

## Linguistic Analysis of the Image of Beauty Relevant through Similarity in Babur's Lyrics

SOATOVA YULDUZ SOATOVNA  
*Termez State University, Uzbekistan*

### ABSTRACT

*This article discusses the types of similes used in Babur's ghazals. Analyses of specific and abstract, stable and individual similes are presented. Similes in Babur's poems are studied from a structural-compositional, lexical-semantic perspective. Analyzing the lexical-semantic features of the phenomenon of simile in Bobur's works and highlighting its impact on the literary language. Examples taken from poetic texts were analyzed, and the structure of similes was studied using stylistic, historical-comparative, and semantic methods. The phenomenon of simile in Bobur's works is not only a decorative element of poetic speech but also has a significant impact on the development of the literary language. In Bobur's poetry, similes have served to make images more vivid and expressive, expanded the aesthetic and poetic possibilities of the literary language, and influenced the development of the Uzbek literary language, enriching it further.*

**Keywords:** Stable simile, individual, complete simile, structural-compositional, lexical means, grammatical means, image

### INTRODUCTION

One of the most important tools of human thinking in searching for and creating innovation is analogy. Analogy has found its beautiful expression in literary works created centuries ago. In particular, in the lyrical works of Zahiriddin Muhammad Babur, the artistic function of analogy is to enhance the figurative expressiveness of speech, thereby creating an aesthetic impact on

the reader. In this article, we will present important information and reflections on the essence and function of analogy as an artistic means of depiction, based on examples from Babur's lyrical works. "As a figurative device of literary language, analogy compares two things or concepts using lexical units based on a certain characteristic or feature." Analogy is a phenomenon that holds an important place in the history of global science and culture, including logic, psychology, philosophy, semiotics, physics, mathematics, literary studies, linguistics, and others. The ability of the human mind to perceive, imagine, and compare a specific characteristic, process, or essence of one thing with another has provided great opportunities for the social, economic, and spiritual progress of humanity (such as the steam engine, wind and water mills, syringes, music, and others). "Thus, analogy is one of the most crucial tools in the search for and discovery of new ideas in human thought. This characteristic of analogy makes it a necessary category for all sciences" [1]. The objects or events used as the basis for analogy change over time. In the Middle Ages, analogy was formed using natural, social, and mythical elements such as the cypress tree, the Arabic letters *alif* and *dal*, leeches, dragons, and others. However, by the late 20th century, the content of objects or events used for analogy expanded significantly. More analogies were associated with socio-political themes, natural phenomena, and religious-philosophical concepts" [2]. The phenomenon of analogy is studied equally by literary scholars and linguists. This phenomenon has been researched by A. Rustamov [3], M. Mukarramov [4], A. Ahmedov [5], M. Yo'ldoshev [6], Y. Is'hoqov [7], M. Yakubbekova [8], N. Mahmudov [9], and T. Yormatov [10].

#### MATERIALS AND METHODS

In our analysis of analogy in Babur's works, particularly in relation to the depiction of beauty, we will base our study on the research of M. Mukarramov and M. Yakubbekova. M. Yakubbekova [11], in her research, proposed the classification of analogies into the following three types:

1. The structural-compositional nature of analogies
2. The lexical and grammatical nature of analogies
3. The artistic-aesthetic (poetic) nature of analogies

During the analysis of Babur's poems, we focused on the structural-compositional and lexical-semantic aspects of analogy. The names and number of components of the analogy phenomenon have been presented in various forms by several literary scholars and linguists.

#### RESULT AND DISCUSSION

M. Yakubbekova, in her research on folk songs, provided detailed information on this subject. M. Mukarramov classified the components of analogy into three parts: the object being compared, the comparative image, the characteristic of analogy, meanwhile; M. Yakubbekova divided it into five parts: basis, symbol, means, feature, purpose

N. Mahmudov, on the other hand, categorized analogy components as follows: the subject of analogy, the standard of analogy (a conditional indicator of analogy), the basis of analogy. In our study, we rely on N. Mahmudov's analysis and divide the analogy components into four parts. Following M. Mukarramov's [12] research, we classify complete analogy into:

The subject of analogy

The standard of analogy

The basis of analogy

*Bobur, ul gul zulfi ostinda emastur xollar,*

*Jon qushin sayd aylar uchun donalardur domida*

(‘Chun falak qo‘ ymas meni’...poem)

Subject of analogy – *xol* , analogy standard – *donalar*, like sign – *sayd (ovlash)*; no simile involved. *Xollar qushni ovlovchi donalar* this analogy has an ancient tradition, “setting out grains to attract a bird and then capturing it using a fine net symbolizes” a woman's ability to enchant and captivate through her “own hair” and “beauty marks.” This analogy serves as the basis for choosing the beauty mark as a symbol.

