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# SYMBOLIC AND NARRATIVE FUNCTION OF PHYTONYMS IN ALAIN-FOURNIER'S NOVEL LE GRAND MEAULNES

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**Abstract**
This article explores the symbolic and narrative functions of phytonyms, plant-related lexical items in Alain-Fournier's novel Le Grand Meaulnes. Through a linguistically oriented textual analysis, the study demonstrates how botanical terms contribute to the construction of atmosphere, emotional expression, and thematic coherence in the novel. Drawing from both literal and figurative instances, the analysis reveals that phytonyms serve as key narrative devices that reflect the protagonist's emotional development and reinforce the novel's central motifs of nostalgia, lost innocence, and romantic idealism. The use of phytonyms is also examined in relation to French idiomatic expressions, metaphorical traditions, and cultural symbolism, illustrating how natural elements are integrated into the semantic and stylistic fabric of the text. Furthermore, a brief comparative note with Uzbek cultural symbolism highlights how the connotative value of plant names can vary across linguistic and cultural systems. Overall, the study argues that phytonyms in Le Grand Meaulnes function not only as descriptive tools but as deeply meaningful symbols within a wider narrative ecology.

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## Introduction

Alain-Fournier's novel Le Grand Meaulnes (The Lost Estate) is celebrated for its evocative portrayal of adolescence and the ephemeral nature of idealized experiences. Central to the novel's rich tapestry are phytonyms, plant names that serve not merely as decorative elements but as potent symbols reinforcing the narrative's themes of longing, transformation, and the passage of time [34, 142-150]. These botanical references are intricately woven into the story, enhancing its dreamlike atmosphere and deepening the reader's emotional engagement.

The symbolic use of plant names in literature has been a subject of scholarly interest, particularly in understanding how such elements reflect cultural consciousness and mythological associations. For instance, studies on Uzbek and French mytho-phytonyms have demonstrated how plant names like "qarag'ay – le pin" (pine) and "saksovul - le saxaoul" (saxaul) embody cultural values and sacred meanings, serving as carriers of national identity and worldview. Similarly, in Le Grand Meaulnes, phytonyms contribute to the narrative's exploration of memory and the elusive nature of happiness, inviting readers to consider the deeper significance of the natural elements that populate the literary landscape.

## II. Materials and Methods

This study employs a qualitative literary analysis to explore the symbolic and narrative roles of phytonyms in Alain-Fournier's Le Grand Meaulnes (The Lost Estate). The primary material comprises the original French text of the novel, with supplementary references to its Uzbek translations to ensure a comprehensive understanding of the phytonyms' usage and significance.

The methodological approach involves a close reading of the text to identify instances where plant names are employed. Each identified phytonym is examined within its narrative context to interpret its symbolic meaning and contribution to the overarching themes of the novel, such as nostalgia, the loss of innocence, and the ephemeral nature of idealized experiences.

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To enrich the analysis, the study draws parallels with existing research on the cultural and mythological significance of phytonyms in literature. Notably, it references the work of Sadirova et al. (2023), which investigates the role of phytonyms in mythology and their function as carriers of cultural consciousness. This comparative perspective aids in understanding how plant names can transcend their literal meanings to embody complex cultural and emotional narratives.

The linguistic analysis of phytonyms reveals significant insights into the cultural and symbolic frameworks of different languages [2, 260]. In French, the lexicological study emphasizes the role of metaphor in the formation of plant names, reflecting how speakers use existing linguistic material to name flora based on perceived characteristics or uses [32]. This metaphorical naming process underscores the deep connection between language, perception, and cultural practices [20, 317-320].

In the Uzbek language, the expression of natural phenomena, including plant-related terms, is deeply embedded in traditional forms and styles. Studies have shown that meteoronyms, names of weather phenomena are used in Uzbek and French to convey symbolic meanings in proverbs, idioms, and folklore, highlighting the interplay between language, culture, and the environment [22].

