

Comparative-Typological Analysis of Figurative Devices used in Children's Songs in English and Karakalpak Languages

ABDULLAEVA SAYYORA POLATOVNA
Karakalpak State University, Uzbekistan

ABSTRACT

Within the field of comparative-typological research into stylistic devices, the given article analyses expressive, cognitive-figurative tools of an artist of fiction reflected in English and Karakalpak children's songs. Metaphor, simile, personification, epithet, hyperbole, symbolic images, sound imitations, an apostrophe, a repetition and a parallelism are analyzed in the process as forming components of song creation intended for children. It is established that both national languages use concrete imagery, animation of natural phenomena, rhythmic reproduction and reproduction on level of sound imitation and analogies of child-centric type. English folk song tradition resorts to trans formations of sense absurd, to cumulative imagery and ironic play more readily than Karakalpak folk tradition: here figural images integrate into family feelings and moralism, national landscape and collective consciousness of the people, to the ethnic stereotypes and stereotypes of children as subjects and objects. However figural images perform on languages the cognitive, aesthetic-functional, mnemonic, educational and emotional roles, but national manifestations the traditions of child education have been implemented in these language means.

Keywords: Children's songs, figurative devices, comparative typology, metaphor, simile, personification, repetition, English nursery rhymes, Karakalpak children's literature, linguacultural analysis.

INTRODUCTION

Children's songs hold a unique position at the intersection of language, literature, music, folklore and education. Children's songs are usually the first form of text the child encounters. Before children have the conscious ability to analyze the abstract meaning of literature, they respond to rhythm, repetition of sounds, colorful imagery, musicality, and words with strong emotive charge.

The figurative language of children's songs can thus not be seen as an ornamental poetic convention. It's essential in creating imagination, awareness of language, emotional experience, cultural identity and memory.

The term children's songs in this study is broadly used and comprises nursery rhymes, lullabies, children's games with songs, counting songs, humorous rhymes, nature descriptions, teaching and literary songs which can either be recited or sung. These categories are very close to each other since they all have in common conciseness, rhythm, repetitions, readily imaginable images, and ways of thinking inherent to childhood. In both English and Karakalpak tradition, the border between poem and song, verse and lullaby, or rhyme and game text is quite relative. Thus a poem may turn into a song; and an originally orally transmitted song into printed collection [4: 123-126].

The figurative system of children's songs reflects cognitive characteristics of a child. A new or abstract phenomenon is usually comprehended through concrete objects such as the sun, the moon and stars, flowers and animals, toys, food, people who are close and familiar to the child and everyday natural phenomenon. Consequently, in children's poetry, metaphor as a means to transfer concepts can turn an intangible fact into a tangible image or give vivid characteristics of abstract things such as the sun, the moon, the flower or the honey. The image of joy is light, childhood is spring, a school can be mother, the garden etc.

Children's song's tradition in English have resulted from long traditions of street rhymes, folk rhymes, domestic education, games, nursery rhyme books, school teaching, popular music.

The poetic world is populated by talking animals and mobilized house items, humorous non-conformism, phonetic and kinetic patterns, imitations of sounds and animals and unnatural states of affairs, where nothing surprising is considered to happen to a cow which jumps over the moon and a dish which runs away with the spoon, and a star can even be addressed as a real creature and the sun asked to go away [21].

Karakalpak children's songs are also derived from folklore. In the prefaces of the published anthology it is stressed that the children's literature in Karakalpak began with Folklore traditions and was created out of lullabies, games, songs, riddles, tongue twisters in oral forms for children upbringing, thus it is natural that it is regarded a source for child's national and spiritual upbringing. In the children's songs in Karakalpak children's poetic discourse it can be observed that figurative devices are associated with a child's mother love and relationship, parents respect, nature, the homeland, work, a school and native tongue and inter-generations bond.

