THE USE OF CONCEPTUAL METAPHORS IN UZBEK-FRENCH TEXTS

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Abstract:

Introduction. The aim of research is to reveal national-cultural and cognitive peculiarities of translation of conceptual metaphors from Uzbek into French and develop modern principles of translation of conceptual metaphors.

The object of research is the conceptual metaphors selected from the novel by Erkin Azam “Noise”, short stories “A tender soul of a shorty”, “Jumble mound”, “Where is the paradise”, “Master’s dog” and their French translations.

The subject of research is the national-cultural and cognitive specificity of representation of Uzbek conceptual metaphors in translation.

Research methods. The thesis uses comparative, contextual, conceptual and cognitive analysis methods.

Results and discussions. The scientific novelty of the research is as follows:

the scientific and theoretical sources of research of conceptual metaphors in modern linguistics are studied and a philosophical paradigm of the metaphor is substantiated; a working definition of the concept "conceptual metaphor" in the Uzbek language is given; modern principles of translation of conceptual metaphors were developed; a cognitive-semantic classification of metaphors has been developed; ontological, orientational, and structural conceptual metaphors in the translation of the works by E. Azam were grouped and on their basis a short Uzbek-French dictionary of metaphors was developed; a comparative analysis of the presentation of gastronomic metaphors in translation was carried out and an Uzbek-French visual mobile application for tourists was created.

Based on the research carried out: the "Uzbek-French gastronomic mobile app for tourists" based on the gastronomic metaphor presented in the works of Erkin A'zam was created and placed on Play Market.

Conclusion. In the study of metaphors presented in the translations of E. A'zam's works more than 500 examples of the use of ontological, orientation, structural types of conceptual metaphors were identified. The identified examples were sorted by national-cultural features, originality, methods of translation and 250 of them were analyzed. The parsed examples are grouped into more than 10 themes as conceptual metaphors.

As a result of preserving axiological, gnoseological, praxiological, creative and cognitive properties of conceptual metaphor in the French translations of Erkin A'zam's works, the existing approaches in translating this trope were characterized and their scientific-theoretical basis was developed. Based on the
The developed principle, the "Uzbek-French Dictionary of Metaphors" was created on the example of Erkin A'zam's works.

**Keywords:** translation adequacy, metaphor, ontological metaphor, orientation metaphor, system metaphor, semantic type.

**Introduction.** In the study of the style of translator, the artistic quality of the selected work and the accuracy of the events are essential. Erkin A'zam's works are distinguished from other works by their rich literacy and their coverage of descriptive means of nation. In order to reveal the peculiarities of the French translation of conceptual metaphors in the Uzbek language, three samples of E. A'zam's works and their translations by Sh. Minovarov were studied. The analyzed metaphors were selected according to their originality, reflection in translation, and level of influence on the content of the text. The classifications included to the content of orientational, structural, and ontological metaphors were expanded based on sources related to the semantic types of metaphors.

The study and research of the writer's style serves as a theoretical tool for the translation of the work as well as for a perfect understanding of the literature and its spiritual effectiveness. Indeed, Erkin A'zam's works rich in dialect samples, regardless of the size; furthermore, it is distinguished with richness of artistic means.

In 2015, skilled translators Shoazim Minovarov, Olima Nabieva and French researchers Jacques Pagniez, Simone Hérault and Didier Guillard translated directly a number of works by Erkin Azamov - the stories as “Noise”, “Writer”, “Mixed Fortress” and “Lover Heart of midget”. The Uzbek mentality and culture are evident in the stories.

