



O‘ZBEKISTON RESPUBLIKASI OLIY TA’LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK
TILI VA ADABIYOTI UNIVERSITETI

“ZAHIRIDDIN MUHAMMAD BOBUR MEROSINING SHARQ DAVLATCHILIGI VA MADANIYATI RIVOJIDA TUTGAN O‘RNI”

mavzusidagi III xalqaro ilmiy-nazariy va
amaliy anjuman materiallari



2026-yil 12-fevral





**O‘ZBEKISTON RESPUBLIKASI OLIY TA’LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI**

O‘ZBEKISTON YOZUVCHILAR UYUSHMASI

BOBUR NOMLI XALQARO JAMOAT FONDI

**ZAHIRIDDIN MUHAMMAD BOBUR
MEROSINING SHARQ DAVLATCHILIGI VA
MADANIYATI RIVOJIDA TUTGAN O‘RNI**

III xalqaro ilmiy-nazariy va amaliy anjuman materiallari

Toshkent – 2026

**LINGUOCOGNITIVE FOUNDATIONS OF METAPHORS IN POETIC
TEXTS: THEORETICAL AND PRACTICAL ANALYSIS
(ON THE EXAMPLE OF THE POEMS OF ERKIN VAKHIDOV)**

**ЛИНГВОКОГНИТИВНЫЕ ОСНОВЫ МЕТАФОР В ПОЭТИЧЕСКИХ
ТЕКСТАХ: ТЕОРЕТИЧЕСКИЙ И ПРАКТИЧЕСКИЙ АНАЛИЗ
(НА ПРИМЕРЕ СТИХОВ ЭРКИНА ВАХИДОВА)**

Arislanova Muxlisa

PhD student, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi

DOI: [10.52773/tsuull.conf.2026./DRNC9964](https://doi.org/10.52773/tsuull.conf.2026./DRNC9964)

Annotation. *The phenomenon of metaphor, due to its multifaceted nature, is widely studied and researched not only in literary studies, but also in linguistics. Today, the study of metaphor from the point of view of cognitive science is especially relevant. Scientific substantiation of the creator's unique word usage skills creates opportunities for the emergence of new words in speech. This article discusses the theory of cognitive metaphor and metaphors found in the works of Erkin Vahidov.*

Keywords: *cognitive metaphor, emotional-expressive meaning, transfer, cognitive function.*

Аннотация. *Явление метафоры, благодаря своей многогранности, широко изучается и исследуется не только в литературоведении, но и в лингвистике. Сегодня изучение метафоры с точки зрения когнитивной науки приобретает особую актуальность. Научное обоснование мастерства использования слов, присущего только творцу, создает возможность для появления новых слов в речи. В данной статье рассматривается теория когнитивной метафоры и метафоры, встречающиеся в творчестве Эркина Вахидова.*

Ключевые слова: *когнитивная метафора, эмоционально-экспрессивное значение, перенос, когнитивная функция.*

In speech, a person uses all units of language (sound, suffix, word, phrase, and sentence) to express their thoughts. The study of lexical units, that is, words as part of linguistics, requires the study of the stylistic meanings of words, expressed in speech, along with their own meaning outside of speech. To ensure the expressiveness of speech, it is important to use words in a figurative sense along with their literal