Notwithstanding the great importance of children's poetry as discourse it must be noted that comparative studies covering figurative traditions of English and Karakalpak children's songs, are not plentiful. It seems that scholars focus primarily on a national tradition or on concrete subjects and content of children's literature rather than on typological structure of poetry and language use. Hence the purpose of the present study is to define the major figurative devices employed in English and Karakalpak children's songs, analyze the common structural and semantic traits of these devices, as well as to highlight cultural characteristics of figurative strategies and demonstrate the formation of linguo-cultural models of childhood which reflect diversity of human worldviews.

MATERIALS AND METHODS

The study applies a comparative-typological, semantic-stylistic, linguocultural, and contextual approach. Comparative-typological analysis makes it possible to establish similarities and differences that are not dependent solely on genetic relationship.

English belongs to the Germanic branch of the Indo-European language family, whereas Karakalpak belongs to the Kipchak branch of the Turkic languages. Their comparison is therefore useful for identifying both universal characteristics of children's poetic discourse and culturally conditioned forms of expression.

The English corpus includes widely known traditional songs and nursery rhymes, particularly 'Twinkle, Twinkle, Little Star,' 'Baa, Baa, Black Sheep,' 'Rain, Rain, Go Away,' 'Hush, Little Baby,' 'The Wheels on the Bus,' 'Hey Diddle Diddle,' 'Row, Row, Row Your Boat,' 'Humpty Dumpty,' 'Mary Had a Little Lamb,' 'Hickory Dickory Dock,' and 'Rock-a-Bye Baby.' These texts were selected because they represent several major children's genres, including lullabies, animal songs, action songs, nonsense rhymes, nature songs, and didactic verses.

The primary Karakalpak material was selected from the 2018 publication *Qaraqalpaq balalar ádebiyatınıń antologiyası*. The collection contains poems, songs, lullabies, riddles, fables, recollections, and stories intended for children and adolescents. The analyzed examples include 'Háyyiw aytsa analar,' 'Táy-táy bala, táy bala,' 'Qarlıǵash,' 'May gúlleri,' 'Eski ańǵar,' 'Sahranıń gúlleri,' 'Háy, dárya,' 'Háyyiw, bóbek,' 'Ana tili,' 'Meniń elim,' 'Jeti atańnıń atın bil, balam,' 'Balalarǵa berin dúnyanı,' 'Gúz qosıǵı,' 'Jańa jıl,' 'Háyyiw quwırshaq,' and 'Sálem, mektep.'

The analytical procedure consisted of five stages. First, lexical and syntactic units carrying nonliteral or emotionally intensified meaning were identified. Second, they were classified as metaphor, simile, personification, epithet, hyperbole, metonymy, symbol, apostrophe, onomatopoeia, repetition, parallelism, or sound patterning. Third, their immediate contextual meaning was determined. Fourth, their cognitive and cultural functions were examined. Finally, corresponding or contrasting examples in English and Karakalpak were compared.

The study distinguishes between strictly semantic tropes and broader expressive devices. Metaphor, simile, personification, hyperbole, and symbolic transfer operate mainly through semantic interaction. Repetition, alliteration, assonance, refrain, parallelism, and sound imitation operate primarily through

phonetic or structural organization. However, children's songs usually combine these levels. A repeated metaphor may become a refrain, while an onomatopoeic word may simultaneously personify an animal or machine.

Qualitative interpretation is the main method because the purpose is not simply to count devices, but to explain how they organize meaning. Nevertheless, relative frequency and functional prominence are also considered. The analysis does not claim that every feature is present in every children's song. Rather, it identifies dominant tendencies within the selected corpus.

RESULTS

Metaphor is one of the most important figurative devices in both English and Karakalpak children's songs. Its main function is to make abstract feelings and values understandable through familiar sensory images.

In 'Twinkle, Twinkle, Little Star,' the "star" is compared to "a diamond in the sky." Although the construction is formally a simile, it establishes the metaphorical concept "star is a precious object." The star's brightness is understood through the culturally familiar brilliance of a "diamond." The image combines visual perception with value. The object is not merely bright, but precious, attractive, and mysterious.

A related model appears in Karakalpak lullaby imagery. In '*Háyyiw aytsa analar*,' a daughter is described through images such as:

'Aspandağı ayday qız'

'Aspandağı juldızım'

'Tünlerde meniñ kúndizim.'

