

The Use of Metaphors in the Works of K. Mambetov

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ABSTRACT

This article examines the specific features of metaphor usage in the works of K. Mambetov, as well as their semantic and stylistic functions. The functions of metaphor in literary language, such as imagery, expressiveness, and emotional impact, are analyzed. The metaphors used in the writer's works are thematically classified into groups associated with the names of animals, birds, plants, food products, and celestial bodies, and their contextual meanings are revealed through examples. The role of traditional and individual-author metaphors in creating character images and depicting their behavior, inner world, and individual characteristics is also determined. It is demonstrated that K. Mambetov's skillful use of metaphors enhances the artistic quality, imagery, and emotional-expressive impact of the language of his works. The study also shows that the metaphors reflect the national and cultural worldview of the Karakalpak people, their aesthetic perspectives, and their perceptions of nature.

Keywords: Metaphor, literary language, stylistic device, imagery, expressiveness, stylistics, metaphorical meaning

INTRODUCTION

Metaphor is one of the most productive and widespread means of creating figurative meaning in language and occupies a significant position among literary and stylistic devices. It enables speakers and writers to represent one phenomenon

through another and thereby establish semantic relationships that enrich the expressive potential of language. Since antiquity, metaphor has attracted the attention of scholars of rhetoric, poetics, linguistics, and literary studies. Aristotle, one of the earliest theorists to provide a systematic interpretation of metaphor, associated the ability to create effective metaphors with the ability to perceive similarity between phenomena. He emphasized that metaphor contributes to the liveliness, clarity, and emotional expressiveness of speech [1; 2].

The artistic value of a literary work is closely connected with the expressive possibilities of its language. Figurative meanings of words constitute one of the important means through which writers create artistic images, reveal characters, describe events, and communicate emotional attitudes. Alongside simile, epithet, metonymy, and synecdoche, metaphor performs an important function in representing the external appearance, inner world, psychological characteristics, and behavior of literary characters [3]. Therefore, the study of metaphor is important not only for understanding the semantic organization of a literary text but also for revealing the individual style and artistic mastery of its author.

Metaphors are particularly important in the literary representation of human characteristics and social relationships. Through metaphorical transfer, qualities associated with animals, birds, plants, food, natural phenomena, and celestial bodies can be attributed to human beings or other objects. Such transfers frequently acquire culturally established meanings. For example, the lion may symbolize courage and strength, the fox cunning, the sheep gentleness, and the nightingale beauty or a person in love. Consequently, metaphorical expressions may preserve elements of the worldview, cultural experience, aesthetic values, and traditional perceptions of a particular people.

The Karakalpak language possesses a rich system of metaphorical expressions. Traditional metaphors that have developed within the folk language coexist with individual-author metaphors created by particular writers. In literary texts, these two types may interact with the context and acquire additional semantic and emotional nuances. The analysis of such

metaphors makes it possible to identify not only the linguistic mechanisms of figurative meaning but also the cultural and aesthetic foundations underlying their use.

K. Mambetov occupies a significant place in Karakalpak literature. One of the characteristic features of his literary language is the extensive and skillful use of metaphorical expressions. His works contain metaphors based on the names of animals, birds, plants, food products, and celestial bodies. These metaphorical units are employed to characterize people, reveal interpersonal relationships, evaluate actions, and create vivid artistic images. The existing study indicates that metaphors in his works have not yet been sufficiently examined as an independent research object.

The relevance of the present study is therefore determined by the need to investigate the practical functioning of metaphors in K. Mambetov's literary works. Particular attention is given to their semantic, stylistic, expressive, and cultural functions. The study aims to identify the major thematic groups of metaphors used by the writer and to explain their contextual meanings and artistic functions.

The main objectives of the study are: (1) to identify metaphorical expressions in selected works by K. Mambetov; (2) to classify them according to their semantic and thematic characteristics; (3) to examine the contextual meanings of the identified metaphors; (4) to determine their stylistic and expressive functions; and (5) to reveal the relationship between metaphorical usage and Karakalpak national and cultural perceptions.

LITERATURE REVIEW

The theoretical study of metaphor has a long history. Aristotle's works *Rhetoric* and *Poetics* represent an important starting point for the systematic understanding of metaphor as a means of transferring meaning and establishing similarity between phenomena [1; 2]. His interpretation emphasizes the cognitive and expressive potential of metaphor and explains its ability to make speech more vivid, precise, and emotionally effective.

In literary studies, metaphor is generally regarded as one of the major means of creating artistic imagery. Its function is not limited to replacing one word with another. Rather, metaphor can establish a complex semantic relationship between two domains and generate additional contextual meanings. In a literary text, metaphor may therefore simultaneously perform nominative, descriptive, evaluative, emotional, and aesthetic functions.

