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ABOUT PHYTONYMS IN HAFIZ KHORAZMIY'S "DEVON"

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ABSTRACT

This article discusses one of the components of onomastics, phytomymics (phyto-Greek. Phyton-plant), and their usage in Hofiz Khorezmi's "Devon." The study analyzes the skillful use of plant names by the poet for artistic purposes and the creation of artistic devices. Until now, the phytomymics in this work had not been the subject of study. During the analysis, the plant names used in Hofiz Khorezmi's "Devon" are examined, categorized into semantic groups, and their variants—Arabic, Persian, and Turkic—are identified. Furthermore, the meanings these words convey in "Devon" are compared with how they were used in the works of Beruni, Mahmud Kashgari's "Devonu lug'otit turk," Alisher Navoi, and Babur. The forms of plant names used in the Uzbek literary language and how they are explained in the Uzbek explanatory dictionary are also analyzed. Examples are provided to explain phytomymics whose meanings have expanded today. The article compares how these phytomymics are explained in B.V. Miller's "Persian-Russian Dictionary," the "Tajik-Russian Dictionary," and the "Explanatory Dictionary of the Uzbek Language," conducting an etymological analysis. Additionally, the poetic devices created through these phytomymics are explained with examples. Each phytonym is given a specific definition. For example, "Isiriq" is a perennial wild plant from the family Zygophyllaceae. It contains alkaloids and is used in folk medicine for its healing properties, including being burned as incense. In modern Uzbek, the word "isiriq" has served as the root for words like "isiriqdon" (incense burner) and "isiriqchi" (incense seller). The word "isiriq" was borrowed from Persian into Old Uzbek. In "Devon," this borrowed word appears seven times in the sense of "isiriq" and "isiriq seed." This information enriches the article. The study holds significant value in examining the lexicon of the work. The materials researched in the article will be useful in creating the "Dictionary of the Language of Hofiz Khorezmi's Devon," the "Dictionary of Borrowed Words in Uzbek,"

and the "Dictionary of Written Monuments," as well as in teaching specialized courses to students in the philology faculties of higher educational institutions.

KEYWORDS

Arabic, dictionary, language, phytonym, explanation, Persian, variant, alternative, plant, simile, image, art, metaphor.

INTRODUCTION

The language of all peoples around the world reflects their way of life, traditions, and customs. In this sense, the past, lifestyle, and overall history, as well as the present of each nation, are fully embodied in their language, and the naming of every object carries a historical significance. While onomastics (from Greek: *onomastikos* – related to names) deals with the naming of objects, the names of plants are studied by the branch of phytonymy (Phytonymy - referring to the proper names of individual plants and trees). Phytonyms are among the oldest semantic groups in the lexical composition of any language. Due to the development of figurative meanings, they are actively used to describe human characteristics and behaviors.

The issue of figurative nomination of individuals through phytonymic words is of great importance in science. Plant names play a significant role in human life. The use of phytonyms to describe the appearance and character traits of figures in classical literature, or to draw comparisons to them, is a clear example of this. It has become a tradition to compare the

beloved's face to a tulip, their eyes to narcissus, their lips to a pistachio, their stature to a cypress or boxwood, and their locks of hair to an ear of wheat. This tradition is also continued in Hofiz Khorezmi's "Devon."

It is well-known that phytonym names have been passed down to us through literary works since ancient times. The names of plants have been recorded in works such as Abu Rayhan Beruni's "Kitobus-Saydana fit tib" ("Book on Medicinal Plants"), Ibn Sina's "Canon of Medicine" and "The Book of Healing," Alisher Navoi's works, Babur's "Baburnama," and many others.

Main Part:

In this article, we will attempt to classify and conduct an etymological analysis of the phytonym names in Hofiz Khorezmi's "Devon." During our observation, it became evident that the names of some plants in "Devon" are used in two or three different variants, namely in Arabic, Persian, and Turkic.