The expressions conceptualize the child as the moon, a star, and daylight during the night. The metaphor "child is celestial light" communicates beauty, emotional centrality, hope, and maternal attachment. While the English star is primarily "an object of wonder" observed by the child, the Karakalpak child "becomes

the star observed and cherished by the mother.” Thus, the two traditions use similar celestial imagery but assign different participant roles.

Food metaphors are also prominent in Karakalpak lullabies. The line ‘*Shiyrin-sheker, palday qız*’ associates the child with “sugar” and “honey.” “Sweetness” is transferred from taste to “emotional affection.” The conceptual model “affection is sweetness” is widely understandable, but its expression through “honey and sugar” is especially natural in domestic praise and lullaby discourse.

The metaphorical representation of educational institutions is particularly important in Karakalpak children’s songs. In ‘*Sálem, mektep,*’ the school is called *anamuz*, *bağımız*, and *jarqırağan tañımız*, meaning “our mother,” “our garden,” and “our shining dawn.” These metaphors create several semantic mappings:

1. **School is a mother**, because it protects, teaches, and nurtures;
2. **School is a garden**, because children grow there like plants;
3. **Education is dawn**, because knowledge opens a new beginning.

The final image *Qulpiramız mektepte, gúldey bolıp* presents “pupils as flowers blossoming at school.” The school is therefore constructed as a culturally valued space of collective moral and intellectual growth.

English school songs also use metaphors of growth and light, but traditional nursery songs less frequently connect institutions with maternal or national symbolism. English rhymes usually concentrate on immediate action, play, animals, counting, bodily movement, or humorous events. Therefore, extended ideological metaphors of school, homeland, and collective development are more characteristic of literary Karakalpak children’s poetry than of traditional English nursery rhyme.

Simile is especially suitable for children because it explains one object through another without completely erasing the difference between them. The markers “like” and “as” in English

correspond to Karakalpak forms such as *-dayl-dey*, *kibi*, *yañlı*, and *megzep*. The most familiar English example is:

‘Like a diamond in the sky.’

The comparison is simple, visually precise, and based on a single shared feature, brightness. Such one-feature comparisons are cognitively accessible to young listeners.

In ‘Mary Had a Little Lamb,’ the lamb’s fleece is “white as snow.” The image reinforces purity and visual clarity. “Snow” serves as a universal natural standard of “whiteness.” The same colour symbolism appears frequently in Karakalpak children’s songs, especially in expressions associated with cotton, clothing, bread, grain, and seasonal landscapes.

In the Karakalpak poem ‘*Qarlıǵash*,’ swallows are described as:

Monshaq yañlı dizilip.

The birds sitting in a row resemble beads arranged on a string. This simile reflects close observation of collective bird movement and connects nature with a familiar decorative object. The comparison is also culturally meaningful because beads and ornamentation belong to the child’s domestic visual environment.

In ‘*Balalarǵa berin dúnyanı*,’ the mother and child are imagined smiling *Quyash kibi*, like the sun. Here the “sun” is not only a source of light but a symbol of warmth, life, openness, and happiness. The comparison supports the text’s larger humanistic message that the world should belong to children.

Karakalpak children’s poetry often constructs comparisons through elements of the local environment. Flowers may burn *shoqtay*, like embers, desert waves may rise *tawday*, like mountains, and voices may sound *qoñurawday*, like bells. English rhymes also rely on familiar objects, but their comparison fields more often include “snow,” “diamonds,” “bells,” “birds,” “toys,” and “urban or domestic objects.”

The structural similarity is clear: both traditions select concrete sources that are already known to children. The

difference lies in the cultural inventory from which these sources are chosen.

Personification is among the most widespread devices in children's songs because children readily engage with a world in which animals, plants, stars, rivers, rain, seasons, and objects can speak or act like human beings.

In 'Rain, Rain, Go Away,' "rain" is addressed as if it were a person capable of understanding a request and deciding when to return. The command creates the conceptual model "natural phenomenon is a social participant." The child negotiates with the weather rather than passively experiencing it.

