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SEMANTIC FEATURES OF FLOWER NAMES IN THE POETRY OF HALIMA KHUDOYBERDIYEVA

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Abstract: This article examines the semantic features of flower names used in the poetry of Halima Xudoyberdiyeva, one of the prominent representatives of contemporary Uzbek poetry. The poetic functions, symbolic meanings, and contextual semantics of phytonyms such as gul, lola, olcha guli , atirgul, rayhon , binafsha , chechak, chinnigul , namozshomgul, and xongul are analyzed through textual examples. The study demonstrates that, beyond their nominative meanings, flower names acquire symbolic, metaphorical, and emotive-expressive meanings in poetic discourse.

Keywords: phytonym, floral vocabulary, semantic field, poetic semantics, symbol, metaphor.

Introduction

The organic relationship between nature and the human being is one of the significant manifestations of artistic thought. In Uzbek poetry, concepts related to nature, particularly the names of flowers and plants, function not only as nominative units but also as poetic devices that convey aesthetic, philosophical, and nationally marked meanings. In a literary text, words drawn from the language of the people interact with the author's individual artistic intention and thereby acquire distinctive semantic content. In Halima Xudoyberdiyeva's poetry, images of nature merge with the emotional world of the human being. The poet employs flower names not merely as details of the natural landscape, but as artistic symbols expressing inner experience, love, patriotism, motherhood, fidelity, purity, and the meaning of life. The meaning of a linguistic unit in a literary text is shaped not only by its lexical potential but also by the author's intention, worldview, and the textual environment [1].

The excerpts selected for analysis from the collection Buyuk qushlar contain a total of 260 floral units. Among them, the lexeme gul occurs 195 times, chechak 22 times, olcha guli 14 times, lola 12 times, rayhon 3 times, atirgul 3 times, binafsha twice, while the remaining phytonyms occur once each. These statistical indicators show that flower and plant names occupy a prominent place in the poet's artistic world. Their frequent use requires them to be examined not only as units carrying lexical meaning but also from the perspective of poetic semantics. In literary discourse, linguistic units become associated with the author's artistic intention and reveal new semantic dimensions [2]. Therefore, the study of flower names in Halima Xudoyberdiyeva's poetry contributes to a fuller understanding of the semantic potential of contemporary Uzbek poetic language.

Main Part

In linguistics, lexical units denoting plant names are generally referred to as phytonyms. In a literary text, such units are not restricted to a nominative function: they participate in image formation, intensify expressiveness, convey symbolic meanings, and reveal the authorial or lyrical subject's emotional state. Accordingly, a flower name may be used in its primary meaning in one context, while functioning as a metaphor, symbol, or poetic detail in another. Metaphor is a semantic mechanism through which the name of one object is transferred to another on the basis of similarity, thereby producing a new meaning [3].

Ayting qizlar, ochilasiz gul bo‘lib qachon?
Nima sizni talpintirar azaldan azal? [4]
Tell me, girls, when will you bloom like flowers?
What has drawn you onward since time immemorial?

In these lines, the lexeme gul does not denote a plant. Rather, it functions metaphorically to represent the physical and spiritual maturation of young women. The semantic relation established by the verb ochilmoq (“to open; to bloom”) suggests their movement toward life, love, and happiness.

Opangizdan o‘tibdi, goh sarxush, goh g‘ash yurib,
Nish urgan gul-chechakni sezmay qolayozibdi.
O‘z-o‘zi bilan mashg‘ul, xayol aralash yurib,
Ortdagi kelajakni sezmay qolayozibdi... [5]

She has passed by your elder sister, now elated, now distressed,
Almost failing to notice the flowers and blossoms newly budding.
Absorbed in herself, walking in a haze of thought,
She has almost failed to notice the future following behind...

Here, the paired unit gul-chechak (“flowers and blossoms”) has a generalized meaning. Alongside the revival of nature, it evokes the transient beauty of human life. The use of the paired expression broadens the poetic scope of the image.

