

METAPHORICAL REPRESENTATION OF THE MYTHOLOGICAL CONCEPT OF “HUMAN” IN ENGLISH AND KARAKALPAK FAIRY TALES

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Abstract. This article explores the verbalization of the mythological concept of “human” through stylistic tropes in English and Karakalpak fairy tales. Drawing on the theoretical framework of conceptual metaphor proposed by Lakoff and Johnson, the study examines how metaphors, symbols, and other stylistic devices shape the representation of human identity in folklore. Using a comparative and interdisciplinary approach that integrates cognitive linguistics, literary analysis, and cultural studies, the research analyzes selected fairy tale texts from both traditions. The findings reveal that metaphor serves not only as a linguistic ornament but also as a cognitive and cultural mechanism that encodes mythological meanings. Despite cultural differences, both traditions demonstrate shared symbolic patterns, particularly in the use of natural elements, colors, and archetypal imagery. The study contributes to a deeper understanding of how language structures mythological consciousness and reflects cultural perceptions of humanity.

Keywords: conceptual metaphor, mythology, fairy tales, stylistic tropes, Karakalpak folklore, English folklore, cognitive linguistics.

Annotatsiya. Ushbu maqola ingliz va qoraqalpoq ertaklarida “odam” mifologik kontseptining stilistik troplar orqali verbalizatsiyasini o‘rganadi. Lakoff va Jonson tomonidan taklif qilingan kontseptual metaforaning nazariy asoslariga tayanib, tadqiqot metaforalar, ramzlar va boshqa stilistik vositalar folklorda inson kimligi tasvirini qanday shakllantirishini o‘rganadi. Kognitiv lingvistika, adabiy tahlil va madaniy tadqiqotlarni birlashtirgan qiyosiy va fanlararo yondashuvdan foydalangan holda, tadqiqot ikkala an‘anadan tanlangan ertak matnlarini tahlil qiladi. Tadqiqot natijalari shuni ko‘rsatadiki, metafora nafaqat lingvistik bezak, balki mifologik ma‘nolarni kodlovchi kognitiv va madaniy mexanizm sifatida ham xizmat qiladi. Madaniy farqlarga qaramay, ikkala an‘ana ham, ayniqsa tabiiy elementlar, ranglar va arxetip tasvirlaridan foydalanishda umumiy ramziy naqshlarni namoyish etadi. Tadqiqot tilning mifologik ongni qanday shakllantirishi va insoniyatning madaniy idroklarini qanday aks ettirishini chuqurroq tushunishga hissa qo‘shadi.

Kalit so‘zlar: kontseptual metafora, mifologiya, ertaklar, stilistik troplar, qoraqalpoq folklori, ingliz folklori, kognitiv lingvistika.

Аннотация. В данной статье исследуется вербализация мифологического концепта «человек» посредством стилистических приемов в английских и каракалпакских сказках. Опираясь на теоретическую концепцию концептуальной метафоры, предложенную Лакоффом и Джонсоном, исследование рассматривает, как метафоры, символы и другие стилистические приемы формируют представление о человеческой идентичности в фольклоре. Используя сравнительный и междисциплинарный подход, интегрирующий когнитивную лингвистику, литературный анализ и культурологию, исследование анализирует избранные тексты сказок из обеих традиций. Результаты показывают, что метафора служит не только лингвистическим украшением, но и когнитивным и культурным механизмом, кодирующим мифологические смыслы. Несмотря на культурные различия, обе традиции демонстрируют общие символические модели, особенно в использовании природных элементов, цветов и архетипических образов. Исследование способствует более глубокому пониманию того, как язык структурирует мифологическое сознание и отражает культурные представления о человечестве.

Ключевые слова: концептуальная метафора, мифология, сказки, стилистические приемы, каракалпакский фольклор, английский фольклор, когнитивная лингвистика.

Introduction. Language and mythology have long served as powerful means of expressing human experience and cultural identity. Fairy tales, as a unique form of folklore, preserve archaic worldviews and transmit mythological concepts across generations. Among these concepts, the notion of “human” occupies a central place, reflecting moral values, social norms and cultural archetypes.

This study aims to investigate how the concept of “human” is verbalized through stylistic tropes in English and Karakalpak fairy tales. By focusing on metaphor, symbolism and other expressive devices, the research seeks to reveal how language encodes mythological meanings and shapes the perception of human identity.