'Twinkle, Twinkle, Little Star' also addresses the "star" directly and asks, "How I wonder what you are." The "star" becomes a silent conversational partner. Similarly, in 'Baa, Baa, Black Sheep,' the "sheep" is asked whether it has wool and responds in a human-like exchange.

Karakalpak children's songs contain extensive apostrophic personification. In '*Qarlıgash*, the lyrical speaker repeatedly questions the "swallow":

'Qayda bardıñ, qarlıgash?'
'Qaydan aldıñ, qarlıgash?'
'Ol jaqlarda ház bar ma?'

The "swallow" is treated as a traveller able to report on distant lands. Migration becomes a child-friendly journey narrative. The repeated questions also express curiosity about geographical distance, seasonal change, and the return of spring.

In '*Háy, dárya*,' the river is directly addressed as an active force:

'Háy, dárya!'
Ańgarıña burıp joldı sen...'

The river receives human agency. It has a path, power, direction, and productive responsibility. Its flow is connected with fields, crops, and the transformation of dry land. The personification is therefore ecological and socio-economic rather than purely playful.

In ‘*Eski aňgar*,’ the “old riverbed” is imagined as a mother separated from her child and comforting itself in the desert. The phrase *ana-dárya* creates a maternal personification of the river. This is a complex figurative structure in which nature is interpreted through family relationships. The abandoned channel is not only dry land. It is an emotionally wounded being capable of memory and self-consolation.

The personification of seasons is also significant. ‘*Jaňa jıl*’ presents the New Year and Ayaz Ata as figures walking around the world, distributing abundance, light, peace, and gifts. In English tradition, seasonal figures such as Santa Claus and Jack Frost perform a comparable function. However, the Karakalpak image is often combined with collective wishes for peace, prosperity, and social harmony.

The main typological similarity is that both languages animate nonhuman phenomena to reduce the distance between the child and the surrounding world. The main difference concerns function. English personification is frequently playful and conversational. Karakalpak personification often carries additional ecological, moral, familial, or civic meaning.

Epithets provide emotional and aesthetic evaluation through expressive adjectives or descriptive phrases. Children’s songs favour epithets that are concrete, colourful, and easy to remember.

English rhymes contain epithets such as “little star,” “black sheep,” “little lamb,” “pretty maid,” and “old MacDonald.” These units are grammatically simple and often become fixed parts of a character’s identity. “Little” is particularly frequent because it establishes intimacy, vulnerability, and child-scale perception.

Karakalpak children’s songs display a richer system of evaluative epithets associated with affection, colour, nature, and moral value. Examples include *appaq paxta* for “white cotton,” *altın gúz* for “golden autumn,” *gúmis dán* for “silver grain,” *shiyrin-sheker miywa* for “sweet fruit,” *mehribanum* for a “beloved caregiver,” and *jarqın júz* for a “radiant face.”

Colour epithets in ‘*Gúz qosıǵı*’ create a metaphorical portrait of autumn:

‘*Altın gúz*’
 ‘*Aq altın*’
 ‘*Gúmis masaq*’
 ‘*Gúmis dán.*’

The phrase *aq altın*, (white gold), refers to “cotton.” It combines colour, economic value, labour, and regional identity. *Gúmis dán*, (silver grain), similarly elevates agricultural produce through the semantics of precious metal. These expressions show that epithets can transmit not only sensory qualities but also socially shared values.

The Karakalpak epithet often links beauty with productivity. A “flower” is beautiful, but “cotton, grain, and fruit” are both beautiful and useful. Therefore, aesthetic evaluation is integrated with the ethics of labour. In many English nursery rhymes, epithets identify appearance or size but less frequently encode economic or collective value.

Hyperbole is used to express wonder, affection, fear, humour, or impossibility. Children’s imagination is especially receptive to exaggeration because it expands the boundaries of ordinary experience.

English rhymes frequently employ hyperbolic impossibility. In ‘Hey Diddle Diddle,’ the “cow jumps over the moon” and the “dish runs away with the spoon.” These events violate physical laws. Their purpose is not to communicate factual reality but to create comic surprise and imaginative freedom.

