

Date: 27th June-2025

LINGUPOETICS OF METAPHORS IN THE LYRICS OF ZAHIRIDDIN
MUHAMMAD BABUR

Gulrukh Yoqubovna Sayidova

Doctor of Philosophy (PhD) in Philology

Sanobar Murodjon qizi Rustamova

3rd-year student at Bukhara State University

Abstract. The study of metaphors, their classification, types and form in classical literature have always been of interest to specialists in the field. This article approaches the poetry of Zahiriddin Muhammad Babur from an artistic and linguistic perspective, and examines the nature, specific aspects and types of metaphors used in his poems. In addition, detailed information is provided on the role and significance of metaphors in Z.M. Babur's poetry, and examples from Z.M. Babur's poems are cited and analyzed as evidence for the above points. The article reflects the fact that the presence of metaphors in Z.M. Babur's work helped to further strengthen the content of the author's work.

Keywords: metaphor, traditional metaphors, individual metaphors, allegory, anthropomorphic, sociomorphic, zoomorphic, phytomorphic, abiotic, chromomorphic and artifactual metaphors;

Introduction. It is no secret that the full creative power of language is manifested in the beauty of speech. Phrases, paraphrases, expressive words, winged expressions, proverbs, and sayings—various types of metaphors—play an invaluable role in enhancing the charm and emotional impact of speech. Metaphors have been studied since ancient times in the history of linguistics and are still being explored by many scholars from new perspectives. If we look at the history of metaphor research, we can observe that the earliest studies in this field began during the time of Aristotle. Many linguists believe that the term “metaphor” entered the linguistic sphere through rhetoric. According to sources, the first reference to the concept of “metaphor” appears in Isocrates’ work *Evagoras*. The golden age of metaphor studies occurred in the early 20th century. In world linguistics, scholars such as A. Richards, Y. Cormack, M. Black, and S. Pepper approached metaphor from a psycholinguistic perspective and identified its key characteristics. Among foreign scholars, N. D. Arutyunova conducted extensive research on metaphors, providing important insights into their functionality and paving the way for further academic work on their application.

Uzbek linguists have also shown great interest in the scientific aspects of metaphors. In everyday language, as well as in the speech of orators, creatives, and eloquent individuals, new metaphors continue to emerge and inspire further academic inquiry. Significant contributions in this area have been made by researchers such as M. Mirtojyev, Sh. Rahmatullayev, I. Shukurov, D. Khojayeva, Z. Tokhirova, and R. Yunusova. Additionally, Sh. Mahmaraimova’s manual *A Brief Conceptual Dictionary of*



Date: 27th June-2025

Theomorphic Metaphors in the Uzbek Language and G. Qobuljonova's dissertation *Systemic Linguistic Interpretation of Metaphor* represent notable innovations in this field.

Each linguistic scholar has approached the definition of metaphor in a unique way. For instance, Aristotle and E. Cassirer viewed metaphor as any form of transference of a name. In his *Poetics*, Aristotle wrote: "A metaphor has the charm of clarity, pleasantness, and elegance; when used appropriately, it adorns speech." Potebnya and his followers defined metaphor as a form of reduced simile. Scholars such as N. D. Arutyunova, A. Wierzbicka, and several Uzbek linguists regard metaphor as one method of name transference—a view that has been incorporated into textbooks and educational manuals.

Uzbek linguists like Sh. Shoabdurakhmanov and M. Asqarova, in the book *Modern Literary Uzbek Language, Part 1*, defined the term as follows: "When the name of an object, attribute, or action is transferred to another object, attribute, or action due to their similarity, and this creates a new meaning, this is known as metaphor." In the textbook *Modern Literary Uzbek Language*, Professor Sh. Rahmatullayev interprets the term: "If the name of an object, attribute, or action is transferred to another based on their external similarity (such as shape or color), it is called metaphorical transference (from Greek 'metaphora' – 'transfer')." –

According to linguist D. Bakhronova, a metaphor undergoes a transformation from a simple reflection of the world to a linguistic expression—it does not become a metaphor spontaneously. Metaphors reflect the culture and mirror the society in which they are formed. In short, "A metaphor (from Greek 'metaphora' – transference) is the use of a lexeme to refer to something else based on similarity in the nature of objects or phenomena" [6, 156].

A metaphor is not merely a simile. Its formation requires adherence to specific rules. In metaphors, words typically resemble one another in form, essence, function, or through associations formed in human thought. This makes metaphor a higher form of comparison. However, since the basis and tools of comparison are not explicitly stated in metaphors, they differ from ordinary similes.

