

CONCEPTUAL ROLE OF METAPHOR AS A STYLISTIC DEVICE IN CONTEMPORARY KAZAKHSTANI PAINTING

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Abstract. The study focuses on the significance of metaphor as a fundamental stylistic device in contemporary Kazakhstani painting, exploring its ability to convey complex cultural and symbolic meanings. The aim of the study is to analyse how metaphor contributes to a deeper understanding of cultural identity and heritage, helping to enrich contemporary artistic expression in Kazakhstan. The methodology includes a comprehensive visual analysis of selected works by contemporary Kazakhstani artists. The study relies on interdisciplinary approaches, combining art history, cultural studies, and semiotics. It investigates how metaphors are used at different levels of artistic composition - from details to the overall structure of paintings, applying both qualitative and quantitative analysis methods.

The analysis shows that metaphors in contemporary Kazakhstani painting serve as an important tool for expressing cultural identity, spiritual values and continuity of ethnic heritage. The study reveals the diversity of metaphorical expressions—from traditional folklore symbols to innovative visual interpretations—reflecting the dynamic interaction between cultural heritage and modernity. The discussion emphasizes the originality of the sources and the unique approach of Kazakhstani artists who use metaphor to create powerful visual narratives that resonate with local and global audiences. The study concludes that metaphor is indispensable in Kazakhstan's visual arts, offering a rich symbolic language linking past and present. The findings emphasize the practical significance of metaphor in strengthening cultural identity and artistic expression, suggesting further exploration of its application in broader cultural and artistic contexts. The study contributes to a deeper understanding of the role of metaphor in contemporary art, with implications for both the academic community and practical art projects.

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Keywords: Metaphor, artists of Kazakhstan, visual art, cultural identity, ethnic heritage, visual metaphor, spiritual values, contemporary artistic expression

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Introduction

The dynamic development and diversity of contemporary art trends in Kazakhstan emphasise the significant potential of Kazakhstani artists, which requires scientific understanding from various scientific positions. One of the critical aspects of this research is the study of metaphor as a stylistic technique, which allows for a deeper reflection of the artist's intention. In contemporary Kazakhstani art, metaphor plays an important role in deepening the understanding of cultural contexts and symbolism. Artists use metaphors to create powerful visual images that resonate with the cultural identity and historical heritage of the country (Baytenova et al., 44).

Recent academic research emphasizes the importance of exploring visual metaphors. As Brian Borowcar and Kate Thomas describe in their article *Metaphors in Art*, metaphors can be used in art to create a more profound and more emotional experience for the viewer. They also note that metaphors are an integral part of culture and can be used to convey ideas, values, and beliefs (Borowka and Thomas, p. 43). This scholarly approach finds further support in the work of George Lakoff and Mark Turner, who discuss how metaphors can convey cultural values and identity

through art, emphasising their strong emotional impact on the viewer (Lakoff and Turner, 45).

According to Ralph Keyson and Kevin Tillingasti (Keys, Tillingasti), the use of metaphor in art allows artists to create works that evoke deep emotions and address essential themes such as politics, social justice, and the environment.

In “*Metaphors in Contemporary Art*” (Brown). Jon Brown discusses how metaphors are used in contemporary art to create effect and capture the viewer's attention. She notes that metaphors can be used to create controversy and provoke thought in the viewer.

Despite the contribution of previous research, there is a gap in understanding exactly how metaphors are used in contemporary Kazakhstani art to express cultural identity and spiritual values. This study seeks to fill this gap by exploring the diversity of metaphorical expressions in contemporary Kazakhstani art, from traditional folk symbols to innovative visual interpretations that reflect the dynamic interplay between cultural heritage and modernity. The originality of the sources and the unique approach of Kazakhstani artists in the use of metaphors will be emphasized, making a significant contribution to understanding the role of metaphor in contemporary art (Amangeldieva and Musabayeva, 227).

The main objective of this study is to analyze how metaphors contribute to a deeper understanding of cultural identity and heritage, contributing to the enrichment of contemporary artistic expression in Kazakhstan. By introducing new facts, findings and recommendations, this study seeks to improve existing approaches and offer new perspectives on using metaphor in the visual arts. The results of the study will be of significance not only for academic science, but also for practical artistic activity, creating a basis for further study of the use of metaphor in broader cultural and artistic contexts (Sharipova et al., 155).

