



METAPHORICAL THINKING AND ARTISTIC INDIVIDUALITY IN THE POETRY OF ABDUVALI QUTBIDDIN

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ABSTRACT

This paper explores the essence of metaphorical thinking as a key indicator of artistic individuality in the poetry of Abduvali Qutbiddin, a leading representative of contemporary Uzbek poetry. The study focuses on the function of metaphors as a means of creating aesthetic perception and expressing the inner spiritual experience of the lyrical subject. Metaphor, being the most productive form of tropes, serves not only as a linguistic ornament but also as a cognitive mechanism that structures poetic reality. Through the analysis of selected poems, this article reveals how Qutbiddin transforms ordinary words into multidimensional symbols that reflect existential, emotional, and philosophical layers of meaning. The originality of his poetic metaphors lies in their ability to bridge rational thought with emotional intuition, thereby revealing the author's unique worldview and linguistic creativity.

Introduction. The phenomenon of polysemy in language, when a single lexeme carries multiple meanings, demonstrates the flexibility of human cognition and linguistic creativity. In literature, particularly in poetry, polysemantic words acquire new figurative shades, expressing the author's subjective perception of the world. The multiplicity of meanings in artistic discourse does not obscure communication but rather deepens it, allowing words to act as bridges between reality and imagination.

In Uzbek literary studies, figurative expressions are generally referred to as ko'chim (tropes), and among them, metaphor holds a central position. Scholars such as O. Karimov have emphasized that "in art, and particularly in poetry, an image is not a simple reflection of reality but something that transforms and transcends it." Therefore, metaphor is not only a stylistic tool but a manifestation of figurative thinking—the very essence of poetic creativity.

This article examines the use of metaphor in the poetry of Abduvali Qutbiddin, a poet whose artistic individuality is defined by his innovative and deeply symbolic imagery. His metaphors are not decorative; they are existential, emotional, and cognitive instruments that embody the struggle of the self, the yearning for love, and the transformation of human experience into artistic form.

Discussion. In Abduvali Qutbiddin's poetry, the metaphor functions as both a cognitive and emotional structure. It connects the poet's internal world with external reality, turning linguistic expression into a spiritual act. Consider the following lines:

Bo'ron tomog'idan omon chiqamiz,
Sabolar shahriga yetamiz albat.
Vafo arqonini suvdan tortamiz,
O'ljamiz muhabbat

Each line demonstrates the poet's mastery of metaphor: bo'ron tomog'i, sabolar shahri, vafo arqoni, and muhabbatning o'ljasi are all figurative expressions that transform natural or abstract phenomena into emotional experiences. The "throat of the storm" (bo'ron tomog'i) becomes an image of trial; "the city of breezes" (sabolar shahri) represents transcendence or liberation.

The mention of Sabolar shahri recalls classical intertextual references. In Alisher Navoi's *Lison ut-Tayr*, the bird Hudhud guides Solomon to the "city of Saba," home of the queen Bilqis. By invoking this symbol, Qutbiddin's lyrical hero seems to lead his beloved to a mythical realm beyond human order — a world of purity and divine love. Thus, the metaphor simultaneously functions as metaphor, talmeh (allusion), and iyhom (ambiguity), enriching the poem's interpretative potential.

Another striking example is found in the poem O'tov:

O'tov qur hajr novdalaridan
Orzu ipagidan tortaql dorlar
Armonni bigiz qil,
Ko'kraklaridan
Sevgini sug'ursin bu intizorlar

Here, the entire imagery is built on complex metaphors. "Building a tent from the branches of separation," "pulling ropes from the silk of dreams," and "making a needle from longing" — all these expressions represent emotional suffering in tangible, almost physical forms. The reader feels the pain as if it were a real texture of the world. The power of metaphor here lies in its ability to merge emotional and sensory dimensions into a unified poetic space.

Similarly, in *Gardkam*, the poet writes:

Kemaga tushganning joni bir lekin,
To'fonga yo'liqsa cho'kmaydi tog'i.
O'rtamiyonani g'arq etsa to'lqin,
Nahangga yemishdir bechorarog'i

The metaphors of kema (ship), to'fon (storm), tog' (mountain), and nahang (whale) form a symbolic model of social hierarchy and existential struggle. Qutbiddin uses natural imagery to illustrate moral and social inequality: some people—like mountains—remain unshaken, while the weak are devoured by the waves. Thus, metaphor becomes a moral and philosophical commentary on human fate. Throughout his oeuvre, Qutbiddin employs bold, innovative metaphors that transform common linguistic patterns into unique poetic discoveries:

"Gulxan yoqib uzun tunning etagida Bilagimiz tilib qo'ysak ust-ustiga", "Ko'zi yoriyotgan

oqshom uyida – Quyoshni qaytadan egarlaydi yoz”, “Aqli yetmas – faryod zirillab uchgay”, “Ishkamba bekatda – uydan ketgan qiz, Ochofat – iskovuch – battarin tunda”, “Yoqut dalada g’arq pishdi qizcha”, “Sariq idrok sarg’aytirar hammani”, “To’fonlarning kalomi”, “G’o’ldirab tanamda go’r qidirar tun”, “shaffof manzillarning beshigi”, “Kishnayotgan alamlar”, Kosa to’la hasrat”, “Yulduz gijinglatgan oqshom”, “Sevgini mumiyolash”, “Oqshomlarning raqs tushishi”, “Qo’shilib ketmoqda osmonning somoni”, “Hislarning zamharir koshonasi”, “Ko’ngil sabosida faryod havosi”, “Xarsillar og’zimda horg’in armonim”, “Sevgim tovlanadi kulbachasida”, “Yurakni otaman chinni laganga”, “uzala yotib sabrga”, “Davra qurayapsiz makkor jabr-la”, “Visol milmilagi bo’lsin musavvir”, “Chekaman, tutunga o’ralar alam” and many others.

Each of these reflects a distinct aspect of the poet’s worldview—his perception of love, pain, existence, and transcendence through metaphorical vision. His language is highly associative, condensed, and symbolic, combining the traditional imagery of Eastern poetry with modern existential depth.

Conclusion. Abduvali Qutbiddin’s mastery of metaphor demonstrates the inseparable link between figurative thinking and artistic individuality. In his poetry, metaphor transcends its linguistic boundaries to become a mode of cognition, a means of emotional revelation, and an aesthetic principle. Through the transformation of everyday language into symbolic reality, Qutbiddin not only constructs a new poetic world but also affirms the spiritual dimension of human experience. His metaphors are not mere ornaments; they are philosophical keys that open doors to understanding the human soul in its eternal dialogue with the universe.

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