In ‘Humpty Dumpty,’ “all the king’s horses and all the king’s men” cannot restore the fallen figure. The totality of royal power is exaggerated to emphasize irreversibility. The contrast between a “simple fall” and an “enormous unsuccessful rescue effort” produces humour and tension.

Karakalpak songs generally use less absurd hyperbole. Exaggeration is more often emotional or evaluative. In lullabies, the child may be described as more beautiful than all other girls or as the light of the mother’s night. In poems about the homeland, words may be said to be insufficient to describe its beauty. ‘*Meniń elim*’ contains the idea that language cannot fully

praise the country's appearance. This is a conventional poetic hyperbole expressing patriotic admiration.

The typological difference is therefore notable. English nursery rhyme often uses impossible action as a structural basis of nonsense. Karakalpak literary children's poetry tends to use hyperbole to intensify love, respect, beauty, hope, or national pride.

Symbols differ from isolated metaphors because they acquire broader and repeated cultural meanings. Both English and Karakalpak children's songs use light, celestial objects, flowers, seasons, animals, and journeys symbolically.

The "star" in 'Twinkle, Twinkle, Little Star' symbolizes "mystery, guidance, distance, aspiration." The "boat" in 'Row, Row, Row Your Boat' may be interpreted as a symbol of life's movement, especially in the line "Life is but a dream." The river becomes a path, and rowing represents continued action.

In Karakalpak children's poetry, "the sun and star" frequently symbolize "hope, beauty, knowledge, future." "Flowers" symbolize "children, moral development, national prosperity." "Spring" symbolizes "renewal," "while autumn" symbolizes "labour, harvest, abundance," and "entry into a new school year."

The line *Perzent demek ómir báhári*, meaning "a child is the spring of life," presents childhood as renewal and continuation. It reflects a collective view in which children represent not only individual innocence but also the future of society.

The garden is another important Karakalpak symbol. In '*Sálem, mektep*,' the school is a garden and children blossom like flowers. This model represents education as cultivation. It also implies that development requires care, discipline, environment, and guidance.

English children's songs use flower symbolism, but traditional nursery rhymes more often treat flowers as game components, decorative elements, or characters in a sequence. Karakalpak literary songs more consistently connect floral growth with education, homeland, social harmony, and the development of the younger generation [1].

Animals are central to both traditions because they provide children with recognizable behavioural models. Through anthropomorphism, animals can represent ‘obedience,’ ‘stubbornness,’ ‘carelessness,’ ‘loyalty,’ ‘curiosity,’ or ‘courage.’

English nursery songs contain “sheep,” “lambs,” “spiders,” “mice,” “cats,” “dogs,” “ducks,” and “horses.” Their behaviour often forms the basis of counting, dialogue, humour, or moral implication. In ‘Mary Had a Little Lamb,’ the “lamb” represents “loyalty and attachment.” In ‘Baa, Baa, Black Sheep,’ the “sheep” participates in a socially organized exchange of goods. In ‘Hickory Dickory Dock,’ the “mouse’s movement” structures “time and rhythm.”

Karakalpak children’s songs also give animals human roles. In ‘*Oraz hám qoraz*, the “rooster” functions like an “alarm clock” that wakes the child so that he will not be late for school. Its voice is compared to a bell. The animal becomes part of the educational routine.

In ‘*Ha qurbaqa, qurbaqa*, the “frog” is directly addressed and humorously described through its large eyes and unusual walk. The poem combines apostrophe, caricature, sound patterning, and comic observation. The frog’s physical qualities are exaggerated, but not demonized. The text encourages attention to animal difference and transforms strangeness into amusement.

‘*Háyyiw quwırshaq*’ transfers animal and human characteristics to a doll. The child speaks to the doll as a mother would speak to a baby, asks whether it is ill, proposes taking it to a doctor, and sings it to sleep. The personified toy creates a miniature model of caregiving. Through play, the “child” reproduces social behaviour and emotional responsibility.

English songs also animate toys and objects, but Karakalpak doll lullabies are particularly close to traditional maternal discourse. They allow children to rehearse family roles and culturally valued forms of care.