meaning. Words with figurative meanings in our speech serve to increase emotional-expressive coloring. There are various ways of using words in a figurative sense, which are generalized by the names of tropes. At the basis of transfers lies the comparison of two things or concepts, that is, based on a certain relationship between two things or concepts (such as similarity, commonality, connection), the name of one of them is transferred to the other in order to enhance imagery, expressiveness, and accuracy. The phenomenon of metaphor has always been relevant and important in linguistics. Philosophers, logicians, sociologists, psychologists, linguists, and literary scholars also regularly refer to this phenomenon. In modern linguistics, there are several priority areas for considering metaphor: cognitive, linguocultural, conceptual, and others. The cognitive method directs research towards studying the consciousness of the native speaker. Metaphor is the basis of a poetic text. Linguists emphasize the specific cognitive function of metaphor: it is a means of cognition. In world linguistics, based on personal and cultural approaches, the issue of linguistic comprehension of the artistic text, mutual proportionality based on figurative words and their aesthetic activation in the poetic text is considered important. A person perceives reality and, relying on their knowledge, evaluates reality through cognitive mechanisms, comparatively embodies it in their consciousness, and then forms it in the form of speech. The newer the metaphor, the more expressive it is. Master wordsmiths create beautiful examples of expressive, figurative speech by using words in a metaphorical sense in their works. The final stage of these processes has verbal expression. Today, it is important that human cognitive activity is at the center of attention of world linguists. The poetic world is a projection of the real world. From this it follows that metaphor is a very necessary material for reflecting reality in a poetic text. N.D.Arutyunova notes: “Classical metaphor is the penetration of synthesis into the sphere of analysis, the image into the sphere of concepts, the imagination into the sphere of reason, the individuality into the sphere of generality, the individuality into the “country” of classes” [Arutyunova, 1999: 374]. The poet's attention to metaphor stems from his simple view of the world, which he does not think from the point of view of broad classes [Arutyunova, 1999: 381]. Metaphor is the shortest and most correct path to truth, because it is alien to ordinary logic and allows the human mind to independently draw correct conclusions. The following features of metaphor are associated with poetic discourse:

1. Combination of image and meaning
2. Activate "Random contacts"
3. Non-verbal periphrasis
4. Syntheticity of meaning



5. Tolerance of interpretations
6. Lack or voluntariness of motivation
7. Reference to imagination, not knowledge
8. Choosing the shortest path to the essence of the object.

The linguocognitive potential of metaphor is manifested through the expression of the author's attitude towards an object or phenomenon, and this is often reflected in extended metaphors. Metaphor in a literary text reflects new images and new ideas through the prism of the author's worldview. Metaphorical models in literary texts help to reflect the individual-author's picture of the world, the writer's idiosyncrasy, and reveal the expressive coloring of the word (pathos, protest or irony) [Sklyarova, 2020:113]. Metaphor is one of the ways to objectify the category of evaluation in artistic discourse. Evaluation is a component of the semantic structure of a linguistic unit, an evaluation expressed by linguistic means, or information about the positive or negative characteristic of the object in the semantics of the unit, an approving or disapproving attitude towards the object [Arutyunova, 1999: 375]. Indeed, such sciences as philosophy, logic, psychology, and biology have long dealt with the human mind, the laws of thought, the sources of knowledge, and the processes of achieving it. Within cognitive science, however, all these issues sound different and arise in connection with the emergence of new paradigms of scientific knowledge in modern science [Lakoff., Johnson, 2004: 17]. A separate stage in the development of the cognitive direction in the study of metaphor is the theory of conceptual integration, in which metaphorization is considered as the creation of mixed mental spaces. The focus of the supporters of this theory is more conceptual structures and projections than the initial form of the cognitive theory of metaphor. This situation complicates the analysis, but helps to identify subtle semantic differences. Despite the fact that interest in the speech essence of types of semantic transfer in Uzbek linguistics, analysis using the example of creative works, has been carried out extensively, their theoretical aspect and linguocognitive interpretation await even more researchers from the point of view of modern approaches in linguistics. In the development of the field, one of the urgent tasks of linguistics is to substantiate the relevance of figurative lexemes used in poetic texts to the human cognitive structure and language system in the context of cognitive mechanisms, to differentiate conceptual metonymy, cognitive and conceptual metaphors, and to draw clear conclusions regarding the gradual development of the theory of metaphorical nomination [Vodolazkin, 2018].

