

# Phytonym Metaphors: A Comparative Analysis in English and Uzbek

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**Abstract:** This article examines the challenges posed by phytonyms in global linguistics, focusing on the use of plant names in English and Uzbek languages to highlight national and spiritual characteristics through metaphorical compositions. It explores the influence of idiomatic metaphors involving plant names on spirituality and culture, delineating their core principles. Rather than viewing metaphors related to plant names as linguistic impurities or norm violations, they are regarded as enriching linguistic boundaries and enhancing the language's theoretical and practical potential. This study emphasizes the positive contribution of such metaphors to language dynamics, suggesting that they expand vocabulary and offer diverse expressive avenues within both English and Uzbek linguistic frameworks.

## 1 INTRODUCTION

In accordance with modern science's anthropocentrism, linguistic research has focused heavily on human consciousness and cognition. Attention is particularly directed towards understanding the linguistic representation of the world, encapsulating human ideas about reality. Phytonymic vocabulary, reflecting human interaction with the plant world, holds significance in this exploration, embodying cultural, practical, and mythological aspects of human-nature relations.

The term "phytonym" emerged in the 1970s, signifying the proper name for individual plants. Despite active usage, its interpretation remains varied. Phytonymic vocabulary, encompassing plant names, represents a rich semantic community, reflecting diverse cultural and historical perspectives. Research in this domain, spanning etymology, cultural studies, and linguistics, sheds light on the intricate connections between language, culture, and environment (Pazilova et al 2023, Bahramova 2015).

Metaphors related to plant names pose complex phenomena, drawing attention from linguists and literary scholars alike. They serve as potent tools for meaning transfer, enhancing lexical richness and stylistic depth. The exploration of polysemantic meanings contributes significantly to lexical methodology, uncovering nuanced layers of linguistic expression. In literature, such metaphorical usage

fosters humour, puns, and unexpected connotations, enriching the textual experience with vivid imagery and depth of meaning (O'rinboyeva 2022, Solijonov 2022).

The impact of metaphors on spirituality in English and Uzbek and the issue of metaphor and culture have attracted the attention of many linguists, including Lakoff, George, Zoltan Kovecses, S. Laurence, E. Margolis, S. Lewis, J. Masharipov, N. D. Arutyunova, N. D. Bessorabova, A. I. Yefimov, A. The scientific researches of P. Chudinov, V. K. Kharchenko and others serve as the basis for the topic. Linguists have also conducted research on the national-spiritual features of plant name metaphors in English and Uzbek and their similarities and differences. M. McCarthy, B. Mowat, P. Werstine, A. Musayev, G. Nurullayeva, G. K. Kobuljonova, B. Mengliyev have also special contribution to investigate the metaphor. The issue of conceptualizing metaphors specific to plant names paid attention to main problems of the topic. They were implemented in the work of S. Coulson, G. Fauconnier, M. Turner, J. Grady.

## 2 RESEARCH METHODOLOGY

In the article, we employed comparative, linguocultural, and conceptual methods to investigate metaphors linked to plant names and the

characteristics of phytonyms in both English and Uzbek languages. This approach enabled a thorough examination of the linguistic and cultural nuances surrounding the naming conventions of plants in these two distinct linguistic contexts.

Our research explores the intricate relationship between language and culture, shedding light on how metaphors are embedded within plant nomenclature. By juxtaposing English and Uzbek phytonyms, we aimed to uncover similarities and differences in the conceptual frameworks underlying these linguistic expressions, offering valuable insights into the cultural perceptions and representations of plants in each language.

### 3 RESULTS AND DISCUSSION

Scientific works on plant study vary not only in their focus on phytonymic vocabulary but also in their geographical scope. For instance, N. I. Konovalova analyzes plant nomination in Central Ural dialects, emphasizing cultural connotations in phytonymic units. Similarly, N. Sh. Yagumova interprets English and Adyge phytonyms culturally, while Yu. N. Isaev compares phytonyms across Altai, Finno-Ugric, Indo-European, and Caucasian languages. This comparative approach highlights linguistic diversity, aiding in the understanding of national worldviews. Despite extensive research, phytonymy, especially in English, remains insufficiently described. V.B. Kolosova notes a disparity in herbaceous plant analysis between languages due to differing word formation processes. Lexemes, the basic units of language, convey knowledge and emotions. Metaphors, fundamental in language, are categorized by denotative similarity by scholars like M. Mirtojyev. Linguistic metaphors differ from expressive ones, with simple metaphor, personification, and synaesthesia being common types. Understanding linguistic metaphors related to plant names in English and Uzbek languages requires clarifying their nature. Metaphors serve various functions and are crucial for expressing new concepts using existing linguistic units.