In his book *Lexicon of Poetic Speech*, B. Umurqulov classifies metaphors in terms of their use in language and artistic speech into two types: 1) linguistic metaphor and 2) artistic metaphor. According to him, a linguistic metaphor clearly shows the similarity between two entities, while in an artistic metaphor, this similarity is implied and expressed figuratively. His book also introduces the distinction between traditional (general poetic) and individual metaphors in terms of usage.

Main Part. Metaphors can be classified into several types based on their object of study. These include: anthropomorphic, sociomorphic, zoomorphic, phytomorphic, abiotic, chronomorphic, and artifactual metaphors (this classification can be further expanded).

Anthropomorphic metaphor is a metaphor formed based on the names of mythical heroes or historically significant individuals. For example:

O'qi xaxmini ko'rub har yon tanimda el degay

Kim, bu ko'hi dardning ul lolai **Nu'monidur** [12, 25].



Date: 27th June-2025

In this couplet, the metaphor in the form of the genitive construction “*Lolayi Nu'mon*” (“the tulip of Nu'mon”) is used. According to sources, it is said that a tulip grew from the blood spilled from the chest of Nu'man ibn Thabit, a renowned Islamic scholar known as Imam A'zam. This legend connects the origin of the tulip flower with the name Nu'man.

In other versions of the story, it is claimed that there indeed existed a king named Nu'man, who brought tulips down from the mountains and cultivated them, which is why the flower came to be known as “*the tulip of Nu'man.*”

In this couplet, the poet draws upon such legendary accounts and compares his heart, tormented by separation and longing, to “*Lolayi Nu'mon.*” In other words, the beloved's arrows of torment have caused the lover's entire body to suffer. His pain is as immense as a mountain. As a result of this suffering and separation, his body is imagined to be bleeding bright red, like the tulip flower.

G'am cheriki behaddur, chorasi budur, Bobur,
Bodani ko'mak keltur, jomni himoyat tut [12, 20].

According to the lyrical hero of the poet, the worries and sorrows of life are so numerous that they resemble an entire **army of grief**. The harm and distress brought by this army of sorrow are boundless and immeasurable. The best remedy against it, he suggests, is to drink wine to distract oneself and to seek protection through the wine goblet. In our view, the word “*wine*” here is used metaphorically to represent the “*wine of life*”—a symbolic escape or spiritual remedy from worldly anguish.

Zoomorphic metaphor – a type of metaphor in which human traits, behaviors, or characteristics are symbolically represented through animals. For example:

Boburo, hargiz quloq she'ringg'a ul gul solmadi,
Gulga ne parvoki, yuz faryod qilsa **andalib** [12, 19].

It is understood that the lyrical hero is in love with a girl who is as beautiful, delicate, and graceful as a flower. As is often the case, the beloved remains indifferent to the state of the lover. Suffering from the beloved's indifference, the lover—the lyrical hero—expresses that “the nightingale (andalib), sighing out of love for the flower, is of no concern to the flower.” Through the metaphor of “*nightingale*” in the couplet, the poet vividly portrays the suffering of the lover burning in the pain of separation.

Abiotic metaphor – a type of metaphor in which a certain human trait (such as character or appearance) is compared to inanimate elements of nature (like the sun, air, earth, etc.). For example:

Xurshid yuzung birla bu kun, ey mahi tobon,
Da'vo gar etar bo'lg'usi kun, so'ngra pushaymon. [12, 43].

In classical poetry, it is well known that the beloved's beauty is often compared to the moon or the sun. These celestial bodies are used to emphasize the beloved's unmatched grace and uniqueness. In the above couplet, the image of the beloved is likened to the sun, with the same intention of highlighting her radiant and unparalleled charm.



Date: 27th June-2025

Chronomorphic metaphor – this is a metaphor formed on the basis of the concept of time, in which time is likened to various forms, processes, or material objects. We can observe this in the following couplet:

Ey gul, meni zor etmaki, husnung chamanida,

Ko'zni yumub ochquncha bu gulzor topilmas [12, 30].

This transient world is so fleeting and deceptive that a person may not even realize how quickly it passes. Youth, beauty, strength—these qualities in humans are just as temporary and illusory. Therefore, one should not rely on or take pride in them. In these lines, the lyrical hero addresses his beloved, advising her not to place too much value on her beauty, warning that it is fleeting and can vanish quickly.

Artifactual metaphor – this is a type of metaphor in which abstract concepts or natural phenomena are compared to human-made (artificial) objects, creating a unique figurative expression.