The study of literary language also demonstrates that figurative meanings are closely related to the individual style of a writer. A writer's choice of stylistic devices, including metaphors, contributes to the formation of a distinctive artistic manner. In this regard, A. Bekbergenov's research on Karakalpak stylistics emphasizes the significance of figurative and stylistic devices in the artistic organization of literary language and in the representation of characters [3].

Another important direction in metaphor studies concerns the relationship between figurative language and national culture. Metaphors are frequently formed on the basis of the natural environment, traditional occupations, social experience, beliefs, and aesthetic perceptions of a community. Consequently, metaphorical meanings may differ across languages and cultures even when they are based on similar source domains. Research on Uzbek folk lyrics, for example, demonstrates the close relationship between figurative expressions and the cultural and aesthetic experience of the people [4].

Particular attention in Karakalpak linguistics has also been devoted to the semantic potential of ornithonyms. M. Khojanov's research on ornithonyms in the Karakalpak language demonstrates that bird names can acquire broad figurative meanings and participate in the creation of vivid artistic images [5]. This is especially relevant to the present study because K. Mambetov frequently employs bird names such as *búlbúl* (nightingale), *búrkit* (eagle), *suńqar* (falcon), and *qarshiǵa* (hawk) in metaphorical contexts.

Lexicographic sources are also important for interpreting metaphorical expressions. The *Explanatory Dictionary of the Karakalpak Language* provides lexical and semantic information necessary for determining the literal meanings of words that

function as metaphorical source domains in literary texts [6; 7]. Comparison between the dictionary meaning and the contextual meaning makes it possible to establish the semantic shift underlying a particular metaphor.

Despite these theoretical and descriptive studies, the metaphorical system of K. Mambetov's literary language remains insufficiently examined. Existing approaches provide a general theoretical foundation for understanding metaphor, stylistic devices, and figurative meanings, but they do not fully reveal the specific ways in which metaphor functions across Mambetov's works. The present research addresses this gap by focusing specifically on the thematic classification, contextual interpretation, stylistic function, and cultural significance of metaphors in the writer's literary language.

METHODS AND MATERIALS

Research materials

The primary research materials consist of selected literary works by K. Mambetov, including *Posqan El*, *Men Oni SúyerEdim*, and *Bozataw*. These works provide examples of metaphorical expressions used in narrative, descriptive, and characterizing contexts. The study also draws on relevant linguistic and literary sources, including Aristotle's theoretical works on rhetoric and poetics, A. Bekbergenov's study of Karakalpak stylistics, A. Musakulov's research on Uzbek folk lyrics, M. Khojanov's study of ornithonyms in the Karakalpak language, and volumes of the *Explanatory Dictionary of the Karakalpak Language*.

The selected textual material includes metaphorical expressions derived primarily from the names of animals, birds, plants, food products, and celestial bodies. The analysis pays particular attention to expressions whose literal lexical meaning differs from their contextual meaning and whose use contributes to characterization, evaluation, imagery, or emotional expressiveness. The thematic distribution identified in the source material includes animal metaphors, bird metaphors, plant metaphors, food-related metaphors, and celestial-body metaphors.

Research methods

The study employs a combination of descriptive, semantic, contextual, stylistic, and comparative methods.

The descriptive method is used to identify and systematically present metaphorical expressions occurring in K. Mambetov's works. The collected examples are grouped according to their semantic and thematic characteristics.

The semantic analysis method is applied to determine the relationship between the literal meaning of a lexical unit and the figurative meaning it acquires in a particular literary context. This approach is particularly important for animal and bird metaphors, in which characteristics of the source domain are transferred to human beings.

The contextual analysis method is used to determine the precise meaning and function of a metaphor within the surrounding textual environment. Since metaphorical meaning is frequently dependent on neighboring words, descriptions, actions, and character relationships, individual expressions are interpreted within their original contexts rather than in isolation.

The stylistic analysis method is employed to establish the artistic functions of metaphors. Particular attention is paid to their role in character portrayal, description of events, expression of evaluation, creation of emotional atmosphere, and enhancement of the imagery and expressiveness of the literary text.

The classification method is used to organize the identified metaphors into thematic groups. The principal groups include metaphors derived from animal names, bird names, plant names, food-related names, and celestial bodies. Animal-based metaphors constitute the largest group in the analyzed material.

The comparative method is applied where necessary to distinguish traditional metaphors from individual-author metaphors. Traditional metaphors are understood as expressions that are widely established in the folk language, whereas individual-author metaphors acquire their particular artistic force through the writer's creative and contextual use.

Analytical procedure

The analysis was conducted in several stages. First, metaphorical expressions were identified in the selected works of K. Mambetov. Second, the expressions were grouped according to their source domains. Third, their contextual meanings were determined by comparing their literal lexical meanings with the meanings they acquired in the literary context. Fourth, their stylistic and expressive functions were examined. Finally, the metaphorical expressions were interpreted from the perspective of their relationship to Karakalpak cultural and aesthetic perceptions.

