

# On Some Persian-Tajik Plant Names in Navoy's Epos "Saddi Iskandari"

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**Abstract:** In this article, Persian-Tajik plant names used in Alisher Navoi's epic "Saddi Iskandari", their semantic analysis, phonetic features of Persian plant names in the epic, fruit names, vegetable names, flower names, ornamental plant names, Alternatives of fruit names, plant names are included in the list of lexical units that actively participate in the formation of displacements, expressiveness and emotionality characteristic of the artistic text, comments on plant names by linguists are discussed.

**Key words:** plant names, fruit names, flower names, tree names, word groups, expressiveness, logicity, conciseness of expression, means of artistic representation, expressiveness, emotionality.

## Introduction

It is known that in Uzbek linguistics special attention is paid to the study of plant names. In the history of Uzbek linguistics, Mahmud Kashgari's "Devonu lug'otit - Turk", Beruni's "Saydana", Alisher Navoi's works, Babur's "Boburnoma" and a number of other unique masterpieces have witnessed the reflection of plant names and phytonyms. A number of scientific works have been carried out and are still being carried out in connection with Navoi's works. The epic "Saddi Iskandari" is also considered one of the priceless masterpieces of Navoi's "Khamsa". This epic of the poet, like his other works, is of particular importance due to its wealth of Turkish, Arabic and Persian lexemes. The use of Turkish, Arabic, and Persian plant names in the epic shows that the poet is a master of words.

## Literature Analysis and Methods

Among Uzbek linguists B. Bafoyev [8, 156], A. Nishonov, E. Umarov, S. Ashirboyev [7, 24], A. Rustamov, H. Dadaboyev [10, 67], M. Kadirov [11, 2 -24], F. Hayitmetov [12, 37-45], N. Umarova [10, 15-78], M. Akbarova [6, 23], D. Abduvaliyeva, N. Abduvaliyeva [5, 14-79] scientific researches of scientists are devoted to the study of Alisher Navoi's works.

In particular, in modern Uzbek linguistics, many scientific works and articles have been created in this field. B. Bafoyev [8, 156] studied the words related to plants in Navoi's works by dividing them into such groups as names of fruits, names of vegetables, names of grains, names of plants, and words related to farming. The historian N. Umarova states that the reason for the frequent occurrence of Persian-Tajik plant names in Navoi's work is the coexistence of Iranian peoples with Uzbeks, historical and cultural relations between the two peoples [13,45]. A. Omonov emphasizes that symbolic meaning is expressed through simple color names and fruit names in Navoi's works, and proves through examples that fruit names are involved in several works of the poet [11, 113-117]. In his article, M. Gisarov talks about Arabisms found in the names of plants in the Uyghur language [9, 275]. In this article, the names of medical scientists, doctors and translators in Beruni's work "Saydana" are mentioned one by one, and their contributions to science are emphasized.

## Results And Discussion

Below, we would like to pay attention to the analysis of Persian-Tajik plant names found in the epic "Saddi Iskandari".

**Nayshakar** نی شکر represents the meaning of sugar cane (ANATIL, Volume 2, page 429). B. Bafoyev writes about this plant as follows: "The modern Uzbek language has the word nayshakar meaning sugar cane. There is no information about the etymology of the word Nay. However, in the modern Uzbek language, the words "naycha" and "nova" in the dialects of Tarnov, Bukhara, and Samarkand have something in common, and they are nov, nova, and nay [8,63].

*Chuchuk nuktadin yopishib nomasi,*

*Magar nayshakardin bo 'lub xomasi* (Saddi Iskandariy, 32-bet).

Meaning: His names are composed of sweet, meaningful points, and his pen is made of sugarcane (Saddi Iskandari, prose description, p. 40).

The epic also contains the following stanza with the word *naishakar*:

*Biriga numu jilvasidin hayot,*

*Qadi jilvada nayshakar, bal nabot* (Saddi Iskandariy, 6-bet).

Meaning: You gave life to someone from the glow of perfection, so its appearance (like sugar cane), its shine is of a new color (Saddi Iskandari, prose description, p. 8). In this verse, the word *naishakar* means sugar cane.

**Nargis** نرگس It is one of the most common flower names in Navoi's works, and it is noted that it also appears in the poet's works in the sense of artistic simile [8,66].

*Ki, bo 'ldi nazar nargisi bog 'cha,*

*Ko 'ngul g 'unchasin xud ne dey, tog 'cha* (Saddi Iskandariy, p. 43).

Meaning: I can say that my eyes opened like a garden and my heart rose like a mountain (Saddi Iskandari, prose description, p. 46).

