



The Practical Analysis Of Translations From French Texts Into Uzbek.

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Abstract This article presents a practical analysis of translations of French literary texts into Uzbek, while discussing methods for adequately expressing lexical units. It examines the main challenges and strategies for conveying cultural realities, linguistic nuances, and the style of the original text. Examples from actual translations are provided with commentary. Particular attention is given to the concept of interlingual equivalence and its significance in text translation. The Uzbek and French languages belong to different language families, which leads to lexical, grammatical, and syntactic differences that pose additional challenges for translators. This is especially true for the translation of phraseological units, idioms, and culturally loaded lexemes, for which finding appropriate equivalents is crucial. In this context, the translator acts not only as a linguist but also as a cultural expert. This work provides a significant theoretical and practical framework for further scientific research and translation practices, as well as offering useful advice for translators. It emphasizes that overcoming the challenges of text translation and ensuring high quality requires a scientific approach, an understanding of cultural contexts, and linguistic competence.

Keywords: translation, lexical units, French language, linguoculturology, literary translation, text adaptation, equivalence, intercultural communication.

Introduction

The translation of French literary works into Uzbek is a complex process that requires not only knowledge of both languages but also a deep understanding of two cultures. French texts are often rich in realities, idioms, and historical references that lack direct counterparts in Uzbek culture. Therefore, the translator must find a balance between preserving the original meaning and adapting the text for the Uzbek reader.

There are several theoretical aspects to consider when analyzing translations. For instance:

- The translation of a literary text involves multiple levels of transmission:
 - **Semantic Level** (meaning);
 - **Stylistic Level** (tone, author's style);
 - **Cultural Level** (conveying realities, imagery, associations).

According to V.N. Komissarov's classification, when transmitting cultural elements, the translator may employ methods such as calque, adaptation, or descriptive translation.¹

Examples of Translation Analysis

¹ **Komissarov, V.N.** *Theory of Translation (Linguistic Aspects)*. – Moscow: Higher School, 1990.



1. Conveying Cultural Realities

Original (A. de Saint-Exupéry, "The Little Prince"): *"Un mouton mange-t-il les fleurs, même celles qui ont des épines?"*

Translation into Uzbek: *"Qo'y hatto tikanli gullarni ham yeydimi?"*

In this instance, we can note that the phrase is preserved almost literally. However, in Uzbek culture, the image of "qo'y" (sheep) is associated with livestock, while in the French text it carries a philosophical meaning—symbolizing innocence and destruction.² The translation is lexically accurate but requires the reader to have additional cultural context to fully grasp its implications.

2. Translation of Idiomatic Expressions

Original (Guy de Maupassant, "The Necklace"): *"Elle fut une des plus belles femmes du monde et elle vécut pauvrement."*

Translation into Uzbek: *"U dunyodagi eng chiroyli ayollardan biri edi, lekin qashshoqlikda umr kechirdi."*

In this case, it is important to note that the translation maintains the emotional contrast of the original ("beauty" and "poverty"), which is crucial for conveying the tragedy of the story. The use of the expression "umr kechirdi" ("lived life") adequately reflects the prolonged nature of suffering, preserving the depth of meaning found in the source text.³

3. Style and Expressive Means

Original (Victor Hugo, "Les Misérables"): *"Il pleuvait des cordes."* (literally: "It was raining ropes.")

Translation into Uzbek: *"Yomg'ir sel kabi yog'ardi."*

In this translation, the idiom "il pleuvait des cordes" is conveyed in an adapted manner (sel kabi — "like a flood"), which makes the translation more natural for the Uzbek audience. The imagery of a heavy downpour, inherent in the original, is preserved.⁴

Several key issues emerge during the analysis:

1. **Cultural Non-equivalence:** Some realities are challenging to convey without additional explanations.
2. **Loss of Expression:** A too literal translation can lead to a loss of the emotional richness of the original.
3. **Need for Adaptation:** Sometimes, it is necessary to sacrifice literalness to maintain the spirit of the text.

Table of Practical Analysis of French Texts Translated into Uzbek

Original (French texte)	Translation into Uzbek	Commentary
Un mouton mange-t-il les fleurs, même celles qui ont des épines ? (Le petit Prince)	Aoy hatto tikanli gullarni ham yeydimi?	The meaning is conveyed accurately, but for a complete perception the philosophical subtext of the

² Saint-Exupéry A. de. Le Petit Prince. – Paris: Gallimard, 1943.

³ Maupassant G. de. La Parure. – Paris: Paul Ollendorff, 1884.

⁴ Hugo V. Les Misérables. – Paris: A. Lacroix, Verboeckhoven & Cie, 1862.



		image of the sheep is important
Elle fut une des plus belles femmes du monde et elle vécut pauvrement (Necklace)	U dunyodagi eng chiroyli ayollardan biri edi, lekin qashshoqlikda umr kechirdi	The contrast of the beauty of poverty is preserved. The translation is adequate in style
Il pleuvait des cordes (Misérable)	Yomg'ir sel kabi yog'ardi	The phraseological unit has been adapted to Uzbek realities. The general mood of heavy rain has been conveyed

It can be concluded from the table that when translating French texts into Uzbek, the most effective approach is a combination of preserving meaning and adapting imagery. A direct translation does not always convey cultural nuances; therefore, interpretation that takes into account the perceptions of the Uzbek audience is essential.

CONCLUSION

Practical analysis of the translation of French texts into Uzbek demonstrates that the process of literary translation goes far beyond simply conveying meaning. The translator faces the necessity of preserving artistic imagery, cultural realities, as well as the emotional and stylistic richness of the original.

One of the key difficulties is conveying culturally specific concepts and realities characteristic of French society, history, and everyday life. French culture is rich in unique concepts that often lack direct equivalents in the Uzbek language and culture. In such cases, the translator must choose between several strategies: using transliteration with clarification, descriptive translation, adaptation, or replacing the concept with an analog that is most familiar to the Uzbek reader.

Furthermore, special attention should be paid to maintaining the style of the original. The translator must consider the genre-specific characteristics of the work, the author's style, expressive means, and emotional tone. For example, in the works of Victor Hugo, it is important to convey the drama and grandeur of the imagery, while in translations of Saint-Exupéry, one needs to preserve the philosophical lightness and depth of the allegories.

The analysis conducted also revealed that a literal translation does not always contribute to an effective transmission of content. In several cases, interpretation is necessary to allow the reader to retain the impression of the original text without distorting its meaning. Thus, the translator acts as a kind of cultural mediator between French and Uzbek cultures.

Overall, a successful translation of French literary works into Uzbek requires the translator to possess not only proficiency in both languages but also intercultural competence, a deep understanding of the nuances of both cultures, literary traditions, and a high degree of artistic skill. Prospects for further research in this area may include a more systematic study of specific types of linguistic and cultural barriers in translations, the development of methodological recommendations for translators of French literature into Uzbek, and a comparative analysis of translations from different eras and schools of translation to uncover the evolution of approaches to conveying cultural realities.

Thus, the translation of French texts into Uzbek remains an important task in intercultural communication, fostering mutual understanding and cultural enrichment between the two nations.

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