The phytonyms in "Devon" can be divided into the following semantic groups according to their meanings:

1) Names of trees and their parts:

1) barg f. (yaproq), varaq a. (barg, yaproq), daraxt f. (daraxt, buta), mevador f. (meva daraxti), Muso a. (Sarv daraxti), naxl a. (ko'chat), nihol f. (ko'chat, nihol), norvan f. (bot. Qayrag'och), sanavbar a. (Qarag'ayga o'xshash xushqomat daraxt), sandal a. (Yog'ochi qora-sarig' rangli, xush isli daraxt), sarv f. (To'g'ri, tik o'sadigan, qishin-yozin ko'm-ko'k turadigan, hidi yoqimli, xushqomat bir daraxt (rus. kiparis), sarviston f. (sarv daraxti o'sgan joy, sarvzor), soq a. (Tana, daraxt tanasi; o'simlik poyasi), tana f. (tana), tok f. (tok), To'biy a. (Diniy e'tiqodda jannat daraxti deb faraz etilgan go'zal daraxt), to'bo a. (to'bo), xazon f. (Daraxtning kuzda sarg'ayib to'kilgan bargi), chinor f. (chinor), cho'be f. (daraxt), shajar a. (daraxt), shamshod f. (Sarvga o'xshagan xushqomat va chiroyli daraxt), shox f. (The part growing from the main trunk of the tree is called a branch, which extends from the main trunk and holds the leaves, flowers, or fruits.) Such phytonyms in this group number 24.

The word sandal is a borrowing from Arabic into Old Uzbek. In Hofiz Khorezmi's "Devon," it is used in only one instance in the meaning of "a tree with black-yellow wood and a pleasant fragrance."

Shona qilmoq tilasang turra-i tarroring uchun,

Shona shamshoddin aylamavu ayla sandal. (Xorazmiy, H. 1981: II :23).

The poet, in this couplet, uses words that express concepts closely related in meaning to create figurative expressions. That is, by using the words **"shona"** and **"turra,"** as well as **"shamshod"** and **"sandal,"** he creates the artistic device of **tanosub** (proportion). By placing two synonymous or similarly meaningful words at the beginning of the couplet, he brings out the rhetorical device of **radd-ul-ajuz al-as-sadr**. Additionally, through the inclusion of Persian-Tajik, Turkic, and Arabic words, he employs the literary device of **talmi** (allusion). Furthermore, by repeating consonant sounds, the poet utilizes **alliteration** or **tavzi** (dispersal). The role of alliteration is unparalleled in ensuring the melodiousness and impact of artistic speech.

In Alisher Navoi's work **"Lisonut-Tayr,"** the word **"sandal"** is also used in the meaning of **"a tree with black-yellow wood and a pleasant fragrance."**

Sandalu mushku abiru za'faron,

Tab' jahlidin sarosar za'fron. (Навоий, 1996:28).

According to Bahrom Bafojev in his work **"The History of Ancient Words,"** the word **sandal** was borrowed into the Uzbek language from Persian-Tajik, which in turn had adopted it from Hindi. He notes that

the word **sandal** does not appear in ancient Turkic written sources. Additionally, in this work, it is mentioned that in Old Tajik, the word was used in the forms **chandan**, **chandal**, and **sandal**, with **chandan** and **chandal** being of Hindi origin, while **sandal** is the Arabic form (Shukurov M.Sh., Kapranov R., Hoshim R., Ma'sumiy, 1969:190.523). It is also noted in scientific sources that “Beruni tried to clarify the etymology of a term to determine its origin.” It is recorded that the words **saydena** and **sandanani** originated from the Hindi word **chandan** (sandalwood tree) (Karimov U.I. 1971:37). The word **chandal** appears in Tajik, Persian, and Afghan as **sandal**; in Kyrgyz, Turkmen, Kazakh, Tatar, and Uzbek as **sandal**; in Azerbaijani as **sändäl** (сәндәл); and in Bashkir as **handal**. Beruni mentioned the form **chandan** in his work. Based on this, it is hypothesized that the first form of the word **sandal** was **chandan** (Bafojev B. 1991:72, 73).

The word **sandal** is used in Z.M. Babur's "Baburnama" in the sense of a **low table**: “Through Mullah Bihishti, Hindal was sent a belt encrusted with precious stones, a dagger, an inkwell similarly decorated with mother-of-pearl, and a sandal (low table), along with a robe I wore and a belt, as well as the alphabet of the 'Baburi script'” (Babur Z.M. 2019:399).

Currently, there are three meanings of the word **sandal** in modern Uzbek literary language. The following definitions are given in the Uzbek Explanatory Dictionary: **Sandal I** - a brazier designed to heat a specific area, known in Central Asia, the Middle East, and Japan. **Sandal II** - a highly fragrant, evergreen perennial tree rich in essential oils. **Sandal III** - a lightweight summer shoe without a heel; a sandal or slipper (ЎТЛ. 2020:III:438, 439).