*G' unchadek og' zing g' ami ko' nglumda gar yo' q, bas nedur  
Chok ko' nglum xay'ati gul g' unchasi andomida?  
("Chun falak qo' ymas meni bir laxza vasl ayyomida" g' azali)*

*G'unchadek og'zing, ko'nglum xay'ati gul g'unchasi* two analogies have been created in this case. The poet compares the word "bud" to both the mouth and the heart. For these two analogies, the integral semantic feature of the bud is its "red color", while the differential semantic features are "size (smallness)" for the mouth and "external appearance" for the heart. Through a single word, two different evaluations have been given to the subjects of analogy. Analogy is classified into simple, semi-complex, and complex types based on its structure. Simple analogy is further divided into complete and incomplete types based on the participation of its elements. Incomplete analogy is defined by linguists as consisting only of the subject of analogy and the standard of analogy. This specific feature is frequently observed in the works of poets and writers, where simplicity and conciseness are intentionally maintained:

*Xati — binafsha, xadi — lola, zulfi rayhondur,  
Bahori husnda yuzi ajab gulistondur.*

(‘Xati — binafsha, xadi — lola...’ poem)

M. Mukkaramov emphasizes in his study that incomplete analogy, according to its syntactic structure, consists only of the possessive participle. Incomplete simile in the above lines *xati binafsha, xadi lola, zulfi rayhondur* came in the form of, if we pay attention to the syntactic construction of the simile, the three simile compounds mentioned above are composed only of the possessive and the participle, *bahori husnda yuzi ajab gulistondur*. In this phrase, we observe that not only the main components of the sentence but also other elements are involved. In our opinion, there is no strict structural norm for the incomplete form of analogy in sentence construction. M. Yakubbekova, in her research, identifies another form of incomplete analogy, where the subject (which she refers to as the "basis") sometimes appears explicitly in a sweetened manner,

while at other times, incomplete analogies occur even without its presence. She provides several examples from folk songs and suggests that the definition stating that "incomplete analogy consists only of the subject of analogy and the object of analogy" should be reconsidered. We also encountered this phenomenon in Babur's works:

*Sen, ey gul, qo' ymading sarkashligingni sarvdek hargiz,  
Ayog' ingg' a tushub, bargi xazondek muncha yolbordim*  
(‘Xazon yafrog’ i yanglig’ ...’ poem)

Subject of analogy *men* pronoun *yolbordim* the word contains the *-m* suffix, which indicates the first-person singular form. Therefore, the subject of analogy is not present in this analogy phrase, but the object of comparison *bargi xazon* it is expressed using the analogy tool *-dek*. M. Yakubbekova classifies incomplete analogies into two types based on the presence or absence of an analogy tool: mediated (with a tool) and unmediated (without a tool) analogies. We also encountered such examples in Babur's works:

(1) ***Incomplete instrumental analogy:***

*Begona bo' lsa aql meni telbadin, ne tong,  
Chun bo' ldi ul parisifatim oshno manga*  
(‘Keltursa baloni o' shal bevafo manga’ ...poem)

*Ul* –the subject of the simile, *pari* is the standard of the simile, and *sifat* is the simile. The image of beauty was created by equating it with a fairy, because the fairy is a widespread image in Eastern folklore and is considered a mythical image and a symbol of beauty.

*G' unchadek og' zing g' ami ko' nglumda gar yo' q, bas nedur  
Chok ko' nglum xay'ati gul g' unchasi andomida?*  
(‘Chun falak qo' ymas meni bir laxza vasl ayyomida’ poem)

*G' unchadek o' g' zing* in the phenomenon of analogy, the bud has been chosen as a standard due to its shape and color. The

beauty of the lips is more distinctly expressed through the bud, as it reflects “smallness” in size and “redness” in color.