The story “The Writer” from Erkin Azam's collection “Where is the Paradise” was translated into French by the skilled translator Shoazim Minavarov as “Le jardin de l'écrivain”. Although the story illuminates the life of an artist in short lines, the literal color in it reflects the common feelings and experiences inherent in human beings. The fact that the translator chose the title of the story in French as "Writer's Garden" is also a sign that there is a symbolic meaning in the composition. Despite the short size of the story, many name shift cases can be seen. The feelings of the character of the story, who seeks his pleasure between free creativity and survival all his life, are reflected in the metaphors of the author. In translating metaphors and identifying their specific aspects it is important to study their systematic investigation. An in-depth study of the translation of a particular abstract concept requires the integration of single-purpose metaphors into the context of their concept. For example, the author used various descriptive means to express the concept of “happiness”, but the most common situation is the comparison of happiness with brightness (light, warmth, clarity, etc.). To be more precise, happiness is seen in the very light itself. The essence of the metaphor is also that the name of one word is not moved by analogy in place of another word, but reflects its logical meaning. Example analysis serves as an important factor in defining the concept of conceptual metaphor and the specific features of its translation. So, let us analyze the metaphors in Erkin A’zam’s “Writer” story.
Research methods. An integrative approach to translating metaphors reveals the main trends of metaphor translation in contemporary translation studies. In particular, the stages of application and significance of conceptual integration in the translation of metaphors have been revealed in the process of research on conceptual metaphors in translation studies.

It should be noted that aspects of using the integration approach are interpreted in different ways, but it has the same goal of achieving an ideal translation of metaphor. If an adequate translation of a metaphor occurs with this approach, the various disparate phrases in speech are placed into a specific system using the theory of conceptual metaphor. Consequently, using them in isolation may negatively affect the translation of metaphorical phrases.

Results and discussions. The conceptual metaphor “Happiness is light” is reflected in the following examples:

Example 1, in reality: “One day the director called him and introduced him to hot-tempered, a very huge man” [2, 12].

In translation Shoazim Minovarov: “Le directeur le fit fit venir un jour dans son bureau et le présenta à un homme, un véritable géant” [1, 275].

Example 2, in reality: “He was the chairman of a collective farm in one of the horticultural districts adjacent to the capital. Look, even he was the chair of flare; this man also met uncured pain – he composes [2, 2].

In translation Shoazim Minovarov: “Bien que son poste fût important, cet homme, avant-gardiste, était atteint d’une maladie incurable: l’écriture” [1, 275].

Example 3, in reality: “The editor liked something of the author. When the director was in charge, such a huge man, also the chairman, the chairman of the flare, was looking at him with some warmth” [2, 3].

In translation Shoazim Minovarov: “Il y avait chez le directeur de kolkhoze quelque chose qui plaisait à notre jeune rédacteur. Par exemple, l’éditeur avait confié au jeune rédacteur cette important mission, le géant, directeur de kolkhoze l’avait regardé humblement et avec respect [1, 275].

Example 4, in reality: “While an amateur editor was speaking about divinity, – something twinkle could be seen in the analysis of literature teacher [2, 4].

In translation Shoazim Minovarov: “Le professeur de littérature qui avait corrigé le manuscrit s’était vraiement donné complètement et avait réussi à recréer de brillants paragraphes [1, 276].

Example 5, in reality: “With a sigh of joy in his heart, he gets up and leaves. Where did such invisible light of a fortune come from, O Allah?” [2, 9].

In translation Shoazim Minovarov: “Le rédacteur ne ferma pas l’oeil de la nuit tant son coeur battait de joie. Une telle chance! Dieu est miséricordieux!” [1, 4].

Example 6, in reality: “He went to the afterlife with a piece of shroud, but this garden is a legacy from the man whose grave is full of light, no, a memento” [2, 12].

In translation Shoazim Minovarov: “Il mourut et laissa son jardin en héritage et ses livres en souvenir. Puisse sa tombe être illumine” [1, 283].

Example 7, in reality: “The teacher had another secret consolation - a milkmaid. Every morning when this woman brings milk, it is as if a wonderful light enters his heart” [2, 7].
In translation Shoazim Minovarov: “L’autre réconfort secret du professeur était une femme qui lui apportait le lait tous les jours. Chaque matin, son âme s’illuminait lorsqu’elle apparaissait avec son pot” [1, 287].

The concepts of “happiness” and “light” in the world are common in content and universal values. Their complementarity of each other is a phenomenon observed in the languages of different nationalities. Therefore, such commonality provides an alternative to translation. The analysis of examples shows that, first of all, the name ‘light’ means joy, happiness in the human mind, and its absence reflects sorrow. In translation, most alternatives are chosen properly and this approach is based on the background knowledge of the translator. However, it can be seen that in some places (example 5) the metaphor is omitted or there are repetitive words (examples 6-7). An in-depth study of the concept of ‘light’ serves as a necessary tool in overcoming similar issue as in translation.