In Mahmud Kashgari's "Devonu Lug'otit Turk," the word **sandal** is given in the forms **samda** and **çindan** (Abdurahmonov Gh., Mutallibov S. 1967:206, 328). **Samda** refers to a sandal worn on the foot. This meaning is also present in modern Uzbek. **Çindan** refers to sandalwood or redwood. **Chinor** - a large, long-living, shady tree with a bluish bark and palm-shaped leaves (ЎТЛ. 2020:IV:489), is a Persian borrowing. In Hofiz Khorezmi's "Devon," it is also used in the sense of a tree, appearing five times in the text.

Chinor qadini ko'rganda lof qilmasun

Kim, ani ko'rdisa haddi-i chinor paydodur. (Xorazmiy, H. 1981: I :93).

In this couplet, the author compares the figure to a **plane tree** (**chinor**), and this type of simile is expressed in the phrase **"chinor qad"** (stature like

a plane tree). The literary device **tasbihi kinoya** (ironic simile) is employed here.

This borrowing is presented in Mahmud Kashgari's **Devonu Lug'otit Turk** in the forms **charun**, **chünük**, **chünük** (Abdurahmonov Gh., Mutallibov S. 1967: 322, 337, 339).

It is also used in the same meaning in the works of Alisher Navoi.

Ul oyg'a etmasa qo'l o'tlug' oh ila, ne ajab,

Chinor kuysa, bo'lurmu quyoshqa dastrasi? (Навой, 1987:579).

In Babur's **Baburnama**, this word is also actively used in the sense of a tree:

"In the middle of the spring, there are thick plane trees (chinor)." (Babur, 2019: 148).

Today, the meaning of the borrowed word **chinor** has expanded:

1. A large, long-living, shady tree with bluish bark and palm-shaped leaves.
2. Figuratively, a **spouse** or **son/child** (in relation to a woman).
3. Figuratively, a **supportive** or **helping person** (ЎТИЛ. 2020:IV:489).

Names related to herbs and plants. In **Devon**, there are 20 words in this category.

bo'ryo f. (bo'yra, qamish), giyoh f. (giyoh, giyo, o't), kirta f. (giyoh, eyforiya hosil qiluvchi o'simlik.), koh f. (somon), ko'k (o't, o'lan, giyoh), mehrijiyoh (bot. Mehrijiyoh), mug'aylon a. (bot. Akattsiya), nabot a. (o'simlik), nay f. (qamish), nayiston f. (qamishzor), nol f. (qamish qalam ichidagi ingichka tomir), rog' f. (o'tloq), sabza f. (maysa), savdo I a. (qora o't, melanxoliya, savsan f. (gulsapsar), sipand f. (isiriq, isiriq urug'i), sunbul (bir turli xushbo'y qora rangli o'simlik), xor-xori f. (tikan), hadoyiq a. (bog'lar, gulzorlar), chaman f. (gulzor: bog'u bo'ston) kabi.

Mehrijiyoh (mandrake). According to accounts, it was named **yabruh** [mehrijiyoh] because its shape resembles that of a human figure. **Yabruh** is the name of a natural idol, meaning a plant in the shape of a human. According to Dioscorides, some people call it **ontamis**, while others refer to it as **mavqulun**. Some physicians have named it **varafiya**, as its root is believed to arouse feelings of love. **Mehrijiyoh** comes in two types. The first is the female, known as **rivkus** (lettuce mandrake), and the second is the male variety. Some call it **muriyun** (Ibn Sina, 1993:210, 211). It is a perennial plant from the **nightshade family**. There is a folk legend that those who carry its seeds with them will be loved by others (ЎТИЛ., 2020: II :588).

In Old Uzbek literary language, specifically in Hofiz Khorezmi's *"Devon,"* the word *mehrigiyoh* is used in the same plant-related sense, as found in the "Explanatory Dictionary of the Uzbek Language." It appears in the source three times.

Gul davrida andog'ki bo'lur sabza damida,

Ul lola yuzi uzra karak mehrgiyohe. (Хоразмий, Ҳ. 1981:II:235)

In this couplet, the words *gul* (flower), *sabza* (greenery), *lola* (tulip), and *mehrigiyoh* (mandrake) are used to form the literary device of *husni ta'lil* (a poetic explanation based on beauty). The poetic device *tashbihi kinoya* (ironic simile) is clearly visible in the phrase *"lola yuzi"* (tulip face).

