



INTERPRETATION OF PHYTONYMIC IMAGES IN UZBEK LITERATURE

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ABSTRACT

The poet expresses his feelings born in his heart through poetry. He is inspired by nature, the world of animals and plants, and transfers it to his poetry. Among literary people, flower names - phytonyms rise to the level of an artistic image. This article interprets floristic images used in Uzbek literature. The nature images found in Uzbek classic and modern poetry are discussed.

KEYWORDS

Phytonyms, ethnography, poetic image, classic literature, A. Navoi, Ogahi, Amiri, Cholpon, A. Oripov, E. Vahidov, Y. Shomansur.

INTRODUCTION

Nature has always been a source of inspiration for mankind. Whether we take fine art, medicine or literature, which is considered the art of words, everyone enjoyed and was inspired by nature. Humans also live in close relationship with plants, which are an important part of nature. It has been feeding on plants since ancient times, various products and medicines are prepared from them. Plants are an important part of our culture and ethnography. For this reason, the

linguistic features of plants are widely studied by linguists. Linguists introduced the term phytonyms, as opposed to the term flora, which is the name of plants used in biology. The word phytonym is derived from the Greek language and means Phuton-plant + onomation.

Phytonyms have a figurative meaning in poetry. They mainly served to express personality qualities. In classical literature, the qualities of the flower are



transferred to the flower and its various names. It is based on similarities between the external beauty of the lover and the flower.

The entry of flowers into poetry as a symbolic image is connected with the beliefs, first ideas and totemistic views of ancient people. [1]. Even the images related to the emergence of man are related to flowers. According to ancient Indian epics, Lakshmi, the most beautiful goddess in the world, was born from a rose bud, the queen of flowers. [2, 29-35]. For this reason, the flower rose to the level of a poetic image, directly representing the river itself. For example, Alisher Navoi, the sultan of words, makes good use of the art of metaphor, which is one of the tools of artistic imagery, in the following verses, likening his beloved to a flower:

Gar sabodek hamdam erman sarvi ozoding bila,
Bormen, ey gul, qaydakim bo'lsam, sening yoding bila.[3,326, 400]

In the works of the great poet Ogahi, the images of flowers express various meanings. He used flowers to depict the genitals of his lover. Ogahiy sometimes used the words *guluzor*, *gulrukh*, *gulro*, *gulchehra*, *guljabin* instead of the adjective *gul-face*. The word *guljabin* also means "flower forehead". [4, 520]

In the work of the representatives of our classical literature, the names of flowers such as *sunbul*, *basil*, *purple*, *tulip*, and *jasmine* are also used, some of them mean a flower, and some of them are used to describe parts of the body. At this point, we need to explain what kind of plants some flowers are.

Sunbul is an ornamental herbaceous plant with long tulip-like leaves and a fragrant, beautiful flower that opens in clusters. *Jasmine* is a plant with white fragrant flowers. For this reason, the mistress herself or her hair is equated to *sunbul*.

In this verse written by Amiri, using the art of *roju*, he compares the *yor* to a Chinese musk *sunbul* and, realizing that he made a mistake, compares it to a barn.

In other words, the poet strengthened and exaggerated the meaning of the first stanza:

Xito mushki bilan gulshandagi sunbulni ko'rgach men
Xato qildimki, xatti anabarbora o'xshattim. [5, 28, 360]

In the *radifli ghazal "Orgulsun"* he compares the hair of the *yor* to *sunbul* and the soft hair on his lips to the basil of paradise by means of the art of "Laff and Nashr".

Soching sunbul, xating rayhoni jannat,
Yuzing gul, anda holing tuxmi rayhon. [6, 199]

In the following stanzas, he rejects even this, and sacrifices the violet *birla basil* to the letter of the *yor*, and the almond flower and the daffodil, he says: May your sick eyes rest in peace:

Fido bo'lsun binafsha birla rayhon xattu holingg'a,
Guli bodomu nargis chashmi bemoringdan o'rgulsun.