Bexato elga otib **g'amza o'qin**,

Bizga yetganda xato qilg'aysen [12, 49].

Gamza refers to the beloved's coquetry—her playful glances or flirtatious looks. When lovers see their beloved's *gamza*, that is, her fiery gaze, they momentarily lose their senses. It is as if they've been wounded and frozen in place, lifeless. For this reason, in many cases, classical literature likens the beloved's *gamza* to an arrow or a deadly weapon.

Phytomorphic metaphors depict human traits or conditions through comparisons with plants. More specifically:

“Phytomorphic metaphors (PMs) are a distinct category within anthropocentric metaphors. They involve the metaphorical naming of people using the vocabulary of plants—trees, flowers, or their parts. This use of phytomimetic lexicon in reference to humans contributes to a holistic understanding of human knowledge about the world” [11, 19].

In poetry, it is common to see metaphors such as *flower*, *cypress*, *boxwood*, or *tulip* used to describe the beloved. Such expressions are especially frequent in classical poetry and are considered traditional metaphors. In Babur's works as well, we can find many examples of these kinds of phytomorphic metaphors. For instance:

Yuzung, **ey sarv**, jonim gulshanining toza gulzori,

Qading, **ey gul**, hayotim bog'ining sarvi ravonidir [12, 28].

In this couplet, the beloved's face is likened to a flower, and her figure to a cypress tree. Typically, in classical poetry, the beloved's face is compared to a flower for its beauty, while her stature is likened to a cypress for its tall, straight elegance.

“Phytomimic metaphor refers specifically to metaphorical transference based on the names of plants: for example, *plane tree* signifies longevity, *cypress* represents stature, and *tulip* symbolizes beauty. However, in *phytomorphic metaphor*, it is not just plant names, but also their characteristics, parts, fruits, and products that are metaphorically applied to humans—for instance, *seed* for a grandchild, *root* for ancestors, and *fruit* for children” [7, 11].



Date: 27th June-2025

Linguistics and literature operate in harmony, where a concept expressed in one field retains its essential meaning and function in the other, differing only in terminology. For example, while metaphors in linguistics are used to express figurative meaning, in literature the same devices are used—though in literary studies, the term *metaphor* is replaced by *istiora* (allegory).

The art of *istiora* has long fascinated literary scholars, and many have offered varying definitions over time. For instance, A. Husayniy in his work *Bada'i' al-Sana'i'* defines it as follows:

“Istiora is a type of *majaz* (figurative expression). It is the use of a word not in its original, literal sense, but rather in a different meaning, based on a certain connection or similarity between the original and figurative meanings. A *majaz* must include a contextual clue that prevents understanding the word in its literal sense.”

Istiora continues to be a timeless topic for literary scholars, remaining the subject of numerous studies into the 20th and 21st centuries. As research progresses, new definitions and dimensions of the concept are being discovered. For example, in the book *Rules of Literature* published in 1926, A. Fitrat classifies *istiora* as:

“The use of a word in a meaning other than its own, provided that there is a resemblance between the original and new meanings.”

A. Hojiakhmedov, in his book *Poetic Arts and Classical Rhyme*, presents a similar view: “Istiora’ is an Arabic term meaning ‘to borrow something temporarily.’ In literary usage, it refers to the art of using a word not in its literal sense, but in a figurative one. Often, this is based on a resemblance between the two meanings, which makes it closely related to simile.”

Literary scholar Y. Is’haqov, in his academic booklet *Glossary of Literary Terms*, classifies *istiora* into two types based on its structure: **explicit metaphor** (*istiorai bittasreh*) and **implicit metaphor** (*istiorai izofiy*). He defines the explicit metaphor as follows:

“If the object of the metaphor (i.e., the thing being likened to something else) is not mentioned, and only the metaphorical expression itself is used, this is called an open metaphor or *istiorai bittasreh*.” For example:

Ul sarvg’a karam qilibon yetkur, ey sabo,

Bobur niyozini yer o’pub xo’b ado bila [12, 89].

In the first line of the couplet, the word “*sarv*” (cypress) is used to represent the beloved’s stature. Since the word “*stature*” (*qad*) is not mentioned directly, and only the object of comparison (*sarv*) appears, this creates an example of **explicit metaphor** (*istiorai bittasreh*).