“Apostrophe,” the direct address of an absent, nonhuman, or abstract entity, is structurally important in both languages. It transforms a descriptive text into a dialogue.

English examples include ‘Rain, rain, go away,’ ‘Twinkle, twinkle, little star,’ and ‘Baa, baa, black sheep.’ The addressed entity often appears in the title or opening line. This immediate vocative structure captures attention and invites participation [2].

Karakalpak songs similarly begin with direct address:

‘Háy, dárya!’
‘Ha qurbaqa, qurbaqa!’
‘Háyyiw, bóbek!’
‘Táy-táy bala, táy bala!’
‘Qayda bardıń, qarlıǵash?’

However, Karakalpak apostrophe often expresses a more explicitly relational stance. The speaker may be “a mother” addressing a child, “a child” addressing an animal, “a citizen” addressing a river, or “a pupil” greeting the school. Vocative forms help encode respect, affection, advice, concern, or collective belonging.

Thus, English apostrophe frequently creates playful interaction, whereas Karakalpak apostrophe more often marks a specific emotional or social relationship.

Repetition is the most universal structural device in children’s songs. It supports memorization, musical rhythm, participation, anticipation, emotional emphasis, and language acquisition.

“Twinkle, twinkle,” “Row, row, row,” “Rain, rain,” “Baa, baa,” and the recurring phrases in ‘The Wheels on the Bus’ show how English children’s songs use lexical repetition. Repeated verbs imitate continuous action. Repeated nouns establish a rhythmic call. Refrains enable groups of children to sing together even when they do not remember every verse.

Karakalpak songs use the same principle. Examples include:

‘Háyyiw, bóbek, háyyiw, bóbek’
‘Táy-táy bala, táy bala’
‘Qızım-qızım’
‘Xosh-xosh, baqsham’
‘Balalarǵa berıń dúnyanı.’

In ‘*Táy-táy bala*,’ repetition imitates a child’s first unsteady steps. The sound and rhythm correspond to bodily movement. The device is therefore both phonetic and iconic: the structure of the words resembles the repeated physical action.

In lullabies, repetition produces calmness and predictability. In educational songs, it reinforces an instruction or value. In patriotic songs, it transforms an idea into a collective formula. The repeated line *Jeti atańnıń atın bil, balam* functions as a refrain and moral imperative. Repetition helps transform genealogical knowledge into memorable cultural duty.

Parallelism is also common. Similar grammatical constructions present sequences of actions, qualities, or wishes. English cumulative songs such as ‘The Wheels on the Bus’ repeat the same syntactic frame while changing one lexical element. Karakalpak poems similarly repeat structures such as *biri... biri...* or successive imperative lines. The difference lies mainly in content rather than form.

Children experience language acoustically before they analyze it semantically. Consequently, sound imitation and patterned consonants are fundamental to children’s songs.

English nursery rhymes frequently imitate mechanical, animal, or bodily sounds. “Baa” represents the sound of a sheep, “tick-tock” represents a clock, “swish” imitates movement, and “beep” represents a horn. ‘The Wheels on the Bus’ builds entire verses around sound-symbolic expressions.

Karakalpak children’s songs also contain sound imitation. *Miyaw* represents a cat’s voice, while rooster, frog, and bird songs use words whose phonetic form evokes animal calls. Repeated syllables such as *táy-táy*, *háyyiw-háyyiw*, and *jelpip-jelpip* create motion and musicality.

Alliteration and assonance strengthen these effects. In ‘*Qızım-qızım qızgana*,’ the repetition of /q/ and /z/ produces tenderness and rhythmic continuity. In ‘*Háyyiw, bóbek*,’ the recurrence of soft vowels and sonorant consonants creates a soothing acoustic pattern appropriate to a lullaby [5].

English rhymes often favour strong monosyllabic beats and consonantal clusters, while Karakalpak songs benefit from agglutinative word structure, vowel harmony, repeated suffixes,

and syntactic parallelism. These linguistic differences affect poetic rhythm. English rhythm is often based on stress alternation, whereas Karakalpak rhythm is strongly supported by syllabic balance, repeated endings, and vowel correspondence.