The analysis above depicts that the concept “happiness” in the Uzbek and French languages, in proportion to the use of the concept “light” as a source, creates a conceptual metaphor “happiness is light”. This indicates that languages belonging to two different families have allomorphic (universal) structures. The formation of conceptual metaphors is associated with the process of human thinking and long-term cognition, and reflects the epistemological nature of metaphors. Indicating this feature in translation requires excellent knowledge and experience from translator.

In the process of reading of the composition, there are cases when the words specific to the concept of “light” do not express the above-mentioned “happiness”. For instance,

Example 1, in reality: “Have you heard, teacher, - said informant, his eyes twinkling in vain as if to rejoice. – Your neighbor was imprisoned while you were in the hospital!” [2, 7].


Example 2, in reality: “People in the circle were even more impressed, he said. He didn’t like playing cards anymore. There was a mysterious feeling of rebellion in everyone’s heart, but no one knew exactly what to do” [2, 14].

Translation of translator: “Son zèle était contagieux. Plus personne n’avait envie de jouer aux cartes. Ardent, le feu de la révolte brûlait dans le coeur de chacun, mais personne n’avait forcément de solution pour agir [1, 303].

Example 3, in reality: “Fire – coming out of a coffin? What is that to him? Or did he have anything to do with the merchant?” [2, 14]

Translation of translator: “C’est bizarre! que veut-il ? souhaite-il passer un accord avec le commerçant ?” [1, 131].

Example 4, in reality: “All right, all right, let’s not get hot, - said the old man, as if sprinkling water on his face again. – What if you do that Safarboy – if your application is a little more unsigned?” [2, 21].

Translation of translator: Je vous en prie, ne vous énervez pas. Dit le président en essayant de le calmer: - Et si vous envoyez une lettre anonyme?” [1, 316].

As the occurrence of heat based on fire, light and a source of heat, the concept is
also specific to the concept of “light” and expresses grief and anxiety differently from other words in concept. The translation gives the meaning of the key word that represents the metaphorical purpose of the word. For instance, in Example 3, the phrase “fire coming out of a coffin” indicates that an unexpected act was committed by an absolutely unsuspecting people, which is translated into French as “C’est bizarre” meaning “this is strange”. Although the phrase was omitted in the translation, it did not seriously affect the content of the text. However, in the translation, the characteristic aspect of the hero is shallow. In addition, the expressions in the language enrich the literacy of the composition; give the reader knowledge about life and spiritual experiences and shares aesthetic pleasure. In particular, it is important that metaphorical phrases are preserved in translation. In our humble opinion, if this phrase was translated retaining its metaphorical character accordingly, it would be a more meaningful example of oriental philosophy for masters of the language of translation: “Il s’est allumé comme la motte, alors? Pourquoi une personne qui ne s’est jamais opposé a fait ça?” (So, he’s shone like a coffin? Why did someone who never resisted suddenly do it? (Translated by us)). It should be noted that in Examples 2-4, the translation is skillfully recreated using adequate metaphors. However, Example 1, unlike the others, has two different functions in Uzbek. The phrase “eyes twinkling in vain” in the text has both joy and concern. The phrase has been omitted in the translation. In the text, having both negative and positive meanings are referred to as metaphorical enantiosemia [9]. V. Shertsl, who conducted research in the field of semiotics, describes this concept as follows: “Enantiosemia — is a phenomenon where the same word contains two directly opposite meanings to each other” [4], that is, as noted above, enantiosemia is a concept in which the word has two opposite meanings at the same time. In his research, E.N. Banina emphasizes that metaphorical enantiosemia reflects the contradiction in human inner experiences: “Metaphorical enantiosemia reflects the emotional state of the subject of assessment – satisfaction, joy, delight, admiration, while quite often the context indicates the emotions experienced by the subject and the object of assessment at the time of speech” [5].

Describing two opposing situations in translation is a complex process. In our view, this is why this sentence has been omitted from the translation. However, the uniqueness of the work is that it is important that the word reflects the various emotional experiences of humanity and reveals it in translation.

