HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

LINGUOCULTURAL AND SEMANTIC FEATURES OF PHYTOMORPHIC UNITS REFLECTING THE HUMAN IMAGE IN THE TURKISH LANGUAGE

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doi:https://doi.org/10.5281/zenodo.23234498

Abstract. Phytonyms play an important role in creating a human image in speech. After all, human life is inextricably linked with flora. This is the first reason why linguists pay special attention to the plant world, and secondly, linguistic units related to plants occupy one of the main places in the world-linguistic landscape of the people. The article reveals the semantic and conceptual features of phytomorphic units in the Turkish language through examples. The use of phytonyms in the language for artistic depiction, their importance in the creation of artistic works, serves to enrich the phytonyms of the Turkish language. Attention is paid to the vocabulary of the language in reflecting the human image through the names of fruits and plants, revealing their characteristics. The article explores the linguocultural nature of phytomorphic units formed on the basis of phytonyms (plant names) in the Turkish language and their role in reflecting the human image (appearance, posture, character, and mental state). Within the framework of the close connection between language and culture, the metaphorical features of phytomorphisms, their importance as a descriptive tool, and general and specific aspects in Turkic languages are revealed.
Keywords: phytomorphic unity, linguoculturology, ağaç, meyve, symbol, national ideology, Türk dili.

Özet. Bitki isimleri, konuşmada insan imajının oluşturulmasında önemli bir rol oynar. Sonuçta, insan yaşamı bitki örtüsüyle ayrılmaz bir şekilde bağlantılıdır. Bu, dilbilimcilerin bitki dünyasına özel önem vermelerinin ilk nedenidir ve ikincisi, bitkilerle ilgili dilsel birimler, insanların dünya-dilsel manzarasında önemli bir yer tutmaktadır. Makale, örnekler aracılığıyla Türkçedeki bitki isimlerinin anlamsal ve kavramsal özelliklerini ortaya koymaktadır. Bitki isimlerinin dilde sanatsal betimlemede kullanımı, sanatsal eserlerin yaratılmasındaki önemi, Türkçedeki bitki isimlerinin zenginleşmesine hizmet etmektedir. Meyve ve bitki isimleri aracılığıyla insan imajını yansıtan dilin sözcük dağarcığına dikkat çekilerek, bu isimlerin özellikleri ortaya konmaktadır. Makale, bitki isimlerinin sanatsal imgeler için kullanıldığını, sanatsal eserlerin yaratılmasında önem taşıdığını (meyve, nar, çiçek, sümbül, selvi, portakal, menekşe, nergis, lale, yonca, buğday, arpa) ve benzetme, alegori ve teşhis gibi şiirsel eserlerin yaratılmasında önemli bir sözcük aracı olarak işlev gördüğünü göstermektedir.
Anahtar kelimeler: fitomorfik birlik, dilbilim ve kültür bilimi, ağaç, meyve, sembol, ulusal ideoloji, Türk dili.

Introduction

Throughout its centuries-old history, humanity has lived in a close relationship with nature. These relations have found their vivid expression in human thought, worldview, and, most importantly, in

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ISSN: 2058-5519|Impact factor-15.9
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language. In linguistics, there is the concept of the linguistic landscape of the world, which encompasses the national-cultural codes of a people. Since the plant world—flora—is an integral part of human life, its names (phytonyms) have acquired various figurative meanings in our language, particularly anthropomorphic features.

Phytomorphic units play an incomparable role in embodying the human image in the Turkish language. Metaphors arising on the basis of plant parts (root, stem, leaf, flower, fruit, seed, etc.) are actively used to describe human appearance, behavior, positive, and negative qualities. The purpose of this article is to determine the semantic groups of phytomorphic units in the Turkish language and reveal their linguocultural features.

The issue of figurative nomination of a concept through a phytonymic dictionary has not lost its significance in linguistics. Its linguistic essence lies in man's self-realization within the living natural environment that surrounds him. This process is constantly harmonized with new forms of anthropocentric interpretation of the phytosphere. On the one hand, it covers all new layers of vocabulary, and on the other hand, it penetrates into linguistic layers of various levels.

Objective and Tasks: To prove that phytomorphic codes are a means of expressing the creation of the human image in the Turkish language, the task is set to analyze the usage of phytomorphic comparative units in the Turkish language.