Special attention was given to metaphors that characterize human beings through animal and bird imagery. Such metaphors often emphasize particular personal qualities, including courage, cowardice, cunning, gentleness, agility, strength, or emotional openness. For instance, the source material shows that lions are associated with courage and strength, foxes with cunning and unreliability, sheep with gentleness, and nightingales with an open-hearted or loving young person.

The study also considers the interaction between traditional metaphorical meanings and the author's individual artistic interpretation. In K. Mambetov's works, familiar metaphorical units may acquire additional semantic and emotional nuances through their combination with other carefully selected lexical items. Thus, metaphor is examined not merely as an isolated lexical phenomenon but as an important component of the writer's individual artistic style.

The methodological approach adopted in this study makes it possible to examine metaphor at three interconnected levels: semantic, by identifying figurative meaning; stylistic, by determining its artistic and expressive function; and cultural, by revealing the national worldview and aesthetic values reflected in metaphorical imagery.

RESULTS AND DISCUSSION

The value of a literary work is determined primarily by its artistic language. Artistic quality is the principal criterion of any literary

work and is studied from the perspectives of literary criticism and linguistics. Figurative meanings of words are considered one of the major factors that create this artistic quality. When studying the language of a literary work, it is necessary to determine how the writer or poet uses stylistic devices in the work, how words and word forms are employed to create artistic images, as well as the author's individual mastery of word choice and style. Only then can the linguistic characteristics and individual style of the writer, as well as the distinctive features of the language of the literary work, be revealed. Simile, epithet, metaphor, metonymy, and synecdoche also play an important role in creating character images in literary works. They artistically depict the external features, inner spiritual world, and behavior of characters, enrich the language aesthetically, and produce an emotional and expressive effect on the reader [3: 77].

Metaphors also perform several functions in literary works, including naming, artistic depiction, and providing expressiveness. In this article, we focus on the metaphors used in the works of K. Mambetov, a prominent representative and writer of Karakalpak literature.

Metaphors are an important factor determining the degree of expressiveness and imagery of a literary work. They make it possible to convey feelings and moods in a clear, artistic, concise, and expressive form. Due to their conciseness, simplicity, and semantic multiplicity, metaphors are particularly suitable for the concise form of poetic texts and serve as an important factor in enhancing their artistic quality. Although metaphors have already acquired a theoretical basis in Karakalpak linguistics, the practical aspects of metaphors used in the works of individual writers have not yet been sufficiently studied. This is because metaphors constitute an important stylistic device that ensures the individual style of a writer and the artistic quality of a work. Therefore, we have attempted to reveal the practical aspects of the metaphors used in the works of K. Mambetov.

The metaphors in his works have not yet been specifically studied as an independent object of research. The use of metaphors and the stylistic functions they perform in the language of the writer's works are diverse. Metaphors primarily

perform two artistic functions: first, they depict the characteristics of events or characters in order to reveal the plot of a work; second, they evaluate the event or the character's actions and express an attitude toward them. K. Mambetov skillfully employed both of these methods in his works and created remarkable examples of metaphorical expression.

The Karakalpak language is particularly rich in metaphors. In it, the external world and the logical world of human beings are represented through subtle artistic feelings and remarkable expressive forms. Both traditional and individual-author metaphors are used with great skill. In his works, the writer gives metaphors his own distinctive artistic and aesthetic coloring.

Metaphors are frequently used in literary works, where the meanings of words are expanded and new meanings are continuously created. Most of them form the following thematic groups:

- metaphors derived from the names of animals: *nar* (camel), *ingen* (female camel), *bota* (camel calf), *ayǵır* (stallion), *mal* (livestock), *qoshqar* (ram), *qoy* (sheep), *qozı* (lamb), *iyt* (dog), *bóri* (wolf), *arısłan* (lion), *túlki* (fox), *qulın* (foal), *jılan* (snake), *shayan* (scorpion), *súlik* (leech), *qundız* (beaver), *sona* (horsefly);
- metaphors derived from the names of birds: *búlbúl* (nightingale), *búrkit* (eagle), *tarlan* (falcon), *suńqar* (falcon), *qarshıǵa* (hawk), *lashın* (falcon), *ǵaz* (goose), *quw* (swan);
- metaphors derived from the names of plants: *gúl* (flower), *lala* (tulip), *aqterek* (white poplar), *andız* (elecampane), *anar* (pomegranate);
- metaphors derived from food-related names: *pal* (honey), *duz* (salt), *bulaqsuı* (spring water);
- metaphors derived from the names of celestial bodies: *ay* (moon), *kún* (sun), *juldız* (star).

