

5-24-2021

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

Muborak Khafizovna Khamidova
basic doctoral student, BSU

Follow this and additional works at: <https://uzjournals.edu.uz/buxdu>



Part of the [Linguistics Commons](#)

Recommended Citation

Khamidova, Muborak Khafizovna (2021) "THE STRUCTURE AND MEANS OF EXPRESSION OF METAPHORICAL UNITS WITH DEOPOETONIMY IN FRENCH AND UZBEK LANGUAGES," *Scientific reports of Bukhara State University*. Vol. 5 : Iss. 2 , Article 6.

DOI: 10.52297/2181-1466/2021/5/2/6

Available at: <https://uzjournals.edu.uz/buxdu/vol5/iss2/6>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Scientific reports of Bukhara State University by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

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

Khamidova Muborak Khafizovna
basic doctoral student, BSU

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*”, “*кучли шамол*”, “*қуюн қуйиши*”, “*шиддатли шамол*”, “*чақмоқли қуюн*”, “*ёгинли 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, ёгинли қуюн* etc.), in others as a subordinate word (in the case of *қуюн қуйиши, қуюнли шамол*), although in some it is not present, since the informing signs belong to the phenomenon of “*қуюн*” (“*қутурган шамол*”, “*кучли шамол*”, “*шиддатли 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].

Қуюн сўзига синоним бўлган “уюрма” сўзи бошқа бир синонимик қаторда ҳам келиши кузатилади. У яна гирдбод (қаттиқ ва тез шамол, чанг ва хас-хашакнинг хаводан ёғилиши; гирдибод) [2; 323], бўрон, довул, жинтўполон (ёки жиннитўполон) сўзлари қаторида келади. Шамолнинг бу тури тўзон, чанг, қум аралаш 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 бирикмалари шаклланган. Лекин бундай бирикмалар орасида “уюрма” сўзи таркибида қўлланганлари камроқ учрайди. Ҳосил бўлган бу бирикмаларда 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, dust, and 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 “гирдибод” and “бўрон” are used separately, in sequence, as a cohesive part: “Бу ерларда гирдибоду бўрон кўп бўлади”.

Since blowing in a circle is the main sign of a “қуюн”, the word “гирдибод”, sometimes called “уюрма шамол”, is used directly as an adjective to the word “қуюн”: “Гирдибод қуюн 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” а “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:

Учиб ўтар қушлар мозий уфқлари сари.
Нурли ва силлиқ, қора дарахт найи,
Чулғар менинг хотирамни **оқ туман**ларга.

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:

Шаҳарга ўхшайди, хира осмонда
Тугун билан уйқаш ёқимли нурлар
Соймисол туташар **қора туман**да.
О, ёшлиқ куёши, ҳаммаёғинг қон...
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:

Кашф этилмай туриб ҳали кашфиёт,
Ўзиники қилар уни қай бир зот.
Кунлар, **тунлар тумани**да бўғилган
Бу қирғоқда кўп ҳорғинлар йиғилган,
Узоқларда, силкиганча қўлчасин,
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 "**Якшанба тумани**":

Термиламан **туманга чулганган** тепаликларва томларга,
Кеча нишонланди Куёш байрами – жамики мўътабар,
эзгу рухларни эслаш айёми,
О, менинг марҳумларим! **Якшанба 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 қишлоқлар кўксида.
Бош қўяр тўлин ой сокин денгиз меҳробига...
Юлдузлар издиҳоми бошланар, тун хотиржам ёнбошлар
пар ёстик булутларга, 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, ойни бекитган булут, осмонни тўлдирган булутлар, тарқалган булут, тўпланган булут, қуюқлашган булут, сузган булут, ҳавони булут буркамоқ, узоқ-узоқларга чекинган булут, булут кўчгандек, ҳавода пайдо бўлган булутлар, осмон гумбазида сайр этган булутлар, саросар кезиб юрган булутлар, булут ўрайди, олисда судралиб юрган булут парчалари, тонгда адашиб йўлга чиққан булутлар таралиши, булутлар ариши, булут босмоқ, булутлар қорайиши, ҳаракати бежо булутлар.*

