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**PROBLEMS OF TRANSLATION OF FRENCH
AND UZBEK DEOPOETONYMS***Khamidova Muborak**teacher of department of German and French languages, BSU
muborakhafizovna@gmail.com***Abstract:**

Introduction. *In world onomatology, the weight of research devoted to the study of the lexicon of the French language, including the basics of the origin of deopoetonyms, structural and semantic conditioning, the scope of use in comparison with other languages is growing. As a logical consequence, the comparison of linguistic-stylistic, poetonymic, gender features of the French and Uzbek deopoetonyms in the language lexical-semantic, national-cultural, literary text has gained priority and relevance in the field of linguistics. Indeed, the definition of the semantic and stylistic potential of these units, the interpretation of general and differential motivational aspects of naming within different systematic languages serve to improve the system of representation of deopoetonyms in dictionaries, to determine the laws of functional equivalence and adequacy in the translation process.*

Research methods. *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, reliance on denotative semaphores rather than expressive semaphores of deemoetonyms in artistic texts is one of the important aspects of the poetic skill of creators. This is especially the case in poetic texts. The translation process should take into account the etymology, methodological features, derivational properties, semantics (synonymy), formality (homonymy), ambiguity (polysemantic), hierarchy (graduonymic), semantic contradiction (antonymicity), etc. will be.*

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.

Results and discussion. *In dictionaries deopoetonyms are given in the system of el-yagyn names, but in the dictionaries compiled later their etymology, linguistic meanings, lexical-semantic semantics, formality, antonyms, hyphenation, hierarchical formation, methodological features, derivational properties, diachronic and synchronous forms, vital giving features such as denotative, connotative expression on the basis of concepts is necessary to achieve perfection of lexicographic interpretation.*

Conclusion. *It is natural that there are still some problems with the lexicographic interpretation of deopoetonyms, which will cause some problems in the smooth implementation of translation work in this regard. Such problems are especially evident in the presentation of lexical graduonomic series related to them,*

in the expression of close concepts, connotative and denotative meanings. To do this, it is necessary to create an explanatory and hierarchical, ideographic dictionary of anonyms, metonyms and deoponyms in the French and Uzbek languages through a semantically correct scientific solution of the series of hierarchies.

Keywords: *synonymy, homonymy, polysemantic, antonymic, natural phenomena, syntactic units, air, clouds, storm, fog, rainbow, metaphorical expressions.*

Introduction. 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, reliance on denotative semaphores rather than expressive semaphores of deoponyms in artistic texts is one of the important aspects of the poetic skill of creators. This is especially the case in poetic texts.

The use of deoponyms shows that lyrical works are one of the main linguopoetic tools that serve to enhance art, to express thought more effectively, to strengthen logic. Also of each deoponym in the translation process etymology, methodological sign, derivational property, semantics (synonymy), formality (homonymy), ambiguity (polysemantic), hierarchy (gradunomic), mutual spiritual contradiction (antonymic), homonymy, etc. should also be taken into account. Also, the linguistic meaning of each deoponym should be considered as a product of vital-social concepts, a set of social and artistic conditioned semantics on the basis of poetic traditions, a form of symbolic-symbolic expression, certain verbal portable meanings.

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

In fact:

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-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 кулайди ногаҳон
Чақмоқдан 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 "zim-ziyo". "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 "lightning" 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.

In fact:

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:

I am strict
I am also polite
I wasted my time
I always thought without sleeping
I got up and even fell asleep
Wherever I go, however
I found my absence wandering
I never came out of nowhere
Except for nothing alone
But I keep the secret inside
This place is lightning that burns many times
One heart - the trace of every word is hidden
It's the sound of my life.

The French poetess Anna de Noaye (1876-1933) in her poem "La vie profonde" ("Life without depth"), la nuit (night), l'orage, (storm), le vent (wind), l'ombre

(shadow), He was able to create a recognizable art of art by arranging the names of natural phenomena related to time and situation, such as soir (evening).

In fact:

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,
Tourbilloner 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 *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 кўйнида одамий дарахт,
Сонсиз баргдай ёймоқ истакнинг борин
Ҳис этмоқ сокин тун ва бўрон онин
Ҳам кўлга олмоқлик жаҳоний қудрат!
Яшамоқ, 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...

The poem was translated from French into Uzbek by Azam Obidov. It is noteworthy that in order not to use the word morning twice, the translator used the word "adhan", which is a logical synonym for the word. Because this word, which was originally borrowed from the Arabic language into Uzbek, is "Dawn, gloomy time; early morning". It served to replace the original sentence "l'aube claire".

At the same time, the fact that the names of natural phenomena are combined with descriptive words (such as shooting morning, bright morning, sunset night, burning lightning, gusting wind) also plays an important role in modifying its meaning in accordance with the requirements of literary texts.

Rain is one of the most widely used deopoetonyms in the literature of all nations. In particular, it can be observed that in the poems of French poets, 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:

In the net of a closed street,
In one of the hotels
It will rain in the middle of the night.
Clock rings, intuition,
Someone cries softly
The whole street lights up.
Who will pass this time,
What kind of darkness is it?
What else do you follow,
Inside a closed street
On this rainy night?