Yuzing ardoqli quyoshday issiq va mahvash,
Ko‘zlaringda umid yonar tikilgan oni.
Qorli kunlar bilan ketsin dilingdagi g‘ash,
Qizg‘ish, lolarang qoplaydir bu kun dunyoni. [6]

Your face is warm as the cherished sun, radiant as the moon,
Hope burns in your eyes the moment one looks into them.
May the sorrow in your heart depart with the snowy days;
Today the world is covered in reddish, tulip-colored hues.

In this passage, lolarang combines the semantic feature of redness with associations of spring vitality and the beauty of life. Color-denoting lexemes may form semantic gradations and carry stylistic coloring. By integrating the image of a flower with color imagery, the poet intensifies the emotional impact of the description. Although the lexical meaning of gul is associated with the colorful reproductive part of a plant, its semantic range is considerably expanded in

Xudoyberdiyeva's poetry. Under the influence of context, gul may express additional meanings such as beauty, youth, love, aspiration, hope, elegance, and human maturation.

Garchand biz deb hamisha baxt, borligin asradi,
Hayiqmay bo'lmas axir, ul asov burgutlardan.
Tortinib o'tmoq taqdir, bizga ular dastidan —
Ma'sum tortib, atirgulday chiroy ochib dam-badam... [7]

Although happiness has always guarded its being for our sake,
One cannot help but fear those untamed eagles.
It is our fate to pass them cautiously, because of them—
Growing innocent, unfolding beauty again and again like a rose...

In this example, atirgul ("rose") is employed in a simile to express innocence, modesty, and grace. Thus, the flower image shifts from a marker of external beauty to a criterion of inner purity.

Derazamda olcha gullay boshladi oppoq,
Daftarimda turnalarday tizilar harflar.
Novdalarga sezilmayin bu safoli chog',
Oq gul bo'lib qo'nayapti ko'klamgi zarblar. [8]

At my window the cherry has begun to bloom in white,
Letters line up in my notebook like cranes.
In this delightful hour, unnoticed upon the branches,
The rhythms of spring are settling like white blossoms.

In the phrase oq gul ("white flower/blossom"), the component oq ("white") activates the semantic features of purity, goodness, and innocence. The interaction between color and phytonym enhances the expressiveness of the poetic image.

Meva tugayotgan, qiyg'os gul butog'i —
Ko'hna bog'lardagi jajji nihollar.
Yuzi qizg'ish, olcha gullari tusida,
Hurkak ko'zlarida iymanish, hadik. [9]

A branch thick with blossoms, already setting fruit—
Tiny saplings in the ancient gardens.
Their faces are rosy, the color of cherry blossoms,
With shyness and apprehension in their timid eyes.

In this example, the flower image is interpreted as a symbol of fertility, abundance, and the continuity of life. The transformation of blossom into fruit is implicitly compared with the meaningful progression and continuation of human life.

Sizni sevgach,
Men chamanlar, lolalarga uchragum,

Omad kelgay, a'lolardan a'lolarga uchragum.
Bilmadim bu ishq olami baxtmidur yo musibat. [10]

Having loved you,
I shall encounter flower gardens and tulips;
Good fortune will come, and I shall meet the finest of the fine.
I do not know whether this world of love is happiness or calamity.

In these lines, lola ("tulip") is not merely a phytonym but a means of representing the joy and happiness of the loving heart. The expression lolalarga uchramoq ("to encounter tulips") moves away from literal reference and acquires the meanings of experiencing boundless love, attaining happiness, and reaching emotional fulfillment.

Oh, qo'rqaman, ishqim mening rashku orga aylanur,
To'lqin urgan zanjir-zanjir sochim dorga aylanur,
Va qalbim ham, lolalarga uchragan shu baxtli qalb,
O'z qoniga bo'yalaru lolazorga aylanur... [11]

Oh, I fear my love may turn into jealousy and shame,
My wave-tossed, chain-like hair may turn into a gallows;
And my heart too—this happy heart that once encountered tulips—
May be dyed in its own blood and turn into a field of tulips...