**Nastaran** نسترن means the name of a flower (ANATIL, vol. 2, p. 437).

B. Bafojev gives the following definition of this word: "This word was actively used in the old Tajik language, and it means a fragrant, beautiful, white or red flowering plant, with flowers blooming loudly on its branches. is the name of the flower. It is used in Nastaran style in the works of Alisher Navoi. In the old Tajik language, *nastar* نستار, *nastaran* نسترن, *nastarvan* نسترون appear in the form. Among these forms, *nastarvan* نسترون is the oldest and was used in Rudaki's works. In modern Iranian languages, the forms *nastaran* نسترن, *nastarin* نسترين are found" [8, 64].

*Ochib gullarin ul musamman chaman,*

*Boshi uzra sochib gulu nastaran* (Saddi Iskandariy, p.18).

Meaning: They cheerfully opened the eight chaman flowers and scattered flowers from his head (Saddi Iskandari, prose account, pp. 20-21).

**Gulbun** – گلبن in dictionaries it is explained as "flower bush". In FTZT, the meaning of this lexeme "sadbarg (hundred leaf) flower bush" is also given (FTZT, 337).

In ANATIL, the mark "gulbun" is interpreted as "flower bush" (ANATIL, vol. 1, p. 413). In the Persian-Russian dictionary, the lexemes "go 'lbun" گلبن and "go 'lbute" گل بوته are given in one place and translated as "rose bush" [22, 1277].

*Vale voqe 'o 'lmish tafovut base,*

*Biri gulbun o 'lmish, yana bir xase* (Saddi Iskandariy, p. 30).

Meaning: But there is a difference between the word and the flower. If the word is gulbun, the flower is khas (hashak) (Saddi Iskandari, prose description, p. 33).

**G'uncha** غنچه represents the meaning of an unopened flower.

*Tikon sorikim qo 'l uzotur nuhuft,*

*Qo 'lig 'a kirar g'unchai noshuguft* (Saddi Iskandariy, p. 37).

Meaning: If he reaches for the thorn of alliance, he will catch an unopened bud in his hand (Saddi Iskandari, prose account, p. 40).

**Sunbul** سنبل represents the name of the flower *giasint* (Hyacinthus).

B. Bafojev defines this lexeme as follows: "This word appears in the works of Navoi in the form of *sunbul* سنبل. Sunbul in the work of Rudaki in the 10th century, in modern Iranian languages: *sumbul-sunbul* in Tajik, *soubul* in Persian, *sumbul* in Afghan, *sunbul* in Kurdish, *sunbul* in modern Turkmen, *sunb'i* in Kazakh, in Uzbek appears in forms such as *sumbul-sunbul*. The word Sunbul is historically a compound word, which was formed as a result of the lexical-grammatical combination of two independent components, and then both components underwent various sound changes. As a result, the limit of word components has reached the level of imperceptibility" [8,74]. In linguistics and fiction, the word sunbul also means hair: like sunbul hair, sunbul kokil. There are stanzas in the epic that express the meaning of this lexeme, both flower and hair.

For example:

*Tun ul bo 'ston ichra sunbul kibi,*

*Vale kun ochilg'on sarig' gul kibi  
Yoyib sunbuli mushk isin dahr aro  
Ki, davron shabistonin aylab qaro.  
Chu sorig' gulin charx bog'i ochib,  
Tabaq birla olamg'a oltun sochib...* (Saddi Iskandariy, p. 54).

Meaning: The night is reflected in the sky like a rose, and the day is like a blooming yellow flower, the rose darkens the night of the world with the scent of musk, and the sky garden shines its yellow flowers (stars), as if he scattered plates of food to the world... (Saddi Iskandariy, prose account, p. 56).

From the example above, it can be seen that the darkness of the night is compared to the black color of the hair. The day is compared to a yellow flower, i.e. the sun. Through this, it is possible to witness the presence of symbolic meaning in the words expressing the names of plants in the works of Alisher Navoi.

*Gul atrofidin shoxi sunbul chiqib,  
Yuz olidin andoqki kokil chiqib.*

In this verse, the branch of a sunbul flower is compared to the appearance of mold from the front of the face. In these verses, the word sunbul is used in the meaning of flower.

In the next stanza, the word sunbul is used in the sense of hair:

*Qaro af'i ar yetsa oning qo'li,  
Bo'lur komi gulchehraning sunbuli* (Saddi Iskandariy, 37-bet).

Meaning: If he catches a poisonous snake with his hand, that snake will become a thorn in the gilchehra (Saddi Iskandariy, prose description, p. 41).

**Nilufar** - نیلوفر is the name of a flower that is often found in epics.

*Tushub davr aro jomi nilufariy,*

*Anga berk yuz ming sharaf gavhari* (Saddi Iskandariy, 3-bet).