(2) **Incomplete unmediated analogy:**

*Kim Xizr suyin og' izlag' ay labingning qoshida?*

*Kim Masih alfozidin degay kaloming borida?*

(‘Ne ko’ ray to’ boni’...poem)

Xizr suyi -analogy standard, lab-subject of analogy; *Masih alfozidin* – standard of analogy, *kalom* – subject of analogy. Before your lips, one cannot speak of Khidr’s water; before your words, one cannot express Messiah’s speech. The symbols of Khidr and Messiah are chosen based on their association with granting new life.

**Compound simile:**

**Sequential occurrence of the subject of the simile:**

*Xazondek qon yoshim, sorig' yuzumdin el tanaffurda,*

*Ba har range, bihamdillah, ulusdin o' zni qutqordim*

(‘Xazon yafrog’ i yanglig’ gul yuzung  
hajrida sarg’ ardim’ g’ azali)

**The sequence of occurrences of a similar image:**

*Yuz ko' rsatib, o' lturursen, ey oy,*

*Yo' q sen kibi xudnamoyu xudroy.*

(‘Yuz ko’rsatib’...poem)

**The arrival of two similes:**

*Og' zidek tor fursati vasli, vale, hajri tuni*

*Ul muanbar sochi yanglig' ham qorong' u, ham uzun*

(‘Bu kecha kulbamg’ a keldi...’ g’ azali)

*Og' zidek tor fursat* it has created an individual analogy. Through this analogy, two emphasized ideas emerge: The beloved’s lips as a symbol of beauty. This beauty is equated to the duration of union with the beloved. *Muanbar soch yanglig’* , *qorong’ u uzun tun* here, too, Babur acted, as the folk saying goes, "hitting two hares with one arrow." The beauty of hair – its

length and darkness – has been emphasized, along with the difficulty of the night of separation.

*Og' ziyu ikki zulfu qadi bo' lmasa manga*  
*Rayhonu sarvu g' uncha ko' rardin maloldur*  
 ('Ko' k vusmada ul oy' ... poem)

*Gar siym bargi gulni qilsa libos o' ziga,*  
*Bo' lg' aymu, ey gulandom, ko' nglak bila taningdek?*  
 ('Chiqsa quyosh falakka, sen otqa chiqqaningdek' poem)

**In the dual case, the object of simile, the appearance of a similar image:**

*Og' ziyu ikki zulfu qadi bo' lmasa manga*  
*Rayhonu sarvu g' uncha ko' rardin maloldur*  
 ('Ko' k vusmada ul oy' ... poem)

**Complex analogy: Comparison:**

*Ne ko' ray to' boniqaddi xushxiroming borida?!*  
*Ne qilay sunbulni xatti mushkfoming borida?!*  
*Kim Xizr suyin og' izlag' ay labingning qoshida?*  
*Kim Masih alfozidin degay kaloming borida?!*  
 ('Ne ko' ray to' boni...' poem)

We did not find examples of the consecutive type of complex simile in Babur's *Devon*. In the phenomenon of simile, the placement of its main components – the subject being compared and the standard of comparison – varies. Based on the relationship between the standard of comparison and the subject being compared, similes can be classified into:

1. Pre-positioned similes
2. Post-positioned similes [14]

**A pre-positioned simile** is when the standard of comparison appears before the subject being compared. The purpose of this is to initially direct the reader's attention to the image chosen for the comparison.

*G' unchadek og' zing, sarvdek tik qadding, sunbul kibi  
zulfidag' i, gudek go' zal jamoling, selko' zumning yoshidur,  
sochi zanjiridur, chohi zaqan zindonidur, sarvdek tik bo' yluq,  
otashin guldek iki ruhsoring, oydek qoshingg' a, gul yuzung,  
xazondek qizil yuz.*

*Ne chamanda sarvbor ul qomati ra' no kibi,  
Ne guliston ichra gul bor ul ruhi zebo kibi.*

(‘Ne chamanda...’ g‘azali)

A post-positioned simile is when the subject being compared appears before the standard of comparison. In this case, the reader's attention is first directed to the subject, and then a suitable image is chosen to match its characteristic.

*Qomati shamshod kabi ,yuzi ajab gulistondur, yuzu, so' zi gulu  
muldek,tishing duriday,qaddim doldek, qoshi hilol kabi , yuzi —  
guldek, , zulfi — sunbulday , ko' zi oning ohui chindur.*

*Donaixoli Masihoso labining ustida,  
Notavon joning' a bo' ldi moyai savdo kibi.  
Aylasam ko' yida ma' vo, naylayin jannatnikim,  
Bor manga ul xur ko' yi jannat ul-ma' vo kibi.*

(‘Ne chamanda...’ g‘azali)

Similes can be categorized based on whether they are perceived through our sensory organs or understood through thought and imagination. From this perspective, M. Mukarramov, in his research, divided similes into two groups: concrete and abstract [15]. We have also referred to them as explicit and abstract similes.

