expressiveness of the poem.

In conclusion, due to the fact that anemonyms and deopoetonyms have not been studied lexicographically, there are still some problems in the smooth implementation of translation work in this area.

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