



Article

Linguopoetics of Metaphors in The Works of M.Nizanov

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Abstract: The article studies the linguistic and poetic features of one of the types of figurative means metaphors in the works of the famous writer M. Nyzanov. Metaphors and their aesthetic value, features, have a special function in prose. Along with general linguistic figurative metaphors, the writer uses individual author's metaphors. With their help, the poetic influence of the work is enhanced.

Keywords: Linguopoetics, metaphor, figurative means, emotional-expressive meaning, comparison.

1. Introduction

It is worth noting that issues such as the language of literary works and the use of artistic devices within them are becoming the object of linguopoetic research. The language of a literary work is directly related to the artistic devices it employs.

Artistic devices in language are divided into two groups: 1) tropes; and 2) stylistic figures. In literary works, the use of words in a figurative sense, transferred from their primary literal meaning, constitutes a trope. Tropes, in turn, are divided into epithets, similes, metaphors, metonymy, synecdoche, irony, allegory, personification, and periphrasis [1].

A writer or speaker makes extensive use of the language's artistic devices to ensure that the idea being conveyed in writing and speech is concise, artistic, and evocative. In poetic works especially, the poet uses language to deliver their intended thought to the reader in a figurative, concise, and clear manner. To artistically render a specific event, phenomenon, object, or its quality, the poet avoids drawing out sentences at length and instead achieves a concise and impactful expression by using words in a figurative sense.

Tropes hold great significance in language and in literary works. The imagery and expressiveness of any work's language depend on the appropriate and skillful application of these tropes and their types. The primary function of a trope is to provide imagery to the language.

Literature Review

The specific study of tropes and their types has been undertaken in recent times. The types of tropes known as metaphor, metonymy, and synecdoche, along with their main features and functions, are discussed in E. Berdimuratov's monographic research [2]. Artistic descriptive devices were first mentioned in A. Bekbergenov's published guide on stylistics [3]. The most frequently used type of trope in literary works the simile has been the subject of special research by P. Najimov, who studied its structure, semantic features, and its use in Karakalpak epics. B. Yusupova's dissertation discusses how adjectives serve as lexical tools in artistic description and are also widely used with figurative meanings. She writes, "In a poet's poetry, there are unique stylistic features in the use of adjectives to

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function as tropes. These features are evident in the master's use of adjectives in artistic creation as metaphor, metonymy and synecdoche, epithet, hyperbole and litotes, irony, antiphrasis, and sarcasm" [4]. This study extensively analyzes the significant function of the tropes of simile and metaphor.

2. Materials and Method

This study employs a qualitative linguopoetic approach to investigate the linguistic and aesthetic functions of metaphors in the literary works of M. Nizanov. The research is based on the principles of textual analysis, stylistic interpretation, and semantic examination of figurative language units found in the writer's prose works. The primary sources of the study consist of M. Nizanov's novel *Ashiq Bolmagan Kim Bar* and the novella *Aqshagul*, which were selected due to their rich use of figurative language and their significance in contemporary Karakalpak literature. Metaphorical expressions identified in these texts were extracted through continuous sampling and subsequently classified according to their semantic and thematic characteristics.

The analysis was conducted in several stages. First, metaphorical units occurring in the selected literary texts were identified and collected. Second, the metaphors were categorized into thematic groups, including metaphors associated with animals, plants, natural phenomena, human characteristics, psychological states, household objects, and somatic vocabulary. Third, the contextual functions of these metaphors were examined to determine their contribution to imagery, emotional expressiveness, characterization, and artistic representation. The study also applies comparative and descriptive methods. The comparative method was used to distinguish between conventional linguistic metaphors and individual authorial metaphors, while the descriptive method enabled a detailed examination of their structural and semantic features. Furthermore, the findings were interpreted within the framework of linguopoetics, emphasizing the relationship between language choice and artistic effect. The reliability of the analysis was ensured through reference to established theoretical works on metaphor, stylistics, and linguopoetics. By integrating semantic, stylistic, and contextual analysis, the study aims to reveal the distinctive role of metaphor in shaping M. Nizanov's artistic style and enhancing the aesthetic impact of his literary texts.