Comparative analyses between French and Uzbek culinary terminologies further illustrate how cultural characteristics are reflected in language. Such studies reveal differences and similarities in how each language encapsulates cultural identity and practices through specific terminologies.

These linguistic explorations demonstrate that phytonyms are not merely labels for plants but are integral to the cultural and symbolic narratives of a language community. Understanding the formation and usage of phytonyms in different languages offers valuable perspectives on the interrelation between language, culture, and the natural world.

## III. Results

Alain-Fournier's text exhibits a rich variety of plant-related terms (phytonyms, shifonemas), ranging from generic nouns (arbre – "tree," herbe – "grass," bois – "woods") to specific species (e.g. chêne – "oak," saule – "willow," tilleul – "linden tree"). These phytonyms appear throughout the narrative in both literal and figurative contexts. Many are embedded in the descriptive fabric of the novel,

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painting the Sologne countryside with vivid detail [35, 538]. For instance, the novel's early chapters invoke a rustic tableau: the schoolhouse yard is bordered by haies vives (live hedgerows) and old chênes (oak trees), situating the story in a tangible rural setting. Later, during Augustin Meaulnes's fabled excursion, natural details abound: he wanders through bois (woods) and along allées (garden paths), encountering an almost dreamlike estate adorned with massifs (shrubberies) and an ornamental vivier (fish pond) [17, 44-47]. This profusion of phytonyms demonstrates Fournier's "unique combination of unsettling symbolism and vivid imagery" – the flora are not merely background scenery but serve as carefully chosen lexical icons that recur at key moments [35, 538].

The phytonyms in Le Grand Meaulnes span a broad stylistic range from plain, concrete descriptions to poetic or idiomatic expressions. At times, Fournier uses straightforward denotative language to anchor the narrative in reality. For example, when François and Meaulnes walk with Yvonne de Galais after their reunion, the prose notes the physical setting with realistic precision: "Sur l'herbe courte et légèrement jaunie déjà, nous marchions tous les trois sans bruit" (On the short grass, already slightly yellowed, we walked all three without a sound) [18]. Here herbe (grass) in its late-summer state ("slightly yellowed") conveys the season and a subdued mood of transience. By contrast, other instances are idiomatic or metaphorical, showing how deeply rooted plant imagery is in the French language's expressive repertoire. A striking example is the narrator's great-aunt describing her fright at a ghostly sight: "je tremblais comme la feuille" ("I was trembling like a leaf") [18]. This simile uses feuille (leaf) in a traditional French idiom to emphasize the character's trembling, linking human emotion to a vivid natural image. Such phrasing exemplifies how common cultural idioms based on plants (trembling like a wind-blown leaf) are woven into the narrative's tone. The use of feuille in this context is not just colloquial realism; it also subtly reinforces a thematic undercurrent of fragility – as the leaf quivers, so do the characters before the uncanny or the unknown. Narrative distribution: Phytonyms are strategically placed to enhance narrative atmosphere. In the enchanted "lost domain" episode, abundant floral and arboreal imagery heightens the sense of otherworldly wonder. As Meaulnes first explores the mysterious estate, the text records that "tout s'arrangea comme dans un rêve" ("everything took shape as if in a dream") amidst children running à travers bois (through the woods) [18]. The fête is set in a

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nocturnal garden illuminated by colored lanterns behind branches ("le vent secouait des branches devant les ouvertures roses, vertes et bleues des fenêtres). This interplay of plant life and colored light creates a surreal, almost fairy-tale ambiance. The natural setting here is carefully idealized: sheltered garden paths and a wooded park provide the stage for Meaulnes's romantic encounter with Yvonne. The lexicon of plants underscores the poetic mythos of this scene – e.g. allée, bois, massifs – all evoking a cultivated Eden-like space. Indeed, critics have noted that Le Grand Meaulnes aligns with a late-Romantic yearning for an idyllic past, "one of the last explosions of late Romanticism" in 1913 [1]. In this light, the lush phytonyms contribute to what one contemporary reviewer called "le romanesque… l'attrait du symbolisme en plus", situating Fournier's novel in the lineage of pastoral romances but "with the added allure of symbolism" [36, 1-306]. The plant imagery becomes symbolic of a lost Golden Age – much as in French literary tradition, where garden and forest scenes often stand for innocence or bygone youth (as in Nerval's Sylvie or the pastoral chapters of Rousseau). Fournier deliberately exploits these associations.