The name *mehrigiyoh* is used in B.V. Miller's *"Persian-Russian Dictionary"* as *mehr-giyah*, and in the *"Tajik-Russian Dictionary"* it also appears as *mehrgiyoh*. In the "Explanatory Dictionary of the Uzbek Language," the *rg* sound cluster has been made easier to pronounce by inserting an *i* sound between the *r* and *g*. Additionally, the *h* sound at the end of the word is no longer pronounced (Rahmatullaev Sh., 2009:III:137, 138).

In *"Devon,"* however, the *i* sound has not been inserted between the *rg* sounds, and the word is used in its original form as *mehrgiyoh*.

In the works of Alisher Navoi, the forms *mehrgiyoh* and *mehrigiyah* are also used.

Desaki, mehrgiyohin ko'kartayin gardun,

Zamona ahli vafo ko'z yoshini dona qilur. (Навоий, 1987:I:156).

Mehri ruhingda mehrgiyah sabzayi xating,

Go'yoki xoling o'ldi hamul sabza donasi. (Навоий, 1990:V:419,534).

In Babur's *"Baburnama,"* the form *mehrigiyoh* can be observed:

"Some books mention that 'yabruh us-sanam' (mehrigiyoh, ginseng) is found in these mountains, but until now we have not seen it. There is a plant said to grow in the Yettikent mountains, named 'ayiqqoti' (bear grass); mehrigiyoh is believed to have special properties, and it seems that this plant is the same mehrigiyoh, as people call it by that name." (Babur Z.M., 2019:16).

The word *sipandi* was borrowed from Persian into Old Uzbek. In *"Devon,"* this borrowing is used in the sense of *isiriq* (harmal or rue) and *isiriq seeds*, appearing seven times in the text.

Xurshidtak yuzinda ko'rub dona-yi xolni,

Bir lahza oh o'tina ko'nglum sipand erur. (Хоразмий, Ҳ. 1981: I :121).

In this couplet, the poet employs the literary device of **tasbihi mutlaq** (absolute simile) by comparing the beloved's face to the sun in the phrase **"xurshidtak yuzi"** (sun-like face). The poet also skillfully uses the literary device of **talmi** (allusion).

In Mahmud Kashgari's **"Devonu Lug'otit Turk,"** this borrowing appears in the forms **eldruk**, **isriq**, **ilruk**, **jizig**, and **juzarlik** (Abdurahmonov Gh., Mutallibov S. 1967:42,93,97,128,145).

In the works of Alisher Navoi, the word is used in the forms **ispand** and **sipand**.

Ne soatki yuzlansa komu murod,

Sochib o'tqa isband, o'qung "in yakod" (Навоий, 1993: XI:531).

To ko'ngul xoling xayolidin boshingga uyrulur,

Yo'q sanga hojat yomon ko'z daf'ig'a o'tu sipand. (Навоий, 1987: II:106).

In these lines, the words **ispand** and **sipand** symbolize meanings associated with dispelling or neutralizing magic and sorcery.

Isiriq is a perennial wild plant belonging to the **Zygophyllaceae** family. It contains alkaloids and has long been used in folk medicine as a healing remedy, often burned as incense for various purposes (ЎТИЛ., 2020: II:229). In modern Uzbek, the word

isiriq serves as the base for words like **isiriqdon** (incense holder) and **isiriqchi** (one who burns or sells incense).

2) **Names of field crops, fruits, and grains:** Anor f. (anor daraxtining mevasi, anor), bar f. (meva), bashoq (boshog), bodom, bor f. (meva), bug'doy, gandum f. (bug'doy), karam a. (bot. Karam), meva f. (meva), nor f. (anor), obiy f. (behi), olma, olu f. (olxo'ri), pista f. (pista), samar a. (meva), seb f. (olma), turub f. (turb), tut f. (meva), uzum, xurmo f. (palma daraxtining mevasi), hastu f. (xurmo, shaftoli va boshqa mevalar), shaftolu f. (donasi yirik, qattiq va achchiq bo'lgan suvli, mazali sarg'ish meva) Such words in this group number **22**.

The word **pista** (pistachio) was borrowed from Persian into Old Uzbek. In Hofiz Khorezmi's **"Devon,"** it appears in **ten instances**. It is well known that in our classical literature, the beloved's lips are often compared to a pistachio, and the eyes to an almond. This tradition can also be observed in **"Devon."** **Xolu xating donavu ham domimiz,**

Og'zu ko'zung pistavu bodomimiz. (Хоразмий, X. 1981: I :244).

