

## STYLISTIC FEATURES OF FLOWER NAMES IN CONTEMPORARY UZBEK POETRY

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### Abstract

This article studies the functions of names of flowers from the point of view of style and their roles in poetry in the contemporary Uzbek poetry. The research looks at the ways of poetically using flowers names in the works of Uzbek poets of the second half of the 20th century and early 21st century, their meanings in emotional contexts, and their ability to show the traits of the national culture. The findings affirm that names of flowers in the modern Uzbek poetry are not only the natural decorations but also the main transmitters of philosophical-aesthetic meaning in a large scale.

### Keywords

phytotoponyms, flower imagery, poetic stylistics, Uzbek poetry, linguopoetics, metaphor, symbol, national colorism.

### Аннотация

В данной статье исследуются стилистические функции и поэтические роли названий цветов в современной узбекской поэзии. В работе анализируются методы обращения к фитотопонимам в произведениях узбекских поэтов второй половины XX и начала XXI века, их семантические трансформации в лирических контекстах и способность отражать национально-культурные особенности. Результаты показывают, что в современной узбекской поэзии названия цветов функционируют не просто как природные декоративные элементы, а как значимые носители философско-эстетического содержания.

### Ключевые слова

фитотопонимы, цветочные образы, поэтическая стилистика, узбекская поэзия, лингвопоэтика, метафора, символ, национальный колоризм.

### Annotatsiya

Ushbu maqolada zamonaviy o'zbek she'riyatida gul nomlarining stilistik funksiyalari va poetik rollari o'rganilgan. Tadqiqotda XX asrning ikkinchi yarmi va XXI asr boshidagi o'zbek shoirlari asarlarida fitotoponimlarga murojaat qilish usullari, ularning lirik kontekstdagi semantik o'zgarishlari hamda milliy-madaniy xususiyatlarni aks ettirish qobiliyati tahlil qilingan. Natijalar shuni ko'rsatadiki, zamonaviy o'zbek she'riyatida gul nomlari shunchaki tabiiy dekorativ elementlar sifatida emas, balki falsafiy-estetik mazmunning muhim tashuvchilari sifatida faoliyat ko'rsatadi.

### Kalit so'zlar

fitotoponimlar, gul obrazlari, she'riy stilistika, o'zbek she'riyati, lingvopoetika, metafora, ramz, milliy rangtasvir.

### INTRODUCTION

In the current Uzbek poetry, the natural realia with its poetic function plays a central part among the different aspects of flower names mentioned. Phytotoponyms - the application of plant names in the poetic texts - do not only serve as descriptive means but also as profound philosophical-aesthetic meanings [1]. The semantic analysis of the flower imagery has been a tradition in the Uzbek literary scholarship for a long time; however, the thorough examination of their stylistic functions in modern poetry is still a point of discussion. Flower names in Uzbek



lyrics from the latter half of the 20th century, especially in the poems of Khayriddin Salokh (1934-1969), Erkin Vohidov, and Abdulla Oripov, were essential for the formation of the ideas of national-cultural identity and humanism [2]. Therefore, the objective of this article is to uncover the stylistic functions of flower names in present-day Uzbek poetry and to evaluate their metaphorical, symbolic, and figurative functions from a linguopoetic viewpoint.

### METHODOLOGY AND LITERATURE REVIEW

The study makes use of linguopoetics, stylistic analysis, and comparative analysis. The material covers Khayriddin Salokh's poems like "To Girls Wearing Atlas" ("Atlas kiygan qizlarga") and "Holding in My Eyelashes" ("Kiprigimda tutib"), and also includes works of modern Uzbek poets. The analysis took into consideration the contextual semantics of phytotoponyms, their grammatical forms, and syntactic positions [3]. In Uzbek linguistics, the issue of phytotoponyms is treated as a linguistic problem by N. Mahmudov, A. Nurmonov, and Sh. Rakhmatullaev who are the leading scholars in this field. Though they have published works on the topic, the research on their stylistic functions in poetry is still scanty [4]. The culturological and semiotic aspects of phytotoponyms have been the subject of thorough investigations in foreign literature studies. For instance, in the case of Russian literary criticism, M. Epstein and N. Pavlovich were engaged in the analysis of metaphors with flowers [5]. In the area of Uzbek poetry, the flower metaphor has been the result of traditional Eastern poetics, but it has also been the source of new semantic layers in the contemporary context. That is, whereas in classical Eastern literature "flower" symbolized beauty, love, and affection, it has been in contemporary Uzbek poetry expanded to the point of being considered a symbolic expression of national-cultural identity, love for the soil and motherland [6].