**Explicit similes** are those that describe phenomena perceptible through human sensory organs.

**By viewing:**

*Ne ko' ray to' boni qaddi xushxiroming borida?!-  
Ne qilay sunbulni xatti mushkfoming borida*

(‘Ne ko'ray to'boni...’ poem)

**Hearing aid:**

*Kim Xizr suyin og' izlag' ay labingning qoshida?  
Kim Masih alfozidin degay kaloming borida?!*

(‘Ne ko' ray to' boni...’ poem)



**By smell:**

*Xatti mushkinmudurur gul yuzida,  
Yo suman ustida rayhon ko' runur?*

(‘Yuzida ul labi xandon ko' runur' poem)

**Through taste:**

*Kim ko' rar xurshidni ul mohsiymo bo' lmasa?!  
Kim so' rar shakkarni ul la' li shakar bo' lmasa?!*

(‘Kim ko' rar xurshidni'...poem)

**Sensation through the skin:**

*Mening bu tori mo' yanglig' tanimg' a toblar soldi  
Ul oying yuzida sunbul kibi zulfidag' i xamlar.*

(‘Yangi oy yor yuzi birla ko' rub el shodu xurramlar' poem’)

**Abstract similes (abstract)** -- it is possible to know through imagination and thought. In this kind of analogy, it seems that the tools of imagination are involved.

*Ko' k vusmada ul oy qoshi go' yo xayoldur,  
Yo oy boshida ko' kta ko' rungan hiloldur*

(‘Ko' k vusmada ul oy qoshi go' yo xayoldur’”poem)

The specific linguistic capabilities revealed through similes can be understood by analyzing the lexical and morphological nature of each component in the phenomenon of simile.

In their research, I. T. Yormatov, M. M. Yakubekova, and G. Muhammadjonova have examined the grammatical aspects of this phenomenon in more detail. In Babur's works, the majority of simile objects are expressed through nouns, and most of them are used with second- and third-person possessive forms. Nearly all of these forms serve to express the lover's feelings toward the beloved.

On the other hand, most simile objects that take the first-person possessive form are used by the lover to describe their own emotional state. We have observed that the simile object is sometimes expressed using the pronouns "sen" (you) and "ul" (he/she/it). Since the theme of love and passion is predominant in Babur's ghazals, the beloved's body parts such as eyes,

eyebrows, face, waist, figure, hair, chin as well as her words and movements like tossing her hair, raising her eyebrows, blinking, or walking are frequently used as subjects of comparison.

In Babur's works, we have identified a group of body parts of the beloved that shape the concept of beauty, along with the standards of comparison used for them. We will present this in a table format.

Body Part	Standart of comparison	Basis of simile
Eyes	<i>mushk</i>	color
	<i>ohi Chin</i>	shape
	<i>g' azola</i>	shape
	<i>Qotil</i>	task
Eyebrows	<i>Mushk</i>	color
	<i>Dol</i>	shape
	<i>Mehrob</i>	shape
	<i>badru hilol</i>	shape
	<i>Yo</i>	shape
Eyelashes	<i>o' q, paykon, xanjar</i>	task,feature
Lip (mouth)	<i>g' uncha</i>	shape, a color
	<i>Xizr suyi</i>	task
	<i>sharbat,shakar</i>	taste
	<i>yuhiyil izomi</i>	task
	<i>la' l</i>	color
	<i>chashmayi hayvon</i>	task
	<i>Xandon</i>	condition
	<i>Qon</i>	color
	<i>obi hayot</i>	task
	<i>Mul</i>	task
	<i>Isoe' jozi</i>	task
	<i>Qattol</i>	task
	<i>Xunxor</i>	task
	<i>Maygun</i>	task
	<i>Zilol</i>	condition
<i>Aqiq</i>	feature	
Fase (cheeks)	<i>nasrin</i>	color
	<i>bog'</i>	shape
	<i>oy(moh,qamar,hilol)</i>	color
	<i>gul</i>	feature