According to the appearance: *паға-паға булут, гуж булут, тарқоқ булут, парча-парча булут, баҳайбат булут, ҳайбатли булут, баджаҳл булут, бадқовоқ булут, қўрғошиндек булут, чодирдек булут, туядек каттакон булут, улкан булут, увада булутлар, катта булут парчаси, палахса-палахса булутлар, момик булутлар, тўда-тўда булут, пахта булут, ҳарир рўмолдек узук-юлуқ булутлар, рўдапо булутлар, бир савам пахтадай оппоқ булут, парчин булут, қатламли булутлар, қатлам-қатлам булутлар, булутнинг энг юқори қатламлари, наст тушган булутлар, хомуш булут.*

According to the amount: *а) in the meaning of plural:* *қуюқ булут, қалин булут, қат-қат булут, зич-зич булут; б) in the meaning of singular:* *парча булут, зарра булут, парча-парча булут, сийрак доқа булут, юпқа булут, қиттай булут.*

According to the color: *оқ булут, оппоқ булут, оқиш булут, кумуш булутлар, олачалпоқ булут, қора булут, қоп-қора булут, қора ёғнинг тутунидай қоп-қора булут, қорамтир булут, кулранг булут, қизил булутлар, сарғимтир тусдаги булутлар, зангори ранг булутлар, тўқ сариқ булут, пуштиранг булутлар, қўнғир, пушти булут карвонлари.*

According to the season: *баҳор булутли, абри найсон, абри навбаҳор, қишининг қовоғи солиқ булутлари.*

According to the characteristics: *серёмғир булут, бақироқ булутлар (яъни момақалдиуроқли булут), дайди булут, кўчкин булутлар, тийра булут.*

In the bookish style of the old Uzbek language, the word "cloud" was used in Persian-Tajik as a synonym with the word "абр", which is used in this sense. It is still used in literary style.

In our language, compounds related to the word "cloud" are also used, such as булут бағри, булут пардаси, булутлар йиртиғи, булутлар карвони, булутларнинг пати, булутлар подаси, булутлар сояси, булут этаги.

The word "cloud" can have the following figurative meanings:

1. In the sense of sadness in the heart, grief-anxiety: *юракни қора булутдай қоплаган зам.*

2. In the sense of bad notions in the mind: *хурофотлар булуту, бадбўй булутлар.*

3. In the sense of war, chaos: *қонли булутлар, абри бало, офат булуту.* For example, Abdullah Kadyry in his novel "Bygone Days" wrote that "*Тошкент устига яна қонли булутлар 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 кириб келмоқ, булутдек ёпирилиб келмоқ.*

6. In the sense of abstinence: *булутдек муаллақ туриб қолмоқ.*

7. In the sense of plural: *булутдай хирмон кўтармоқ.*

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

9. In the sense that achieving nothing: *тутуни булут кўрмаган.*

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**: *булутга сакрайдиган от, булутга тўш урган юксак тоғлар, булутлар қамалидан чиққан ой, булутга ўраниб чиққан ой, булут тагига шўнгиган ой, сербулут осмон, булутлардан холи осмон, булутдан тозаланган осмон, булутсиз тиниқ осмон, булут босиб турган дим ҳаво.*

It is also observed that the word cloud is chosen as **a comparative source to refer the sign of time**: *булутли кун, булутсиз кун, булутли хомуш оқшом, булутли тонг.*

The use of the word cloud in literary texts began with folklore. This can be proved by the following proverbs: "*Сукутда ҳикмат кўп, Булутда – ҳиммат*", "*Ўтган булутдан ёмғир кутма*", "*Дангасага булут сояси 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 Jaihun*" 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 "*булутга ўхшаш, булут сингари*".

In addition, adjective and verb formation are observed in the presence of the word cloud. For example, *булут+ли* (like a cloudy sky or a cloudy day), *бе+булут*, *булут+сиз*, *булут+лан+моқ*, *булут+лан+иш*, *булут+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 ёғар кўкдан бебулут,

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 кўзида ёш,
Булут йиғладими 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 тикса бўларми?