Many metaphors can be found in Erkin A’zam’s stories “Writer” and “Mixed Fortress”. Words specific to different concepts served to reveal the purpose and source area of the metaphor. Philosophical metaphorical meaning is formed not only by words, but also by phrases and texts. In particular, the logic of the metaphors has ensured that it differs sharply from related phenomena. The combination of the concepts of happiness and unhappiness with such words as light, fire, flame shows the direction of emotions in the minds of the people and the scale of perception of the world.

In conceptual metaphors, words have replaced their purpose and function in the source. For instance, in some places human characteristics are passed on to animals, while in others, on the contrary, human beings are given animal traits. It is also
possible to witness that action is expressed through the state of an object or thing, that
emotions and human behavior are transferred to the name of another action.

The concepts of “state – action” differ sharply in content, but there are examples
where the process of naming affects their meaning, and the action through the image
of the state or, conversely, the result of the action and the action itself. Sometimes,
becoming into a certain situation can mean our action. It also represents original state
through the image of movement. The pragmatic essence of metaphor emerges in this
very process. Such cases are given mainly through metaphorical expressions and
metaphorical phraseologies [7].

Example 1, in reality: “He was a common writer. Reading everything he has
started leaping in the sky, which was the opinion of “wise” people like us” [2, 1].

Translation of translator: “C’était un écrivain peu reconnu. D’après «les
sages» comme nous, c’est-à-dire lecteurs avides de tout ce qui était écrit et
découvreurs de talents, il avait naturellement lu les classiques de Marc Twain,
Daniel Defoe, Gianni Rodari ou Mikhael Prichvine” [1, 273].

Example 2, in reality: “However, to put aside the inappropriate pride, he was
closer to the original literature than the most of the famous patriarchs on horseback,
and even a loyal citizen of it” [2, 1].

Translation of translator: “Pourtant dans la réalité, il était, malgré ses doutes,
plus proche de la littérature que la majorité de ses pères et frères célèbres [1, 273].

Example 3, in reality: “During the all-day typing machine, “broken the hands”
of the pitiful author, and not getting tired of laying bricks in the graves of seven
ancestors, editor melts in the chairman’s wide generous bosom, as he felt the smell of
kiblah or a brother he had never seen”[ 2, 4].

Translation of translator: “Le rédacteur, pendant des jours entiers, en faisant
claquer sa machine à écrire, se laisser aller parfois à casser du sucre sur le dos de
l’auteur et à maudire ses aïeux, mais il avait également tellement besoin de
l’affection du directeur du kolkhoze [1, 283].

In Example 1 above “leaping into the sky” is properly expressed in French, and
the meaning of “les sages”, meaning “wise men” is quoted in the text to describe a
person who is arrogant and self-centered. It could be believed that special attention
should be paid to the quotation mark and that this translation of the given description
has been done successfully. In the second example, the phrase “famous patriarchs on
horseback” refers to celebrities who have been noticed in their profession, but the
translation of this phrase has been omitted. However, the phrase signifies the
historical and national identity of the Uzbek people, and the horse has long been a
symbol of noble aristocrats, especially agile riders. On this phase, the phrase “famous
patriarchs on horseback” was used to describe such people. There are many phrases
in French related to the name of the horse, including “avoir un cheval de bataille” and
“miser sur le bon cheval” (our offer) that means success. The translation of phrases
with alternatives represents the commonality of cultures of two nations. In the next
example “laying bricks in the graves of seven ancestors” is translated in French as se
laisser aller parfois à casser du sucre sur le dos. It is known that the phrase “laying
bricks in the graves of seven ancestors” means cursing, cursing at the level of wishing
someone death. Casser du sucre sur le dos in French - critiquer une personne en son
absence [l Internaut e.fr], means a person gossiping after someone in his absence. If we pay attention to the content of the composition, the forced editor will be alone in the process of editing low-quality works and will start cursing the chairman for none resulted long fake work in vain. The following translation can be suggested here: “Le rédacteur, pendant des jours entiers, en faisant claquer sa machine à écrire, maudissait les aîeux de Raïs (président de kolkhoze) qui a tordu ses bras sur cette mauvaise œuvre, mais il avait également tellement besoin de l’affection du directeur du kolkhoze” (translated by us).