3. Result and Discussion

Metaphor is a descriptive device that has been used in many works created in all genres of ancient literature, throughout all eras, including early periods, oral literature, classical literature, and contemporary literature. Numerous scholarly works have been written about metaphors [5]. These works were not only written by academics scholars and specialists but also by writers, poets, artists, cinematographers, and others, who have expressed their personal opinions on metaphor. Opinions regarding the aesthetic value, distinctiveness, and nature of metaphors are numerous and varied. Metaphor is relevant to various fields of knowledge and schools of thought, including different schools of linguistics, linguistic philosophy, rhetoric, semiotics, literary studies, logic, philosophy, and psychology. More recently, the study of metaphor has become increasingly associated with philology (rhetoric, stylistics, literary studies, and linguopoetics) [6], [7].

"Metaphor" - from the Greek - means transfer, to show one thing by comparing it with another. The internal and external similarities of the things being compared are taken into account; they are not equated, but their similarities are pointed out, that is, they are alluded to. In its form, it is close to a simile, but unlike a simile, the object is not explicitly compared [8].

A metaphor is considered the use of a word for an object or phenomenon in a transferred sense based on its similarity to another object or phenomenon. In our language, words serving a metaphorical function transition to a transferred meaning without changing their form. This metaphorical meaning, in turn, imparts figurativeness and expressiveness to the thought [9].

Metaphor is one of the most productively used tropes in a work of art. Metaphor is a type of figurative description based on alluding to the similarity between objects. A metaphor is the use of a word in a meaning other than its primary meaning. The basis of a metaphor lies in the conditional similarity between objects. In a metaphor, one object is renamed with the name of another, and on this basis, the figurativeness of the word is created. The Uzbek literary scholar T. Boboev wrote about this: "Metaphor is based on the similarity between two objects or phenomena (the one being likened and the one it is likened to). The properties, qualities, and characteristics of the object it is likened to are transferred to the object being likened" [10].

Metaphor is one of the artistic devices used to reveal events and convey the reality of the times and the conflicts of life. Compared to a simile, a metaphor facilitates the expression of a thought more clearly and concisely. In literature, metaphors are close to imagination. It is a figurative comparison of an object's past and present states. There are elements of reduction (from large to small) and exaggeration (from small to large). It is more often aimed at describing human aspirations. When one says, "it was like," it is a simile, but when one says, "he is a lion," it becomes a metaphor. In terms of structure, it is quite close to hyperbole [11].

J. Doniyorov and B. Yuldoshev define a writer's style as follows: "In general, style is the writer's individual, figurative assimilation of the objective world, its aesthetic-figurative depiction, a method of individual artistic analysis, the study of which is an important problem requiring the interconnection of several philological, psychological, and philosophical fields. Studying the language of a literary work, however, is only one important aspect of defining a writer's style, individuality, and skill. If we take into account that 'language is the soul of the writer's style,' then examining the linguistic features of a work of art in connection with its theme, idea, and characters will undoubtedly lead to identifying the most important facets of the writer's style. In this case, studying the artistic word from the singular perspective of artistic stylistics, which reflects both the science of literary studies and linguistic aspects, will undoubtedly yield good results" [12].

Indeed, in the modern era, the in-depth study of literary text from linguistic, stylistic, and semantic aspects has become a process. Based on the analysis of language elements in literary texts, a path has been opened for linguists to carry out tasks related to form and content in the areas of metaphor, proverbs, allusions, etc. The nature of metaphor is close to that of similes. Similarity underlies both similes and metaphors. Both simile and metaphor figuratively represent the object of description by likening two objects to each other. A metaphor does not compare objects like a simile, but rather likens or alludes to them. In a metaphor, the name of one object is replaced by the name of another [13].