In this couplet, the author beautifully portrays the lyrical image of the beloved through the body parts **og'iz** (mouth), **ko'z** (eyes), and the phytonyms **pista** (pistachio) and **bodom** (almond), creating an elegant depiction. The art of

crafting such scenes in poetic verses is known as ****tanosub**** (proportion). Additionally, the poetic devices ****tavzi**** (dispersal) and ****talmi**** (allusion) are also employed in the couplet.

By comparing the beloved's mouth and eyes to ****pista**** and ****bodom****, the poet skillfully uses the device of ****tashbeh**** (simile) in the verse.

In the *"Devonu Lug'otit Turk"* manuscript, this borrowing appears in the form of ****bîtrîk**** (Abdurahmonov Gh., Mutallibov S. 1967:42, 93, 97, 128, 71).

In the works of Alisher Navoi, the word is used in the form of ****pista**** (pistachio).

Har muqannad pistakim, bazm ichra erdi jilvagar,
La'lingu og'zing xayolidin ko'ngul betob edi. (Навоий, 1987:I:526).

Bobur "Boburnoma"da nilufar gulining yangi urug'ini pistaga o'xshatadi:

"Bu urug'lar bir qadar pistaga o'xshab ketadi." (Бобур 3.М., 2019:412).

In *"Baburnama,"* Babur compares the new seeds of the ****lotus flower**** to a pistachio:

****"These seeds somewhat resemble a pistachio."**** (Babur Z.М., 2019:412).

This borrowing is presented in Old and modern Tajik as ****pista****, in Persian as ****peste****, in Afghan as ****p'sta****, in Kurdish as ****fistig****, in Kyrgyz as ****miste****, in Turkmen as ****pisse****, in Azerbaijani as ****puste****, in Tatar as ****pestä****, and in Uzbek as ****pista****. According to Bahrom Bafojev, the word ****pista**** is a derived word formed from ****pist+a<po'st+a****, because the primary characteristic of this fruit is that when it ripens, its shell, or skin, falls off (Bafojev B. 1991:30, 31).

In modern Uzbek, the word ****pista**** is defined as a short tree or shrub with a nut-like fruit that grows in southern mountains, or the hard-shelled fruit of this tree, and can also refer to raw or roasted sunflower seeds (ЎТИЛ., 2020:III:266). The word ****pista**** is the root for terms like ****pistazor**** (pistachio grove) and ****pistafurush**** (pistachio seller).

The ****peach**** is a large, hard-seeded, juicy, and delicious yellowish fruit. The borrowing ****shaftoli**** in Tajik is ****shaftolu**** (Rakhimi M.V., Uspenskaya L.V., 1954:453), and in Uzbek, it was adopted by changing the ****u**** sound to ****i****. In Uzbek dialects, it is pronounced as ****shoptoli****, where the ****a**** sound is replaced by ****o (â)**** and the ****f**** sound by ****p****. The element ****olu**** in this word means "tree fruit" (Rakhimi M.V., Uspenskaya L.V., 1954:286) (Rahmatullaev Sh., 2009:III:262).

In Hofiz Khorezmi's "Devon," it is also observed in the same meaning, appearing twice in the form **shaftolu**.

Tiriklikdin to'yubmankim, qo'lim etishmadi hargiz,

Biror shaftolu olmag'a, taqi olma
saqoqingg'a. (Хоразмий, Ҳ. 1981: I :42).

In the "Devonu Lug'otit Turk" manuscript, this borrowing appears in the form **jawli** (jawli - чавли), referring to **walnut shells used for burning** or **peach pits** (Abdurahmonov Gh., Mutallibov S. 1967:88).

In Alisher Navoi's work "Badoe' ul-vasat," the word appears in the form **shaftolu** (peach).

Turfa ko'rkim, bir chamandur orazikim, davrida

Ochilur olu guli, o'rtada shaftolu guli. (Навоий, 1990:V:366).

In "Baburnama," the word **shaftoli** (peach) is mentioned as follows:

"Its leaves somewhat resemble peach leaves, but the trunk is ugly and unsightly." (Babur Z.M., 2019:314).

