



Problems of Translation of Natural Phenomena in French and Uzbek

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Abstract: The article focuses on the expression of deopoetonyms in traditional forms and styles in Uzbek and French, as well as the names of natural phenomena. Their symbolic nature is defined.

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

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.

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 anemonyms, metronyms and deopoetonyms in the French and Uzbek languages through a semantically correct scientific solution of the series of hierarchies.

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. 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 éclair.

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 où la foudre a frappé trop souvent

Un cœur où chaque mot a laissé son entaillement

Et d'où 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 buée humaine dans l'espace!
 Sentir, dans son coeur vif, l'air, le feu et le sang,
 Tourbillonner ainsi que **le vent** sur la terre;
 S'élever 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...

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.

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.

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, historicality 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.

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