

THE RE-EXPRESSION OF THE STYLISTIC CONVERGENCE CREATED BY COLORONYMS IN THE GHAZALS OF ALISHER NAVOI IN THE FRENCH TRANSLATION

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Annotation

The article analyzes the re-expression of stylistic convergence in the French translation by means of colorative units, which is of great importance for the field of translation studies, on the example of Alisher Navoi's ghazals. It was observed that artistic arts in Uzbek classical poetry are given through equivalent stylistic figures in the stylistics of the French language, and in some cases artistic arts are not reflected in the translation.

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

Introductation

The number of coloronyms used in Alisher Navoi's works translated into French is as follows: "Risolai Mufradot" translated by Remy Dor has 99 muammos (type of the poem in Uzbek classic poetry), four coloronyms are used in the translation: three times black and once red. Many coloronyms are used in the translation of the ghazals translated by Hamid Ismailov and Jean-Pierre Balp: blue, brown, green, and yellow colors were used once, red and white three times, and black nineteen times. It can be seen that the problem in the ghazal genre is the range of coloronyms compared to genres such as the muammo and the qit'a (type of the poem in Uzbek classic poetry) and the proportion of black coloronyms in ghazals is much higher than other colorative units.

Main part

Below, we will pay attention to the stylistic convergence of coloronyms used in the radif ghazal with radif (the part of the ghazal whiche repeated in the and of the strof) "Qaro ko'zim" and its re-expression in translation. Black color has a negative meaning in most peoples. For example, in Europe, black is a symbol of mourning and evil, while in China, on the contrary, white symbolizes mourning. Such linguistic and cultural conflicts related to color names are common, especially when



the units "black day" and "black letter" used in Uzbek under the influence of the Russian language express a negative meaning, "black letter" which means compliments and flattery towards women, "black eyebrow", "black hair" combinations have positive coloring. We can observe the same situation in the example of Alisher Navoi's work. In the work of the poet, black color served to express several symbolic meanings and created various badiiy san'ats (stylistic figures in oriental poetry).

In order to fully understand the meaning of the ghazal and to determine the compatibility of the translation with the original, we will compare the translation of the ghazal with the original, based on the scientific review made by Najmiddin Komilov.[8] First, through analysis, we will try to determine the semantic features of coloronyms, stylistic aspects, and the degree of conformity to the evaluation models of stylistic convergence.

In the first stanza:

"Qaro ko'zim, kelu mardumlug' yemdi fan qilg'il,

Ko'zim qarosida mardum kibi vatan qilg'il." [2]

Stylistic convergence was created as a result of the use of exclamation, allusion, qualification, tardi aks, tajnis, ishtiqaq, tashbih, uxshatish and synecdoche in this stanza. In the research of A. Bumatova, [7] it was determined that thirteen artistic arts were used in the verse. However, in our study, we will focus on the nine badiiy san'ats created by coloronyms.

If the exhortation "black eye" used in matla (the first stanza of the ghazal) created the exclamation, it created the art of insinuation that to whom this appeal was made is in doubt. The art of qualifying by citing the color of the eye, the combination of "qaro ko'zim" and "ko'zim qarosi" formed the tardi aks (inversion). The poet also used the art of tajnis in this stanza, because the lexemes *mardumlig* and *mardum* seem to be one word, but *mardumlig* in the first stanza is used in the sense of humanism, and the word *mardum* in the second stanza is used in the meaning of the pearl of the eye. The use of the same basic words in one stanza created the enthusiasm.

The general content of the stanza:

"My black-eyed one, come and be kind

Make my lamb a precious example" (N.X)

can be interpreted as

During the analysis of the translation version of Murodkhan Ergashev and Jean-Jacques Gate, we witnessed that some of the original stylistic devices were omitted,



some were replaced by other stylistic devices, or stylistic devices that did not exist in the original were expressed in the translation version.

In translation:

The synecdoche given in the form of "black eye" in the ghazal is replaced by the epithet stylistic device in the form of "ma belle à oiel noir" - "my black-eyed beauty" by the translators. The art of exclamation used by the poet in the original is given in the translation by the stylistic device of epiphoneme in French stylistics.

«**Ephiphonème** tu chériras la mer ! (masc.) : exclamation sentencieuse au début ou à la fin d'un discours. Exemple : Homme libre, toujours» [3] An exclamation at the end or beginning of a speech).

In the French translation of the ghazal, we paid attention to the use of the color names "oiel noir" - black eye and "prunelle" - black eye. In the explanatory dictionary of the Uzbek language, the literal meaning of lexemes is color, which became the basis for our study of them as coloronyms. For example, the dictionary defines the pupil lexeme as:

The pupil is a black hole in the center of the retina (light passes through it; it narrows in the light and widens in the dark). ...not believing that he was dead, raised his eyebrows and looked at his pupil. V. Gofurov. Loyal. Davron's eyelid was hit by a bullet fragment and his pupil was also damaged. T. Rustamov, Mangu jasorat. [4] From the explanation of the lexeme, it can be understood that although the lexeme karachik (pupil) belongs to the noun group, the word is based on the object symbol - the type of color. If we pay attention to the French translation of Karachik's choloronym: the verse "Become a country like people under my eyes" - fais de mes prunelles ta demeure à jamais - make my pupils a permanent place for you (N.Kh) style. There is also an association with color based on the French lexeme prunelle.

The French dictionary defines the word prunelle as follows:

“**prunelle**, nom féminin Sens 1. Anatomie

Pupille, partie centrale de l'œil située au milieu de l'iris.

Exemple: C'est étrange, ses prunelles sont dilatées.

Synonyme: pupille.”[5]

The first meaning of the lexeme is an anatomical terminological meaning: "the central part of the retina". Example: Surprisingly, his pupils are dilated. Prunelle and pupille are used synonymously in French.

Sens 2. Botanique

Fruit noir et âpre issu du prunellier.



Exemple: Je n'ai jamais aimé le goût des prunelles. Je préfère mille fois les abricots.
[5]

The second meaning of the word is related to botany and means the fruit of the plum tree. Example: I never liked the taste of plums. I prefer apricot.

It seems that both meanings of the word prunelle have an association with the color black.

The art of allusion created by the coloronym in the ghazal requires clarifying to whom the poet is addressing. It is still controversial among Uzbek naveologists whether the black-eyed beautiful land, in general, a dear person or God is meant, and each naveologist has his own point of view on this matter. Clarifying to whom the poet's appeal is addressed also serves to correctly evaluate the translation of the ghazal.

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Conclusion

In the original text, the art of tajniz and ishtishta formed through the units of mardumlig and mardum kibi, the art of tardi reflection, which was created by means of coloronymous compounds used in the style of black eye and eye black not reflected in the translation. So, two of the nine stylistic tools expressed in the original: exclamation - epiphoneme and qualification - epithet are translated. Other artistic arts were not reflected in the translated texts.

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