While simile and metaphor are close in nature, they also have the following differences: Firstly, a simile involves four elements, or at least two elements (the object being likened and the object it is likened to), whereas a metaphor involves only the second element - the object it is likened to. Secondly, in similes, words are used in their primary meaning, while in metaphors, they are used in a transferred meaning [14].

Professor E. Berdimuratov divides the meanings created through the metaphorical method in the Karakalpak language into three groups: common language metaphors, metaphors used in the common language that have a figurative character, and metaphors that are not recognized in the common language [15].

The Uzbek scholar M. Yoldoshev, who proposed specific methods for studying the language of a literary text, notes that it is necessary to study two main types of metaphor. These are: linguistic metaphors and individual authorial metaphors. The scholar B. Umurqulov, a researcher of the lexicon of poetic language, also divided metaphor into two types in his works: language metaphor and poetic metaphor. E. Allanazarov, who studied metaphors in the Karakalpak language, divided them into several groups in his works according to their stylistic use.

Masters of the artistic word use these types of metaphors in their works. That is, along with using metaphors that are common in the vernacular and have a figurative character, they also create their own unique metaphors by shifting the meanings of words.

We will examine the artistic features of the metaphors used by M. Nizanov in the following examples:

- Which garden's flower is she?

The girl – a wild colt, she became terribly frightened by yesterday's events.

The metaphors *gúl* (flower) and *asaw tay* (wild colt) used by the writer have widespread popular recognition. Through these, the writer has used folk metaphors for the purpose of describing a girl. Through them, he has imbued the literary text with emotional-expressive meaning, strongly impacting the reader's feelings.

The shopkeeper placed two packs of cigarettes on the counter and opened the mouth of a large package.

Thinking about these things, he didn't even realize he had arrived at the entrance of the office where he brought food every day.

- Even so, don't go near that trouble again; you saw for yourself, you barely escaped the jaws of death.

During the long break, the teacher appears at the doorway just as they are about to leave.

In the given examples, the word *awız* (mouth) is used in three different senses, shifting from its literal meaning to a figurative one. For artistic literature, the figurative, expressive, and metaphorical meanings of words are of particular importance. M. Nizanov, depending on the nature of the work, uses figurative-expressive metaphors to create artistic images and to depict events in a literary manner. The literal meaning of the word *awız* is the organ for eating in humans and living creatures, a body part. The meaning of this word has shifted, turning into metaphors such as *pakettiń awzı* (the mouth of a package), *keńseniń awzı* (the entrance of an office), and *ólim awzı* (the jaws of death).

If a person doesn't come to the head of the *dasturqan* (tablecloth/spread), it seems what you've drunk turns to black blood... With devotion, Kómekbay settled himself at the head of the *dasturqan* (14:52).

Even if you ask the merchants at the head of the street, they won't give you anything on credit.

He realized this when he had "Begjan's daughter Biybinaz, 1915-1971" inscribed on her gravestone and placed a marble stone at the head of her grave.

Along with using metaphors from the vernacular, the writer also creates and employs metaphors with his own unique characteristics. There is a phraseologism *istiń kózin biliw* – to know the eye of the matter. By using a similar construction, *aqsha tabıwdıń kózi* – the eye of making money – the writer specifically highlights and vividly depicts the character's industriousness: He knows the eye of making money.

To give his works a strong emotional-expressive meaning, M. Nizanov creates metaphors by shifting the meanings of words in the language. Through them, he enhances the poetic impact of the work.

4. Conclusion

In the works of M. Nizanov, we have identified metaphors from several thematic groups: metaphors related to animal names; metaphors based on the names of birds and insects; metaphors created from terms related to humanity and human qualities; metaphors related to natural phenomena; metaphors built on plant names; metaphors related to terms for human psychology and feelings; metaphors built on the names of food and household items; metaphors created from terms for natural resources. At the same time, it is possible to see that metaphors related to parts of the human body are frequently encountered. Primarily, author-specific metaphors are abundant in the writer's satirical works. The diverse, figurative, and effective use of metaphors in the writer's works demonstrates his profound mastery of the possibilities of the artistic poetic language.

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