

PRINCIPLES OF PROVIDING SEMANTIC-STYLISTIC EQUIVALENT OF COLORONYMS IN TRANSLATION

Khudoyberiyeva Nigora

Basic Dostoral Student of National University of Uzbekistan

Annotation

The article describes the scientific hypotheses on providing the lexical-stylistic equivalent of colorative units, which are of great importance for the field of translation studies. In the analysis, coloronyms in Uzbek and French languages were studied in a comparative aspect, and the principles of giving the lexical-stylistic equivalent of coloronyms in translation were developed.

Keywords: Hypotheses, colorative units, translation, lexical-stylistic equivalent, principles.

Introduction

Giving the lexical equivalent of color names in the translation is as important as giving the stylistic equivalent is so important in increasing the adequacy level of the translation. From this point of view, when giving the lexical-stylistic equivalent of colorative units:

1) to differentiate coloronyms applied to a person in terms of expressing external appearance or mental state. Determining the limits of the factors of nationality (eye, eyebrow, hair color), emotional state (fear, anger, shame), temperature (hot, cold) in the face image;

2) to provide a translation option in proportion to the types of animals, plants or objects in coloronyms describing things;

3) it is necessary to take into account the type of stylistic device used in coloronyms.

Main part. Below, we will analyze some colorative units in the French language used in the translation of Alisher Navoi's ghazals according to the listed principles. For example, "Qaro ko'zim" The French phrase "regard noir" - "bad look, reading look" used in the Ghazali translation should be given in the Uzbek translation with the equivalent of "look at" through coloronym. The French coloronym "la belle à oeil noir" has the lexical-stylistic equivalent of "black-eyed beauty" in Uzbek. As we observed above, there are similarities in the colorative units of the French and Uzbek



languages in the image of the external appearance, but there are certain differences related to color in the real life and mythological imagination of the West and the East. "In particular, in the imagination of the Uzbek people, a fairy is depicted as a beautiful woman with long and dark hair, a slender figure, and a white silk dress, while Europeans imagine her as long blonde hair and blue eyes."

The French coloronym "rougir jusqu'aux oreilles" has a lexical-stylistic equivalent "to blush up to the ears" in Uzbek. Synecdoche is used in these coloronyms, and in both languages it represents the emotional state caused by shame. This meaning is also found in French in the forms "rougir jusqu'aux racines des cheveux" - red to the roots of the hair and "rougir jusqu'au blanc des yeux" - red to the whites of the eyes, and in some contexts "devenir rouge de honte" from shame the expression blush is also actively used. In the Uzbek language, the metaphor of "beets to come out" is used as a metaphor for the plant component colorum, which also expresses the meaning of blushing.

In French, the color of red is mainly used to refer to different things through the stylistic tool of simile. In this case, concepts active in people's way of life and traditions are taken as the basis of similes of coloronyms:

- 1) être rouge comme une tomate-red like a tomato;
- 2) être rouge comme un coquelicot-red like a tulip;
- 3) être rouge comme un coq- as red as a rooster's crown;
- 4) devenir rouge comme une pivoine-beet red;
- 5) être rouge comme une écrevisse, être rouge comme une langouste- as red as a crab.

In the Uzbek language, as in the French language, the coloronyms "red like a tomato", "red like a tulip", "red like a beet", along with the coloronyms "red like a pomegranate" in relation to the face and "red like a cherry" in relation to the lips, are also actively used in the French language. Coloronyms "red as a rose crown", "red as a crab" are not found. Therefore, it is appropriate to give the component closest to the options listed above in the Uzbek translation. The components of coloronyms based on this stylistic figure of simile represent the presence of certain commonalities and specific aspects in Uzbek and French culture and lifestyle. In Uzbek, the color of red serves to strengthen the meaning in some contexts. For example, the expression "scarlet liar" means a very liar.



In French, a negative meaning is expressed through the color of red. "se facher tout rouge" and "voir rouge" which express strong anger and hatred in the French language, and the meaning of getting angry, which is formed on the basis of the transfer of metaphorical meaning. It is appropriate to turn with the expression "lmoq". In this way, coloronyms expressing the meaning of shame are considered equivalent in Uzbek and French both in terms of meaning and content, while coloronyms expressing anger are considered equivalent only in terms of content. However, there is no coloronym equivalent in Uzbek for the French phrase "être dans le rouge" - to fall into a (financial) difficult situation. For this reason, it is appropriate to translate such phrases in a descriptive way in the dictionary.

Jeter du noir's coloronym has the same polysemantic character as in the Uzbek language:

- 1) to make sad
- 2) to grieve
- 3) blacken (life)
- 4) cast a shadow.