Symbolic and narrative functions of plant imagery, metaphor and personification: Beyond their literal presence, many phytonyms in the novel carry metaphorical or symbolic weight. Fournier frequently imbues natural elements with emotional or narrative significance. A poignant example occurs on the afternoon of Meaulnes and Yvonne's brief reunion. Once all the wedding guests have left, "aucun bruit du dehors n'arrive plus… Il y a tout juste une branche de rosier sans feuilles qui cogne la vitre, du côté de la lande" [18]. Here a rosier (rosebush) branch, stripped of its leaves, taps at the window beside the heath (lande). This simple natural occurrence is loaded with meaning: the rosebush – emblematic of love and beauty in bloom – is now barren, literally out in the cold. In the silent house, the rhythmic knocking of the thorny branch is the only sound, like an ill-omened memento mori. Stylistically, this image verges on personification: the inanimate plant seems to act with intent, "cogne la vitre" (knocking on the glass), as if nature itself were commenting on the fragile happiness of the newlyweds enclosed within. The two young lovers feel "comme deux passagers dans un bateau à la dérive… enfermés avec le bonheur" – "like two passengers adrift in a boat… locked in with their happiness". The leafless rose branch symbolically accentuates their isolation and the precarious, fleeting nature of their joy. In French literary symbolism, flowers

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(especially roses) often embody the union of beauty and sorrow, "love and passion, and sometimes melancholy" [19]. Fournier draws on this cultural reservoir: the rosebush at the window can be read as an outward sign of withering romance and the encroachment of harsh reality (the lande indicates uncultivated wildness) upon the delicate sphere of youthful love. Such metaphorical resonance is characteristic of the novel's style – concrete natural details double as emotional and narrative symbols. Symbolic transitions: The progression of phytonym usage mirrors the novel's movement from enchantment to disillusionment. Early on, flourishing plant life signals mystery and hope; by the conclusion, images of withering and wildness signal loss. Notably, the estate of Les Sablonnières – initially the site of the magical fête – undergoes a symbolic transformation told through plant imagery. When François learns of the estate's fate, his uncle explains that the manor has been sold off and dismantled: "la cour d'honneur n'est plus maintenant qu'une lande de bruyères et d'ajoncs". The once-manicured ceremonial courtyard is now "a heath of heather and gorse." Heather (bruyère) and gorse (ajonc), hardy wild shrubs, have overtaken the cultivated grounds, signifying how the cultivated dream of the "lost estate" has reverted to untamed nature. Culturally, this conjures the melancholic motif of the 'paradis perdu' – much as autumnal or wild plants in French literature often mark the end of an era. (Verlaine's "Chanson d'automne," for example, uses withered leaves and dying flora to symbolize the passage of time and irretrievable loss.) In Le Grand Meaulnes, the encroachment of the heath on the estate powerfully visualizes the death of an illusion – the Golden Age landscape has literally turned to wilderness. Likewise, individual plant references chart emotional arcs: during Meaulnes's search and his hopes of recapturing the past, nature is vibrant (fields, forests, and gardens alive with activity); when hope falters, nature appears inert or desolate (e.g. the "herbe jaunie" underfoot in a scene of uneasy reunion). The novel's final pages (the epilogue) take place in the chill of approaching winter, reinforcing through seasonal phytonyms the theme of youth's end. Thus, the narrative placement of phytonyms is far from incidental – it deliberately reinforces the story's symbolic structure, marking transitions between youthful fantasy and sobering reality. Cultural resonance: The use of phytonyms in Le Grand Meaulnes also resonates with French cultural and linguistic contexts, enriching the narrative's realism and symbolism. Fournier often selects plant references that a French readership would find familiar and evocative. For example,