Methods

The methodological approach of this study is based on a comprehensive visual analysis of selected works by contemporary Kazakh artists, which allows for a deeper understanding of the role of metaphor as a stylistic technique in the context of cultural identity and symbolism. The work uses interdisciplinary approaches, combining art history, cultural studies, and semiotics. This approach provides a comprehensive analysis of metaphors at various levels of artistic composition - from details to the overall structure of the paintings.

The primary research method is visual analysis, which includes observation, description, and interpretation of metaphorical images in works of art. An important aspect is the use of semiotic analysis, which allows us to reveal the symbolic meaning of metaphors in the context of Kazakhstan's cultural heritage. This study also applies the methods of content analysis and comparison, which allow us to identify similarities and differences in the use of metaphors by different artists and their interpretations.

The experiment was organized in several stages. In the first stage, works created by leading contemporary artists of Kazakhstan, who actively use metaphor

in their works, were selected. The second stage included a detailed analysis of these works using visual and semiotic analysis. Special attention was paid to how metaphors reflect cultural and spiritual values and contribute to the formation of national identity (Sharipova, 55). The importance of metaphor as a tool of cultural and artistic expression is confirmed by studies showing its vital role in forming cultural identity and expressing complex ideas. Contemporary Kazakh artists actively use metaphors to convey spiritual and cultural values, enriching the viewer's experience (Krykbayeva).

The choice of methods is justified by the desire to provide a comprehensive understanding and interpretation of the role of metaphor in contemporary Kazakhstani art. Applying interdisciplinary approaches and methods of analysis, such as semiotics and content analysis, allows for a deeper understanding and interpretation of cultural symbols and meanings hidden in works of art. In turn, this contributes to a deeper understanding of the cultural processes taking place in Kazakhstan and their reflection on contemporary art.

Discussion

Contemporary Kazakhstani art is actively exploring the use of metaphor as an important stylistic device to convey cultural identity and national heritage. Research in this area shows that metaphor is a powerful tool for artists to create visual images reflecting complex cultural and symbolic meanings. The results of this study emphasize the importance of metaphor in the context of Kazakhstani art, comparing it with previous work by other researchers and identifying the unique features of the current approach.

The work conducted by Aisulu Amangeldieva and Aizhan Musabayeva, for example, focuses on the study of symbols and metaphors in Kazakhstani art, focusing on their role in preserving cultural heritage

(Amangeldieva, Musabayeva, 227). However, unlike them, the present study expands the scope of analysis by focusing on the dynamic interaction between traditional and contemporary elements of culture, which allows for a more comprehensive coverage of the full range of applications of metaphorical images.

Yerbolat Karzhaubaev's study "Metaphor and Metaphorism in Contemporary Kazakhstani Art" (Karzhaubaev) discusses metaphor and metaphorism as an integral part of contemporary Kazakhstani art. The author points out that artists use metaphors to convey their ideas and emotions and create strong emotional ties with the audience. In "Metaphor in the Poetry of Modern Kazakh Poets," Diana Turganbayeva addresses how metaphors are used in the poetry of modern Kazakh poets (Turganbayeva). She gives examples of poetic works in which metaphors are used to convey complex ideas and feelings. One such poet is Zhasyl Kebekov, who uses the metaphor "wind" to convey ideas about freedom and independence.

Comparing the results of this study with the works of authors such as Ayman Zhaksybekova, who, in her study "The Use of Metaphor in the Works of Kazakhstani Artists," discusses the importance of metaphor in conveying complex ideas and emotions (Zhaksybekova, 128), demonstrates the need for more in-depth analysis of interdisciplinary approaches. Zhaksybekova focuses on using metaphor to express the emotional content of works, whereas this study examines metaphor as a multilevel tool that includes both emotional and cultural aspects, thus expanding the boundaries of understanding its role in art.

An analysis of the works of Kazakh artists reveals their active use of metaphor to convey themes of culture, history, and personal development. Aidar Alimbayev, for instance, integrates metaphor in his pieces "Bell" and "Kom" to express notions of Kazakh cultural heritage.

Similarly, Raushan Baigabylov's works "Parting" and "Garden" evoke emotions and ideas surrounding personal growth. The use of metaphor is likewise evident in the works of Saule Suleimenova, such as "Dialogue" and "Saken", where she explores intercultural dialogue. Aidar Mukhamediyarov, in "Blooming Age" and "The Rope's Backside", employs metaphorism to address complex relationships between history and modernity. Thus, Kazakhstani artists extensively use metaphor and metaphorism as expressive tools to engage with historical, cultural, and social themes. (Baigabylov)

Rakhmet Baigabylov's work is also of interest, where metaphor is seen as a key element in the creation of visual narratives that reflect cultural identity (Baigabylov). However, unlike his approach, this study emphasizes the cultural and universal significance of metaphors and their ability to transcend national boundaries and resonate with viewers from different cultural contexts.

