



DEOPOETHONYMS IN FRENCH AND UZBEK LANGUAGES

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ANNOTATION

The article reveals the lexical-semantic and linguistic nature of deopoethonyms in French and Uzbek languages, differences between common and private signs, anemonyms, meteonyms, mereonyms. In both languages there is a mention of the role, functions, appearance of deopoethonyms.

KEYWORDS: *deopoethonym, natural phenomena, artistic text, language, speech, onomastics, poetic onomastics, poetonym, anonym, metonym, meteronym, precipitation.*

INTRODUCTION

New tasks have been set for the current Uzbek linguistics, such as increasing theoretical research to the level of world measure. Studies aimed at revealing the artistic-aesthetic nature and functions of deopoethonyms in this regard are of great importance with the discovery of typological features of the language of world literature and the wide way to know national-linguistic signs.

LITERATURE ANALYSIS

In the following years, World linguists and literary critics have paid special attention to the issue of the role of onomastic units in the artistic text, which are evaluated as a poetic tool that provides the content, multiplicity of the artistic text [4; 6; 7; 14]. Such scientific research, which led to the formation of onomastics in linguistics, is also found in Uzbek linguistics [1; 2; 3; 8; 9]. However, the lexical-semantic, functional-stylistic, linguistic features of deopoethonyms, which are a kind of onomastic units, have not been analyzed and studied in comparative-typological terms in different structural (including French and Uzbek) languages. Also the dictionary is not created.

Basic analysis and results. It is necessary to study deopoethonyms on the basis of principles based on the unit of Linguo-poetics, according to which, among other onomastic units, linguopoetically, is inherent in the performance of certain tasks. On this basis, they are in the artistic text: first, the emergence of artistic-aesthetic sensibility; secondly, the emergence of a negative or positive meaning; from the third, the formation of the text as an allocative name, as well as the provision of intertextuality [2;

13]; from the fourth, the creation of a satirical expression; from the fifth, it becomes clear that the human psyche or situation, in general, is used to assess the expressed reality, to express to him an express, emotional and intensive attitude; from the golden mean, to determine the creative style, from the seventh, to apply with the purpose of Exodus with a rhetorical appeal in order to understand and express the essence of the work.

Deopoethonyms, as phenomena associated with artistic text, are usually used according to the artistic purpose of the creator, and the manifests various expressiveness, intensification properties. The same shows that he has a certain artistic load, poetic value. It is understood that it is not any word or name that expresses natural phenomena in the artistic text, but rather the names of a natural phenomenon that served to illuminate the artistic intent of the creator, that is, deopoethonym. Such lexical units, which represent a certain natural phenomenon and are directed at a poetic task in accordance with the creative artistic intent, subjective attitude to it, are called "deopoethonyms". They come in linguistic functions, such as an onomastic metaphor, an allusive name, a "colloquial" name in the artistic text, like other onomastic Units [2; 12].

In essence, the deopoethonyms used in the artistic text can be divided into the following forms:

1. Natural phenomenon names that can be seen by eye while holding by hand. For example, snow, rain, hail, frost, dew.

2. The name of natural phenomena that are not possible to catch by eye and by hand. For example, like a cloud, fog, thunder, lightning, moth, rainbow.



3. The eye does not see either, The Hand does not hold either, only natural phenomena that can be felt. For example: wind, breeze, garmsel, earthquake-like.

Such three natural phenomena, applied in artistic text, can be considered "real deopoethonyms". But among them, mifodeopoethonyms, urbandeopoethonyms are also met.

Mythodeopoethonyms originated as a result of the integration of mythological imagination-concepts in language and artistic creativity. One of the important signs characteristic of mifodeopoethonyms is that their roots go to mythological views, which consist of the most ancient animistic imagination. Therefore, legendary, mysterious content is considered to be traditional names that move from one work to the second work unchanged. For example, the Ayamajiz is one of them, a seasonal period, characterized by 6-10 days of natural whims, which occurs during the end of winter and the beginning of spring. Among our people, it is also called "Ayyom". This period was recorded in the calendar of all peoples. In France, the first three days of March with the last three days of February, or the last three days of March, the beginning three days of April – a total of six days are interpreted as "unhappy and unlucky days", and they call it "old woman days".

The introduction of mifodeopoethonyms into the artistic text is an allusion method, which is one of the most common phenomena in artistic creativity. They are able to give the opportunity to express in a compact form a voluminous message-concept in artistic text as an allusive title. For example, the name Heydar, used in the artistic text wind, the name Azrail are allusive names associated with the events of death.

