

## Rendering the names of dishes in French and Uzbek and their comparative analysis

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**Abstract:** The study analyzes examples from literary texts and their translations, demonstrating how differences in culinary traditions and food practices influence translation strategies. Particular attention is paid to such techniques as direct equivalence, transliteration, cultural adaptation, and explication. The findings show that when an exact lexical equivalent is absent, explanatory translation and cultural adaptation are essential for preserving semantic accuracy and national-cultural specificity. The research highlights that names of dishes in both French and Uzbek function not merely as designations of food but as carriers of ethnocultural meaning, reflecting distinct gastronomic worldviews shaped by history, tradition, and social practice.

**Keywords:** gastronomic discourse, culinary terminology, translation of realia, names of dishes, cultural adaptation, transliteration, explication, French language, Uzbek language, comparative analysis

Gastronomic discourse is known to represent not only the processes of food consumption and preparation but also a linguistic means reflecting the history, traditions, and values of different peoples. As G.Odilova notes, familiarity with perceptions of the gastronomic world contributes to forming a clear understanding of a nation's way of life, worldview, culture, and social environment [1]. From this perspective, a comparative analysis of gastronomic discourse texts in Uzbek and French presupposes the study of lexical, stylistic, and national-cultural differences, as well as translation difficulties arising in the rendering of gastronomic terminology. An analysis based on translation theory makes it possible to identify both linguistic and extralinguistic problems that emerge when culture-specific words, that is, realia, are transferred from one language into another. Furthermore, such analysis demonstrates how cultural differences influence the perception of gastronomic objects.

First of all, it is necessary to define what gastronomic discourse includes as an object of translation. Gastronomic discourse is not limited to recipes or culinary art alone; rather, it encompasses all processes related to dishes, cuisine, food traditions, and food preparation [1].

One of the main problems in translating gastronomic texts is the rendering of terms. The French language, for instance, is rich in terminology related to culinary techniques, dishes, and gastronomic products. Terms such as *apéritif*, *entrée*, and *plat principal* have precise and context-specific meanings in French cuisine. In particular, *apéritif* is defined as “*Boisson le plus souvent alcoolisée, prise avant le repas*” [2]. There is no direct equivalent for this term in the Uzbek language. This practice implies that in French and European culture alcoholic beverages - such as wine or champagne - are consumed before a meal to stimulate appetite, a tradition that is absent in Uzbek culture.

The French word *entrée* is most often translated into Russian as “appetizer”; however, within the context of French cuisine it refers to a light dish or accompaniment served before the main course. Consequently, when translating such terms, it is necessary to take into account not only their lexical meaning but also the cultural differences between the source and target languages. Culinary traditions and food cultures do not always have direct equivalents, which points to the presence of unique associations and concepts. In particular, French gastronomic realia such as *bouchée à la reine* require

adaptation or explanatory translation when rendered into Uzbek in order to preserve their national-cultural and culinary context.

Gulasal Rofieva, analyzing the translation of conceptual metaphors from Uzbek into French, emphasizes that an adequate rendering of metaphors requires consideration not only of the text itself but also of the cultural information embodied in it [3]. Indeed, transferring metaphors from one language into another without understanding their contextual and cultural meaning leads to misinterpretation of cultural information.

A number of short stories by Erkin A'zam, including *Pakananing oshiq ko'ngli*, *Shovqin*, and *Xo'jayinning iti*, were translated into French by Shaazim Minovarov. These works are rich in metaphors, metonymies, comparisons, proverbs, and sayings characteristic of the Uzbek language [4]. Let us consider an example from *Pakananing oshiq ko'ngli*.

Original:

«...гултожи деса арзигулик Зубайдахон...»

Translation:

“...véritable cerise sur le gâteau...”

Before analyzing the correspondence between the original and the translation, it is necessary to refer to the explanatory dictionary of the Uzbek language for the lexeme *gultoji*. This lexeme denotes (1) the corolla of a flower, (2) a floral wreath, and, figuratively, (3) the best or highest quality of something [5]. In the French translation, the metaphor *cerise sur le gâteau* (“the cherry on the cake”) is used, conveying a similar evaluative meaning.