The novelty of this study also lies in the fact that it introduces new facts and data on the use of metaphors in contemporary Kazakhstani art. Unlike studies focusing on individual works or limited genre frameworks, this study offers a holistic approach that spans different genres and styles, demonstrating how metaphor penetrates all levels of artistic composition, from micro-elements to macrostructures.

Another important aspect is the identification of new interpretations of traditional metaphors. For example, the study by Kulyash Suleimenova and others emphasizes the transformation of metaphors in the context of modern cultural changes (Suleimenova, Bekmuratova, 155). In contrast, the present study offers a view of metaphor as a dynamic element that, while retaining its traditional basis, adapts and transforms under the influence of modern cultural trends and globalization.

In her work, Saule Alieva addresses how metaphors are used in contemporary art culture in Kazakhstan (Alieva). She gives examples of works by artists who use metaphors to convey their ideas about the culture, society and history of Kazakhstan.

Today, artists in Kazakhstan are finding new stylistic forms, turning to nomadic culture and the foundations of traditional consciousness expressed in symbols and myths. They strive to create a new artistic space based on universal meanings, developing the meanings of ancient images and symbolic meanings of archetypes, codes, and signs of the ancient Turks. This realization of themselves as bearers of the spiritual heritage of the artistic systems of ancient and medieval art of Kazakhstan leads to a departure from realistic depiction and stimulates creative searches in the direction of speculation (Yusupova, 136).

Thus, comparing it with previous works allows us to assert that this study significantly deepens the existing approaches to the study of metaphors in Kazakhstani art. It demonstrates that metaphor not only serves as a means of expressing complex ideas, but also becomes a powerful tool of cultural dialogue, capable of uniting tradition and modernity, national and universal.

The findings of this study open new perspectives for further research in the field of art and cultural studies. They emphasize the need for further study of metaphors in their interaction with contemporary cultural processes, which can lead to a deeper understanding of national and global cultural phenomena.

Results

The study's results demonstrate the central role of metaphor in contemporary Kazakh art, being an integral part of the visual language used by artists to convey complex cultural and symbolic meanings. Metaphor, as an important stylistic device, not only links traditional aspects of Kazakh culture

with contemporary artistic practices but also allows for the expression of emotional and spiritual experiences, forming unique visual narratives that resonate locally and globally.

Contemporary Kazakhstani art actively explores metaphorical imagery to convey ideas of national identity and cultural heritage. Artists turn to mythological and ethnic motifs to create profound visual narratives that resonate with viewers and contribute to the formation of cultural identity (Shoshanova Saule).

Metaphors related to the images of animals, especially horses, also play an essential role in the works of contemporary Kazakh artists. In nomadic culture, the horse was a symbol of strength, freedom and mobility, and this image is often used in painting to convey these qualities. In Meirzhan Nurgozhin's painting "Abzel / The harness" (2023) Figure 1, the horse is depicted as a symbol of cultural continuity linking the past and present of Kazakhstan.



Fig. 1. Meirzhan Nurgozhin "Abzel / The harness". Oil, canvas. 2023.

The artist uses this image to create a metaphor for the sustainability of cultural values passed on from generation to generation despite the changes occurring in the modern world. Meirzhan Nurgozhin boldly combines traditional Kazakh motifs with contemporary visual techniques to create metaphorical images that convey ideas of cultural resilience and adaptation to change in the modern world. This work illustrates how metaphor can be used to

create multi-layered visual images that reflect cultural traditions and respond to the challenges of modernity.

In addition, analyses of works by artists such as Ulan Daibai and Nurlan Kilibayev have shown that metaphors are used not only to convey cultural and ethnic values, but also to express more universal human emotions and states. For example, in Ulan Daibai's painting "Altyn at / Golden Horse" (2023), the metaphor of a horse in harness, modelled on the findings of the Golden Man, serves as a symbol of spiritual revival and national consciousness. The artist uses this image to emphasize the importance of preserving and transmitting cultural heritage, which is the basis for the formation of national identity Figure 2.



Fig. 2. Ulan Daibai "Altyn At / Golden Horse". Oil, canvas. 2023.