S.S. Bukhary, in particular, in the poem "Buchenwald" used the image of the cloud very effectively:

Мени тутунга айлантирдилар...
Тутунлар булутга туташди,
Булутлар ёмғирга туташди,
Ёмғирлар майсага туташди,
Майсалар заминга туташди.
Майса бўлиб қайта туғилдим,
Милтиқлар ололмас нишонга.
Сололмас ғанимлар зиндонга.
Шунча ишни якка ўзим
Удаладим бемалол,
Усту бошим ҳўл бўлса гар
Қуритар жўрам шамол.
Булутлар сўзлайди, сўзлари равон,
Булутнинг сўзлари – гавҳару маржон.
Булутлар сўзлайди ер қулоғига:
“Эрта ташриф буюрар осмон!”

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 қочган булутлар" and "Қаҳрини, 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-қизғиш булутча нега
Асалга интилар фақат ва фақат? [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 булутнинг шумшук афтига
Зор йиғлаган ёмғир тафтига
Мен озодлик сўзин ёзаман

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 ўйляпман,
кўппагу тошйўлу дарахт ҳақида
тинимсиз ўйляпман [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 кунлар қалбдан ёғдумни ололмади,
Билдим қушлар сайроғин олтинга тенглигини [13].

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

Баҳор бу – настарин атрин сочган пайт,
Кўкда оқ булутлар сузар эди шан...
– Шундоқ ажиб кунга сиз бунча лоқайд?
Демак, севмагансиз сиз мени дилдан? [14].

In the poem "The First Day", written by Eugene Gilvik 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 кетяпти,
Деганларида, ўйлаб қоламан,
Бу дегани хотинларимиз
Семириб кетгани эмас,
Дарахтлар
Булутларга тегай-тегай деб
Баландлаб ўсгани учун
Гулбаргида ўтирганча 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, ўтлоқларга [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'épée
La mappemonde
Sous les rideaux de l'air
Des paupières plus longues
Dans la chambre à l'envers
Un nuage s'effondre
La nuit sort d'un éclair.

Translation:

Зим-зиё самонинг бурчи ҳам
Бори юз айланар дам-бадам
Бир қилич
Ярим шар картаси
Остида Ҳавонинг пардасин
Жуда ҳам солиқдир қабоғи
Ёришар хонанинг у ёғи
Бир булут қулайди ногаҳон
Чакмоқдан тун чиқар 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-зиё". "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 "чакмоқ" 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 dormir
A dormir en marchant
Partout ou j'ai passé
J'ai trouvé mon absence
Je ne suis nulle part
Excepte le néant
Mais je porte cache au plus haut des entrailles
A la place ou la foudre a frappé trop souvent
Un coeur ou chaque mot a laissé son entaille
Et d'ou ma vie s'égoutte 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 ҳатто уйқуда
 Қаерларни кезсам-да аммо
 Ўз йўқлигим топдим сарсари
 Ҳеч бир ёқдан чиқмадим асло
 Ёлғиз ҳеч нарсадан ташқари
 Лекин сақлағайман ичдаги сирим
 Бу макон – кўп бора куйдирган **яшин**
 Бир юрак – ҳар сўзнинг изи яширин
 Бир жойки умримнинг чиқмайди саси [11].

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 profonde 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 ardent 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,
 Tourbillonner ainsi que **le vents** sur la terre;
 S'elever au reel et pencher au mustere.
 Etre le jour qui monte et **l'ombre** qui descend.
 Comme du pourpre **soir**aux 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 кўйнида одамий дарахт,
 Сонсиз баргдай ёймоқ истакнинг борин
Ҳис этмоқ сокин тун ва бўрон онин
 Ҳам кўлга олмоқлик жаҳоний қудрат!
 Яшамок, юз тўлиб самовий нурга,
 Ичмоқ кўзёшларнинг аччиқ шўрини,
 Англамоқ қувончу андуҳ сирини
 Инсоний ҳовурни бўшлиққа бурган!
 Тирик дилда сезмоқ ҳаво, ўт ва қон,
Шамолдек айланмоқ замин узра бот,

Ҳаққа бўйин чўзмоқ, жумбоққа ёт-ёт,
Ботгувчи тун бўлмоқ, отгувчи азон.
 Олхўри рангида ажиб *кеч* мисол,
 Алвон қалб қолдирмоқ, ўт ва сув сочмоқ,
 Қирдан суянч топган *ёруғ тонгдай оқ*
 Орзуманд кўнгилли бўлмоқ безавол...[6].