The word **shaftoli** appears in Persian as **holu-shaftalu**, in Tajik as **shaftolu**, in Afghan as **shaftalu**; in Nogai as **shapdal**, in Azerbaijani as **shaftali-hulu**, in Uyghur as **shaptula**, and in

Uyghur dialects as **shaptol**, **shaptul**, **sheptol**. In Kyrgyz, it is **shabdali-shaptali**, in Kazakh **shapdali**, and in Turkmen **shepdali** (Bafoyev B. 1991:10).

In modern Uzbek literary language, the word is used as **shaftoli**. In some Uzbek dialects, the **f** sound is replaced by **p** or sometimes **b**, as in **shaftoli/shabdali**. In this example, not only does [f>b] occur, but also [t>d] can be observed (Reshetov V., Shoabdurakhmonov Sh., 1962:142).

In modern Uzbek, the word **shaftoli** serves as the root for words such as **shaftolizor** (peach orchard), **shaftoliquqi** (dried peach), and in Persian **shaftolixo'r** (peach eater).

2) **Names of flowers, shrubs, and their parts:**

Kamand-i zulfi bikin qani bir binafsha-yi mushkin,

Yuzy-bikin taqi bo'stonda yo'q bargi
shaqoyiq. (Хоразмий Ҳ. 1981: I :283).

Bu baytda bog' bilan aloqador binafsha, bo'ston, barg, shaqoyiq hamda mashuqa a'zolarini ifodalovchi zulf, yuz so'zlari asosidagi tanosublar tashbih san'ati uchun zamin vazifasini bajargan.

Mazkur so'z "Devonu lug'otit turk" asarida **chachak** (чэчак) (Абдурахмонов Ғ., Муталлибов С. 1967:327) shaklida kuzatiladi.

Alisher Navoiy asarlarida binafsh, binafsha tarzida, sapsar (savsar) rang, shu rangda ochiladigan hushbo'y chechak-gul ma'nosida uchraydi:

Yuzungda nil xoli ravza ichra nilufar shibhi,

Binafsha gulshan ichra yuzda nilingdin
 kinoyatdur. (Навоий, 1987:I:200).

In the couplet, the words **munshiy** (scribe), **xoma** (pen), **xat** (letter), and **avroq** (paper) are used to express closely related concepts, thereby employing the literary device of **tanosub** (proportion).

In Mahmud Kashgari's **Devonu Lug'otit Turk**, this lexeme appears in the forms **zarg'unchmud** (bot. a type of basil) and **jepkin** (bot. basil) (Abdurahmonov Gh., Mutallibov S. 1967:91,126).

In the works of Alisher Navoi, this word is also actively used in the general sense of **flower**.

Gar bahor el topsa bo'standin gulu rayhon isi,

Kelur ul rayhon ila guldin manga hijron isi. (Навоий, 1990:V:421).

In Babur's **Baburnama**, this word appears in the sense of a fragrant plant:

"It is necessary to arrange flowerbeds with care, planting fragrant and colorful flowers, such as basil, around them." (Babur Z.M., 2019: 401).

In X.K. Baranov's **"Arabic-Russian Dictionary"** the word **rayhon** appears as **rayhān(un)** (Baranov X.K., 1976:319), and it is noted that it was adopted into Uzbek by replacing the **hoy-hutti** sound with **h** and the long **ā** sound with **â**, resulting in the form **rayhon**. This borrowing originates from the Arabic verb **rāḥa** (Baranov X.K., 1976:318), which means "to emit a smell," and the word **rayhon** is an original adjective formed from this meaning (Ibrohimov N., Yusupov M., 1997: I :43). Initially, it referred to **"plants that emit fragrance,"** and later, it came to signify **"a fragrant herb added to food as a seasoning"** (Baranov X.K., 1976:319; Miller B.V., 1953:255; ЎТЛ, 1981: II :613) (Rahmatullaev Sh., 2003:II:351, 352).

CONCLUSION

In conclusion, **Hofiz Khorezmi's "Devon"** contains **eighty-three phytonyms**. Their etymology traces back to ancient Turkic, Arabic, Persian-Tajik, and Hindi languages. The tree, plant, shrub, and fruit names mentioned in the text are presented with their equivalents in Arabic, Persian, and Turkic languages. The poet uses these phytonyms to represent the image of a woman, employing poetic devices. These literary techniques have long been an expression of the artist's creative genius and have reflected lofty social and moral ideals. The poetic devices used in **"Devon"** are grounded in specific artistic principles, with the most

fundamental being the deep connection between the poetic art and the content of the work.

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