The use of images from ancient burial mounds can help to bring cultures and traditions of different peoples closer together and show their commonalities and connections, which can be particularly important in the context of globalisation and increased intercultural contacts.

Several works created by Kazakhstani artists Nurlan Kilibayev and Dosbol Kasymov reflect this motif as a visual metaphor. This motif is often used in their paintings to describe the ideal of freedom. As researcher Rashid Nugmanov notes, "both artists refer to the image of nomadic people and use the symbolism

of Zheti Kazyna to express their ideals. In their works, one can often see images of horses, hills, sky, and stars, which symbolize freedom and infinity of space" (Nugmanov). Nurlan Kilibayev's works also demonstrate the use of metaphor as a tool for creating powerful visual narratives. In his painting *Zheti Qazyna* (2016), the artist refers to the traditional Kazakh motif of 'seven treasures,' which symbolizes the fundamental values of the nomadic people. The metaphors used in this work reflect the ideas of freedom, spirituality and cultural heritage, which makes the painting a vivid example of how metaphors can be used to convey complex ideas related to national identity and historical heritage Figure 3.



Fig. 3. Nurlan Kilibayev "Zheti Qazyna". Oil, canvas. 2016.

The Aksakals, elders of nomadic communities, believed that each of the seven riches had a specific value. Thus, an intelligent and beautiful wife was not only the nomad's support, but also the protector of his family. A fast-footed horse provided mobility and protection for the nomad during the chase. The golden eagle and the loyal dog tazy were not only helpers in hunting, but also protectors from wild animals and enemies. A good gun, in turn, provided reliable defence in battle, and comprehensive knowledge enabled the nomad to make wise decisions and manage his wealth.

The importance of using metaphors in contemporary Kazakh art is also confirmed by the example of Dosbol Kasymov's

works. In his painting “Zheti Qazyna / Seven Treasures” (2023), the artist uses metaphorical language to convey the idea of generational continuity and preservation of cultural heritage Figure 4.



Fig. 4. Dosbol Kasymov “Zheti Qazyna / Seven Treasures”. Oil, canvas. 2023.

This work illustrates how metaphors can create visual images that reflect both the artist’s personal experience and the collective consciousness of a nation. The metaphors used in this painting help the viewer gain a deeper understanding of the cultural significance of the symbols depicted and their role in preserving national identity.

If we look at the history and faith of the Kazakhs, we see that many things have sacred meanings and symbolic values. Even utilitarian objects, such as a pomegranate, a candle, or the moon, acquire a special meaning in his work. A certain understatement associated with these related elements helps to reveal the plot of the paintings. For example, the pomegranate in the hands of women symbolizes fertility, and the fruit resembles precious stones such as diamonds or sapphires in its beauty.

The artist penetrates deeply into his soul, heart and mind, as a result of which each composition is thought out to the smallest detail. It is safe to say that there are no random elements in his works, as they are all iconic and carry a special

meaning. Even the specific jewelry in his paintings is a deliberate choice, conditioned by his aesthetic perceptions. For example, “Fariza” (2011) depicts a girl holding a pomegranate in her hand. This work, as well as many other works by Kilibayev N., can be seen on billboards and street surfaces decorating the urban environment (Figure 5). They are bright, distinctive, original and have a decorative value.



Fig. 5. Billboard on Dostyk Avenue featuring N. Kilibayev’s work “Fariza”

In Nurlan Kilibayev’s work “Fariza” Figure 6, we observe a narrative that is primarily the result of the artist’s efforts. He depicts fragments from our past life and the lives of our people based on historical documents (Smirnova). The artist skillfully conveys the atmosphere of distant times, the era of grandfathers and great-grandfathers, creating a sense of presence in the Middle Ages world.

Along the Great Silk Road, foreign motifs also penetrated Kazakh ornamentation, such as patterns in the form of almonds, pomegranates, clouds, mushrooms, etc. These motifs were creatively reworked and, over time, acquired a traditional ethnic status, and

