EXPRESSION OF SIMILES IN THE LYRICS OF ENGLISH AND KARAKALPAK FOLK POETS

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Annotation: *This analysis presents a comparative study of two poems about the wind: "Wind" by English poet Ted Hughes and "Алтын дәрьялық самалына" ("To the Golden River Breeze") by Karakalpak poet Ibrayim Yusupov. Despite differing cultural contexts, both poets employ personification and vivid imagery to explore the relationship between humans and the natural element. The analysis reveals how the same natural phenomenon—the wind—can be portrayed in two opposing aspects: as a destructive, chaotic force and as a creative, harmonious source of life and inspiration.*

Keywords: *Ted Hughes, Ibrayim Yusupov, comparative analysis, poetry, wind, nature, personification, imagery, force of nature, harmony, human and nature.*

Similes are one of the most expressive tools in poetry. By comparing one object or feeling with another, poets make abstract ideas vivid and understandable. In both English and Karakalpak folk traditions, similes play an important role in shaping the emotional power of poetry and song. They allow poets to connect human experiences with the natural world, everyday life, and cultural symbols. As an example, we can look at the works of Ted Hughes, the English poet, and Ibrayim Yusupov, the Karakalpak poet. In expressing the linguistic landscape of the world, each poet describes it based on the environment in which he lives.

Ted Hughes (1930–1998) was one of the most influential English poets of the 20th century. Born in Yorkshire, he became known for his vivid and often dark portrayals of nature, animals, and elemental forces. Hughes's poetry presents the natural world as powerful, sometimes violent, and always deeply connected to human life. His famous works include The Hawk in the Rain, Crow, and Birthday Letters. He was appointed Poet Laureate of the United Kingdom in 1984 and received major awards such as the Whitbread Book of the Year, the Forward Prize for Poetry, and the T. S. Eliot Prize.

Ibrayim Yusupov (1929–2008), a celebrated Karakalpak poet and playwright, also devoted his art to themes of nature, homeland, and the destiny of his people. His poems often portray the Amu Darya River, the desert, and the vast steppe as living forces shaping human character and national identity. Collections like Songs of the River and poems such as Saxaul show his deep concern with the environment and cultural heritage. Yusupov was recognized as People's Poet of Karakalpakstan and honored with state literary awards in Uzbekistan and Karakalpakstan.

Although they lived in different cultural contexts, Hughes and Yusupov share striking similarities. Both were born almost at the same time — Hughes in 1930 and Yusupov in 1929 — and they wrote throughout the second half of the 20th century. Their poetry often transforms natural phenomena into active, almost mythic characters. Hughes's "Wind" describes the terrifying energy of a storm, while Yusupov's river and desert poems give the same sense of overwhelming force. Stylistically, both poets use vivid imagery, strong rhythms, and direct language to make nature both beautiful and threatening.

WIND

This house has been far out at sea all night,
The woods crashing through darkness, the booming hills,
Winds stampeding the fields under the window
Floundering black astride and blinding wet

Till day rose; then under an orange sky
The hills had new places, and wind wielded
Blade-light, luminous black and emerald,
Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as
The coal-house door. Once I looked up -
Through the brunt wind that dented the balls of my eyes
The tent of the hills drummed and strained its guyrope,

The fields quivering, the skyline a grimace,
At any second to bang and vanish with a flap;
The wind flung a magpie away and a black-
Back gull bent like an iron bar slowly. The house.

This poem vividly depicts the natural world as an overwhelming, violent force that dwarfs human existence. The house, representing human life and shelter, is isolated and besieged by a storm of apocalyptic intensity. Hughes uses aggressive, muscular imagery—"crashing," "booming," "stampeding"—to portray nature not as

serene but as a chaotic, sentient power that reshapes the landscape and threatens to obliterate the man-made structure.