Gastronomic discourse also includes idiomatic expressions that require particular attention in translation. The French expression *c'est la cerise sur le gâteau* literally refers to a cherry on a cake, but metaphorically denotes a final detail that perfects something and expresses delight or satisfaction. The analysis shows that while Uzbek uses *gultoji* to denote excellence, French employs a gastronomic metaphor based on fruit imagery. The translator's choice of a culturally familiar metaphor contributes to preserving the expressive and aesthetic value of the text.

The culinary traditions of the French and Uzbek peoples differ significantly, which inevitably affects the translation of gastronomic texts. Translating discourse related to dishes and their consumption is particularly challenging due to the rituals and customs associated with food. For example, the French dish *coq au vin* is literally translated as “rooster in wine,” but when rendered into Uzbek it requires explanation, as no equivalent exists in Uzbek gastronomy. Similarly, Uzbek dishes such as *plov*, *halim*, *atala*, *sumalak*, *chalpak*, and *yovg'on xo'rda* have no direct equivalents in French cuisine and therefore require transliteration accompanied by cultural commentary.

An illustrative example from Uzbek literature demonstrates this point:

Original:

«...бир-икки марта сомса ёпиб келди, еб тўймайсиз.»

Translation by Minovarov:

“...des samoussas fantastiques... C'était vraiment délicieux !”

Here, the Uzbek expression *yeb to'y maysan* (“you cannot get enough of it”) is rendered as *C'était vraiment délicieux!* (“It was truly delicious”), while the national dish *somsa* is transliterated as *samoussas*. This strategy successfully conveys both meaning and cultural specificity.

Another example reflects the Uzbek tradition of men gathering in a *chaikhana* (teahouse) to cook *plov* and converse. Although the translator uses the Russian-based transliteration *pilaf*, the gastronomic discourse of the Uzbek teahouse is adequately reproduced in French [1]. Odilova emphasizes that in the Uzbek gastronomic worldview, the kitchen and household spaces form the core of gluttonic discourse; to this list, the *chaikhana* may reasonably be added [1].

An analysis of French literary works and their translations into Uzbek further confirms that gastronomic discourse carries a substantial cultural component. In Ferdinand Duchêne's *Qamar*, translated into Uzbek by Zarif Bashariy, the Arabic dish *couscous* is accompanied by an explanatory comment ("an Arab dish"), which facilitates comprehension. However, the translator again resorts to Russian-based transliteration [6].

In the same passage, the French term *rôti* is rendered inaccurately, which illustrates the need for caution in translating gastronomic terminology. As R. Shirina notes, the composition and naming of dishes vary depending on region, lifestyle, and agricultural traditions, and literary translation therefore requires particular care when rendering culture-specific terms [7].

Textual analysis shows that when an exact equivalent exists in the target language, gastronomic terms are usually translated directly (e.g., *soup* - *shurpa*, *bread* - *non*, *wine* - *vino*). When no equivalent exists, transliteration is applied (*croissant*, *baguette*, *somsa*, *sumalak*). In cases where meaning cannot be conveyed precisely, strategies such as cultural adaptation or explication are employed. For example, *apéritif* may be rendered as "a drink served before the main meal," while *foie gras* may be explained descriptively as "duck or goose liver prepared in a special way" [2].

A comparative analysis of French and Uzbek gastronomic discourse reveals numerous challenges related to linguistic, cultural, and culinary differences. Adequate translation requires not only linguistic competence but also extensive extralinguistic knowledge. Thus, in both French and Uzbek discourse, the names of dishes function not merely as terms denoting food products but as linguocultural codes reflecting historical, ethnolinguistic, and semiotic features of each culture. In French tradition, dish names often express culinary aesthetics, regional identity, and the values of *haute cuisine*, whereas in Uzbek discourse they are closely connected with national traditions, rituals, and ethical or religious connotations.

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