**Tordre le bras** - Obliger quelqu’un à faire quelque chose qu’il ne veut pas faire, have the meaning “forced use”, and serves to reveal the status of the character of the composition. It should be noted that the phrase “laying bricks in the grave” reflects the ancient religious values of the Uzbek people. Concepts related to “grave” (tomb) give images of unhappiness, sorrow and evil. The fact that words themselves reflect national values has been studied in axiology, and this example of metaphor suggests the presence of axiological features in it.

Metaphors that reflect human characteristics can be included in the conceptual metaphor of “object – is a man” [9]. Also, the attribution of human qualities to animals has created anthropomorphic metaphors such as “animal – is a man”. For instance:

**Example 1, in reality:** “In the autumn, it will turn into a stock of leaves and fill the heart with sad feelings! Don’t we mention she will turn into the queen of white snow in winter?” [2, 2]

**Translation of translator:** “À l’automne, ils se parent d’une robe d’or qui inspire à votre cœur quelque nostalgie. Lorsque l’hiver arrive, ils se transforment en prince des neiges... Si cela n’est pas un miracle, qu’est-ce que alors?” [1, 274].

Both examples are counterproductive in translation. The hero’s friendly attitude towards his dog is revealed through the concepts in human relationships [4]. In addition, the resemblance of a tree to a snow queen has its equivalent in French.

In the following translation it can be seen the expression of human action through the movement of object:

**Example 1, in reality:** “On the way back, when the editor asked what the purpose of these marches was, Olashovur, who was aware of the tragedy, for some reason did not want to open the lid of the pot.

**Translation of translator:** “À leur retour, le rédacteur demanda à Habile-Gaï pourquoi il lui avait montré cet endroit magnifique, mais le chauffeur ne souhaita pas en dire davantage car il ne faisait qu’obéir aux ordres [1, 281].

**Example 2, in reality:** “God has given! The dream that wasn’t awaited, came true in an instant” [2, 5]

**Translation of translator:** “Son rêve venait de se réaliser” [1, 281].

**Example 3, in reality:** “The editor rushed to the city, got the fund from the depository, which had been collected for many years at the expense of a pen, which had not yet turned into a treasure, and tried to hand it over to the chairman, who came to report on Sunday” [2, 15].

**Translation of translator:** “Le rédacteur se rendit rapidement en ville et prit l’argent qu’il avait économisé depuis des années sur son salaire avec l’intention de le
donner au directeur du kolkhoze lors de leur prochaine visite dimanche” [1, 282].

The reflection of sentences and phrases that can be observed in different spheres by literal descriptive means requires an integrative approach in translation. For instance, the phrase “did not want to open the lid of the pot” in the first example means “not to reveal a secret, not to convey a message that was not clear beforehand”. In the translation, the connotativeness of the phrase is sufficiently indicated. The translation of the second and third examples also reveals the proper meaning of the metaphorical sentence. Translating profoundly different cultures into foreign language requires knowledge of the viewpoint of speakers of both languages. This situation may partially affect the literal quality of the translated work. Therefore, while translating into French the translator strictly adhered to the stylistic rules of the composition, as well as, the syntax. This, in turn, demonstrates the skill of the translator and shapes the principles of metaphor in literary translation. Based on the experience of the translator, it can be said that the translation of metaphors should ensure the balance of stylistic and syntactic laws. This practice makes the translation of the work alternative and fluent for the reader.

In Erkin A’zam’s composition “Lover Heart of midget” the differences between happiness and unhappiness are significant in that they are written in deep descriptive means and in an international linguistic style. Each word or sentence in the story reflects the nature, inner world and national cultural characteristics of the hero. The essence of the work, which describes the experience of midget, who always dreamed of happiness and prestige, is based on the conceptual metaphors “smallness – is unhappiness”, “height – is happiness”. The writer skillfully reveals that the hero of the story for low self-esteem and dissatisfaction of his life, not realizing what true happiness is in reality.

Although the concepts of “happiness” and “unhappiness” have similar concepts in different languages, their expression in metaphorical expressions and phraseologies reflects the specific national culture of the speakers [6]. Therefore, special attention should be paid to the translation of these sentences. The study of the conceptual analysis of the translation of metaphors in “Lover Heart of midget” serves as an experimental school and helps in the study of translation methods.