Metaphor is the most comprehensive figurative form of poetry, to which poets have turned for centuries. Conceptual metaphors are aimed at involving the reader in



the poetic picture of the creative world and are a means of speech impact. The main reason for the presence of metaphors in the conceptual system is that they facilitate the process of thinking by explaining complex abstractions using more understandable words. The necessity of understanding the same series of phenomena in terms of other types of phenomena leads to the spread of metaphor in the conceptual structures of thinking. Metaphor is a constructive element of the poetic text, creates the general background of the story, conveys a certain view of the author of the poem on reality, and, together with other figurative and expressive means of language, manifests itself as an important tool of subjective storytelling. Thus, metaphor can be considered as one of the components of the poet's individual style. In poetic metaphor, the characterizing function is vividly expressed. Primarily, the connotative meaning is actualized, since the connotation has a dual nature. On the one hand, the components of connotative meaning are connected with the expansion of the nominative meaning according to the semantic-stylistic environment of the metaphorical transfer expressed by the denotatum. On the other hand, connotative meaning intersects with denotative meaning, clouding it, and sometimes displacing it [Glebovna, 2009: 21]. The main differences between metaphor and simile are as follows: metaphor is aimed at establishing a connection between phenomena that are semantically distant. This is especially characteristic of artistic metaphor. Comparison, unlike metaphor, is based on the separation of the similarity lying on the surface. The category of metaphoricity is one of the most general and fundamental concepts reflecting the important general characteristics of reality and cognitive phenomena, and it can be said that it is associated with the sign of finding associative connections between them. In today's linguistics, metaphor expresses a much more complex and important phenomenon than it seemed before. The results of recent studies allow us to assume that metaphor actively participates in the formation of a personal model of the world, plays a very important role in combining the verbal and emotional-figurative systems of a person, and is also a key element in the categorization of language, thinking, and perception. Metaphor serves as such a tool of thinking, with the help of which we can reach the farthest sections of the conceptual field. Objects that are close to us and easy to understand open the way for thoughts to concepts that are far away and slip away from us. "Metaphor extends the 'hand' of reason; its role in logic can be compared to a hook or a rifle" [Ortega y Gasset 1990: 72]. In the field of poetic speech, metaphor is the main mechanism for the formation of meaning. This is due to the peculiarity of the poetic image, which is the basis of the content of the poetic text, the expression of a subjective attitude to the basic values of existence. This occurs through the recreation of figurative



visualization and the uniqueness of experience in the speech fabric of the text with the maximum richness of connotative subtleties based on the figurative similarity of clear emotional representations and the emotional-evaluative relationship of a person to himself and to the environment, which cannot be expressed outside of figurative speech. Poetic metaphor strives to overcome the standardization of representations. It is distinguished by its novelty, develops new meanings, and expresses subtleties of deep meaning. The influence of a poetic metaphor is based on its novelty and originality. In the text, metaphors are used as a means of changing signs [Glebovna, 2009: 44]. Metaphor is considered as one of the components of the poet's individual style. The role of metaphor in giving emotionality to a poetic work is incomparable. Metaphor is studied in poetics as a specific type of tropes, in lexicology as a source of new meanings of words, in pragmatics as a special type of speech use, in psycholinguistics as an associative mechanism and object of interpretation and perception of speech, in logic and philosophy as a way of thinking and cognition. In Uzbek literature, there are many poets with high mastery of word usage. One of them is People's Hero of Uzbekistan Erkin Vakhidov. The poet's poems are characterized by their closeness to the reader, playfulness, and originality. This is also clearly observed in the poet's skill in using and creating metaphors. Metaphor is a linguistic phenomenon that shows the development of lexical meaning and is created on the basis of the figurative meaning of words. At the heart of the phenomenon of metaphorization lies the idea of a simile, achieved (defined) as a result of comparison. Beautiful examples of metaphor are observed in the poet's work:

I am a stream,
I want to fill like a river.

My homeland, I want to be your son. [Vohidov, 2001:13].

In this case, the stream, the river are the names of water bodies, and in the poem they serve not to express the main meaning, but to figuratively express the meaning of growth and growth in relation to a person. In the poetry of E.Vakhidov, the use of adjectives in a metaphorical sense opens the way to connotative meaning. Below, the lexeme *qari*, denoting a person's age, is used as a sign of a certain object, that is, the world:

What eras have passed leaving fame behind,
This old world is witness to everything. [Vohidov, 2001:24].