Literature review. Language and history influence human feelings and the depths of the heart, remaining an inexhaustible source of inspiration. It becomes not just a topic of conversation, but also a symbol, experiencing various mythological interpretations in cultural narratives. In this article, we focus on the verbalization of the mythological concept of “human”, depicted through stylistic tropes in English and Karakalpak tales.

The theoretical foundation of this research is based on the work of J. Lakoff and M. Johnson, who classify conceptual metaphors into structural, orientational and ontological types. Ontological metaphors, particularly personification, play a crucial role in representing abstract concepts such as human identity. Previous studies in cognitive linguistics and folklore have demonstrated that metaphor is not merely a stylistic device but a fundamental mechanism of thought. Scholars have also emphasized the importance of mythological symbolism in shaping cultural narratives and linguistic expression. However, comparative studies focusing on English and Karakalpak fairy tales remain limited, which highlights the novelty of the present research.

J. Lakoff and M. Johnson propose the following typology of conceptual metaphors, repeatedly used in the works of other philologists:

Structural metaphors, like metaphorical constructors, are a concept.

2) spatial metaphor (orientation), where the main parameters are high - low, inside - outside, above - below;

3) ontological metaphors represent actions and phenomena in language as objects, activities as substances and situations as containers [Lakoff, Johnson 2004].

A fairy tale as a form of text, it not only reflects cultural values but also serves as a bridge between reality and mythological consciousness. The language of fairy tales becomes an artistic tool that facilitates the creation of deeply symbolic human characters. Taking into account the linguistic features of fairy tale texts in English and Karakalpak, not only the beauty of the language is revealed, but also the characteristics of the “human” image, which has a rich mythological connotation, are described. This analysis provides a unique perspective on the influence of fairy tale language on understanding humanity in a mythological context.

In the literature review dictionary of fairy tales, it is recommended to use stylistic tropes to express the mythological concept of “human” in English fairy tales using linguistic units. It is specifically noted that such research contributes to the subtle aspects of fairy tale vocabulary and its impact on the characters’ worldview.

Methodology. The data consist of selected English and Karakalpak fairy tales, analyzed to identify recurring patterns in the representation of the “human” concept. Modern research in the field of fairy tale language encompasses not only linguistic analysis but also a deep understanding of cultural and mythological meanings. It has been studied how works dedicated to the realization of mythological concepts contribute to the formation and understanding of language.

V. V. Propp was the first to interpret the structure of fairy tales in terms of structural technique in his study “Morphology of fairy tales”. In this case, the emphasis is on the structural and functional field, and it is possible to define certain functional elements and discuss the structure. [Propp,1968]

The structure of fairy tale language, as the primary means of embodying mythological concept units, is a primary focus. The authors focus on the structural elements of the fairy tale and their influence on the symbol of the concept of “human”. In this case, it is advisable to use a unified interdisciplinary research method related to linguistic analysis, cultural studies and fiction. Here are a few methodological approaches:

With the help of linguistic analysis, the semantic analysis of language units that form the appearance of all fairy tales and their connection with the mythological concept are taken into account. In particular, a structural analysis of the mythological images that embody and shape the main features of the fairy tale is also carried out.

Structural analysis of the text: the expression of the mythological aspect in the formation of the text is studied and in the analysis of the structure of the fairy tale, the main attention is focused on the language units of the fairy tale;

Stylistic analysis: The study of stylistic tropes (metaphor, simile, and allegory) and their influence on mythological representation is examined. The influence of stylistic expression in the expression of additional mythological meaning in the text on the language of the fairy tale is also studied in detail.

The simplest explanation is metaphor and metaphorical meaning is the transfer of features, characteristics, qualities, and actions from one object to another based on some similarity: *golden hair/altın shashlar*, *wind sounds/samal dawısı*, *losing head/bas joğaltıw*, *life cup/ómir kesası*.

The similarity was created according to the following characteristics:

by form: *qabaq bas*, *ğarğa sózi*;

by characteristics: *brilliant voice/sıñğırlağan dawıs*, *hard life/qıyın xarakter*, *blue eyes/sarğısh kózler* - figuratively, epithet;

in terms of movement: *snow flopping/qar jawıw, time flowing/waqıt ushadı, wind cries/samal ızıldaydı - to symbolize, to objectify;*

in terms of influence: *fox/tülki - hayyar adam haqqında; gáziyne - mehribanlıq, jaqsı adam, aqıllılıđı haqqında, treasure - about treachery, cunning and intelligence;*

According to the depiction through allegory and symbols: “*Patshahım, endi sizde kemislik joq, endigi bir kemislik seniñ usınday dâwletiñdi sol bađıñnıñ ishinde altın baslı aydarha bolıwı kerek*” (Qaraqalpaq folklorı “*Xansayat*”: 316).

