



REFLECTION OF COMPARISONS IN ENGLISH AND KARAKALPAK FOLKLORE GENRES

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Abstract. *Folklore is essentially the quirky and colorful tapestry of tales, traditions, and beliefs that make up the cultural fabric of any society. English comparisons as cultural values can be viewed through the prism of various aspects of life, such as traditions, customs, values and worldview. These comparisons help to understand how English culture interacts with other cultures and how values shape people's behavior and customs. This article will delve into these aspects, providing a comparative analysis of examples from English and Karakalpak folklore texts through the lens of comparisons.*

Key words: *comparisons, folklore genre, culture, reflection, English and Karakalpak folklore.*

Annotatsiya. *Folklor — har qanday jamiyatning madaniy tuzilmasini tashkil etuvchi rivoyatlar, an'analar va e'tiqodlarning rang-barang majmuasidir. Ingliz tilidagi qiyoslar madaniy qadriyat sifatida hayotning turli jabhalari: an'ana, urf-odat, qadriyatlar va dunyoqarash prizmasida ko'rib chiqilishi mumkin. Bunday qiyoslar ingliz madaniyatining boshqa madaniyatlar bilan o'zaro aloqasi va qadriyatlarining odamlar xulq-atvori hamda urf-odatlarini qanday shakllantirishini tushunishga yordam beradi. Ushbu maqolada ingliz va qoraqalpoq folklor matnlaridagi qiyoslarga asoslangan misollar taqqosiy tahlil qilinadi.*

Kalit so'zlar: *qiyoslar, folklor janri, madaniyat, aks etish, ingliz va qoraqalpoq folklori.*

Аннотация. *Фольклор — это яркое и самобытное полотно преданий, традиций и верований, формирующее культурную основу любого общества. Английские сравнения как культурные ценности могут рассматриваться через призму различных сторон жизни: традиций, обычаев, ценностей и мировоззрения. Такие сравнения помогают понять, как английская культура взаимодействует с другими культурами и как ценности формируют поведение и обычаи людей. В данной статье проводится сравнительный анализ примеров из английских и каракалпакских фольклорных текстов через призму сравнений.*

Ключевые слова: *сравнения, фольклорный жанр, культура, отражение, английский и каракалпакский фольклор.*

Introduction. Folklore is a vibrant tapestry of cultural expressions that encompasses the beliefs, traditions, stories, and practices passed down through generations. Often rooted in the oral traditions of communities, folklore serves as a window into the values and identities of diverse societies around the world. From enchanting myths and captivating legends to timeless folk tales filled with moral lessons, folklore not only entertains but also educates and preserves the collective memory of a people.

Folklore discourse represents a special sphere of language functioning, reflecting the collective ideas, cultural norms, and values of a people. Fixed comparisons are a significant part of English paroemias and form an important layer of figurative language. Studying them allows us to understand the mechanisms by which English and Karakalpak speakers conceptualize the world and to identify universal and nationally specific traits of thought.



According to P.Najimov “Folklore works, while reflecting the life and spirituality of the people in a unique way, also reflect the moral code and ideas of the environment characteristic of the people.” [2:22]

The aim of the given article is to describe the features of English fixed comparisons in folklore discourse, their structure, cultural foundations and functional load.

Methods. The methodology of studying comparisons in folklore texts includes various approaches and techniques that allow us to analyze and compare folklore works, identify their common features and differences, and understand the cultural context in which they were created. The given article provides comparative, contextual, stylistic and cognitive analysis of excerpts from English and Karakalpak epic poems.

“From the depth of a person’s thinking in understanding the world, from the correct perception of the real world, this world appears more correct and clear in language” [3:43–51]

N. Makhmudov also expresses the following thoughts about language and culture: “Although the issue of “speech culture” is often mentioned associatively when speaking of language and culture, this does not indicate the commonality of culture in two places (language and culture). Language and culture usually mean the explanation of a particular culture through language or, conversely, through the study of culture. More precisely, the essence of culture in linguoculturology is not the level achieved in “mental-spiritual or economic activity (speech culture),” but “the sum of the achievements of human society in production, social, and spiritual-educational life.” Thus, the issues studied by the culture of speech are one thing, the object of study of linguoculturology is another.[1:3-8]

Results and dicussions. As is known, in heroic epics, pictorial means, especially tropes, are widely used to create epic images. Comparisons can be found in all genres of folk oral art. Folk epics play a significant role in creating the most remarkable examples of comparisons.