On one hand, it's important to consider how much a metaphor aids the poet in expressing their thoughts and emotions in language. On the other hand, it's crucial to acknowledge how much it allows the poet to evoke feelings within the reader. Metaphors, being products of creative activity, necessitate an understanding of both the creator and the audience, akin to works of art or imagery. Thus, to comprehend the role and significance of metaphor in poetry, one

must examine its functions within poetic texts. A poetic metaphor, much like a linguistic metaphor, aims not to simply name but to express. It's a textual composition where expression isn't achieved through words alone, but through the imagery they create.

Social and cultural evolution often brings about shifts in word meanings, leading to polysemous or figurative interpretations. Metaphor, a prevalent tool for creating figurative meaning, assigns secondary names to specific things, signs, or actions. Originating from the Greek word meaning "to transfer," metaphor has intrigued scholars since ancient times, resulting in various empirical and theoretical viewpoints. Renowned linguist R. Kongurov likened a metaphor to a hidden simile, where the compared object is omitted but clearly implied within the text.

The efficacy of metaphors in art relies on the writer's artistic acumen and skill. Language offers numerous metaphorical forms, including phytomorphic, zoomorphic, anthropomorphic, cosmomorphic, and abiomorphic metaphors. Phytomorphic metaphors, specifically, highlight the metaphorical use of plant names and their attributes. While phytonyms pertain solely to name transfers based on plant names, phytomorphic metaphors encompass a broader range of plant-related properties, parts, or products.

Observations in folk art reveal abundant metaphorical interpretations of plant names, illustrating various meanings. For instance, an apple's phytonym symbolizes pregnancy, childhood, adulthood, love, or even a lover's cheek, while a peach represents false love and fertility. The grape signifies large families, cherries denote beauty and delicacy, and pomegranates hold special significance in folklore, symbolizing youth, family, and life stages. Additionally, Goumi berry phytonyms often convey negative or sarcastic connotations prevalent in folk songs.

Let's analyze several conceptual metaphors based on "A tree grows in Brooklyn". "Trees are human". This knowledge is also common among different languages, so also in our languages. In prehistoric times, trees were believed to be alive and sentient. The English conceptual metaphor "trees are people" may correspond to the Uzbek language, but not all metaphorical expressions can have the same meaning in the Uzbek language. For example, examples such as green in clothes, tree know, it liked poor people and a kind tree are similar to the Uzbek versions, but bearded with moss cannot have a suitable equivalent, the literal translation is shaved from the grass, this metaphorical expression has no equivalent in Uzbek.

Plants and trees are often used in metaphors to explain concepts related to growth and origin stories (your 'roots'). In such cases, the expressions have become simple idioms.

1. I've grown as a person: When we discuss personal growth, we are referring to the evolution of our cognitive abilities and mental processes. A person who "grows as a person" could learn new lessons, get over personal obstacles, or learn to forgive and move on from past hurts. There is no actual physical growth, hence this idea of growth is symbolic.
2. He is in my family tree: Ancestors are listed on a family tree in an arrangement which illustrates the bond between parents and offspring. When this hierarchical list is printed out, it resembles a tree. But we use the phrase metaphorically because it looks like a tree. However, we can also use the term "family tree" in our language to just refer to individuals from them.
3. Returning to your roots: The phrase "going back to your roots" refers to the idea of the "family tree" mentioned above or the straightforward notion that a tree's roots are the source of life. Once more, seeing the homes of our ancestors allows us to say that we are returning to our roots.
4. Deeply rooted: When anything is said to be deeply rooted, it means that it is genuinely embedded in another item. This metaphor is based on the notion that plants and trees have deep roots that make them difficult to pull out of the earth.
5. Seed(s): We frequently refer to "seeds" when discussing the nascent stages of an idea or emotion. It just denotes the start of anything.
6. Root(s): This word is used to describe the origin of something and can also often occur as a verb in the passive voice (to be rooted). From a national-spiritual point of view, roots represent a strong connection with something.

In addition, the word "palak" has different meanings in Uzbek language.

Metaphors, including phytomorphic ones, play a vital role in creating figurative meaning. They are observed in both traditional and private contexts in Uzbek linguistic and poetic studies. This research aims to explore the linguopoetics of plant-related metaphors in English and Uzbek poetry. English poems often depict human images through flower,

tree, and plant names, as seen in examples like "Lily of the West" and "The Yellow Rose of Texas" by Amelia White. These metaphors, employing words like "lily" and "rose," evoke sentiments of love and delicacy deeply ingrained in American culture. For instance, "Lily of the West" portrays a sense of betrayal in love, while "The Yellow Rose of Texas" expresses enduring affection despite infidelity. Flowers, symbolizing delicacy and beauty, also denote vulnerability; lilies represent delicateness, while roses signify beauty and elusiveness.