Meaning: It reminds us of the heavenly cup decorated with hundreds of thousands of sparkling gems (Saddi Iskandariy, prose description, p. 5). Jami nilufari is a compound word in the verse and is used in the meaning of the sky. Hundreds of thousands of sparkling gems are stars. An adjective is formed by adding the relative adjective -iy to the word "nilufar". B. Bafoyev gives the following definition of the lexeme of lily: "This word is a lexicon of the Indian language, which was assimilated into the old Uzbek language through the Persian-Tajik language. In the old Uzbek language, this word is used in the forms nilufal, nilupal, and refers to a water plant. It appears in the form of a lily in the works of Alisher Navoi" [8, 67].

There are many stanzas with flower, gulshan, garden and related lexemes in the epic. Including:

*Munga tegru g'ilding marotibnavard  
Ki, ochting bashar gulbuni ichra vard.  
Ochilg'och bu gulshanda inson guli,  
Ne inson guli, bog'i rizvon guli.* (Saddi Iskandariy, p. 37).

Meaning: After creating all the stages of this imitation, you began to create a human flowerbed, and there you managed to open a human flower - a rose (Saddi Iskandariy, prose description, p. 9).

Zarir - this word is borrowed from the Persian-Tajik language and appears in Navoi's works in the form of zarir [8, 53-54]:

*Va gar qish havosi to'kub zamharir*

*Ki, bard aylar erdi baqamni zarir* (Saddi Iskandariy, 180-bet).

*Zarir in the old Tajik language:* 1. it is a yellow plant, whose sap is used to dye fabrics; 2. yellow (Ф.З.Т. 1, 1969, 440), zarir in Persian from modern Iranian languages means like: 1) bot. mignonette dyeing; 2) (rare) bile; 3) (rare, medical) jaundice [18,47]. There is no information about the etymology of the word. It is a made-up word, zar+ir. The main morpheme of the word comes from the Persian-Tajik words zard and zar, meaning color. The second morpheme -ir is a noun-forming suffix [20, 39].

A. Omonov stated that during the study of Navoi's works, it is possible to study the alternatives of many fruit names used at that time [11, 116]. For example, the word gora, which is used in today's everyday speech, mainly meaning the name of an unripe fruit of an apricot, is used in Navoi's works in the form of gura. This word originally came from the Persian-Tajik language and was transferred to the old Uzbek language.

*Taammul bila kom paydo bo'lur,  
Tahammul bila g'o'radin halvo bo'lur* (Saddi Iskandariy, 287-bet).

If we pay attention to this verse, the folk proverb "If you are patient, you will eat halwa from a cave" found in the current folklore has created a unique allusion in these lines written by Navoi.

**Sandal** - صندل fragrant tree wood (used to make various toys and ornaments, gives off a fragrant smell when burned) (ANATIL, vol. 3, p. 39). B. Bafoyev explains this word as follows: "This word was adopted into the old Uzbek language from the Persian-Tajik language. The Persian-Tajik language was also adopted from Hindi. In the old Tajik language, it is recorded that this word was used in the forms chandan-chandal-sandal, and it is indicated that the forms chandan-chandal are Hindi, and sandal is an Arabicized form. It is found in scientific sources that Beruni also gave information about this word in his work. Beruni shows the chandan form of this word and does not show another phonetic variant" [8,73].

*Yana sandalu ud xarvorlar,*

*Hamul mushku kofur anborlar* (Saddi Iskandariy, 236-bet).

Meaning: "There were heaps of containers containing other substances such as sandalwood, oud, musk and camphor" (Saddi Iskandari, prose account, p. 218).

**Savsan** سوسن In ANATIL, this word is explained as gulsapsar (ANATIL, volume 3, page 21). B. Bafoyev writes about this word as follows: "In the old Tajik language it is savsan-susan, in modern Iranian languages: in Tajik savsan, in Persian susan, in Kurdish sosin, in Azerbaijani it is susen." When this word is explained in "Ghiyas ul-lugat", it is noted that it is a kind of flower and the sky is a color" [8,73].

*O'tog'a tikib xudida savsani*

*Bo'lib g'unchadin savsan ochib fani* (Saddi Iskandariy, 138-bet).

Meaning: "He wore a hollyhock necklace on his bulletproof cap, and the necklace looked like a hollyhock bud" (Saddi Iskandari, prose account, p. 131).

## Conclusion

In conclusion, it should be noted that Persian-Tajik words are widely used in the work "Saddi Iskandariy" along with Turkish and Arabic words. Navoi's epic "Saddi Iskandari" contains a lot of plant names, which served as a stylistic tool to create visual tools. In particular, the names of plants in the epic are among the lexical units that take an active part in creating movements, providing expressiveness and emotionality characteristic of the artistic text.

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