Methods: Description, classification, comparison, and linguocultural analysis methods were used to cover the topic of the article.

Results and Discussion: According to the anthropocentric paradigm, all units in the language system ultimately trace back to man, his activity, and perception. Comparing objects and phenomena of nature to man, likening them, stems from ancient mythological thinking. Phytomorphisms are the process of transferring properties characteristic of the plant world to the physical and mental appearance of man.

From the perspective of the linguocultural approach, each nation selects plants suitable for its living environment and assigns them unique symbolic meanings. For example, the lifestyle, agricultural culture, and attitude toward nature of the Turkish people have formed a rich system of phytonyms in their language. Phytomorphic units in the Turkish language are manifested through the following directions:

- Direct comparisons (comparative constructions);
- Metaphorical shifts (lexical and phraseological units);
- Idiomatic expressions.

In describing a person's height, thinness, corpulence, or physical condition in the Turkish language, plant stems and types take an active part.

“Kavak gibi” (Terakdek): Used in the Turkish language in relation to tall, thin, and straight-postured people. The tall and straight growth of the poplar tree has been transferred as a metaphor to the human posture (For example: “Kavak gibi adam, kapıdan geçerken başını eğdi.”). It fully corresponds to the expression "terakdek bo‘yli" in the Uzbek language.

“Fidan gibi” (Ko‘chatdek / Niholdek): Used for young, handsome, well-built, and erect-postured young men or girls. This unit expresses youth, vigor, and beauty of a person.

“Çınar gibi” (Chinordek): Used for elderly yet robust, majestic, and energetic people (often heads of families or venerable elders). The long lifespan and thick trunk of the plane tree are considered a symbol of strength.

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A person's inner world, character, positive, and negative qualities are revealed in the Turkish language through the characteristics of flowers, fruits, and plants.

“Gül gibi” (Guldek): Used for kind, polite, beautiful people or those living a satisfied and prosperous life (For example: “Gül gibi geçinip gidiyorlar.” – They are living like a rose).

“Kaktüs gibi” (Kaktusdek): Used for people who are prickly in appearance, cold-hearted, difficult to communicate with, hot-tempered, or heavy-natured. The thorns of the cactus denote the "wrath" and "defense" reaction in human character.

“Bostan korkuluğu” (Poliz qo'riqchisi): Used in an ironic sense for helpless or lazy people who are good for nothing and only stare blankly.

“Ot gibi yaşamak” (O'tdek yashash): Used in a critical sense for people with a meaningless lifestyle who do not strive for any supreme goals and are limited only to eating, drinking, and passing the days.

Fruit and vegetable names also play an important role in assessing human intellectual capacity or appearance in the Turkish popular language.

“Kabak başına patlamak” (Qovoq boshida sinish / Balo boshga tushish): Used in relation to people who turn out to be innocent scapegoats held responsible for some mistake or trouble.

“Fasulye gibi kabrtmak” / “Nereden çıktı bu kibirli fasulye?”: Used in a humorous or derogatory sense for boastful people who think too highly of themselves.

“Ayva tüyü” (Behi tuki): Used regarding fine down just emerging on a human face or signs of youth.

Turkic peoples, in particular, Uzbeks and Turks, have had a special affection for nature since ancient times. They closely intertwine their lives with nature. When a boy is born in a family, Turkic peoples plant a poplar tree with the intent that he grows up and has his own house, and when a daughter is born, they plant an apple tree so that she multiplies and becomes wealthy with many children. This is proven by the following quote: “Geçmişte yeni doğan çocuklar için ağaç dikilir ve çocuğun evlenme çağı geldiğinde bu ağaç kesilip çocuğun ihtiyaçlarında kullanılırdı. ‘Ağaç dikimi dinimizde de kutsaldır, çok ulvi bir görevdir. Fidan dikmek bizim Orta Asya’dan getirdiğimiz bir gelenektir. Evlenenler ya da çocuk doğduğunda anısına fidan dikmek lazım. Bu bizim kültürümüzde var. Halen yeni doğan çocuklarımız için bahçemize huş ağaçları ve dağ kavakları dikmemiz bu geleneğin bir yansımasıdır. Geçmişte yeni doğan çocuklar için ağaç dikilir ve çocuğun evlenme çağı geldiğinde bu ağaç kesilip çocuğun ihtiyaçlarında kullanılırdı.’”