Metaphor is, in essence, a general concept used in various external manifestations. Types of metaphor include epithet, personification, objectification, hyperbole, allegory, symbol, periphrasis, and others. Metaphor can also be simple in discourse, for example, noun - fire, widespread, in which the golden rays of fire are conveyed in an expanded form to the full descriptor. For example: *Kewil süygen adamına kúnshilik joldan kórinip, jer tanabın quwırıp kele qaladı desedi* (Qaraqalpaq folklorı “*Muratqan*”: 160).

According to the plot of the fairy tale “Rapunzel”, the hero with long golden, magical hair lives alone in the forest and is raised by a witch. The hero’s name itself is a metaphor. Rapunzel is a vegetable, a type of onion or garlic.

Analysis and results. Metaphor is a prism through which a person sees the world, because it manifests itself in a distinct national way in all spheres of language activity, including mythology and archetypes. Metaphor has global significance in culture and language, serving not only as a decorative element of discourse but also as a stylistic element. This is a special reflection of the world. The semantic meaning of metaphor, as well as the cultural connotations associated with it, becomes a source of research.

For example, this characteristic is embodied in Karakalpak culture through the tree. That is, a tree is a genealogical tree, a prototype of a generation. The symbolization of the tree in British folklore has Indo-European roots and was developed in the early Roman-Celtic period. A tree with branches reaching for the sky and roots penetrating deep into the earth is recognized as a mediator between worlds. The bird that lives on it is an animal that easily moves between worlds. [Heinz 2008: 141]

Although trees are not always central to stories, they are sometimes used as metaphors to convey aspects of human qualities or experiences. For example, the story “The Giving Tree”, written by Shel Silverstein, revolves around the relationship between a son and a tree. Throughout its life, the tree cares for the child with all its heart and soul, symbolizing the strong nature of generosity, activity, and love. Specifically, in some versions of the fairy tale “Sleepy Beauty”, a magic spike or needle placed under a tree leads to the realization of a curse that brings the “Sleeping Beauty” to a deep sleep. The tree becomes a symbol of both curse and awakening. These curse-related characteristics of trees are also frequently depicted in the works of W. Shakespeare. In the tragedy “Hamlet”, one of the main symbolic objects is the “willow” tree, which answers Hamlet’s questions about “To be or not to be/be or not” and the song “Willow”, which his mother

recited to Aphelia and her brother in childhood, serves as evidence of this. In contemporary works, this row of willows, or the willow itself, is symbolized as “separation, sadness, loneliness”. In the fairy tale “Snow White”, the evil princess transforms into a magic mirror, sometimes described as a tree. The tree and the mirror inside it symbolize elements of magic and mysticism, creating the magical atmosphere of the fairy tale.

Although trees are not always clearly defined as representatives of human characteristics, they are often included in fairy tales as symbols of nature, representing various themes, including life, death, change, and the cycle of reality. These examples illustrate the metaphorical meaning of trees in the context of English fairy tales and their embodiment as a unit of mythological concept.

A fairy tale always has two meanings: external, plot and metaphorical, subtext, it contains information about the world around us, about spirituality, conveyed by our ancestors in the form of a beautiful metaphorical complex, about which consciousness could be reflected. The fairy tale is based on archetypes and collective unconsciousness.

In the Karakalpak folk tale “Gúlzámze”, a riddle metaphor is used for inheritance: “A father leaves an inheritance according to the age of his three sons, and out of jealousy, the elders try to take it away from the youngest”. In this case, inheritance indeed brings great problems and conflicts arise between relatives and it is depicted that the younger child achieves happiness due to these difficulties.

Certainly, to achieve happiness, a small child achieves goodness through their purity and simplicity.

One of the English fairy tales, “Little Red Riding Hood”, through an analysis of linguistic units and all key phrases, serves as a cautionary, rather than a heroic or magical, narrative. This is referred to as a fairy tale, meaning that the archetypal meaning of the colorative unit “red” confirms its connection to all mythological manifestations. Analysis of language materials shows that colorative units have symbolic meanings:

red - anger, flame, danger, love, birth, joy, beauty, evil, death, greatness;

qızıl- anger, age, holiday, nature, organism, life, human.