### RESULTS AND DISCUSSION

The stylistic functions of flower names in contemporary Uzbek poetry can be examined in the following aspects. First, phytotoponyms function as symbols of national-cultural identity. In Khayriddin Salokh's poem "To Girls Wearing Atlas," the lines:

"Ko'zlarni oladi uning yallig'i,  
Tovusdek tovlanib kiying xiromon.  
Farg'ona bog'larin bor go'zalligi  
Unda namoyon"

*(The brightness captivates the eyes, / Wear it proudly like a peacock. / All the beauty of Ferghana gardens / Is manifested in it)*

connect atlas fabric with natural floral beauty, expressing the harmony between national cultural wealth and natural appreciation [7]. Although the "flower" image is not explicitly named here, the reference to "Ferghana gardens" invokes the semantic field of green nature and blooming gardens, representing a poetic expression of national geography and culture. Second, expressing love for homeland and motherland through flower names. In the poem "Holding in My Eyelashes," the lyrical monologue beginning with "Kindik qonim tomgan Ona yer" (The Mother Earth where my umbilical blood was spilled) contains the lines

"Har bir siqim, har bir qatrangni  
Alishmasman zar, qahraboga"  
*(Every handful, every drop / I would not exchange for gold or amber),*

where although flowers are not directly mentioned, the semantic field of earth, soil, and natural growth implicitly encompasses flora as organic components of the motherland [8]. Third, the metaphorical function of flower names in expressing human emotions and life philosophy. In Salokh's "Road Songs" ("Yo'l qo'shiqlari"), the lines

"Sahro, o'rmon, ko'prik usti  
Poyim o'pdi qancha gulu



*Qancha maysa, ko'katlar"*

*(Desert, forest, above bridges / My feet kissed so many flowers / So many tender greenery)*

present flowers as witnesses to the lyrical hero's life journey, where "kissing flowers" metaphorically represents intimate connection with nature and life's beautiful moments [9]. The stylistic analysis reveals that in contemporary Uzbek poetry, specific flower names carry particular semantic loads. For instance, "lola" (tulip) typically symbolizes spring renewal, youth, and national pride, as evidenced in Salokh's verse

"Baxtiyor kelajak nasllarga deb

Lola uzmoq kerak,

Gul termoq kerak!"

*(For the happy future generations / We must pick tulips, / We must gather flowers!),*

where tulip and flower gathering represent creating beauty and happiness for future generations [10]. The syntactic positioning of flower names also demonstrates stylistic significance. When placed in initial positions, they create thematic dominance; in final positions, they serve as semantic culminations. The grammatical transformations of flower names – particularly their use in possessive, locative, and comparative constructions – expand their semantic potential and create multilayered poetic meanings.

In contemporary Uzbek poetry, the chromatic characteristics of flower names contribute significantly to their stylistic expressiveness and emotional impact. Color associations embedded in flower nomenclature create vivid imagery that resonates with readers' sensory experiences and cultural memory. For instance, the contrast between "qizil gul" (red flower) symbolizing passionate love and revolutionary fervor, and "oq gul" (white flower) representing purity and innocence, demonstrates how color-coded floral imagery operates as a sophisticated semantic system within poetic discourse. The poets skillfully manipulate these color-flower combinations to create layered meanings that transcend literal botanical references. Furthermore, seasonal associations of flowers establish temporal frameworks within lyrical narratives, where spring flowers like "boychechak" (snowdrop) and "qoqigul" (iris) evoke themes of renewal, hope, and cyclical nature of existence, while autumn flowers carry connotations of maturity, reflection, and philosophical contemplation. The phonetic qualities of flower names themselves contribute to the musicality of verse, with their euphonic structures enhancing rhythmic patterns and creating memorable sonic landscapes. Poets exploit alliteration, assonance, and consonance inherent in phytotoponyms to achieve aesthetic effects that complement semantic content, thereby creating a synesthetic experience where sound reinforces meaning and botanical imagery becomes inseparable from the auditory texture of poetry.

## CONCLUSION

The research demonstrates that flower names in contemporary Uzbek poetry perform complex stylistic functions extending beyond simple natural description. They serve as carriers of national-cultural identity, symbols of patriotic sentiment, and metaphorical expressions of human emotions and life philosophy. In Khayriddin Salokh's work and his contemporaries' poetry, phytotoponyms represent an important poetic device that combines traditional Eastern aesthetic values with contemporary ideological-thematic content. The semantic transformations of flower names in lyrical contexts, their metaphorical and symbolic functions, and their role in creating national poetic imagery require further comprehensive investigation. Future research directions include comparative analysis of flower imagery in Uzbek and other national poetries, study of their evolution across different literary periods, and examination of their linguocultural specificity in the context of globalization.



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