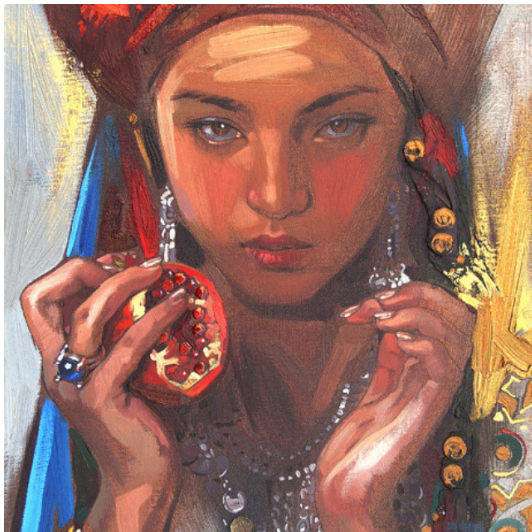


Fig. 6 Nurlan Kilibayev "Fariza". 65/36, oil, canvas. 2011

https://m.facebook.com/nomadsgreatsteppe/photos/a.351681228289840/351681451623151/?type=3&source=43&paipv=0&av=Afb7xrTGPYnA3s-XRnLVkVH0GXS_XSFfPOHdLjzqawIQ9ZedEHNMG5nL2P7CLPs

only with a particular effort and imagination can be seen in the distant Far Eastern, Coptic, Sasanian, or other prototypes (From the History of Kazakh embroidery, 2023). Art historians call Nurlan Kilibayev a Eurasian type of culture singer who combines cultural elements of East and West, Asia and Europe in his work. In his works, we can see ornamentation of mosaics, light reflections of the moon and sun, flowers, peacocks, and other symbols. The artist's canvases are literally covered with a complex pattern approaching ornamentation. He opens us a new look at the perception of the world through bright and unusual paintings, which reflect the glorious history of the nomads.

One example of the visual metaphor of the pomegranate in Kazakhstani painting can be found in the works of the contemporary artist Akzhana Abdaliyeva, whom Istanbul University and the author of several successful exhibitions awarded the title of Doctor of Fine Arts. Her works are characterized by a unique style and manner, which give the paintings lightness and sincerity. The fame of the artist was

brought to her by her paintings, in which the eternal themes of love and mutual understanding are reinterpreted: "And you try", "Adam and Eve", "Pomegranate" (Fig.7), "Girlfriends", "Tenderness" (Fine Arts of Kazakhstan, 2021). In her painting, the pomegranate is an essential element of the composition, framing the plot and giving it depth and symbolic essence.



Fig. 7. Akzhana Abdaliyeva "Pomegranate". Oil, canvas.

Thus, the use of the pomegranate metaphor in Kazakhstani painting allows artists to express a deep symbolic meaning associated with fertility, wealth and cultural heritage of Kazakhstan. The works of artists, where pomegranates become the central motif, have a special energy and vibration, transporting the viewer into the world of Kazakh culture and history.

Kadyrzhan Khairulin uses the principles of traditional ornamental art in his work. In his painting one can observe bright contrasting colors, straightforwardness and simplification of palette and composition, which gives his works a decorative

character. In Khairulin's paintings, such as "Sounds of the Wind" (1994), the rapid lines and rich colors of the style

The painting "The Outsider" by artist Kadyrzhan Khairulin Figure 8, created in 2015 on canvas using oil and mixed media, is a striking example of his original style.



Fig. 8. "The Outsider", 2015. Oil, canvas, mixed media.

<https://nomadmgz.kz/index.php/lyudi/254-khajrulin-kadyrzhan>

Khairulin's paintings usually have bright contrasts of colors and simplified forms, which creates the effect of decorativeness and saturation of colors. In the painting "The Outsider," you see the figure of a man surrounded by abstract geometric figures, which creates a sense of mystery and enigma. The painting "The Outsider" has an intriguing title, which allows the viewer to think about who this "outsider" is and why he is in this situation. In general, the picture raises many questions and interesting thoughts in the viewer, one of the features of Khairulin's work. Consequently, he creates compositions consisting of recognizable mythical characters from rock art while drawing attention to the straightforwardness and simplification of palette and composition. As a result, his paintings acquire a pronounced decorative character.

Another artist who actively uses metaphors and metaphorisms is Aibek Serkeev. In his works, one can see images of animals, birds, and plants that symbolize different qualities and states of a person.

For example, in his painting "Nightingale Song" (2019), he uses the image of a nightingale as a symbol of freedom and independence. This metaphor conveys the idea that every human being should strive for their freedom and self-realization.

In Kazakhstan, contemporary artists such as Kuanysh Bazargaliev and Zhumabek Tengizbaev use metaphors and metaphorism to convey their ideas about spirituality and cultural identity. They use symbols such as ornament, eagle, sun and moon to convey ideas about strength and spirituality.



Fig. 9. Pollokbaev, Koksharmyism series, 2017. Acrylic and tempera on canvas. 100 x 140 cm (39.4 x 55.1 in).