The role of the art of "Laff and nashr" is incomparable in the lyrics of Shah and poet, owner of high artistic skills Zahiriddin Muhammad Babur. In this type of artistic art, the poet enumerates something or an event first, and then arranges similes related to them in this order. 'directly' explains what it looks like, in some it goes the above way:

Xati — binafsha, xadi — lola, zulfi rayhondur,
Bahori husnda yuzi ajab gulistondur.

or

Xating bila yuzungu kokulung sening, ey jon,
Biri — binafsha, biri — yosuman, biri — rayhon.[8, 56,]

Babur makes good use of phytonyms, likening his letter to a violet, his *khadi* to a tulip, his face to a jasmine, and his *zulfi* to a basil, deviating from tradition.

In Furqat's *ghazal "Fasli navbahor oldi"*, one of the bright examples of landscape, flowers are diagnosed:

Nastaran yuvib yuzni, yosumon tuzib o'zni,
Nargis ochibon ko'zni intizori yoronlar.[39, 301]



In the work of representatives of modern literature, the scope of the subject changes. There is a strong thirst for a man in their hearts, they want to see their nation free. For example, the poem "Purple" can be found in Cholpon. In this, the poet sees it in the form of a people thirsty for independence, he assigns a great meaning to it, in which the heart of the lyrical hero is shaken by the condition of his oppressed and trampled country:

Binafsha, nimaga bir ozroq ochilmay,
Bir erkin kulmasdan uzilding?
Binafsha, nimaga hidlaring sochilmay,
Yerlarga egilding, cho'zilding?[9]

By the second half of the 20th century, we can observe that in the work of poets, the appeal to nature itself, and the attempts to show its miraculous beauty in its entirety, increased. Poets began to depict the poetic landscape of the world by means of floristic images. Abdulla Oripov, a great representative of the poetry of the 60s and 70s of the 20th century, reflected the artistic image of existence in his poems in such a way that high pathos prevails. The artist loves spring. He considers it the beginning of life, and appoints grass as its ambassador. In the poem "Bahor" "The grass also shakes the head" refers to the arrival of the bride of the seasons, while in the poem "Song of Resistance" he expresses his longing for his mother in the image of a tiny grass:

Oyoqlangan qo'ziday dovdidar yelda maysa,
Ko'm-ko'k moviy osmonda kezib yurar oq bulut.
To'rt taraf qisib kelib nogahon jala quysa,
Olamga anqib ketar ming xil ko'kat, ming xil o't.[10, 182]

This piece depicts the landscape of the Karshi desert in spring. In Yale, the light shaking of the grass is compared to a lamb that has been trampled. In the poem, his love for the homeland is combined with longing for his mother. The nature of Jonahon area is given a different appearance in each season. The world

of flora helped in this. Dili likened the mother, who always seemed happy, to a tulip, even though she missed her child.

Erta kun qovjirashdan bo'lsa
ham dilda zori

Lola kabi xandonu dilda dog'i yashirin.

In the poem "Purple Land" the poet describes his country with the help of flowers, and in the poem "Ismalog" he uses the phytonymic image to remind the listeners of the past of his people.

We can also find the names of different flowers in Erkin Vahidov's poem "Feast of Flowers", where diagnosis, that is, the art of revitalization, is skillfully used from beginning to end. The flowers are surprised by the beauty of my date, who went for a walk in the garden: the tulip, which boasts that it is the king of flowers, is embarrassed by the pride of the flower, the trumpeter's mouth is open, the daffodil can't take its eyes off the girl, and the lily is leading her. The cases of saffron, saffron, and ivy are also described. In the last stanza of the poem, the poet admits that his poem was in a mess from the bouquet of flowers through the art of tazad:

Gulshanda kezib

Xo'p sara guldasta tuzibsan,

Erkinning esa

She'ri parokanda bo'libdur.[11, 300]

Erkin Vahidov's works also contain a poem dedicated to tulips, which inspired many poets. In it, using the art of tajohuli orifona to question Lola:

Deyman: sahar shafaqdan

Uchqunmi, lolasanmu,

Shodlik mayiga to'lgan

Gulgun piyolasanmu?