According to data, in Greek mythology, Zephyr (Zephyros) is mentioned as the name of the goddess of the West Wind [13; 146]. The name of the Apple, which is also found in some artistic texts, is also a mytheopoethonym and refers to the Sacred Flame of Science. It is one of the rare, least-observed phenomena of nature, which, as a rule, gives an appearance before a thunderstorm. This mifodeopoethonym is interpreted as its defender of the sailors [14].

Urbandeopoethonyms in artistic works consist of an object of an inner city, a culturally expensive profession, for example, a park-garden, etc. For example, this can be cited as an example of the park complex "Ezbek", which was restored in Cairo and became popular among tourists until the end of the XIX and beginning of the XX centuries.

The lexical-semantic essence, national-linguistic, nominative-motivational, stylistic features of deopoethonyms in French and Uzbek languages are closely related to the natural-climatic conditions, language, culture, national mentality, worldview,

spirituality, linguistic concepts, specific customs and rituals, poetic style of thought. There are some that, both in French poetry and in Uzbek poetry, the names of a number of natural phenomena, such as wind, cloud, snow, rain, fog, thunder, lightning, dew, dust, death, are widely used for the purpose of expressing the lyrical hero's spiritual experiences, mood, artistic expression. They are considered to be deopoethonyms when they are encountered in the artistic text.

Although in the world linguistics only the names of natural disasters associated with the movement of blowing and precipitation refer to as "anemones", in Uzbek the names (nouns) denoting natural phenomena associated with blowing and precipitation in general have been studied under this term [3]. After that, this topic was studied more thoroughly on the example of precipitation horses [1].

Anemone Greek means "wind", and nature, used in the artistic text, refers to the names of disasters. They mean the individuality of the names of natural disasters from other natural phenomena, separately recorded (identified) according to their specific signs.

The main factor in the origin and development of anemones was the lifestyle of people associated with animal husbandry, farming. If the name of the wind in terms of its appearance as a storm, flood, storm, which exists as a natural disaster, is considered to be "Anemonym", then their name, depending on their strength, is considered to be "meteonym" [5; 9]. Only one meteonym can mean two properties of the wind.

When naming wind types in all languages, it is observed that their greater strength, speed, stability and direction are taken into account as signs of nomenclature. Special "Dictionary of winds" was compiled by L.Z.Prox, in which the name 1405 of the winds of the world was recorded in 59 inscriptions in 1845 languages of the world. Most of these were formed by the names of the French-speaking wind. The last places from it were occupied by Russian and English names of winds [11].

Studied French anemones according to G.S.Dorjjeva, the names of the winds reflect not only the diversity and interaction of regional languages, but also the close connection between them [4; 86-93]. French anemones show that the climate of this country is very diverse. This is due to its unique geographical location, relief, proximity to the Atlantic Ocean and the Mediterranean Sea. For example, Norde (FR. nordet or nord-est) is a cold and dry north-east wind in the far north of France; Montan (FR. montagne) - a wind blowing from the south of Lomen, due to the peculiarity of the French release Vezin (FR. vesine) is the name of the Valley wind.



The wind attracts attention with the most common among all natural phenomena. Also in the "dictionary of Russian onomastic terminology" N.V.Podolskaya notes that the term "anonym", denoting the name of natural phenomena and disasters, is derived directly from the Greek word "anemos", that is, "wind" [10; 29].

The identified examples suggest that the origin of the names of winds was also influenced by oronym, oykonym, khonym and hydronym. For example, in French, the oronymic feature Albertville (FR. albertville)-dry north-west wind of the Albertville Valley; Van D'itali (FR. vent d'Italie), Grenoble (FR. vent de Grenoble), Bordele (FR. bordelais), AVR (Goll.it is felt that anemones, such as abra "water"), originate under the influence of oykonym and gidronym [4]. The "Afghan wind" in the Uzbek language is one of the anemones of a similar oronymic nature.

Another feature of anonyms is that they also differ according to the time, the connection to the seasons, the temperature sign, the degree of dryness or humidity, the participation of colors in the nomenclature.

It is proved that deopoethonyms, like other types of poethonym in the language of artistic literature, are an important tool in ensuring the spiritual and methodological capabilities of the work. Although, deopoethonym is the exact name of a particular natural phenomenon in the language, it turns out that in artistic speech its meaning has moved. In this way it becomes clear that this speech is not simple, but artistic speech. Because the functions of the names of natural phenomena in everyday and artistic speech can differ from each other. For example:

Бу не тўфон, бу не қисмат
Сочилиб кетди алҳол,
Ер остию ер устига
Бухорийлар дон мисол [12; 18].

In these Egyptians belonging to the pen of Sadridin Salim Bukhari, the "flood" although it is the name of a strong kind of wind, the place is symbolic-in the social sense it is listed to represent the meaning of humiliation, oppression on the head of the people.