A tree is a "soul". It breathes, grows, enlarges, multiplies, and, like any living creature, its life comes to an end. The lifestyle of a tree resembles human living. In our people's thinking, a person who has many children and has found their place in life is compared to a "fruitful tree," or if such a person encounters an obstacle, the figurative expression “do not be sad, they throw stones at a fruitful tree” is used. From this aspect, when the human image is embodied through a tree in the thinking of the Uzbek and Turkish peoples, it predominantly acquires a positive evaluation.

Nowadays, the balance of human connection with wildlife is being disrupted. But in reality, a tree is a cradle for a child, a house for a person, the door and window of their house. It is the pencil and notebook at school, the newspaper and magazine we read. What it gives is oxygen, what it protects is the soil, the homeland. When we pass away, it is the coffin and the pillars in the house. A tree is a source of humanity's needs from the cradle to the grave. It is one of the greatest blessings bestowed by the Creator upon humanity. A tree lives in the same social environment as man. In society, there are

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ISSN: 2058-5519|Impact factor-15.9
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dark-complexioned, narrow-eyed, fair, or wheat-complexioned people, there is competition and cooperation. These situations also exist among trees. Just as people have periods of childhood, adolescence, middle age, and old age, trees also pass through these stages.

Every human being needs attention and care during infancy and old age. Parents are responsible for raising, cleaning, and protecting a child. These tasks also exist in trees. Efforts are made to protect young saplings from cold, drought, and strong winds.

Although these units are semantically similar, they differ in cultural connotation. In the Turkish language, the image of “servi” (slender, tall person) denotes an ideal quality, whereas in the Uzbek language this image occurs less frequently, its place being occupied by tree names like “chinor” or “archa”.

In Turkish linguoculture, the word armut//nok (murut) is most widely used to reflect human nature. In particular, through the comparative combination armut gibi, it is used with reference to a “person who does not understand speech, a dimwit”. Armut gibi ne demek? Çok anlayışsız, bön. Through the pear fruit, the image of people with a predominantly negative character is created. The idiom “armut piş, ağzıma düş” is also used in the world-linguistic landscape of Turkish with respect to lazy people who expect profit without doing any work, thinking that their sustenance will fall from the sky. This is the exact equivalent of the idiom “olma pish og‘zimga tush” in Uzbek linguoculture. It should be emphasized that this expresses the parasite image used in the thinking of Turks for people equivalent to armut//nok (murut) who wait for something without exerting any labor.

The use of fruit names as standards of comparison is also frequently encountered in Uzbek and Turkish languages. Fruit names such as cherry, apple, and walnut can be cited as examples of such comparison standards.

In both languages, the phytonym kiraz // gilos is widespread. With its help, bright red lips are compared to cherries. For example, kiraz dudaklı // gilos dudoqli, meaning lips are like cherries, was used through comparison to describe women with red and thick lips. Among Turks, the comparison üzüm gibi is used in describing a dark-complexioned person, in which the meaning of black-colored grapes is activated. Likewise, ‘çöpsüz üzüm’—though it might look like a person whose close relatives are no longer alive, or something sad—is a double-layered bread kadayıf situation especially for ladies looking for a rich husband. The combination "chopsiz uzum" denotes a lonely woman who has no one. While this metaphor, coming in the meaning of a dark-complexioned person among Turks as üzüm gibi, mainly signifies an elderly dark-complexioned person in the Turkish language, in the Uzbek language this appearance is rendered with the help of the expression of dried grapes—mayizday.

Elma // olma comes in virtually the same comparative meaning in the thinking of the owners of both languages. For example, elma yanaklı // olma yuzli is used both in Turkish and Uzbek for “people whose faces look like bright red apples”. In "Yor-yors" and contests taking place in Uzbek folklore, comparing girls' faces to apples is also widespread. Especially the comparative combination “Eronning olmasidek qip-qizil yuzlari” is famous among the people.

The process of expressing a person's inner and outer appearance through tree and fruit names in Turkish and Uzbek languages relies on the cognitive foundations of metaphorical thinking. In this process, the conceptual model “man – nature” occupies a central place, through which a person's mental state, character, and physical appearance are interpreted in an analogical relationship with

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natural objects. Tree and fruit names emerge as one of the most active lexical-semantic tools of this analogy.