The human presence is minimal and vulnerable, reduced to a single observer who "scaled along the house-side," a cautious act of survival. The speaker's perception, with the wind denting "the balls of my eyes," emphasizes the physical, almost painful, impact of the storm. The poem ultimately suggests that human life is a fragile, temporary shelter amidst the immense, indifferent, and terrifying energy of the natural world, which operates on a scale beyond human control.

АЛТЫН ДӘРЬЯЛЫҚ САМАЛЫНА

Алтын дәрьялықтың пәтли самалы,
Сен шалқып, йошланып ескенде мудам,
Тұрли тиллердеғи түрли наманы,
Қанатында алып келесең маған.

Сенде сарқыраўы күшли ағыслардың,
Сеннен жуўсан ийси танаўға урар.
Сенде наў қарағай нар қамыслардың
Миллион сыбызғының сылдырлысы бар.

Бултай қараманлар, шоқ тораңғыллар
Бийиктен сәлемин жоллайды саған.
Суў бойында нама шығарған таллар
Саған өз нотасын үйретер мудам.

Мени асықтырар жалқаў тырнаның
Мезғил курантындай «тыр-тыр»лаўлары.
Хәз берер бийдәулет шағалалардың,
Шын кеўилден күлип шақақлаўлары.

Translation:
Golden river breeze, gentle and free,
When you flow and play endlessly,
From tongues so diverse, from lands far away,
You bring me new words on your airy sway.

In you is the murmur of powerful streams,
The wormwood's sharp fragrance breaks into dreams.
Within you resound pine and reed's tender song,
A million flutes whisper as you rush along.

Black poplars like clouds, tall and proud,
Send you their greetings from high in the crowd.
Willows along the river, forever near,
Teach you their notes, which you carry clear.

You quicken my heart with the lazy crane's call,
Like a clock striking gently — "tir-tir" for all.
And now the rich laughter of seagulls in flight,
Rings with true joy, with unshadowed delight.

This poem presents the natural world as a benevolent, harmonious, and creative force. The wind is personified as a gentle, playful, and musical entity ("airy sway," "tender song," "whisper"). Unlike the destructive storm in Hughes's poem, this breeze is a unifying messenger, gathering sounds, scents, and languages from diverse sources ("tongues so diverse," "from lands far away") to enrich the human speaker. Nature is depicted as a collaborative community where elements like poplars, willows, and reeds willingly contribute to the wind's symphony, which in turn "quicken[s] my heart." The natural world is not a threat but a source of joy, music, and spiritual nourishment, fostering a sense of connection and delight.

Both poems personify the wind as a powerful, transformative natural force, but they present starkly different perspectives, highlighting a key similarity in their exploration of humanity's relationship with nature.

In Hughes's poem, the wind is a violent, chaotic entity that assaults the human domain, emphasizing nature's terrifying, overwhelming power. By contrast, the "Алтин дәрьялық самалина" is a gentle, creative force, a bearer of language, music, and joy that enriches the human spirit.

Despite their opposing tones, both works are fundamentally similar in their core technique: they use rich, sensory personification to depict the wind not as a mere weather pattern, but as a conscious, active being that directly interacts with and alters the human experience. Both poets show nature as an immense, communicative presence, though one inspires fear and the other inspires delight.

The analysis clearly demonstrates the multifaceted nature of how the natural world can be interpreted in poetry. The poems by Ted Hughes and Ibrayim Yusupov represent two powerful yet contrasting worldviews. Hughes depicts nature as a blind, indifferent, and overwhelming force, before which humanity appears fragile and vulnerable. In contrast, Yusupov sees nature as a source of joy, inspiration, and deep spiritual connection, where humans are an integral and harmonious part of the whole. What unites these two poets is their masterful use of expressive devices—particularly

extended personification—which brings the natural element to life, imbuing it with consciousness and will, and allowing the authors to convey their core ideas to the reader. Thus, despite their contrasts, both works serve a common purpose: to highlight the grandeur and fundamental importance of the natural world in human life.

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