Here the tulip image undergoes a sharp semantic shift and becomes a symbol of suffering, blood, sacrifice, and devotion. The associative relationship between the red tulip and blood intensifies the anguish of the loving heart through strongly emotive imagery.

Buzilgan adirda lola bir ahvol,
Buzilgan taqdirda bola bir ahvol.
Ikkovni bog'olmay tola bir ahvol,
Tavba-tazarruga vaqt etdi bugun... [12]

On the ravaged hillside, the tulip is in one plight;
In a shattered destiny, the child is in another plight.
Unable to bind the two, even the thread is in a plight;
Today the time has come for repentance and supplication...

In these lines, lola becomes a poetic embodiment of social suffering. The phonetic proximity of lola ("tulip"), bola ("child"), and tola ("thread/fiber") creates parallelism and brings the landscape of nature and human destiny together within a single poetic system.

The phytonyms atirgul ("rose"), rayhon ("basil"), and binafsha ("violet") likewise form semantic fields associated with beauty, spiritual purity, delicacy, fidelity, faith, and human virtue in the poet's work. Literary meaning emerges through the interaction of the overall textual content, the reader's knowledge and experience, and associative connections.

Ko'z olguvchi uzugim manim,
Atirgullar ichra yo'qoldi,

Ko‘zimga tor bu keng gulshanim,
Uzugimni ayting, kim oldi? [13]

My dazzling ring,
Was lost among the roses;
This wide flower garden now feels narrow to my eyes—
Tell me, who has taken my ring?

The phrase atirgullar ichra (“among the roses”) constructs an aestheticized poetic space. The loss of the ring among roses strengthens the romantic atmosphere of the episode, while the rose activates semantic associations of elegance, love, memory, and longing.

Asrab-asrab, qayga olib ketursan,
Rayhon hidli duru jismu, bo‘yingni.
Men qo‘rqaman, oyoq bosmasdan birov,
Qulfli uying zaxlab cho‘kib qo‘ymasa. [14]

Guarding it so carefully, where will you take
Your pearl-like body and your basil-scented stature?
I fear that, before anyone even steps inside,
Your locked house may grow damp and sink into decay.

The phrase rayhon hidli (“basil-scented”) becomes a means of portraying human beauty. Through the semantic feature of fragrance, emphasis shifts from outward appearance toward inner beauty, purity, pleasantness, and spiritual value.

Ko‘klamda qor bosdi yerni ustma-ust,
Binafsha qor aro ko‘rsatdi diydor.
Mana, shu g‘alaba degan issiq so‘z,
Demak, bosolmadi g‘alabani qor. [15]

In spring, snow covered the earth layer upon layer,
Yet a violet showed its face through the snow.
Here is that warm word called victory—
So the snow could not bury victory.

The violet functions here as a poetic detail expressing the opposition between winter and spring. Blooming through the snow, it becomes a symbol of hope, resilience, and the triumph of life. Through an ordinary natural phenomenon, the poet depicts the unconquerable strength of the human spirit.

Conclusion

The analysis shows that gul is the most frequently used phytonym in Halima Xudoyberdiyeva’s poetry. It forms semantic fields associated with beauty, purity, love, human maturation, and the philosophy of life. Flower names emerge as multilayered poetic images that express not only spring and love but also devotion, suffering, national spirit, and historical memory.

While preserving the lexical meanings of phytonyms, the poet assigns them new contextual and symbolic meanings. As a result, flower names actively function within metaphors, similes, symbols, and poetic details, thereby strengthening the emotive and expressive qualities of the poems. The coexistence of primary and figurative meanings leads to semantic expansion in literary discourse. The fact that the same flower name may acquire different semantic loads in different poems is determined by the author's aesthetic purpose and the immediate textual context.

In conclusion, flower names in Halima Xudoyberdiyeva's poetry constitute important lexical devices that contribute to the semantic and artistic integrity of the poetic text. Their semantic and linguopoetic study has both theoretical and practical significance for revealing the figurative and expressive potential of the language of contemporary Uzbek poetry.

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