In both cultures, this color is united in such units as light, flame, life, and death. Nevertheless, in all religious manifestations, the color red symbolizes fire, Satan, and hell. The identified symbolic meanings, the common semantic component of the symbols describing color in the culture and language of both peoples, unites them with their mythological characteristics.

A fairy tale is a vast field of the human heart, where unconsciousness prevails. Psychologists emphasize that a fairy tale, loved since childhood, is a convenient tool for a person to test their role in a life scenario, from which values, complexes and problems can be easily guessed and in most English fairy tales, the main actions develop around the image of a “woman” (“Rapunzel”, “Red Hat”), however, although the image of a

“woman” is also found in Karakalpak fairy tales, the main character is a “man” and the woman helps him to achieve his goals or all the actions in the fairy tale are directed towards one goal to achieve his love.

In Karakalpak folktales, there are common metaphors, and based on certain hypotheses, the fairy tale heroes’ “white horses/white steeds” are represented as modern cars of various models, “burning firewood” as modern lanterns and “blue pigeons” as airplanes.

Olar aq attıń keliwin de kútpesten, qara atına minip, bir qorǵanǵa jaqınlaydı. Jaqınlasa, awzında bir dáw tur eken. Dáw bulardı dárriw uslap aladı (Qaraqalpaq folklorı “Genjebala” ertegi, 44 bet);

Without waiting for the white horse to arrive, they mounted their black horse and approached a fortress. As he approached, he saw a giant in his mouth. The giant immediately catches them (Karakalpak folklore fairy tale “Genjebala”, page 44); Jigit bayaǵı dostın shaqırıp aladı. Ol da quwırdaqshınıń otın jaǵıp, on-on bes manat tapqan eken. Tabısı ózine jeterli eken (Qaraqalpaq folklorı “Sıyqırılı sazán” ertegi, 145 bet).

The young man summoned his friend. He also made ten or fifteen rubles by lighting the roaster's firewood. (Karakalpak folklore fairy tale “Magic Carp”, page 145).

It can be assumed that ancient storytellers, falling into an obscure creative trance, with a peculiar intuition, foresaw or predicted the future and then transformed information about the world into a metaphor. It should be noted that they sometimes do not know the names of phenomena, but they tried to convey them metaphorically.

The remarkable collector of fairy tales, Wilhelm Grimm, once wrote: “What is inherent in all fairy tales are remnants of beliefs that have existed since ancient times, and they conveyed very important things through metaphorical concepts”. This astonishing belief resembles tiny pieces of stone, scattered across the grass and flowers that can only be perceived with the sharp eye. Its meaning has been lost for a long time, but it still retains its significance and enriches the tale with this meaning, while also satisfying its natural desire for miracles. [J.Grimm, W.Grimm 1904:214].

Secondly, the subtext, the plane of metaphor, is always an illumination of meaning and is inspired by a deep and emotional description of the characters of fairy tales, magical attributes, natural phenomena, colors, elements, numbers, seasons, symbolism of animals and plants:

Cinderella is a shining star in a sea of darkness (Cinderella is compared to a bright star, its brightness and distinctive features are noted);

The wicked stepmother’s heart was an icy fortress (The stepmother’s heart is compared to an icy city, expressing its cold and insensitive nature);

The prince’s laughter was music to her ears.

The old woman’s wisdom was a beacon in the storm of confusion.

The dragon's fury was a wildfire, consuming everything in its path.

So Lady Margaret went to bed a beauteous maiden, and rose up a Laidly Worm. And when her maidens came in to dress her in the morning they found coiled up on the bed a dreadful dragon, which uncoiled itself and came towards them (English Fairy Tales «The Laidly worm of spindleston heugh», 116).

But above all, I grieve for a duke's daughter, whom they fetched from her father's garden, crying her through the air in a burning chariot drawn by fiery dragons, when they secured her within the castle, and transformed her into a white hind (English Fairy Tales «Jack the giant-killer», 71).

These metaphors are expressed through the creation of vivid imagery, in particular, by giving deep meaning to the characters and their qualities.

Such a comprehensive cognitive-discursive approach helps to deeply study the relationship between the linguistic features of the fairy tale dictionary and the mythological concept, as well as to understand the interaction of these elements in various cultural contexts.