In this poem, the poet created a unique example of the art of speech through the dialogue between the lyrical hero and the tulip. As the poet honors the tulip, the flower is ready to sacrifice its life, it is also in love with the poem.



Erkin Vahidov: "The great power of poetry lies in its power of persuasion. We see its owner behind each poem, imagine his spiritual world, the person behind that poem must convince us of the truth of his feelings with his sincerity and honesty. . Poetry is always the fate of the poet. If a poet does not say what suits him, his lot, people will not believe him," says the article "Poetry Lives in Search". In fact, every poet writes in his own style, reflects his worldview in his poems, instills his feelings in his heart.

In the poems of the poet Yusuf Shomansur, we can see his unique inner world. He refers to other phytonymic names that are different from the traditional images, such as tulips and violets, chosen by other poets. His poems "O'sma", "Rayhon", "Atirgul novdasi...", "Bedazor" can be a clear proof of our opinion. He prefers to follow the innovative path rather than the traditional one.

The women of the East have spread the world with their happiness since time immemorial. Their constant assistants in the field of make-up are natural dyes such as osma and henna. Osma has been grown in Uzbek households since ancient times to put it on the eyebrows and eyes of young girls. The leaves of the plant are dried and its juice is used to decorate the eyebrows, eyelashes, eyelids. From little girls to grandmothers, they fast themselves by putting up a tumor. This plant occupies an important place not only in the ethnography of the Uzbek people, but also in the ethnography of the Uyghur people. For example, in the Uyghurs, when they were seven days old, they put a tumor on the middle of their eyebrows. It means that when the girl grows up, she should marry somewhere close to her parents.

Yusuf Shomansur also received spiritual nourishment from the customs and ethnography of the Uzbek people. We can clearly see this in his lyrics. In the poem "Osma" we see the phenomenon that has become a tradition in Uzbek households through the

details of the pilik, the mirror, and the green juice of the osma. The poet is amazed at how much strong passion there is in one process. He sees that the symbols of beauty and youth are combined in the image of Osma. The artist chooses the image of a tumor as a representative of our nationality:

Bo'yoq emas, o'smaning yashil
Qonin surtgach qizlar qoshiga
Yurt husnidan rang olur asl
Go'zalligu yoshlik nashida.[12,

56]

Basil is considered one of the most popular vegetables in our country. It is valued for its healing properties. Our grandmothers plant in the yards and wear them in their ears. We come to honor you as a flower of heaven. The poet also describes basil as "the most elegant flower of my Chamanzor garden":

Ariqlar bo'yida barq urar suluv,
Shovvalardan tinglar sho'x,

o'ynoqi kuy.

Yong'ir... barglariga to'kilar
inju,

G'ubordan tozarib taratar
xushbo'y.

Emphasizing the fragrance of basil, the poet believes that the reason for this fragrance is the smell of the leeches wandering among the basil fields. True, in our classical literature there was a comparison of hair to a sunbul or basil, or a description of a sunbul isli. The fragrance of a flower due to the touch of the beautiful flowers is a unique discovery of the poet.

Yusuf Shomansur also creates unique findings in the poem "Rose branch.." Associate Professor of Bukhara State University, Doctor of Philology (PhD) Orokova Nafosat expresses the following thoughts about this poem in her article: "First of all, the poem begins with the name of a flower. The words are well chosen and the punctuation is well thought out. The shape also shows freedom. In his imagination, the poet



wants to create a flower garden in his house and give it to someone. It is very interesting that the buds look like red coals. It embodies the image of a man who is thirsty for man and open to freedom." [13, 211] In fact, from the arrangement of verses to the choice of images, it means that the poet's desire to see his country freely exists in the depths of his heart.

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