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an early scene describes how the family stores are kept in an old house: in "les chambres d'adjoints abandonnées où l'on mettait sécher le tilleul et mûrir les pommes", the abandoned side-rooms are used to dry linden blossoms and ripen apples. This mundane detail is culturally telling. Drying tilleul (linden flowers) for herbal tea is a traditional practice in French rural life, and storing apples to ripen through late summer speaks to an agrarian rhythm. By including such specifics, Fournier grounds his tale in a familiar French countryside milieu, lending authenticity to the Seurel family's world. At the same time, these details carry gentle symbolic undertones: linden tea is associated with calm and comfort, perhaps ironic foreshadowing of the domestic tranquility that will elude the characters; apples maturing in the dark hint at time's slow work behind the scenes. Similarly, the text makes an idiomatic reference to "écoliers buissonniers" (literally "bush-going schoolboys") to denote children playing truant. The French idiom "faire l'école buissonnière," rooted in the word buisson (bush), evokes children escaping to nature instead of attending class. Fournier's narrator uses this phrase in describing youthful antics, a linguistic choice that connects the theme of youthful escapade to its natural imagery (skipping school for the freedom of the fields). This indicates how even at the level of colloquial language; nature permeates the novel's conceptual world. In summary, the phytonyms in Le Grand Meaulnes serve multiple narrative and symbolic functions. Lexically, they enrich the text with a tangible sense of place and time, ranging from the serenity of summer gardens to the bleakness of winter fields. Stylistically, plant imagery operates on both literal and figurative planes – as concrete descriptors anchoring the story in the French landscape, and as vehicles for metaphor, simile, and symbolism that externalize the characters' emotional landscapes. Culturally, Alain-Fournier's use of plant motifs taps into a reservoir of French literary and folk symbolism (flowers for love and loss, seasons and natural cycles for nostalgia), amplifying the novel's themes of adolescence, memory, and the elusive domain of lost innocence. The results of this linguistic analysis underscore that the symbolic and narrative function of phytonyms in Le Grand Meaulnes is integral to the novel's poetic impact: through the language of trees, flowers, and fields, Fournier constructs a narrative ecology where the natural world mirrors and deepens the human drama. Each phytonym, from the trembling feuille to the desolate lande, contributes a semantic hue to the

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novel's palette, collectively weaving a rich symbolic tapestry that readers continue to find "mysterious and troubling," yet profoundly evocative [35, 538].

## IV. Discussion

The linguistic and symbolic investigation of phytonyms in Le Grand Meaulnes reveals that Alain-Fournier integrates plant-related expressions not merely as aesthetic or descriptive elements, but as profound signifiers embedded within the novel's emotional and narrative architecture. As demonstrated in the Results section, phytonyms function on multiple levels—lexical, stylistic, metaphorical, and cultural—constructing a natural lexicon that resonates with the characters' psychological landscapes and the reader's cultural consciousness.

From a linguistic perspective, Fournier exhibits a refined lexical diversity in his use of phytonyms, ranging from specific species (chêne, tilleul, rosier) to generic terms (bois, herbe, feuille). These terms are not randomly scattered but are deliberately situated at pivotal narrative moments. The strategic placement of botanical references supports the notion of semantic salience, where the frequency and position of lexemes contribute to the thematic load of the text. Furthermore, the interaction between denotative and connotative meanings in phytonyms enhances their symbolic role. For instance, the recurring imagery of herbe jaunie (yellowed grass) and rosier sans feuilles (leafless rosebush) reinforces motifs of decay, temporal passage, and emotional loss.

