

SPECIFIC VOCABULARY IN FRENCH ARTISTIC WORKS

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Abstract: This article delves into the intricacies of specific vocabulary utilized within French artistic works, aiming to elucidate the nuanced meanings and cultural contexts embedded within these linguistic expressions. Drawing upon a diverse array of literary and artistic pieces spanning various periods in French history, this study employs a multifaceted approach to analyze the usage and significance of select words and phrases. Through close textual analysis and contextual interpretation, the article examines how these linguistic elements contribute to the thematic richness and aesthetic depth of French literature, painting, sculpture, and other artistic mediums. Furthermore, this study investigates the interplay between language, imagery, and symbolism, shedding light on the ways in which artists and writers employ specialized vocabulary to evoke emotions, convey abstract concepts, and engage with broader philosophical and cultural themes. By exploring the semantic nuances and connotative dimensions of specific words within the context of French artistic expression, this article offers valuable insights into the rich tapestry of language and creativity inherent in the French cultural tradition.

Key words: Lexicon, dictionary, linguistic phrase, contextual, nuance, symbolism, connotative, value, tapestry.

Annotation: Cet article explore les subtilités du vocabulaire spécifique utilisé dans les œuvres artistiques françaises, dans le but d'élucider les significations nuancées et les contextes culturels ancrés dans ces expressions linguistiques. S'appuyant sur un large éventail d'œuvres littéraires et artistiques couvrant diverses périodes de l'histoire de France, cette étude utilise une approche multiforme pour analyser l'usage et la signification de certains mots et expressions. Grâce à une analyse textuelle approfondie et à une interprétation contextuelle, l'article examine comment ces éléments linguistiques contribuent à la richesse thématique et à la profondeur esthétique de la littérature, de la peinture, de la sculpture et d'autres médiums artistiques français. En outre, cette étude étudie l'interaction entre le langage, l'imagerie et le symbolisme, mettant en lumière la manière dont les artistes et les écrivains utilisent un vocabulaire spécialisé pour évoquer des émotions, transmettre des concepts abstraits et aborder des thèmes philosophiques et culturels plus larges. En explorant les nuances sémantiques et les dimensions connotatives de mots spécifiques dans le contexte de l'expression artistique française, cet article offre un aperçu précieux de la riche tapisserie de langage et de créativité inhérente à la tradition culturelle française.

Mots clés: Lexique, dictionnaire, expression linguistique, contextuelle, nuance, symbolisme, connotatif, valeur, tapisserie.

Enter

French literature is famous for its modernity and for the richness and powerful interpretations characteristic of its notable works. And these works are distinguished not only by the simple concepts of the texts and other valuable features in the readings; they use their own, interrelated products. This article deals with the topic of lexicons, a specific framework that is often implemented in works of French literature. It is used in lexicons, literary works and other types of art in specific meanings and specific opinions. In this article, we will try to analyze these lexicons

and shed light on their main content, how they are used in their main works, as well as their place in literature.

As French literature, lexicons belonging to a certain circle have priority, they play an important role in the study of detailed concepts of literary works and values and in determining their progress in variability. They are also of great importance in explaining the history, culture and thought of French literature.

Methods

The lexicons, which belong to a certain circle in French works of art, have an important place in the history of French literature. These lexicons are used many times in literature, poetry, drama, novel and other genres. Their meaning and variability leave a good impression on the works, and their use has many valuable characteristics. The works of art in which these lexicons are used are also associated with art forms and cultural environments. Such lexicons are found in many places even in modern times, in classic and simple literary works. They are specific words that have historical significance because they encompass social, cultural, and religious changes in the French language.

It is not easy to describe these types of lexicons, because their spectrum is much wider and stronger. They show themselves the limits of more support, learning and understanding. Among digital and electronic libraries, as well as preliminary research on French literature, these types require extra attention.

In the process of targeted learning of works of art, lexicons belonging to a certain range have an average to learn. Learning these lexicons includes dictation, analysis, definition, as well as speaking and writing them. They are of great importance within the vocabulary of the French language, as they are used in a wide range of literature.