<https://ariadna.media/wp-content/uploads/2021/05/Поллокбаев.jpg>

For example, Kuanysh Bazargaliev's work Pollokbaev (2017) Figure 9 is an ambitious attempt to explore the history of nomadic culture in Kazakhstan, taking into account critical historical processes that occurred with painting in the United States in the 1950s after World War II. The artist uses the Kazakh ornament "koshkar muiz" to "brand" the works of Jackson Pollock, the famous American abstractionist. Despite the different temporal and cultural contexts (Kazakhstan in the 2010s and the USA in the 1950s), these two seemingly unrelated identities are unexpectedly connected through the universal language of the universe - mathematics (Sludsky).

Next, we will discuss the use of natural and mythological elements in Dujan

Magzumov's art to depict the mythopoetics of female figures. The artist depicts only those women who live in complete unity with their land and nature. The very simplicity of life is harmony and the desirable steppe ideal of the divine Umai - Woman-Mother. The portrait "Baybishe" by D. Magzumov is executed in tender lilac and pink colors. This composition is a tribute to the eldest woman in the family, whose high status is emphasized by snow-white kimeshek, a traditional headdress symbolizing the transition of a woman from one age category to another, from youth to maturity, from uncertainty to confidence. Magzumov's heroine is ready for initiation: calm and filled with a sense of her importance. She is not just a woman but a visual embodiment of the mature goddess Umai, the consort of the Heavenly God - Tengri, the patroness of motherhood and childhood.

In general, the status of baybishe can be called "pre-peak" for the spiritual hardening of the Turkic/Kazakh woman. In the sphere of housekeeping, women's power was practically unlimited, and husbands, as a rule, preferred not to interfere in the domestic activities of their wives. Women who were skillful in housekeeping were known throughout the region, and their status in the husband's family was quite strong because they demonstrated their abilities in the sphere of activities traditionally considered exclusively female, demonstrating their conformity to the traditional values of a "real woman".

One of the main ideas that also inspires contemporary artists in Kazakhstan is Eurasianism. This concept emphasizes the significance of cultural heritage and identity and the importance of bringing together different cultural traditions in Eurasia.

In conclusion, we can say that the use of metaphor and metaphorism is an essential aspect of the creativity of Kazakhstani artists (Saginova). However, it should be considered that metaphor

can lead to different interpretations and misunderstandings of the artist's work. Therefore, to more effectively convey ideas and emotions through their work, artists should consider the audience and try to explain the concept they are trying to convey.

Thus, metaphor is a powerful tool in contemporary Kazakhstani art that allows artists to express complex ideas and emotions, creating works that reflect cultural traditions and respond to the challenges of modernity. The use of metaphorical images enriches the visual art of Kazakhstan, making it more deeply symbolic and emotionally rich. The study's results confirm the need for further study of the role of metaphor in the contemporary art of Kazakhstan, which can contribute to the development of national culture and strengthen the cultural identity of the people.

Basic Provisions

This study is founded on the following fundamental principles:

1. **Interdisciplinary Approach:** The research integrates methodologies from art history, cultural studies, and semiotics, allowing for a comprehensive analysis of metaphorical expressions in contemporary Kazakhstani painting. This approach includes visual analysis, which deepens the understanding of metaphor as a crucial stylistic device.
2. **Cultural Identity:** The study is based on the premise that metaphor in visual art is a vital mechanism for expressing and preserving cultural identity, spiritual values, and ethnic heritage in modern Kazakhstan. Metaphors enable artists to create powerful visual images that resonate locally and globally.
3. **Dynamic Interaction between Tradition and Modernity:** Contemporary Kazakhstani art is characterized by the dynamic interaction between traditional cultural elements and modern artistic

practices. Metaphors serve as a bridge connecting the past and present, reflecting this synthesis of tradition and modernity.

4. **Metaphor as a Universal Language:** The study asserts that metaphor conveys complex cultural meanings within the local context and resonates globally, transcending national boundaries and contributing to global cultural dialogue. Metaphor becomes a significant tool for creating visual narratives that express specific cultural values and broader human experiences.

5. **Emphasis on Visual Narratives:** The study highlights the importance of visual narratives created through metaphors, which play a crucial role in conveying particular cultural values and more extensive human experiences. These narratives are essential for deepening the understanding and appreciation of art among specialized audiences and the general public.