The cypress is a tall, evergreen, needle-leaved tree that typically grows upright in southern regions. Its native habitat includes Lebanon, Cyprus, and the islands of Sicily. Since ancient times, the cypress has symbolized a variety of meanings across cultures. In Greek mythology, for example, it represents mourning and separation. According to the *Torah*, the cypress is a symbol of eternity, which is why the prophet Noah is said to have



Date: 27th June-2025

built his ark from cypress wood. In Zoroastrian belief, it is said that Zoroaster brought the first cypress from Kashmir. In Arab culture, the tree is referred to as “*shajarat al-hayat*”—the Tree of Life. There are several types of cypress trees:

- *Sarvi sihiy* – a type of cypress with two straight upward-growing branches,
- *Sarvi noz* – a type with branches that gently droop on either side, resembling human arms,
- *Sarvi ozod* – a branchless, straight-growing variety.

According to popular belief, wherever a cypress grows, snakes build nests nearby. Hence, in classical poetry, the beloved’s graceful stature is often compared to the cypress, while her flowing hair is likened to a snake. Regarding **implicit metaphor** (*istiiorai izofiy*), the scholar offers the following explanation: “Unlike explicit metaphor, in implicit metaphor the object of the metaphor is not mentioned directly. Instead, one of its qualities, behaviors, or body parts is expressed through a possessive construction (genitive phrase).” For example:

Oraz-u qaddingni ta’rif etsalar yuz yil, hanuz,
Ey **yuzi gul, sarvqad**, yuzdin biri aytilmag’ay [12, 61].

In this couplet, the beloved’s face is compared to a flower, and her stature to a cypress tree. Since both the object of comparison (the flower and the cypress) and the compared qualities are used, this creates an example of **implicit metaphor** (*yopiq istiora*).

Conclusion: Without metaphors, speech is like a lifeless body; or a speech without metaphors is like a flower without fragrance. Thus, metaphors are the brilliance, beauty, and soul that give vitality and pleasure to language. In his doctoral dissertation “*Lexicon of Jadid Literary Works*,” Y. Sayidov states about metaphors: “Indeed, metaphors allow the expression of emotions and moods in a clear, vivid, concise, and impactful manner. Due to their brevity, simplicity, and semantic richness, they perfectly suit the concise form of poetic texts and serve as a crucial factor in enhancing their artistic value.”

Based on the above analyses, it can be said that the variety of metaphors in Babur’s work and the beautiful imagery created through them quickly capture the reader’s attention. In his creativity, Babur’s use of not only metaphors but also other poetic devices aims not merely at embellishment but at creating exquisite artistic images. Certainly, this testifies to his strong creative mastery.

REFERENCES:

1. Explanatory Dictionary of Alisher Navoi’s Works. Four volumes. Vol. II. Tashkent: Fan, 1983. 642 p.
2. Explanatory Dictionary of Alisher Navoi’s Works. Four volumes. Vol. III. Tashkent: Fan, 1983. 622 p.
3. Aristotle. Poetics. Tashkent: G.Ghulom Literature and Art Publishing House, 1980. 149 p.



INTRODUCTION OF NEW INNOVATIVE TECHNOLOGIES IN EDUCATION OF PEDAGOGY AND PSYCHOLOGY.

International online conference.

Date: 27th June-2025

4. A. Hojiahmedov. Poetic Arts and Classical Rhyme. Tashkent: Sharq, 1998. 160 p.
5. Y. Ishoqov. The Art of Words. Tashkent: Zarqalam, 2006. 125 p.
6. B. Mengliyev. Contemporary Uzbek Language. Tashkent: Tafakkur Bostoni, 2018. 202 p.
7. G. Muqimova. Linguopoetic, Linguocultural Features and Lexicographic Interpretation of Phytomorphic Metaphors. Doctoral dissertation abstract. Bukhara, 2023. 51 p.
8. Sh. Rahmatullaev. Contemporary Literary Uzbek Language. Tashkent: Mumtoz So'z, 2010. 296 p.
9. Y. Sayidov. Lexicon of Jadid Literary Works. Doctoral dissertation. Bukhara, 2018. 304 p.
10. B. Umurqulov. Poetic Speech Lexicon. Tashkent: Fan, 1990. 109 p.
11. U. Xolnazarov. Linguocognitive and Linguocultural Features of Metaphors in Prose Speech (Based on T. Murod's Stories). Doctoral dissertation abstract. Termiz, 2023. 63 p.
12. Zahiriddin Muhammad Babur. Divan. Tashkent: Fan, 1993. 143 p.
13. Sh. Shoabdurahmonov, M. Asqarova et al. Contemporary Uzbek Literary Language, Part 1. Tashkent: O'qituvchi, 1980. 443 p.



International Conferences
Open Access | Scientific Online | Conference Proceedings