In various American poetic legends, positive, sentimental female images are directly created through such metaphors, like in "Man Without a Woman" and "Billy Boy." Conversely, negative female images are depicted in works such as "On Beat of Ancient Smoky," where an unscrupulous girl is portrayed. Furthermore, the poem "The Farmer's Cursed Spouse" describes a suffering wife. Through these examples, it's evident that flower-related metaphors accentuate feminine traits and emotions.

In summary, metaphors, particularly those related to plants, serve as powerful tools in conveying complex emotions and character traits in poetry. They enrich the linguistic and poetic landscape, creating vivid imagery and emotional resonance within the reader or listener. Through the analysis of these metaphors in both English and Uzbek poetry, this research seeks to deepen our understanding of their cultural and linguistic significance.

In Uzbek folklore, phytomorphic metaphors like saksovol (hot taffeta of a lover), yulgun (lonely lover), arpa (beautiful girl), shivit (unfaithful young man), and archa are utilized, reflecting the world of plants in linguistic expressions. Alisher Navoi's linguopoetics explore phytonyms, with flowers and buds metaphorically representing beloveds. Cypress symbolizes the beloved in Navoi's poetry, resonating with Sufi ideals of absolute beauty. Shavkat Rahman and Muhammad Yusuf also employ plant metaphors skillfully, creating vivid imagery. Rahman's poem "Freedom Song" depicts trees barefoot in winter, symbolizing resilience against adversity. Yusuf's works feature phytonyms like dandelion, basil, mint, tulip, wheat, cotton, willow, grass, and maple, portraying themes of love and nature. Both poets weave plant names into their verses to evoke emotions and imagery. Linguistic analyses of plant name metaphors exist in English and Uzbek languages, explored in scholarly works like A. Appleby's "Linguopoetics of Phytonyms" and M. Black's "Interpretation of Lexicographic Features of Phytonyms". Uzbek linguists like Sh. Shoabdurakhmanov, J. Lapasov, Marufjon

Yoldoshev, and H. Doniyorov also contribute to this field. Overall, the use of plant metaphors enriches poetic expressions, offering deeper insights into human emotions and the natural world.

Encouragingly, in Uzbek linguistics, significant attention has been devoted to describing the linguistic abilities of specific creators and the idiosyncrasies of writers. For example, L. Abdullayeva examined the lexical stylistics of Uzbek fiction language, while E. Qilichev discussed lexical tools in artistic image, and B. Umurkulov explored poetic speech lexicon. Linguistic tools and poetic individuality in Uzbek poetry, like Umirova Svetlana Ma'murjonovnana's, have also been studied. Linguopoetics, studying language in creative works, has been a focus in both English and Uzbek linguistics.

Regarding phytonyms in Uzbek, they're classified into individual choice and scientific selection. Examples include wheat varieties like Qizilbug'doy, Tuyatish, grape varieties like Soyaki, Sohibi, Parkent, and apricot varieties like Kursodik, Obinovvot. Scientifically named plants, governed by the Law of Selection Achievements, follow a hierarchical structure. Botanical studies classify phytonyms into semantic groups, including tree names, cereal varieties, gourds, and flowers. Grape varieties such as Jurauzum, Tarnov, and others illustrate this. Classification units like family, variation, and species are used.

In vegetable crop names, phytonyms are divided based on botanical families. Cabbage varieties include "Navruz" and "Tashkent," turnips include "Muyassar" and "Namangan," and radishes include "Andijan – 9" and "Marghilan." Carrots, parsley, coriander, dill, beets, gourds, tomatoes, eggplants, and peppers are also classified. Some linguists argue that while much research has been done on flora and botany, the language aspect, particularly phytonyms and ethnonyms, remains underexplored in onomastics.

## 4 CONCLUSION

Traditional (general) phytomorphic metaphors are actively used in language and speech from time to time. Traditional (general) phytomorphic metaphors are actively used in language and speech from the earliest times to the present day, and its content is one of the types of migration known to the majority of people. The individual metaphors used in the artistic text are directly related to the creator's mental-spiritual world, worldview, culture, and artistic-aesthetic goal, so they have the characteristic of

coloring, leveling, and pictorial representation of reality, and have a connotative meaning.

Plant names directly reflect people's belonging to a geographical area, long historical culture, lifestyle, spiritual and spiritual world, mythological and religious views. It can be observed that most of the works of Uzbek folklore are related to plants and their names.

In these works, the names of plants are used in a figurative sense, and human characteristics are often transferred to the image of a plant. Observations have shown that in the examples of folk art, plants include maple, poplar, willow, gorse, flowers, roses, rhododendron, basil, and fruits, such as pomegranates, figs, quinces, grapes, apricots that the name is heavily metaphrased. Especially the flowers, phytonyms such as Mehriqiyoy, Ra'no form a separate system as a poetic symbol.

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