In this poem, the lexeme *qari* does not mean a person who has lived a long life. As a result of its use in relation to the word *world*, the antiquity of the world and its witness to many events are expressed. With the help of this metaphor, the poet figuratively refers to the simple truth about the eternity of the world. As a result, the



metaphorical use of the lexeme *qari* opens the way to pragmatic content. The fact that the pragmatic content acquires a hidden form further increases the expressiveness of the poem. In the Uzbek language, the art of personification, which is distinguished as a type of metaphor in terms of content, is also one of the means of giving imagery and emotional expressiveness to the artistic text. In the following metaphorical application, human characteristics, properties, states, and actions are transferred to inanimate objects. This creates the effectiveness of speech:

Out of pity for the cloud
She weeps and sheds her tears.
Birds fly, weeping willow
He raises his head. [Vohidov, 2001:18].

Features such as feeling pity, crying, shedding tears, and raising one's head are characteristic of people, and the poet transfers them to clouds and weeping willows. This situation is presented not as a simple depiction of the natural landscape, but as an expression of its perception by the human heart. In this, man comes alive not only as an observer, but also as a sympathizer of Mother Nature. Erkin Vakhidov effectively uses methods of transferring not only human characteristics to inanimate objects, but also to humans the characteristics of animals and birds, inanimate objects. It is known that singing is a characteristic of birds. It can be metaphorically transferred to people. In this case, the word *sayramoq* is used to express the speaker's subjective attitude towards the speech act depending on the speech situation:

Proudly in the boards,
Matmusa walks joyfully.
We say this, we say that,
Matmusa walks singing. [Vohidov, 2001:33].

The metaphorical use in E.Vakhidov's poem "Syrdarya Ulani" is unique and amazing. In it, the image of the most precious mother for people is transferred to the river:

After all, we need you forever,
Keep flowing, don't dry up, mother. [Vohidov, 2001:42].

Here, the poet compares the significance of the Syr Darya's preservation for the country with the importance of the mother's role for people and calls her "mother" on behalf of the country. The art of exclamation, created by means of this metaphor, manifests itself as an expression of the people's attitude towards the river, such as love, pride, and devotion. According to A. Khojamkulov's classification, metaphors are grouped as follows. 1. Metaphor based on formal similarity. In this case, formal (external) similarity prevails between the concepts represented by the denotative and

derivative meanings of the lexeme. For example, ear - the ear of a cauldron, mouth - the mouth of a sack, tooth - the tooth of a saw, etc.

Example:

The sky raised its moonlight,
Stars became moths.
Let's go for a walk, come along, darling.
My heart yearns only for you

Or:

It flowed glitteringly
Ice-cold water.
He looked from the edge of the water
Shahlo ko'z is beautiful. [Vohidov, 2001:49, 65].

In the poet's poems, metaphors served to express the meaning and content artistically and figuratively, enhancing expressiveness

Yes, the moon's face is spotted...
And the stars are like beads of tears...
And the day is full of light
Created by a single sun. [Vohidov, 2001: 110].

In these verses, the words "moon's face is spotted" and "beads of tears" are used to intensify the meaning.

Or:

The nightingale cried all night
The bud is in the stain of longing.
Tears of dew
What remains is on its leaves. [Vohidov, 2001:115].

Metaphors characteristic of Erkin Vahidov's poetry can be classified as follows:

Anthropomorphic metaphor. This is a metaphor formed on the basis of the name of a person and objects belonging to him (part of the body, clothing), and is a metaphorical transfer of the meaning of lexemes such as foot, hand, mouth, tongue, tooth, ear, sleeve, collar.

Leave the castle, to the basket
He laid his head, searching for you,
Spinning around the market
The wandering grapes are gone. [Vohidov, 2001:44].

The word *бонн* in these verses is the name of the organ belonging to a person, and its meaning metaphorically represents the stem, the upper part of the grape.

Phythemorphic metaphor. This is a metaphor formed as a result of the transfer of the meaning of lexemes denoting the names of trees and plants and their parts, and is the metaphorical use of lexemes such as bud, flower, tree, thorn.

For example:

There's supposedly a spot like a dot
The bud is on the lips... [Vohidov, 2001:51].

Bloody tulips in my chest,
See these bitter laments. [Vohidov, 2001:64].

Cosmomorphic Metaphor. Metaphor based on the names of celestial bodies. Such a metaphor is formed as a result of the metaphorical transfer of the meaning of such lexemes as moon, sun, moon, star, sky, light.