Narratively, phytonyms contribute to the novel's dual structure of realism and fantasy. They root the story in a recognizable French rural setting—Sologne's landscapes, schoolyards, and seasonal cycles—while simultaneously evoking a dreamlike, almost mythic atmosphere, particularly in the chapters devoted to the "lost estate." This duality mirrors the protagonist's internal journey between adolescence and adulthood, idealism and disillusionment. In this way, the natural world, mediated through linguistic choices, becomes an echo chamber for Meaulnes's personal transformation.

Moreover, the frequent metaphorical usage of plant elements in similes and personifications ("trembler comme la feuille", "une branche de rosier cogne la vitre") aligns with French idiomatic and poetic traditions. The language of nature thus serves as a vehicle for introspection and dramatization. These symbolic plants do not exist in isolation—they are socially and culturally coded, carrying with them

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shared French literary and folkloric meanings. The rose, for instance, invokes a long lineage of emotional and symbolic value in French literature, traditionally representing love, secrecy (sub rosa), and transience.

Cross-linguistically, a contrast with Uzbek illustrates how plant-related terms acquire culturally specific symbolic functions. While in Uzbek literary culture, plants like the safed daraxt (white tree) or zarang (maple) often represent spiritual strength or sacred space, in Le Grand Meaulnes, phytonyms signal melancholic temporality—the inevitable fading of enchantment and youth. Such a comparison underscores the role of cultural semantics in shaping narrative perception: where Uzbek phytonymy tends toward resilience and sacredness, Fournier's French usage gravitates toward fragility and nostalgia.

In sum, phytonyms in Le Grand Meaulnes are emblematic of a broader semiotic strategy. They signify the shifting relationship between man and nature, between memory and reality, between language and feeling. By embedding these terms into the syntactic and semantic fabric of the novel, Fournier constructs a symbolic ecology—a space where the natural world participates in storytelling, not as background, but as an active narrative force. This analysis confirms that in literary linguistics, plant names are not passive lexemes but culturally and symbolically loaded units that articulate emotional depth and thematic unity.

Future research could explore how this phytonymic lexicon functions across other French narrative genres—pastoral, Bildungsroman, or fantastic literature—and how it interfaces with oral traditions or regional dialects in representing nature. Comparative studies with Central Asian or East Asian literary corpora may also deepen our understanding of how plant symbolism functions cross-culturally, particularly within the context of identity, nostalgia, and collective memory.

## V. Conclusion

This study has demonstrated that phytonyms in Alain-Fournier's Le Grand Meaulnes are far more than ornamental or decorative elements. They are deeply embedded in the novel's symbolic structure and narrative rhythm, contributing significantly to its emotional, cultural, and linguistic richness. Through meticulous lexical selection and poetic imagery, the author constructs a natural world that echoes and intensifies the inner experiences of his characters—particularly the longing, confusion, and fleeting joys of adolescence.

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Phytonyms appear across the novel as semantic anchors that mark crucial transitions: the enchanted "lost estate" is filled with lush, cultivated flora symbolizing idealism and wonder; later, the landscape becomes barren or overgrown with wild plants, symbolizing disillusionment, the erosion of memory, and the passage of time. The stylistic use of plant-related expressions—through metaphor, idiom, and personification—reinforces these themes while grounding them in familiar registers of French linguistic and literary culture.

Linguistically, the phytonyms analyzed reveal a delicate interplay between denotation and connotation, realism and symbolism. Narratively, they serve as silent witnesses to the characters' evolution and the collapse of their youthful illusions. Culturally, they situate the story within a rich French tradition where nature is a mirror of human emotion, and flora are carriers of encoded social and symbolic meanings.

By integrating botanical language into the very fabric of storytelling, Alain-Fournier offers not just a coming-of-age tale, but a deeply ecological and symbolic narrative in which language and nature coalesce. This article affirms the value of studying literary phytonymy as a field that bridges linguistics, cultural studies, and literary symbolism. Future interdisciplinary research may continue to explore how such natural lexicons evolve across languages and genres, offering insight into the collective imagination and emotional landscapes of different societies.

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