	<i>gulshan</i>	feature
	<i>quyosh(kun)</i>	yorug' lik
	<i>lola</i>	color va feature
Stature (body)	<i>to' bo(tubi)</i>	shape va feature
	<i>shamshod</i>	shape
	<i>sarv</i>	shape
	<i>nihol</i>	feature
	<i>alif</i>	shape
	<i>naxli</i>	feature
	<i>siym</i>	color
Hair	<i>rayhon</i>	color
	<i>mushki Xito, binafsha</i>	smell
Score	<i>qushni ovlash uchun</i> <i>qo' yilgan donalar</i>	task
Chin (zanaxdon)	<i>chohi zaqan, zindon</i>	feature, task
Hair	<i>rayhon, sunbul,</i>	color, smell
	<i>chavgon,</i>	
	<i>ajdahrsumanmushk(anbar,</i> <i>muanbar</i>	feature, task
	<i>musalsal, zanjir</i>	shape
	<i>qaro</i>	color
Scarf	"Bog' i jahon"	feature, condition

*When two objects, phenomena, or concepts are compared*

When comparing two objects, phenomena, or concepts, grammatical rules are followed. In Babur's works, the grammatical tools that create similes include the following:

**Affixes:** *-day, -dek*

**Auxiliary tools:** *kibi, sifat, yanlig'*

**Lexical tools:** *birdek*

**Morphological-lexical tools:** *-dek bo' lgusi, -dek bo' lmisham, -cha bor*

When establishing a comparison between two concepts, objects, or phenomena, either internal or external similarities are considered. In Babur's lyrical works, similes are mostly based on external similarities, which are expressed through various attributes such as: size: small; color: red, white, black, green;

scent: musk, ambergris; taste: sweet, honey; characteristics: reviving, killing; shape: straight, curved, etc.

#### CONCLUSION

It can be said that similes used in literary texts differ in terms of positive and negative meanings. In Babur's lyrical works, positively connoted similes are actively used in describing a woman's portrait, character, and beauty. These characteristics are often compared to the moon, the sun, fruit-bearing trees, and other objects with positive attributes. Negative connotations, on the other hand, are used to depict the lover's state of suffering. The meaning of a simile – whether positive or negative is largely influenced by the object of comparison.

In Babur's works, similes are not mere direct descriptions; rather, they serve as a powerful tool to express ideas and emotions in a more engaging and evocative manner. They help make complex concepts more comprehensible for the reader.

#### REFERENCES

1. M. M. Yakubbekova. *Linguopoetic Features of Uzbek Folk Songs*. PhD Dissertation in Philological Sciences. Tashkent, 2005.
2. N. M. Tūlaganova. *Linguistic and Stylistic Analysis of Artistic Devices in Contemporary Uzbek Poetry* (Based on the Poetic Language of Sh. Rahmon, A. O'ktam, and I. Mirzo). PhD Dissertation Abstract in Philological Sciences. Tashkent, 2008. Page 45.
3. A. Rustamov. *Words About Words*. Tashkent: Yosh Gvardiya, 1987.
4. M. Mukarramov. *Similes in the Uzbek Language*. Tashkent: Fan, 1976.
5. A. Ahmedov. *Poetic Devices and Classical Rhyme*. Tashkent.
6. M. Yo'ldoshev. *Cholpon's Mastery of Literary Language* (Based on the Language of the Novel *Kecha va Kunduz*). PhD Dissertation in Philological Sciences. – Tashkent: TAI, 2000.
7. Y. Is'hoqov. *Tashbeh (Simile) // Uzbek Language and Literature*. – 1970. No. 5 (10).

8. M. M. Yakubbekova. *Linguopoetic Features of Uzbek Folk Songs*. PhD Dissertation in Philological Sciences. – Tashkent, 2005.
9. N. Mahmudov. *The Linguopoetics of Similes in Oybek's Prose // Uzbek Language and Literature*. 1985. No. 6 (12).
10. M. Yoqubbekova. *Similes in Uzbek Folk Songs*. Tashkent: Fan, 2003.
11. M. M. Yakubbekova. *Linguopoetic Features of Uzbek Folk Songs*. PhD Dissertation in Philological Sciences. Tashkent, 2005, Pages 62–63.

**SOATOVA YULDUZ SOATOVNA**  
RESEARCHER, TERMEZ STATE UNIVERSITY,  
TERMEZ, UZBEKISTAN.  
E-MAIL: <YULDUZ1993@GMAIL.COM>