For example:

What a bright star you are, strange,
What a bright planet you are!
Or separating from some category
Are you busy with us? [Vohidov, 2001:76].

In the poet's work, one can find many metaphors expressing such a unique meaning. They provide proximity and attractiveness to the reader.

In conclusion, metaphors in poetic texts are important not only as an aesthetic tool, but also as a linguocognitive product of human thinking. Through them, poets express complex emotions, philosophical concepts, and cultural values in a figurative form. From a theoretical point of view, the conceptual analysis of metaphor, and from a practical point of view, the study of specific metaphors in poetic texts is one of the main tasks of linguocognitive poetics. In the future, a comparative analysis of cognitive metaphors based on poetic texts of different periods and cultures will serve as an important scientific direction.

References

1. Vohidov E. Selected Works Volume III. Tashkent, 2001.
2. Khujamkulov A. On the classification of metaphors in the Uzbek language // Linguist (Scientific Collection of articles - Toshkent, 2021. - 87 p.
3. Arutyunova N.D. Language and the World of Man.
4. Budayev E.V. Metaphorical modeling of post-Soviet reality in Russia. Russian and British press: Dis.... cand. philol. n. Yekaterinburg, 2006.
5. Baranov A. N., Karaulov Yu. N. Russian Political Metaphor. Materials for dictionary.



6. Lakoff J., Johnson M. *Metaphors with Which We Live*. M.: Editorial and RSS, 2004.
7. Vodolazkin E.G. *Aviator*. M.: AST, 2018.
8. Glebovna.C.E. *Linguocognitive Foundations of Poetic Metaphor: Diss.... Cand. Philol. n. Moscow*, 2009.
9. Ortega y Gasset H. *Two Great Metaphors/7 Theory of Metaphor*.- M., 1990. - 68-81p.
10. Asadov, M. (2026). BADIY PORTRET VA UNING TARJIMADA AKS ETISHI. *TADQIQOTLAR*, 77(3), 111-115.
11. Iqbol O'razova. [“Suhayl va Guldursun” dostonida o ‘g ‘uz lahjasining qo ‘llanishi](#). UZBEKISTAN. P. 90
12. MUHAMMADIYEVA, D., & Nigoraxon, O. Boburiylar imperiyasida fan va san’at taraqqiyoti The Development of Science and Art in the Mughal Empire. ZAHIRIDDIN MUHAMMAD BOBUR MEROSINING SHARQ DAVLATCHILIGI VA MADANIYATI RIVOJIDA TUTGAN O ‘RNI, 144.
13. Shamsieva Manzura, Abdurashitov Naimjon. Bilingualism in psycholinguistic interpretation. *Open Academia: Journal of Scholarly Research* Volume 1, Issue 3, June, 2023 ISSN (E):2810-6377 Website: <https://academiaone.org/index.php/4>.
14. Umurzakova M.E. [Types of linguistic personality in the literary text \(on the example of Ulugbek hamdam's stories\)](#)
15. [Xakimova M. Synesthetic metaphor in uzbek language // Asian Journal of Multidimensional Research](#), January 2021. № 10(3). -P. 495-499.
16. Рашидова, Н. Б. (2017). Аффиксация как один из способов словопроизводства терминов сферы образования. In *Язык и литература в поликультурном пространстве* (pp. 72-75).
17. Сирожиддинов, Ш., & Умарова, С. (2015). *Ўзбек матншунослиги қирралари*. Akademnashr.
18. ZT Xolmanova, ZMQ Kasimova [REALIYALAR SEMANTIKASINING TARJIMA MATNLARDAGI IFODASI](#). - Academic research in educational sciences, 2021
19. К. М. [«Qutadg‘u bilig» asaridagi turkiy so‘zlarning hozirgi o‘zbek tiliga munosabati](#). International congress on Afro-Eurasian research. «Modern Silk Road».
20. В. Abdushukurov GENEALOGIC ANALYSIS OF THE VOCABULARY OF «QISASI RABGHUZI». - *Theoretical & Applied Science*, 2020