Analyzing linguistic features, we draw our attention to the word fairy tale through the prism of mythology and culture. A specific myth and the linguistic units that describe it enrich the mythological meaning. In the tales of the studied languages, the presence of general mythological concept units of cultural context was revealed: *He villain's deceit was a serpent winding through the hearts of the unsuspecting* (The cunning of the villain is compared to a snake, which means his cunning and manipulative actions); *Bay qorqıp ketedi de, qolındağı qamshısı menen jilandı tartıp jiberedi. Sol waqıtta jılan órmelep dizesine keledi* (fear and betrayal are compared to the snake, which embodies its mythological character).

Tünde Yusiptiń kózi iliniwden jılanlar, ayanlap, Yusipti shağıw ushın top beredi. Yusip ornunan órre turıp, qattı qıshqırıp jiberedi. Sol waqıtları bayağı balasın diywanağa bergen bawırı Yusipti qorğıshlap, dógeresine jılanlardı jolatpay qorǵap turadı (Qaraqalpaq folklorı "Sadaqa-Rábbi báleni qaytarar", 384 bet).

At night, as soon as Yusuf's eyes closed, snakes, warning him, gave him a cannon to sting him. Yusuf jumped up and shouted loudly. At that time, he protected his brother Yusuf, who had given his son to a madman, protecting him from snakes around him (Karakalpak folklore "Charity - God repels misfortune", page 384).

This metaphor compares deceit to a snake surrounding hearts. The linguistic appearance of the inciting snake reflects the cunning and aggressive nature of the villain's nakedness.

Discussion. The findings demonstrate that metaphor is central to the construction of mythological meaning in fairy tales. It operates at both linguistic and cognitive levels, shaping how human identity is perceived and represented. The comparative analysis reveals both universal and culture-specific features. While certain symbols (e.g., fire, tree,

snake) appear across traditions, their interpretations may vary depending on cultural context.

In this study, we explore the connection between the mystery of words, which become the key to mythological concepts and the inner beauty of fairy tale vocabulary. The language of fairy tales, rich in stylistic tropes, serves as a remarkable bridge connecting everyday language.

Linguistic analysis allows us to uncover the semantic mystery that reveals the deep roots of mythological images. Structural analysis of fairytale texts has revealed how fairytale language shapes the illusion of the mythological world, allowing us to reconsider the denotative and connotative meaning.

Stylistic analysis has revealed to us many tropes woven into the fabric of language and mysteriously leading us to mythological scenes. The interdisciplinary approach allowed us to understand how a fairy tale dictionary becomes a link between mythology and culture, creating a rare linguistic representation.

Thus, in our study, it is understood not only the significance of fairy tale language in conveying mythological concepts, but also its influence on the formation of cultural ideas. In fairy tale discourse, in every magically constructed word, we see not only a lexical expression but also a symbol of myth embodied in human oral experience. Every word is a key in the world of fairy tales, and we find our way to a number of mythological spaces, where a person becomes a fairy tale, and a fairy tale becomes a legend in our daily lives.

This work thoroughly analyzes stylistic tropes such as metaphor, simile, and allegory. Special attention is paid to the interaction of these tropes with the mythological context and the formation of character images. In this case, an interdisciplinary approach is proposed, combining linguistic analysis with elements of mythology and cultural studies. This allows us to deeply understand how linguistic analyses in fairy tale texts shape the image of “human” with mythological weight.

Conclusion. This study highlights the importance of stylistic tropes in the verbalization of the mythological concept of “human”. Fairy tale language serves as a bridge between myth and reality, encoding cultural knowledge and shaping human perception. The research contributes to cognitive linguistics and folklore studies by demonstrating how language reflects and constructs mythological consciousness.

This work provides valuable information about how the language of fairy tales conveys mythological concepts and serves as a tool for changing the content of the fairy tale. By studying the structural elements of fairy tale language, we determine which aspects influence the description or characterization of characters. The mythological character of a person in a fairy tale is embodied through words and phrases related to water, fire, the sun, stars and other natural phenomena. The connection between the hero's image and its mythological context is illustrated by the example of the cult of fire: *The*

hero's courage was a flame that could not be extinguished (The hero's courage and bravery are compared to fire, which indicates his strength and endurance).

Our conclusions not only demonstrate the importance of fairy tale dictionaries for those embodying mythological concepts but also offer an effective direction for future research. We suggest that the reader learn to perceive reality verbally, as well as figuratively, to embody magical and mythological concepts.

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