TURKISH JOURNAL OF SCIENTIFIC RESEARCH

Volume I Issue II ISSN:2148-5135



OCCASIONAL SEMANTICS OF FLOWER NAMES IN MODERN UZBEK POETRY

Raxmonova Zamira Mirzajonovna

Teacher of Uzbek Language and Literature, Academic Lyceum No. 2, Fergana Technical University, Uzbekistan

ARTICLE INFO:

Received:12.09.2026
Revised: 13.09.2026
Accepted:14.09.2026

KEY WORDS:

Uzbek poetry, flower names, occasional semantics, poetic language, contextual meaning, metaphor, symbolism, linguopoetics.

ABSTRACT

This article examines the occasional semantics of flower names in modern Uzbek poetry from a linguistic and linguopoetic perspective. Flower names such as gul (flower), lola (tulip), atirgul (rose), binafsha (violet), nilufar (water lily), and rayhon (basil) are analyzed in terms of their contextual and figurative meanings. The study demonstrates that these lexical units frequently acquire meanings that extend beyond their direct nominative meanings. In poetic contexts, flower names may symbolize beauty, love, femininity, youth, purity, longing, memory, and emotional experience. The research applies semantic, contextual, and linguopoetic methods to identify the mechanisms of semantic transformation.

Poetic language is characterized by the ability of ordinary lexical units to acquire additional meanings in a particular context. A word used in poetry may retain its basic dictionary meaning while simultaneously expressing emotional, aesthetic, symbolic, or cultural meanings. Such context-dependent meanings are commonly described as occasional or contextual meanings [1; 5].

Flower names constitute a particularly productive group of poetic vocabulary. Flowers are closely associated with beauty, delicacy, fragrance, youth, and nature. Therefore, their names can easily become metaphors for human qualities and emotional states [3]. In Uzbek poetry, words such as gul, lola, atirgul, binafsha, nilufar, and rayhon frequently function not only as names of plants but also as poetic symbols.

The relevance of this research is determined by the necessity of studying the semantic potential of floral vocabulary and the ways in which contextual meanings are created in contemporary Uzbek poetic discourse.

Gul and the semantics of beauty. The lexeme gul “flower” is one of the most productive floral units in Uzbek poetic language. Its direct meaning refers to a flowering part of a plant. However, in poetic contexts, the word frequently acquires the meanings of beauty, belovedness, femininity, tenderness, and love.

The semantic transformation can be represented as:

gul → beauty → beautiful person → beloved → love

For example, when a poet compares a woman's face or appearance with a gul, the botanical meaning becomes secondary. The semantic components “beautiful,” “delicate,” and “attractive” become dominant. Consequently, gul may function as a metaphorical designation of a beloved person.

This demonstrates that occasional meaning develops through the activation of particular semantic components of a lexical unit rather than through a complete replacement of its original meaning [2].

Lola and emotional intensity. The flower name lola “tulip” is associated with spring, bright color, youth, and vitality. In poetry, these characteristics may generate additional meanings such as passion, love, youthful beauty, and emotional intensity.

The red color of the tulip is particularly important in the formation of its poetic associations:

lola → red color → passion → love

At the same time, its association with spring creates another semantic chain:

lola → spring → renewal → youth → new life

Thus, the same flower name can express different concepts depending on the context. This illustrates the dynamic nature of occasional semantics in poetic discourse.

Atirgul and the semantics of love. The lexeme atirgul “rose” is strongly connected with beauty, fragrance, affection, and love. In poetic texts, it can represent the beloved, romantic feelings, or an idealized form of beauty.

Its semantic structure may be expressed as:

atirgul → fragrance + beauty → attractiveness → beloved → love

The metaphorical use of atirgul demonstrates how sensory characteristics of a natural object become the basis for representing abstract emotional experiences.

Binafsha and delicate beauty. The flower name binafsha “violet” generally evokes associations with modesty, tenderness, delicacy, and quiet beauty. Compared with the emotionally intense associations of lola, binafsha may create a more restrained and subtle poetic image.

The semantic development can be represented as:

binafsha → delicacy → modesty → tenderness → feminine beauty

Therefore, flower names can distinguish different types of beauty and emotional expression.

Nilufar and purity. The lexeme nilufar “water lily” can acquire meanings associated with purity, tranquility, natural harmony, and spiritual beauty. Its connection with water contributes to associations with freshness and serenity.

Thus:

nilufar → water + beauty → purity → tranquility

This example demonstrates that occasional meaning may be influenced not only by the visual characteristics of a flower but also by its natural environment.

Rayhon and cultural memory. The word rayhon “basil” possesses a particularly rich cultural and emotional potential. Its fragrance and familiarity in everyday Uzbek life can evoke associations with home, childhood, memory, affection, and cultural identity.

The semantic transformation may be represented as:

rayhon → fragrance → home → memory → nostalgia

Consequently, rayhon can function as more than a botanical designation. In a poetic context, it may become a symbol of a remembered place, person, or period of life.

The analysis demonstrates that flower names in modern Uzbek poetry perform several important functions. First, they have a descriptive function, creating images of nature. Second, they perform a metaphorical function, transferring the characteristics of flowers to people or abstract concepts. Third, they have a symbolic function, representing love, youth, purity, memory, or loss.

The occasional meaning of a flower name is therefore determined by the interaction of three major factors:

1. lexical-semantic potential of the flower name;
2. context of its poetic use;
3. cultural and individual authorial associations.

An important feature of this process is that occasional meanings may be either culturally recognizable or highly individual. The meaning of gul as a symbol of beauty is relatively conventional in Uzbek poetic tradition, whereas a poet may use a particular flower to symbolize a personal memory or unique emotional experience. In the latter case, the meaning is strongly occasional and context-dependent.

Conclusion. Flower names represent an important and semantically productive component of modern Uzbek poetic vocabulary. Their meanings in poetry frequently extend beyond their direct botanical meanings and acquire metaphorical, emotional, symbolic, and cultural dimensions. The study confirms that occasional semantics is one of the mechanisms through which poetic language expands the semantic potential of lexical units. Flower names create a semantic connection between the natural world and human emotional experience and therefore occupy an important position in the linguopoetic organization of modern Uzbek poetry. Further research may focus on the quantitative analysis of floral vocabulary in a corpus of contemporary Uzbek poetry and on comparing the use of flower names across different poets and generations.

REFERENCES

1. Mirtojiyev, M. (1984). O‘zbek tilida polisemiya. Toshkent: Fan.
2. Raxmatullayev, Sh. (1992). O‘zbek tilining frazeologik lug‘ati. Toshkent: G‘afur G‘ulom.
3. Tursunov, U., Muxtorov, J., & Rahmatullayev, Sh. (1992). Hozirgi o‘zbek adabiy tili. Toshkent: O‘zbekiston.
4. Yusupova, A. M. (2025). Specific characteristics of metaphor in poetry. American Journal of Philological Sciences, 5(5), 154–157.
5. Raxmonova, Z. M. (2026). Stylistic features of flower names in contemporary Uzbek poetry.