Conclusion

The study's conclusion confirms the significance of metaphor as one of the vital stylistic techniques in contemporary Kazakhstani art, which allows to convey complex cultural and symbolic meanings. Metaphors, being an integral part of visual language, are actively used by artists of Kazakhstan to express cultural identity and national heritage, which was demonstrated by the example of the analyzed works. According to George Lakoff and Mark Johnson, metaphor is a primary mechanism of our thinking, and metaphorical images represent abstract ideas and concepts through concrete images (Lakoff, Dzhonson). In each of the works we have examined, metaphorical images reflect the spiritual and cultural identity of the people, their relationship to nature, and their history. This trend can be traced at all levels of these artists' work, from the details of the painting to the composition as a whole. Metaphorism is a way of describing

one thing or event through another, more complex and abstract idea. It allows artists to create works that evoke deep emotions and inspire viewers.

The main goal of this study was to show how metaphors contribute to a deeper understanding of cultural identity and heritage, which enriches of contemporary artistic expression in Kazakhstan. The findings clearly indicate that metaphor is a powerful tool for creating visual narratives that not only reflect cultural traditions and characteristics, but also respond to the challenges of modernity. The metaphorical approach used by Kazakhstani artists allows them to create works that evoke deep emotions and address important social and cultural themes.

The metaphorical approach in Kazakhstani painting contributes to a deeper understanding and appreciation of art among students and the general audience. Studies show how metaphors enrich the viewer's perception and help artists express complex ideas and emotions (Mukanov et al.).

However, it should be noted that the use of metaphors in art, despite its obvious benefits, can also lead to misinterpretations, especially among audiences unfamiliar with Kazakhstan's cultural context. This emphasizes the need to consider potential audiences and strive to make metaphorical language understandable and accessible to the general public.

Comparing the results obtained with the goal set at the study's beginning demonstrates that metaphor plays a central role in contemporary Kazakhstani art as planned. The artists analyzed in this study use metaphor to create strong visual images that reflect the spiritual and cultural identity of the people, their relationship to nature, and their history. This trend can be traced at all levels of creativity - from the details of the picture to the overall composition, which confirms the hypothesis about the central role of metaphor in the artistic space of Kazakhstan.

In the course of the study, recommendations aimed at further study and development of this topic were also put forward. In particular, it is suggested to expand the range of studied artworks and to consider other forms of art in which metaphor is also actively used. In addition, it would be helpful to study the perception of metaphors in art among different layers of the audience, which will help to understand how to more effectively convey

cultural and symbolic meanings through visual images.

Thus, the use of metaphors in contemporary Kazakhstani art not only contributes to the preservation and strengthening of cultural identity but also opens new perspectives for the development of the national artistic tradition. Further research in this area can deepen our understanding of cultural processes and contribute to a broader interpretation of metaphorical language in Kazakhstani art.

The contribution of the authors:

Ibragimov Aman Ilesovich – engaging with international sources, defining the research problem, developing the research methodology, and conceptualizing the conclusions.

Ospanov Baimurat Ermagambetovich – conducting an analysis of scientific literature, preparing and writing a literature review, and revising the text.

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**ҚАЗІРГІ ҚАЗАҚ КЕСКІНДЕМЕСІНДЕГІ СТИЛИСТИКАЛЫҚ ҚҰРАЛ РЕТІНДЕГІ
МЕТАФОРАНЫҢ КОНЦЕПТУАЛДЫҚ РӨЛІ**

Түйіндеме. Зерттеу қазіргі қазақ кескіндемесінде метафораның іргелі стилистикалық құрылым ретінде маңыздылығын қарастырады, оның күрделі мәдени және символдық мағыналарды жеткізудегі әлеуетін зерттейді. Зерттеудің мақсаты – метафораның мәдени бірегейлікті түсінуге және Қазақстандағы қазіргі өнердің көркемдік көрінісін байытуға ықпал ететін әдісін талдау.

Әдіснамаға қазіргі қазақ суретшілерінің таңдалған туындыларына кешенді визуалды талдау кіреді. Зерттеу өнер тарихы, мәдениеттану және семиотика салаларының пәнаралық тәсілдерін қолданады. Зерттеу метафораның суреттердегі композициялық деңгейлерде қалай қолданылатынын сапалық және сандық талдау әдістерін қолдана отырып зерттейді.