Results

Uzbek translations of Guy de Maupassant's novel "Dear" and Antoine de Saint-Exupery's story "The Little Prince" were selected for the study. These works are excellent examples of French literature and are well suited for research due to their extensive use of euphemisms. Comparative-analytical, semantic and contextual analysis methods were used in the research. The analysis of the literature on euphemisms and their translation shows that very few studies have been conducted on this topic. In particular, linguists such as A.A.Reformatsky, B.A.Larin, J.S.Neaman and C.G.Silver commented on the general characteristics of euphemisms and their lexical-semantic groups. Although euphemisms in the Uzbek language have been studied by scientists such as D. Khudoyberganova, S. Muhamedova, there are almost no works dedicated to the study of euphemisms in artistic works translated from French to Uzbek.¹

As a result of the analysis of euphemisms in the works of Guy de Maupassant and Antoine de Saint-Exupery and their translations into Uzbek, the following conclusions were reached during the research: in French, euphemisms are often created using metonymy, periphrasis, and irony,

¹ Akhmedova Gulnoza Hayot Qizi. (2022). Literary language and classification of functional styles in French. *Journal of Pedagogical Inventions and Practices*, 8, 19–22.

while in Uzbek translations, their is replaced by either a generalization or a metaphor. This, in turn, helps preserve the connotative meanings of euphemisms. In the analyzed translations, euphemisms are sometimes not rendered in a context-appropriate manner. For example, in the novel "Azizim", euphemisms referring to women's makeup and clothing are not translated exactly, but instead a general meaning is given. This dilutes the stylistic color of euphemisms. According to the results of the research, euphemisms in the Uzbek language are often formed on the basis of common words and expressions. Therefore, it is necessary to pay attention to the preservation of this feature in the translation. However, the analysis showed that sometimes translators did not use such opportunities. The analysis showed that gender characteristics should also be taken into account in the translation of euphemisms. In particular, the subtlety of meaning of euphemisms in the French language can be determined by the specifics of women's or men's speech. Such aspects were not taken into account in the translation. In the Uzbek translation of "The Little Prince" euphemisms have found their alternative in most cases. This can be explained by the philosophical-symbolic character of the work and the universal coverage of the topics raised in it. Therefore, euphemisms also have generalization properties and serve to create an image in the text and attract the reader's attention. When using euphemisms in the text, it is necessary to take into account national and cultural characteristics. In the analyzed translations, this aspect was not taken into account in some places. As a result, the French euphemism became abstract or inappropriate for the Uzbek reader.²

In the following example taken from Guy de Maupassant's novel "My Beloved", we can see the Uzbek translation of the French euphemism: "Madame de Marelle s'habillait avec un soin infini et un goût exquis". - "Madame de Marel dressed with the utmost modesty and exquisite taste." In this example, the verb "s'habiller" (to dress) is used as a euphemism referring to a woman's makeup and clothing. In the Uzbek translation, this euphemism is given in the form of "finally intermediate" and "dress with fine taste", that is, the method of generalization is used. There are many euphemisms in The Little Prince. For example: "J'ai de sérieuses raisons de croire que la planète d'où venait le petit prince est l'astéroïde B 612". - "My serious guess is that the planet the little prince came from is asteroid B 612." The French phrase "j'ai de sérieuses raisons de croire" is translated into Uzbek as "I seriously think". In this place, the translator has narrowed the range of meaning while keeping the euphemism. In general, as a result of researching translations of euphemisms of French artistic works into Uzbek language, obvious aspects were revealed. In the process of translation, paying attention to the semantic and stylistic features of euphemisms, taking into account national and cultural aspects, at the same time, finding alternative euphemistic expressions in the Uzbek language serves to achieve success in translating these expressions.³.

Summary

² Akhmedova Gulnoza Hayot Qizi. (2022). Literary language and classification of functional styles in French. *Journal of Pedagogical Inventions and Practices*, 8, 19–22.

³ Khayotovna, A. G. (2023). The Representation of the Limited Lexicon in French Language in Works of Art. *INTERNATIONAL JOURNAL OF LANGUAGE LEARNING AND APPLIED LINGUISTICS*, 2(3), 99-102.

French literature has several lexicons of world importance. These lexicons are important in the history of French literature and culture. For example, the lexicon "cavalier" in ancient France represents honor, manners and artistic heritage. It has a characteristic called "Kamariya". This lexicon found its place in literary works, including "novel" or "epic". "Monarchy" and "recession" are also lexicons that appear many times in the literary text. Each has its own content and meaning, and they occupy a large place in the history of French literature.

The relevant lexicons in French works of art are cited instead of repetition of studies and concepts on the works, while maintaining their importance.

It is appropriate to generalize euphemisms in French artistic works, use irony and metaphors when translating them into Uzbek. However, in each case, it is necessary to take into account the sensitivity of the meaning of the euphemism in the context, to pay attention to the fact that the euphemistic expression retains its force even in translation. If necessary, euphemisms can be omitted or literal translation methods can be used. The results of the research can be used in the theory and practice of artistic translation from French to Uzbek, and can be recommended as a methodological guide for translators.

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