

Symbolic and Cognitive Interpretation of Flower Names

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Abstract. This article analyzes the symbolic and cognitive characteristics of flower names in contemporary Uzbek poetry based on the works of Uzbek poet Enakhon Siddiqova. The article examines flower names as poetic symbols, conceptual metaphors, and expressions of feminine poetic thinking in language. The aim is to identify the cognitive interpretation of spiritual experiences, social issues, women's destiny, and life philosophy through flower names in the poet's works.

Key words: flower names, symbol, cognitive interpretation, conceptual metaphor, poetic onomastics.

Introduction

In contemporary Uzbek poetry, flower names among natural imagery are considered important means of expression. Flower images in literary texts not only serve descriptive-aesthetic functions but also become symbolic and cognitive expressions of human psychology, inner experiences, and life experience [1]. Particularly in the works of female poets, flower names acquire special poetic significance in expressing feminine inner experiences, patience, love, suffering, and hope. The work of poet Enakhon Siddiqova is a prime example of such poetic thinking. In the poet's verses, flower names possess multifaceted semantic structures and are organically connected with concepts of longing, love, destiny, social pain, and transience [2].

Flower names in the poet's poetry possess several symbolic characteristics. A symbol is a poetic unit that transcends the direct meaning of a real object in a literary text to express abstract concepts [3]. In Enakhon Siddiqova's poems, flower names often appear as symbolic expressions of spiritual states. For example:

"Sog'inchlarda yoriladi tosh,
Unadi binafshalar, yomg'ir
Sen tinding-u dilni unutgan,
Ishq suroni boshlanar, yomg'ir" [4]

(Stone cracks in longing, / Violets sing, rain falls / You silenced and forgot the heart, / The surah of love begins, rain)

In these lines, the violet is interpreted as a symbol of hope and spiritual resilience emerging against the backdrop of longing. The contrast between the violet's delicate and graceful image and its breaking through stone further enhances its symbolic power. Furthermore, in the poet's verse:

"Yosh to'kar mohim agar g'ayirlarning ishqida,
Bu ko'ngul dashti lola ko'zin yoshida qoldi" [5]

(My moon would shed tears if in others' love, / This heart's meadow remained in the poppy's tears)

The poppy becomes a symbol of pain and suffering born from love. The poppy, traditionally a flower of love in classical poetry, is here harmonized with suffering and reinterpreted in a symbolic sense.

"Qirmiz olmalarni oqizardi soy,
Ortimdan rashk ila ergashardi oy.
Qani u gul yoshlik, qani u chiroy,
Ko'rkclar unutdi-ya meni, onajon." [6]

(The brook whitened red apples, / The moon followed me with envy. / Where is that flower-youth, where is that beauty, / Have the beauties forgotten me, dear mother.)

In this verse, "flower-youth" (gul yoshlik) is used as a generalized symbol of youth and beauty, expressing the idea of the passage of time and the preciousness of life.

Moreover, flower names used in the poet's poems can be perceived through the perspective of cognitive linguistics, as artistic images are comprehended through conceptual models formed in human consciousness. In Enakhon Siddiqova's poems, flower names activate core concepts such as "woman," "life," "love," "patience," "hope," and "regret."

"Ey, pok gulim, qandoq ochilding,
Bu kiborruh ko'shklar ichinda" [7]

(Oh, my pure flower, how did you bloom, / Within these proud palaces)

In this case, "pure flower" expresses the concept of moral and spiritual purity. Here, the flower is cognitively equated with the innocence of a woman's heart.

"Dunyo tikanlari hur, guli munglig' bog'chadir,
Bu bog'ning bulbulimas, malikasi zag'chadir" [8]

(The world is a garden where thorns are free, flowers are sorrowful, / This garden has no nightingale, its queen is a crow)

Through the flower-thorn opposition, the complexity of life is presented in the form of a conceptual metaphor. Here, flower activates the concept of sorrow, and thorn activates the concept of trial.

In several of the poet's works, primary attention is focused on the image of the poppy:

"Qarog'ida ozor, armonalari,
Dilida umidning vayronalari,
Tashlandiq ishqning-da ordonalari,
Bolalar uyining qizg'aldoqlari" [9]

(In its gaze are torment, its yearnings, / In its heart are the ruins of hope, / We are abandoned even in love's camps, / The poppies of the orphanage)

In this passage, the poppy expresses the concept of social tragedy, lack of affection, and orphanhood. Here, the flower is used not as a biological object but as a cognitive model of a social problem.

Furthermore, the cognitive interpretation of flower names in Enakhon Siddiqova's work is organically connected with feminine poetic thinking. The flower image allows the poet to express inner experiences symbolically rather than explicitly [10].

"Ul intizor kulbangizga chinnigulday egildim" [11]

(I bowed to your waiting threshold like a rosebud)

In this line, the rosebud (chinnigul) serves to express the concept of humility and devotion. The act of bowing is cognitively connected with feminine gentleness and love.

"Intizorlik tortib ko'riniadi yo'l,

Sog'inchda titraysiz, yostig'ingiz ho'l.
Bevaqt ochilganim hur namozshomgul,
Bolalar uyining qizg'aldoqlari" [12]

(The road appears in anticipation, / You tremble in longing, your pillow is wet. / I bloomed untimely like an evening prayer flower, / The poppies of the orphanage)

In this passage, the "evening prayer flower" (namozshomgul) expresses the concept of untimely maturation and early-ripened pain. This image reveals the injustice in women's and children's destinies at a deep cognitive level.

In the poet's work, flower names are not merely traditional symbols but are also enriched with individual poetic meaning.

"Gul edim, gulzor bo'ldim ostona kulbangizni,
Gullatib mehrim bilan ham yaratib o'tyapman" [13]

(I was a flower, I became a flower garden of your threshold, / Blooming with my affection, I continue to create)

In this line, the flower becomes the concept of the personal "I."

"Bu kun parqu ichra yotar tanimiz,
Bir kun qattiq yerga botar yonimiz
Bu kun qasr-u zarga garchi some'miz
Bir kun qizg'aldoqlar yopar tomimiz" [14]

(Today our body lies in silk, / One day our side will press into hard earth / Today we may listen to palace and gold / One day poppies will cover our roof)

This verse brings forth a philosophical cognitive model that unites ideas of life's end and permanence.

Conclusion

The analysis of Enakhon Siddiqova's poetry demonstrates that flower names occupy a central position in the poet's poetic thinking both symbolically and cognitively. Through flower images, feminine psychology, social problems, and life philosophy are expressed in a profound and impressive manner. In the poet's work, flower names appear not as aesthetic decoration but as a cognitive tool serving to understand human psychology. This circumstance allows us to evaluate flower names as an important linguopoetic element of contemporary Uzbek poetry.

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