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 "Тонг ёришиш, ғира-шира пайти; эрта 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 яшин, 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
Ёмғир ёғар ярим тун.
 Соат жиринглар, сезгум,
 Кимдир йиғлайди эзгин
 Кўча нурланар бутун.
 Ким ўтар бундан шу пайт,
 Кўз очар қандай зулмат?
 Яна не қилар таъкиб,

Берк кўчанинг ичида
Шу ёмғирли кечада? [9]

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 rêves en pleine *lumière*
 Font s'évaporer les soleils,
 Me font rire, pleurer et rire,
 Parler sans avoir rien à dire.

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

Қабоғимга кўнди бир дилдор,
 Сочларимга илашмиш сочи,
 Унда менингқўлим шакли бор,
 Кўзларимнинг рангига-да мос,
Соям ичра беркингай қочиб
 Худди кўкка отилган бир тош.
 Ажаб, ҳар он кўзлари очик,
 Ухлашимга бермайди изн.
 Эриб битар ҳаттоки куёш, –
 Минг орзуси *нур*ларга тўлик,
 Кулдиарар ва оқизар кўз ёш,
 Гапиртирар, фақат бир сўз 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 *lumière*

- *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 trois 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 traître,
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 meure mort*
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:

Осилтириб кўлларин марҳум
 Бир кун кириб келди жаннатга
 “Қай ўлкадан келдинг, жон қизим,
 Қолган мисол худди *кулфат*га?
 – Мен заминдан келдим бу томон
 Унда ажиб юртим бор эди,
 Янги *фасл* ичра бир рафиқ
 Асли дўсту вафодор эди.
 У доим уч атиргул берди,
 Лекин асло тутмади бошоқ.
 Гуллар ҳали очилмай туриб,
 Кулча пишмасидан аввалроқ.
 Лек кеча у мени алдади,
 Мана бугун ўлиб, шундаман.
 – Кўп *қайғурма*, етар, жон қизим,
Кўз ёшинг хайф, бўлди, индама.
 Истасанг, биз ўша юртингга
 Юборамиз бир малак дарҳол
 У бевафо дўстингни топиб
 Келтиради бунга бемалол
 – Йўқ, йўқ, сира керакмас, Ота,
 Уни ерда қолдилинг, майли.
 Унинг топган янги гўзали
 Ҳақиқатда мендан чиройли,
 Афсус! Лекин истамам асло
 Усиз кун-тун тўкмоғимни ёш
 Яна бир бор *ўлиб қоламан*
 Бундай *замга* етмагай *бардош* [10].

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 қўл кезинур
Синдирар узокда шиша ўзини
Бурқсийди чирок
Учқунлар бир-бирин этар ярқирок
Осмон ҳам тус олмиш тим қора
Томга бир қара
Бир неча ҳайвон
Соясиз туради, фақат
Бирни гоҳ
Битта қора доғ
Ҳеч кимса ичига кирмас хонадон [11].

Conclusion. Although the French poet Pierre Reverdi (1889-1960) quotes from the original “Nomade” poem and a translation of it called “Кўчманчи”, 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 anonyms and deoponyms have not been studied lexicographically, there are still some problems in the smooth implementation of translation work in this area.

REFERENCES

1. Buxoriy S.S. Abdulla Oripov so'zi.
2. Farhangi tafsirii zaboni to'chiki (iborat az 2 qild) Qildi 1. - Dushanbe, 2008. - S. 323.
3. O'zbek tilining izohli lug'ati. 5-jildlik. 1-jild. A - D. - T.: “O'zbekiston milliy entsiklopediyasi” Davlat ilmiy nashriyoti, 2006. - B. 47.
4. O'zbek tilining izohli lug'ati. Besh jildlik. 4-jild. Tartibot - Shukr. - T.: “O'zbekiston milliy entsiklopediyasi” Davlat ilmiy nashriyoti, 2007. - B. 187.
5. <https://ziyouz.uz/jahon-sheriyati/belgiya-sheriyati/david-shaynert/>
6. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/anna-de-noay/>
7. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/ejen-gilvik/>
8. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/filipp-suppo/>
9. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/fransis-karko/>
10. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/mari-noel/>
11. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/pyer-revardi/>
12. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/raymon-keno/>
13. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/rober-desnos/>
14. <https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/sulli-pryudom/>