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. The concepts of such rain - *Il pleut*, rain - *de pluie* are expressed through words and phrases.

Natural phenomena such as light, light, shadow are also 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, blocking light, 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.

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

A lover landed on my forehead,
The hair that clings to my hair,
It has the shape of my hand,
Suitable for the color of my eyes,
I fled in the shadows
It's like a stone thrown into the sky.
Surprisingly, every moment his eyes are open,
He won't let me sleep.
Even the sun will melt, -
A thousand dreams are full of light,
Laughing and white tears,
He speaks, not just a word.

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 is, of course, 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, love, 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 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:

Hanging hands dead
One day he came to heaven
"Where are you from, my dear?"
The rest of the example is just a disaster?
"I came from the ground this way."
I had a wonderful country in it,
A wife in the new season
The original friend was loyal.
He always gave three roses,
But it never caught on.
Before the flowers open,
Before baking the cake.
Last night he cheated on me,
Here I am, dying today.
"Don't worry, my dear,"
Tears are a pity, it's over, shut up.
If you want, we can go to that country
We will send an angel immediately
He finds an unfaithful friend
Brings it to ease

"No, no, you don't have to, Father."
Leave it on the floor, okay.
The new beauty he found
Really beautiful than me,
Sorry! But I don't want to
I shed my tears day and night without him
I'm going to die again
Tolerate such grief.

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 who enters 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 care much 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, loyal, pure-hearted, worthy of paradise, like a hurray.

The French poet and writer, novelist, critic and political leader Philippe Supo's *Funebre*, a natural phenomenon such as night and night, 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":

Clothing salesman Mr. Miruar
He died last night in Paris.
It was night.
It was late.
It was dark in Paris.

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, 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 étincelles 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.

Translation:

Эшик очмас кўзини
Ўткинчи қўл кезинур
Синдирар узоқда шиша ўзини
Бурқсийди чирок
Учкунлар 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

Although the French poet Pierre Reverdi (1889-1960) quoted the original Nomade poem and a translation of his translation of The Nomad, these lines refer to winds and clouds, but nowhere in the poem are there winds or clouds. Words are not mentioned. However, the reader realizes through the insistence of his own actions 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 fact that these metaphorical connections of a figurative nature are expressed in the nature of a riddle, at the same time increases the art and expressiveness of the poem, its popularity. It can also be the basis for acknowledging the poet's unique individual poetic skill.

Results. Due to the fact that anonyms and deopoetonyms have not been studied lexicographically, there are still some problems in the smooth implementation of translation work in this area.

Deopoetonyms form a set of knowledge of deopoetonymology, which forms a system of words that names various natural phenomena that occur in the sky, in the air, on land, in water, on the ground, and the movement is based on rain, fall, and blowing. They manifest in a variety of macro and micro scales as they express the common name of natural phenomena, and serve to understand certain knowledge and concepts about the size and scope of the onomastic scale of each national language.

Conclusion. In deopoetonyms, the concept of oneness is one. They are not used in the plural. The deopoetonyms that bring the plural suffix, on the other hand, methodologically express its internal type.

In literary texts, the lexemes of rain, hail, flood, snow, stork, wind, breeze, hurricane, storm, storm and other lexemes represent a separate micro and macro field in the lexical system of each language based on the national psychology, language history, religious views of that people (as a lexical-spiritual group), sometimes in its own sense, sometimes on the basis of metaphorical migration. This can be seen in the example of folk proverbs, poems, and poems of various genres created in written literature. In the poems, it is shown that the images formed from natural phenomena are sometimes presented in their own sense (the name of a natural phenomenon), sometimes in various figurative senses as human symbolic experiences or as a symbolic reference to any social event.

It is important to note the similarity of the style of poetic expression associated with the depiction of natural phenomena in the literary text in the works of Uzbek and French poets. In both languages, the use of words expressing the names of natural phenomena such as wind, rain, snow, ice, clouds, fog, lightning, rainbows, etc. in their own and figurative sense, the phrases, metaphorical, animalistic combinations that occur with their participation are of particular interest. Flexible, cohesive, manageable appearances of such compounds occur.

In the organization of literary texts, the connotative and denotative meanings of deopoetonyms, strength-weakness in their meaning, positive-negative, methodological specificity, hierarchy, relation of form and meaning, historicity are taken into account, and on the basis of these differences the law of selection is applied.

Deopoetonyms are often used metaphorically in a literary text based on the connection between natural and human situations that occur naturally. Natural phenomena are usually metaphorized according to their place, movement, appearance, quantity (used in the concept of plurality or minority), color, space and time, and nature.

When direct and indirect translations of some poetic texts written in French were observed, it was noticed that deopoetonyms were preserved and expressed at different levels in them. This is due to the fact that the use of words expressing the names of natural phenomena in literary texts is based on the poetic skill of the creators, relying on denotative semaphores, loading it with artistic and logical load, rather than expressive semaphores of deopoetonyms. This is especially the case in poetic texts. Again, the linguistic meaning of each deopoetonym acquires an artistic conditionality on the basis of a certain period, conditions, vital and social concepts of the people living in it, the existing poetic traditions.

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