In France, white color is a symbol of purity (spiritual and physical), innocence (virginity). In ancient Rome, this color meant ghosts and ghosts, the afterlife, and according to Christian traditions, it was considered the color of virtue, divinity and holiness. In the Uzbek language, coloronymous compounds such as white blessing, white horse prince, white heart, white milk bear a positive meaning, while compounds such as white house, white palace are considered to have a sign of luxury and power. However, in the expressions white, white, and white (in the sense of mourning), coloronym expresses a negative meaning.

The Uzbek coloronymic phrase "to respect the whiteness of one's hair (beard)" can be fully equivalent to the phrase "respecter les cheveux blancs" with a positive meaning, which is formed by means of the white coloronym in French, and the meaning "to respect one's age" has a synecdoche meaning in both languages. expressed on the basis of chimi. In the expression Blanc comme le lait - to be pure as milk, innocent, guiltless, the stylistic device of simile is used in both languages. In the Uzbek language, the role of coloronyms is also important based on similes such as white as cotton, white as snow. However, these units serve to describe the nature or appearance, not the content of milky white, that is, innocence. Therefore, when giving the lexical and stylistic equivalent of coloronyms in the dictionary, it is



necessary to clearly define the semantic boundary of coloronyms with the same stylistic characteristics. The color blanc comme le linge has the equivalent of white as gauze and white as gray.

Saigner à blanc colorimum is translated into Uzbek by the partially equivalent phrase "deprive". Mettre qqn en blanc - to slander someone is also close in meaning to the above expressions. Coloronyms served as the basis for metaphor in both languages. But the Uzbek variants do not have a color component. If the French colorative combination of offrir la carte blanche is translated in Uzbek as a challenge to a duel, drogue blanche means cocaine; mariage blanc – fake marriage; nuit blanche - sleepless night; sourire blanc - to fake a smile, there is no complete equivalent of the French coloronyms formed on the basis of metaphorical transfer of meaning.

In French, the colorative phrase connu comme le loup blanc with an animal component has an equivalent in Uzbek as a horse's nose, and the corresponding content is expressed in both languages on the basis of coloronyms. However, the meaning given by the noun lexeme in Uzbek is expressed by the wolf lexeme in French. The compared concepts were selected according to the culture and lifestyle of each nation. Both languages use the stylistic tool of simile

Tenir à qch comme à la prunelle de ses yeux coloronym is exactly equivalent to the Uzbek expression of the white of the eye and serves to express a positive meaning in both languages.

If the phenomenon of ambivalence is noted in the coloronym of yellow used in the poetry of Alisher Navoi, the coloronym of yellow in the French language has a polysemantic character, for example, the expression être jaune comme du safran

- 1) to be yellow;
- 2) yellow is translated as sick.

Both versions contain the word yellow, but the first of them refers to "color", while the second one expresses the concept of "disease".

In French, blue-based coloronyms vary in meaning, and the expression avoir une peur bleue means "to be in terrible fear" and is based on a metaphor. In the Uzbek language, the color to bruise, formed on the basis of the color blue, serves to express two different meanings: in one case, it means "to bruise due to a blow" and in the second case, it expresses the content of "to bruise due to cold temperature." These color names mainly express a negative meaning. However, in French, cordon-bleu - a skilled cook and avoir du sang bleu - from a high bloodline, formed by the color



blue, show the positive meaning of this color name. Since these color names do not have an Uzbek equivalent, they are given in the dictionary in the form of visual translation. Passer au bleu (to disappear without a trace) and denicher l'oiseau bleu (dore, rare) are also formed in French by means of the blue coloronym, but the Uzbek expressions do not have a color component. In the coloronym of Denicher l'oiseau bleu (dore, rare), l'oiseau bleu is the Uzbek equivalent of the legendary bird name Anqo. Although the Uzbek version does not contain the coloronym, the coloronym serves to express rare and unique things in both languages. The phrase voir la vie en rose, formed by means of pink color, means in Uzbek language to appear as a flower to the eyes of the world. The metaphor is used both in French and in Uzbek, but the French version of pink color is not used in the Uzbek version. The Uzbek phrase Orasidin ola maksut otmak means "to have a misunderstanding in the middle, to be upset". The lexeme Ola has a negative character expression in this phrase. The process of studying French sources and dictionaries showed that ola coloronym does not exist in French.

Conclusion

The results of the analysis show that colorative units reflect the unique lifestyle, culture and character traits of the population living in a certain area, and also reflect implicit messages about the cultural, household, social environment, and types of activities. Stylistic tools used in coloronyms also have some common and different aspects from the point of view of language possibilities. Our scientific hypotheses are also based on the analysis of the semantic-stylistic features of the coloronyms mentioned above.

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