While lack of quantity and size creates a felling of unhappiness in the human mind, tallness, abundance, high levels creates happiness, joy, and self-satisfaction. For example, «HAPPINESS – is TALLNESS» conceptual metaphor as follows:

Example 1, in reality: “It’s a bit of a relief to grow up on a heel. The problem is that it is very sore for legs, if you go a little, you will not feel legs. But – what to do is there a victory without sacrifices? Success before pleasure!” [3, 19].


Example 2, in reality: “The king of destiny had deliberately gathered them here, and at that moment he did not know that his future life was being decided, and he couldn’t believe it at all” [3, 13].
In translation Shoazim Minovarov: “Il ne comprenait pas comment le destin avait pu les réunir ici à cet instant pour construire sa vie future” [1, 218].

Example 3, in reality: “Only those who have endured these trials will reach the peak of their aspirations” [3, 50].

In translation Shoazim Minovarov: “Sans souffrance, comment peut-on atteindre l’inaccessible étoile, celle du rêve?” [1, 264].

In the first example, there is phrase “Success before pleasure”, which explains that in order to have pleasure requires a lot work and effort to achieve success. Before reading the translation of this text, we have tried to clarify once again the context in which this proverb used in Uzbek. In this regard, we support the opinion of the translator Raima Shirinova, accordingly, in her research that the effectiveness of literary-linguistic means is provided through the existing alternatives in the language of translation is high. The meaning of the proverb is that in order to achieve something, it is necessary to work hard, and something cannot be easily reached without any difficulty. The translators gave the proverb as La réussite avant le plaisir. This means in Uzbek “Success before pleasure” [8].

However, the translator ignored the fact that the Uzbek proverb “Success before pleasure” in French has a number of equivalents in terms of meaning and content. For instance, Nul plaisir sans peine [10], Nul bien sans peine [11] and Il faut semer pour recueillir alternative ones. We found it appropriate to cite a literal translation of these articles to determine the degree of alternative. The first option, “Nul plaisir sans peine” literally means “No good is achieved without action” or “Nul bien sans peine” – “No good is achieved without hardship” or “Goodness is achieved with difficulty”. “Il faut semer pour recueillir” means “to sow before harvest” [12]. There is an alternative to the French proverb in Russian “You can’t get a fish out of the pond without difficulty.” So instead of an “invention” made by translator to reveal the content (as in French there is no proverb with such a construction), it would be a great light upon when choosing an alternative in French. The reason is that, “La réussite avant le plaisir” caused a bit of ambiguity in the French language, and secondly, reduced the literal and aesthetic impact of the context.

Conclusion. 1. As a result of the general and systematic study of the examples collected from the translation of E. A’zam’s works as a conceptual metaphor, their specific features are as follows: logic, that is, metaphor, firs and foremost ensures the logic of the text; creativity in the process of renaming, the feature of creativity in the mind is activated and new content is discovered; clarity, abstract concepts are enriched with words that have a clear image in the mind; practiological, i.e., metaphorical, such as counseling, instruction, and guidance, is also revealed; gnoseologically, it serves as a reflection of the mind, in the essence of a word reflects the knowledge accumulated through a person’s life (distinguishes between mental and emotional cognition); linguoculturologically, words related to the national culture of language speakers were also used as nomads; aesthetic sensitivity (aesthetic potential), the artistic image has a stronger effect.

2. In the process of analyzing works of literature, special attention is paid to the method of the translator and the study of the degree of alternativeity of translations by language learners creates practical skills specific to metaphorical translation. It
turned out that the adequacy of the translation is ensured if the translator uses the following methods when translating metaphors: the metaphor is replaced by a simple word; converted to simulation; quoted; migration has been postponed.

3. “Happiness is light”, “Man is a plant”, “Man is a food”, “Emotions are an object”, “Sorrow is darkness”, “Joy is height”, “Sorrow”. It turned out that there are more than a dozen types of conceptual metaphors, such as “inferiority”, “object - a living being”. Each type has an average of 10 to 20 examples.

4. Erkin Azam's works mainly use ontological metaphors, which reflects the fact that the Uzbek language uses more concrete descriptions than abstract concepts. Also, the fact that the structure of structural metaphors consists mainly of national-cultural words, expresses the attitude of the people to culture and determines the linguocultural value of metaphors.

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