



 Research Article

METHODICAL FEATURES OF PHYTONYMS IN THE WORKS OF ALISHER NAVOI

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ABSTRACT

In this article, it is mentioned that Alisher Navoi used phytonyms in his works to express his thoughts and ideas impressively and vividly, and showed the richness and beauty of the Uzbek language. In this process, it is shown that the great creator created works that are deep in content and artistically beautiful, skillfully referring to phytonym words.

KEYWORDS

Phytonyms, artistic style, stylistic features, artistic art, diagnostic art, metaphor.

INTRODUCTION

The highest expression of artistry is manifested in the use of words with a hidden meaning through artistic arts.

One of the under-examined aspects of the lexicon of artistic works is the analysis of artistic tools in a linguistic aspect. In linguistics, such issues as artistic arts, its creation, the role of speech art in its formation have not been well studied

linguistically, there are few studies written in connection with the role of artistic art in the formation of poetic tools, the language of artistic works.

Alisher Navoi used poetic arts in his works to express his thoughts and ideas impressively and vividly, and showed the richness and beauty of the Uzbek language. In this process, the great

creator skillfully applied phytonym words and created works that are deep in content and artistically beautiful. The art of using several other words to express one concept is one of the important features of Navoi's work, the scholars of Navoi studies have pointed out. This quality is also evident in Navoi's use of words to express plant concepts.

Navoi uses flower names to create a stunning display of diagnostic art. The flowers in the garden - roses, narcissus, tulips, violets, sunbulbs - take pity on the unconscious Qays and "break his collar" and "shed tears"; share his pain:

He saw himself in the grass,

Cypress flower in jasmine.

To look like a flower,

Gulgun bribed his collar.

Nargis Shabnamdin is out of love,

He is a young man.

Because there is a stain on your chest,

He has a burnt spot on his chest.

Your wound is blue, sorrow is in purple,

He wears a mourning dress.

It's a long time ago.

Open and black zulfi mushborin.

The water running down the river is crying hard,

He was crying.

The tongue that makes itself a vegetable,

You can say it in any language...

In "Layli and Majnun" Navoi created the most beautiful and beautiful example of the art of revitalization through flowers.

Sometimes the poet withdraws from his image and uses a new allusion, then withdraws again and enriches the new allusion with stronger expressions. Navoi describes Layli in the epic "Layli and Majnun" and uses phytonyms such as sprout, cypress and shamshad:

Nakhliyu ne nakhl, Sarvi is free

Sarviyu, ne sarv, rashki shamshad (MAT,LM,64).

At first, Laili is likened to a sapling, then it is compared to a cypress tree, and then it seems to turn back, and it is emphasized that the cypress tree is not an ordinary one, but a cypress tree that makes Shamshod jealous.

It is known that metaphors are composed of simple (one word) or complex (combined) metaphors according to their structure. Navoi's skill is that he used both types of metaphor effectively and appropriately in his ghazals:

I will pour tulips over the saffron

Tulips don't bloom, pargolas are forgiving. (MAT, G'S, 138)

In this stanza, the word "saffron" meaning "yellow face" is a simple metaphor, and the expression "tokarmen tulips" meaning "bloody youth pour out" is a complex metaphor.



1. In Alisher Navoi's works, there are 63 words made using the word flower. 8 of them are simple artificial words formed by additions, and 55 are compound words. The main part of compound words (including components) belong to the Persian language.
2. Plant names (in this case, the names of flowers and vegetable crops) are of the following types: root, simple compound, compound word and word combination (mostly Turkish, Persian suffixed combination) according to their structure, and according to their use, they have primary (terminological) meaning and portable (general consumption) meaning.
3. In Navoi's works, the following words were formed by word-forming suffixes and new words based on words: arguvongun, arguvani, arguvonrez, arguvonkhad, lolazor, nasrinfom, nilufargun, savsani, sumanbo'(y), sunbuliston, rummani, bogbon, afyuniy, sabzalig', kamishlig', nayistan, shorazor, zafarani, khoristanini, khorbast, khorpusht.
4. There are many words based on cypress and sandalwood plants: sarvbun, sarvboyluq, sarvsifat, sarvqad, sarvqadliq, sarvkomat, sandaloso/sandalso, sandalbu/sandalboy, sandali, sandalgun, sandalnasim, sandaloyin, sandalposh, sandalfom.
5. Alisher Navoi used poetic arts in his works, expressed his thoughts and ideas impressively and vividly, and created deep and artistically beautiful stanzas through phytonym words. The phytonyms in the poet's works - fruit, pomegranate, flower, savsani, hyacinth, cypress, orange, violet, narcissus, tulip, shamrock, wheat, barley -

served as an important lexical tool in the creation of poetic arts such as simile, tashbeh, diagnos, allusion, tajnis, proverbial parable.

6. Names of fruitless trees have the meaning of "tree" and its "body" (wood) as a term, they do not have the meaning of "fruit". In general usage, it can have different meanings. In Navoi's works, it is common to use the shape, color, smell, and other signs of fruitless trees to convey meaning, simile, and describe them as an artistic tool.

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