The majority of metaphors used in literary works are associated with animal names. As a result of people's observation of their surroundings, nature, and the animal world, as well as their

knowledge of characteristic animal behaviors, similar metaphors have emerged in many peoples and cultures. For example, fearless, brave, and fierce people are compared to lions; cowardly people to rabbits; cunning, deceitful, disloyal, and unreliable people to foxes; unintelligent and weak people to livestock; gentle people to sheep; and an open-hearted young man to a nightingale.

The use of the names of animals and plants as metaphors is considered a result of the worldview of our people in connection with nature and their mythological beliefs [4: 148-150]. In metaphors denoting animals, certain qualities characteristic of the characters are emphasized and artistically depicted.

One of the distinctive features of K. Mambetov's creative work is his extensive use of the names of animals, birds, and plants as metaphors to reflect human actions and interpersonal relationships. His works contain numerous traditional metaphors based on words widely used in the folk language, such as *qus* (bird), *qasqır* (wolf), *suñqar* (falcon), *haywan* (animal), *iyt* (dog), *tülki* (fox), *jılan* (snake), *quzğın* (raven), *kiyik* (deer), *aqquw* (swan), and *búlbul* (nightingale):

1. "It has not even been two days since he arrived, and this *puppy* attacked me" (p. 14).
2. "If you cannot defeat Ismayıl tomorrow either, he has taken the *mouse-eating wolf* as his brother and even defeated the *cat*" (p. 79).
3. "So you turned out to be a fleeing *rabbit*" (p. 132).
4. "I was walking around like a wounded *tiger*" (p. 132).
5. "Rather than becoming companions with a worthless *fox*, it is better to bite the firewood of a just *lion*" (p. 86).

In these metaphors, positive or negative connotative meanings are expressed very clearly, and therefore they possess considerable aesthetic significance in the work. In addition, most of the animal names occurring in the writer's works are used in figurative meanings. The writer makes broad and skillful use of them to reflect human characteristics. In particular, by employing such metaphors, the writer enriches them with new semantic aspects through the contextual influence of other carefully

selected words. Another group of metaphors in the writer's works arises from transferring qualities and characteristics inherent in human beings to other objects. Such metaphors occur frequently in his works.

The meanings of metaphors involving ornithonyms are extremely broad and diverse. The events, actions, phenomena, and objects depicted are revealed against a figurative background together with their individual internal and external characteristics; their qualitative features are vividly and artistically represented, producing a strong impression on the reader [5: 95]. For example:

“When you were a *hawk*, would I have become Ismayil's *little sparrow*?” (p. 78);
“Like a rusty lock in the yard,
The young men's *nightingale*,
Could it be so delicate?”

In these lines, Ismayil is compared to a sparrow, while the metaphor *hawk* is also used. Here, the *hawk* is a sharp-beaked predatory bird that catches and eats sparrows and similar birds [6: 69]; in its figurative meaning, it denotes a person who is agile, quick, and does not let go of what he has caught. A “sparrow” is a type of wild bird smaller than a lark [7: 398]. In the following example, the metaphor “nightingale” is used to refer to young men. The nightingale mainly flies among meadows and gardens and gives people pleasure with its melodious song. Since the nightingale is also associated with flowers, in literary works it primarily symbolizes a “young man in love.”

They are associated with nature and its phenomena and are considered in inseparable connection with human life and existence, in their contrasts and correspondences. In the context, they harmonize closely with other words and are used in a poetic sense. This increases the artistic expressiveness of the language of the work and serves to create vivid artistic descriptions:

1. "However, because the *end* of the canal had not yet been reached, this work was postponed until spring" (p. 74).
2. "The *mouth* of Oqpan appears from afar like a window" (p. 100).
3. "Of course, I will go to Kazan. I will take the *ladle in my hand* and stir the tasteless food once again" (p. 143).
4. "The one above is our *eagle*, the one in our hands is our *swallow*; that was all" (p. 92).

K. Mambetov skillfully uses metaphors in his works and thereby achieves a beautiful and artistic language. Metaphors are a fundamental linguistic unit that clearly reflects distinctive national and cultural characteristics. While they were initially studied merely as a linguistic phenomenon, in later periods they came to be regarded as an integral part of human thought and have been studied from this perspective. Thus, metaphorical meaning is revealed comprehensively in the language of the writer's works. The writer clearly demonstrates the distinctive nature of metaphors in comparison with other stylistic devices and, through their use, effectively shows their ability to influence the reader's emotions.

CONCLUSION

In general, K. Mambetov extensively, effectively, and appropriately employs metaphors in order to express ideas more clearly, vividly, figuratively, and logically. Both traditional and individual-author metaphors in his works are aimed at promoting universal human values and ideals. The metaphors used by the writer have developed on the basis of the religious beliefs, socio-political and aesthetic views of the people, and they fully reflect the culture of the Karakalpak people.

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