Linguistic material analysis shows that in both languages, the main mechanism of metaphorical shift is formed on the basis of similarity (analogy), associative connection, and cultural experience. In particular, fruit names are often transferred to a person's external appearance through physical traits such as color, shape, taste, and degree of ripeness. For example, fruits like “apple,” “pomegranate,” and “cherry” are used to express aesthetic features such as roundness, redness, and attractiveness. This situation constitutes the visual-associative type of semantic shift.

Tree names, on the contrary, are more closely linked with concepts such as vertical structure, roots, branches, and life duration, serving to express a person's inner world and character. Tree images like “plane tree,” “poplar,” and “mulberry” shape the concepts of stability, patience, longevity, and life experience. This makes it possible to express abstract spiritual concepts through concrete natural images in the metaphorical system.

Additionally, the pragmatic function of these metaphors is also of significant importance in Turkish and Uzbek languages. In the speech process, fruit and tree names are used not only as descriptive tools, but also as tools expressing evaluation, emphasis, and emotional attitude. For example, in positive evaluation, fruit images are often connected with concepts of “sweetness,” “beauty,” and “pleasingness,” whereas in negative or warning meanings, shortcomings in human character are expressed through the “unripe,” “bitter,” or “rotted” states of the fruit.

Analyses also show that these metaphorical units change their functional load depending on the discursive environment. While they are aesthetic and figurative expression tools in literary texts, in everyday speech they appear as tools ensuring quick evaluation and communicative brevity. This situation shows that metaphor possesses a dynamic character and its semantic boundaries expand depending on the context.

Furthermore, tree and fruit metaphors in Turkish and Uzbek languages are closely tied to national cultural codes. Specific historical, ethnographic, and cultural perceptions lie behind every fruit or tree name. Therefore, identical metaphorical units give rise to partially different associative fields in different linguocultures. This is considered important material for comparative linguocultural studies.

Overall, the system of expressing a person's inner and outer appearance through tree and fruit names manifests itself not only as a lexical-semantic phenomenon, but also as a complex cognitive-cultural model. Through this model, the conceptual connection between man and nature is revealed more deeply.

Conclusion

Phytomorphic units are multifunctional tools in depicting the human image, and they are the product of popular thinking in artistic, semantic, cognitive, and pragmatic aspects. In Uzbek and Turkish languages, plant images are actively used to express human beauty, moral virtue, and mental state. Their linguocultural study allows a deeper understanding of the people's mentality, value system, and cultural semantics.

In Turkish and Uzbek languages, the metaphorical capabilities of tree and fruit names in expressing a person's inner (mental, emotional state) and outer (physical appearance) look manifest as important cognitive and linguocultural tools. The research results show that in both languages, vocabulary related to nature, in particular the concepts of “tree” and “fruit,” carries a deep semantic load in creating the human image and is directly connected with the national worldview.

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In the Uzbek language, fruit names serve more to express a person's external appearance, youth, beauty, and degree of "ripeness" (for example, "olmadek yuz", "anordek yuz", "uzumdek ko'z"). Tree images are used more in expressing a person's life experience, resilience, and rooted spiritual world. This situation shows that the concept of harmony between nature and man is strong in Uzbek linguoculture.

A similar metaphorical system exists in the Turkish language as well, where combinations like elma yanak and kiraz dudak express external beauty, while expressions like "çınar gibi adam" and "kök salmak" reflect a person's inner stability, moral strength, and social standing. However, in the Turkish language, certain fruit and tree images perform a pragmatic evaluation function along with a more stylistic and aesthetic load.

As a result of comparative analysis, it was determined that tree and fruit names are an important component of the anthropocentric metaphor system in both languages, illuminating a person's inner and outer appearance in a parallel manner. At the same time, while such metaphors rely more on the poetic and traditional folklore layer in the Uzbek language, they stand out in the Turkish language by being actively used in contemporary speech and literary style as well.

In summary, phytomorphic units in the Turkish language are the product of the people's centuries-old observations, aesthetic taste, and national thinking. The transfer of features specific to the plant world to man not only increases the expressiveness of the language, but also serves as a means of transmitting national cultural codes from generation to generation. By comparing posture to a poplar or sapling, and character to a cactus or flower, the Turkish language demonstrates its rich semantic capabilities. Comparative study of these units serves to further enrich the lexicology and linguoculturology of Turkish languages.

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