Deopoetonyms can be raised to the level of the title when linguopoetically selected as an axial section for the creation of a certain artistic text. Snow, rain, fog phenomena are the deopoetonyms most often used in poetry. Often they are likened to human suffering. The phenomena of nature often served as a comparative source for the Enlightenment of human feats, behavior and problems.

D.V. Vakasova classified the system of words related to them in the form of a single micromaidon, depending on the names of simple natural phenomena and natural disasters in the Uzbek language as an anonym in a holistic meaningful

field. On this basis, he classified four words of the internal field into this field in terms of their compliance with the act of blowing, precipitation, burning, shaking [3; 7].

In fact, in the ideological language system of each language there are names that denote phenomena of a moving nature: precipitation, blowing, burning, shaking, eruption. They, in principle, belong to the category of noun in morphological terms. In particular, in Uzbek and French. These are the following:

1. Blowing are the names of the phenomena of a moving nature. (In Uzbek: shamol, shabada, el, bod, nasim, bodi sabo, shabboda, elvizak, bo'ron, to'fon, samum, tayfun, to'zon, dovul, musson, garmsel, izg'irin, izg'iriy, quyun, girdibod, uyurma, jinto'polon, g'urg'urak...; in French: vent, vent, vent gessille, souffle, petit vent, souffle-brise, vent, courant d'aire, tempête, inondation, samum, typhon, poussiere, ouragan, Le mousson, vent chaud d'été, ouragan, temps tres froid, tourbillon, ouragan, ouragan, ouragan, ouragan ...)

The word "wind" for these hyponyms, as indicated in the list, is considered hyperonym. A.G. Alikulov found that in the "Explanatory dictionary of the Uzbek language" there are 34 words representing the blowing movement, of which the word of the wind in the lexicographic interpretation of 20 was used as a semaphore expression [1; 19].

2. Precipitation is the names of moving natural phenomena. (In Uzbek: yomg'ir, jala, sel, do'l, qor, laylakqor, qorbo'ron, qumbo'ron, toshbo'ron, shudring, qirov, tuman...; in French: pluie, pluie torrentielle, inondation, grêle, neige, cigogne neige, tempête de neige, le sable-orage, rocher-orage, rosée, gel, brouillard...). This hyponym is a hyperonym of the so-called "precipitation" for lexemes.

3. Names of phenomena of burning motion nature. (In Uzbek: shu'la, nur, chaqmoq, momaqaldiraq, chaqin, yashin...; in French: la Lumiere, la Lumiere, la foudre, le tonnerre, la foudre, la foudre...).

4. Swing are the names of moving natural phenomena. (In Uzbek: zilzila, girdob, to'lqin...; in French: tremblement de terre, vortex, Vogue...).

In our opinion, in addition to the act of blowing, precipitation, burning, shaking in nature, there are also names of phenomena of nature, in which there is a more exodus, eruption. These are:

5. The names of the phenomena of the outgoing moving nature. (In Uzbek: kamalak...; in French: arc en ciel ...).

6. Names of eruption moving natural phenomena. (In Uzbek: vulqon; in French: volcano).

Classification of lexemes that represent the name of natural phenomena and natural disasters in relation to the act of blowing, precipitation, burning, shaking, exodus, eruption is relative. So, in the formation of some of them, a mixture of several types



of action is observed. Let's say, dew, although the fog is falling from the sky, it is almost not said that it is "dew", but it is said that it is "dew". It is also said that in relation to the events of the frosts and fog that showered over the earth, fell or covered feats are not saying rained either: the frosts fell, the fog fell, the frosts covered, as the fog covered.

Lexical units representing precipitation phenomena are often in a privative conflict on the basis of cause-and – effect dialectics: precipitation – like cause / hoop, dreg-like.

In conclusion, deopoetonyms in the narrative of speech demonstrate the possession of monosemantic (one meaning), polysemantic (multi meaning), synonymy (meaningfulness, homonymic (formality), antonym (conflict), hyponymic (shyness) relations. They are observed to be one, two, three, four, five-syllable in terms of phonetic structure, diachronic and synchronic in terms of legality and modernity, simple and combined legality in terms of legality, belonging to the colloquial and biblical style in terms of function-stylistic features, active and nophality in speech, onomosiological-nominative property. Deopoetonyms can become the names of different things-phenomena in interaction with other lexical units (anthroponym, toponym, zoonym, mifonym). According to the dictionary layer (etymology) consists of its own layer (original Turkic words), the mastered layer (derived words from other languages). According to the emotional-expressive aspect, the emotional-expressive can be painted or unpainted, the modification is also manifested by the mutual differentiation of the cement according to its strong-weak degree (degree). According to the structure is simple, the joint, in pairs, in repeated views, in terms of legalization met in bottom and derivative cases.

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