The epic poem Beowulf is a masterpiece of Anglo-Saxon literature and uses a variety of literary devices, including similes, comparisons to create vivid images and convey emotional weight. Beowulf, the main character of the poem, is often described using comparisons that emphasize his physical strength and bravery. For example, in the epic he is described as “*strong as a bear*” or “*braver than a lion.*” These comparisons not only emphasize his physical qualities, but also create an image of an ideal hero who meets the expectations of his time. In Karakalpak epic «Er Ziuar», Er Ziuar is the main character of the epic of the same name, a hero, a defender of the people from foreign invaders (Kalmiks). Er Ziuar is described as “*Jolbarıstay qarıwlı, Ayrislanday aybatlı*” (strong as a tiger, terrible as a lion)

Nature plays an important role in Beowulf, and comparisons are used to create atmospheric images. For example, forests or mountains might be described as “*dark as the*



night” or “*stormy as the sea.*” These comparisons not only help create visual images, but also reflect the mood of the characters and the setting they are in. In Karakalpak epic, to emphasize Er Ziuar’s brave qualities, he is compared to nature (sun, horse, spark, flame), rare values (gold), strong animals (tiger, lion). For example: *Ottay jaynap kózleri* (His eyes burn like fire), *Kundey kulip juzleri* (His faces shine like the sun), *Kózi shaxmaq tasınday* (His eyes like sparkles), *Qamisqa tiygen jalınday* (He flares up like a flame), *Sóylegen sózi altınday* (His words are like gold). Comparisons in Karakalpak epic serve a descriptive function, enhancing the artistic impact and creating a distinct understanding of the character. Thus, through the epic’s comparisons, it is expressed the people's hope for peace and the hero's national worth.

The comparisons in Beowulf also reflect the cultural values of Anglo-Saxon society. For example, loyalty and friendship can be described as “*strong as iron.*” This emphasizes the importance of these qualities in a warrior society and creates an image of an ideal that heroes should follow. In Karakalpak epic “Er Ziuar”, the hero is compared as “*Rustemdey gáyratlı*” (as strong as Rustam), Rustam is a widespread folklore hero in Turkic languages.

Battle descriptions use comparisons to convey the intensity and drama of the action. For example, the battle with Grendel might be described as “*the clash of thunder*” or “*like the roar of the sea.*” These comparisons help create an atmosphere of tension and dynamism, allowing the reader to feel the full force and ferocity of the battles.

“The texts of oral and poetic works reflect the wisdom of the people, their common experience, and vividly reflect the national mentality of the ethnic group. Such characteristics of folklore, characterized as a manifestation of social consciousness, are vividly reflected in its oral structure, and studying them helps to understand many phenomena inherent in its folk language.” [2:22]

English folk ballads originated in the Middle Ages as a form of oral narrative about real events, legends, crimes, chivalric deeds, or tragic fates. They were performed by minstrels and were intended for collective comprehension. Nursery rhymes are short, rhythmic poems for children, often accompanied by a melody. Their origins are linked to everyday situations, games, historical allusions, and humor. For example, in the nursery rhyme *Twinkle, Twinkle, Little Star*:

*Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.*

«*Like a diamond in the sky*» - this is a structurally simple, straightforward comparative phrase with the conjunction “like,” comparing a star to a diamond. The comparison enhances the impression of the star's radiance: it doesn't just shine—it sparkles like a jewel. This model is typical of English folklore: a natural object compared to an



object of great value. The comparison unites the celestial and terrestrial spheres, heightening the sense of admiration for nature and fostering a romanticized perception of the world, characteristic of nursery rhymes. Despite its simplicity, this comparison possesses deep cultural and symbolic significance and easily integrates into a child's cognitive system, supporting the tradition of oral knowledge transmission from generation to generation. Yaramazan is a traditional Karakalpak folklore genre performed on the night of Ramadan (Eid) by children and young men, who visit houses, chant auspicious verses, and receive treats. Yaramazan lyrics include poetic formulas, hyperbole, blessings, appeals, and simile, lending expressiveness and a sacred-magical quality to the speech. For example:

Bereket bersin asiña

Qırğawılday qorǵalap

Bódenedey jorǵalap

Dáulet kelsin qasıña

Uyinniń ishi tok bolsın

Bále-qáde joq bolsın

This example uses comparisons with the components *qırğawılday* (like a pheasant) and *bódenedey* (like a quail). Comparisons in Karakalpak yaramazans represent a stable poetic mechanism, combining ancient Turkic figurative codes and the Muslim tradition of goodwill. Their semantics are aimed at extolling the hosts, wishing for abundance and blessings, and ritually maintaining social solidarity. Due to their high expressiveness and symbolism, similes remain an important part of the Karakalpak folk worldview.

Folklore comparisons describing female characters reflect not only aesthetic notions, but also cultural ideals of femininity, moral norms, and social expectations. The English tradition is distinguished by a complex combination of romantic, everyday, and heroic types of similes, while the Karakalpak tradition relies on sacred-benevolent and moral-evaluative models. English ballads often depict a woman as: bold (as bold as a lioness), decisive (as steadfast as an oak), cunning (as clever as a fox), independent, capable of defeating a villain or saving a lover. For example: a ballad about a girl who saves her lover/outsmarts a pursuer (a typical motif in “The Outlandish Knight”). For example: “She set her hands upon his head,

And she pushed him in the sea;

She swam ashore, she saved herself,

And left him where he'd be.”

Here, comparative phrases emphasize not only beauty, but also determination: “as bold as a lioness,” “as steadfast as an oak” (transfer of male/heroic comparisons to a woman. In Karakalpak folklore, the image of a woman is based on nobility, light and ancestral purity: *Tal shıbıqtay*, *Altın kibi*, *Juqa erli qaymaqtay*, *Awızı sılıw oymaqtay*.



Karakalpak poetry focuses on the ideal and the sacred, while English poetry emphasizes realism, the behavior, character, and actions of the heroine. Similes play an important role in Karakalpak epic dastan “Qırq qız (Forty Girls).” The image of Gulaim is often compared to heavenly beauty: “glittering like gold,” “delicate as a flower”—these similes spiritualize the heroine and elevate her to the rank of an ideal:

Tal shıbiqtay tawlangan,
Altın kibi tuwlangan,
Qara qashlı, qolañ shashlı,
Jawdır kózli, shiyrin sózli,
Juqa erli qaymaqtay,
Awızı sılıw oymaqtay,
Piste murın, badam qabaq,
Keñ qulaqlı, aq tamaq,
Hinji tisli, peri tusli (Qırq qız 7 b)

The epic depicts the heroine through celestial symbols: her beauty is “like moonlight,” her image is a marker of family honor; comparisons not only describe appearance but also ascribe sacred value (as if the comparison “confers” a blessing).

A comparative analysis of English and Karakalpak folklore comparisons of female heroes demonstrates that each cultural tradition forms its own model of the female image through stable comparative constructions based on value orientations and symbolic dominants of society. English folklore is distinguished by the multidimensionality of the female character: here, the heroine often acts as an active agent, and similes emphasize not only her beauty but also her courage, cunning, and resilience—qualities traditionally associated with male heroes. This demonstrates a more flexible gender model, allowing for the inclusion of the heroine in the space of action and choice.

The Karakalpak tradition constructs the image of woman as a sacred, idealized center of the clan: comparisons to the moon, gold, steppe flowers, and precious metals serve auspicious, ritually elevating functions. The heroine is presented not only as an aesthetic ideal but also as a bearer of spiritual and social prestige.

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