Талдау көрсеткендей, қазіргі қазақ кескіндемесіндегі метафоралар мәдени бірегейлік, рухани құндылықтар және этникалық мұраны үздіксіз бейнелеудің маңызды құралы болып табылады. Зерттеу дәстүрлі халықтық символдардан бастап, қазіргі заманғы көркем интерпретацияларға дейінгі әртүрлі метафоралық көріністерді анықтайды, бұл мәдени мұра мен заманауилық арасындағы өзара әрекеттесуді көрсетеді. Талқылауда метафораны қолдану арқылы күшті көрнекі әңгімелер құрудағы қазақстандық суретшілердің ерекше көзқарасы мен көздерінің түпнұсқалығы атап өтіледі.

Зерттеу метафораның Қазақстан бейнелеу өнеріндегі маңызды рөл атқаратынын, өткен мен бүгінді байланыстыратын бай символдық тілді ұсынатынын анықтайды. Нәтижелер метафораның мәдени бірегейлікті және көркемдік көріністі нығайтудағы практикалық маңыздылығын көрсетеді, оның мәдени және көркем контекстерде қолданылуын әрі қарай зерттеуді ұсынады. Зерттеу қазіргі өнердегі метафораның рөлін тереңірек түсінуге ықпал етеді, бұл ғылыми зерттеулер мен практикалық көркемдік жұмыстар үшін де маңызды.

Ризашылық білдіру: Мақала Қазақстан Республикасы Ғылым және жоғары білім министрлігінің Ғылым комитетінің (ЖТН AR23488164) гранты аясында қаржыландырылды – “Қазақстанның дәстүрлі және заманауи өнері визуалды зерттеулердің назарында: иконография, семиотика және дискурс” Анонимді рецензенттерге конструктивті сыны мен пайдалы ескертулері үшін ерекше алғыс білдіреміз, олар мәтінді жетілдіруге ықпал етті.

Түйін сөздер: Метафора, Қазақстан суретшілері, бейнелеу өнері, мәдени болмыс, этникалық мұра, бейнелік метафора, рухани құндылықтар, заманауи көркемдік өрнек

Дәйексөз үшін: Ибрагимов Аман және Баймурат Оспанов. «Қазіргі қазақ кескіндемесіндегі стилистикалық құрал ретіндегі метафораның концептуалдық рөлі». *Central Asian Journal of Art Studies*, т. 9, No3, 2024, с. 236–254. DOI: 10.47940/cajas.v9i3.910

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**КОНЦЕПТУАЛЬНАЯ РОЛЬ МЕТАФОРЫ КАК СТИЛИСТИЧЕСКОГО ПРИЁМА В
СОВРЕМЕННОЙ КАЗАХСТАНСКОЙ ЖИВОПИСИ**

Аннотация. Исследование посвящено значению метафоры как основополагающего стилистического приёма в современной казахстанской живописи, изучается её способность передавать сложные культурные и символические значения. Цель исследования – проанализировать, как метафора способствует более глубокому пониманию культурной идентичности и наследия, способствуя обогащению современного художественного выражения в Казахстане. Методология включает комплексный визуальный анализ произведений современных казахстанских художников с опорой на междисциплинарные подходы, объединяющие искусствоведение, культурологию и семиотику. Исследуется, как метафоры используются на различных уровнях художественной композиции – от деталей до общей структуры картин, применяя как качественные, так и количественные методы анализа.

Анализ показывает, что метафоры в современной казахстанской живописи служат важным инструментом для выражения культурной идентичности, духовных ценностей и непрерывности этнического наследия. Исследование выявляет разнообразие метафорических выражений – от традиционных фольклорных символов до инновационных визуальных интерпретаций, отражающих динамическое взаимодействие между культурным наследием и современностью. В обсуждении подчеркивается оригинальность источников и уникальный подход казахстанских художников, использующих метафору для создания мощных визуальных нарративов, которые находят отклик как у местной, так и у глобальной аудитории.

Исследование заключает, что метафора играет незаменимую роль в изобразительном искусстве Казахстана, предлагая богатый символический язык, связывающий прошлое и настоящее. Выводы подчеркивают практическое значение метафоры в укреплении культурной идентичности и художественного выражения, предлагая дальнейшее изучение её применения в более широких культурных и художественных контекстах. Исследование вносит вклад в более глубокое понимание роли метафоры в современном искусстве, что имеет значение как для академического сообщества, так и для практических художественных проектов.

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Ключевые слова: Метафора, художники Казахстана, изобразительное искусство, культурная идентичность, этническое наследие, визуальная метафора, духовные ценности, современное художественное выражение.

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