Humour is present in both traditions but is created through somewhat different mechanisms.

English nursery rhyme has a well-developed nonsense tradition. Animals perform impossible actions, objects become independent characters, and ordinary logic is reversed. '*Hey Diddle Diddle*' is a classic example because its humour depends on an entire chain of absurd personifications [6].

Karakalpak humorous children's poems more often arise from misunderstanding, wordplay, exaggeration of a child's behaviour, or contrast between expectation and result. In Sağıydulla Abbazov's '*Gúlzardın túyesi*,' humour develops from the child's confusion between similar-sounding words associated with "camel" and "turkey." The comic effect is linguistic and situational. It reflects the incomplete lexical competence of a child without presenting the child cruelly [3: 154-157].

Other Karakalpak humorous poems depict a boastful child, a lazy pupil, a mischievous boy, or a child who offers an absurd excuse for being late. Such humour has a corrective function. The listener laughs at undesirable behaviour and is indirectly guided toward discipline, modesty, cleanliness, or responsibility.

Thus, English nonsense often celebrates imaginative freedom without a clear moral conclusion. Karakalpak humour is more frequently connected with social observation and gentle moral correction.

DISCUSSION

The results of this comparative analysis show that both traditions utilize a universal set of conceptual mechanisms for simplifying experience through imaginative strategies such as using concrete images, vocative construction, repetition, personification, known comparisons, and sound devices. This sharedality arises from the fundamental needs of child-focused communication.

1. **First, children require clarity:** abstract concepts are concretized with references to light, colour, movement, nature (animals, food, flowers), and social relationships (family). For instance, a star turns into a diamond, a child into the moon, school into a garden, autumn into gold, and rain into interlocutors.
2. **Second, children learn by participation:** rhymes, repeated commands, refrains and parallel structures encourage joint performance, enabling children to act, imitate, answer, dance, and engage actively with the text.
3. **Third, children's songs shorten psychological distance:** rivers, stars, animals, and seasons acquire a lively and dialogic personality, reflecting the imaginative modes of childhood while also imbuing nature with cultural significance. English rhymes often emphasize dynamic action, individualized play, and humorous transforms, such as mice climbing up clocks or dishes running away. The fun of English rhymes can also be derived from sound textures and comical juxtaposition of disparate elements.

Karakalpak poems demonstrate closer ties between figures of speech and familial and community values. Children in Karakalpak poems are represented more often in relationship to family members (parents, grandparents), ancestors, schools, professions, labor, or the nation; and the playfulness is usually integrated with educational objectives and familial care. Differentials also emerged at environmental levels. Images in English songs often represent the home environment, country scenes, city transport, and weather such as rain and snow; and sounds of bells, household articles.

In Karakalpak poems there appear the desert, the river, cotton plants, crops, sparrows, flowers, the blazing heat, farmland and the harvests, creating a special ecological vocabulary for that culture. Perhaps the most interesting distinction is the conceptualization of the child. In many English children poems the child is either a spectator and recorder, participant in play, or individual speaker expressing personal wishes. In Karakalpak poems, on the other hand, the child becomes a valued individual

member of a kinship-system a future member of the community, and the object of aspirations.

In consequence, in English poems often portray and explain exactly what the child thinks or says, while the Karakalpak songs are concerned more with the what the child stands for and the role of childhood. The use of the concept "precious metal" may be considered here. In the case of a diamond, for example, English songs represent the "star" as gleaming, while in Karakalpak songs "gold" is used in connection with season (autumn), plant products (cotton, wheat) and work. It shows connection with aesthetics and productivity simultaneously. Lullaby traditions, like children's poems, both draw on universal strategies and exhibit cultural uniqueness.

With a high degree of similarity, the traditions apply repetition, softness of sounds, security appeals, promises, and references to sleep to the task of wooing a baby into rest. English lullabies in the example often frame affections through an escalating and itemized array of promises (Hush, Little Baby); Karakalpak lullabies address the loved one by terms of familial endearment, celestial metaphors of purity, sweetness, future ambitions, or moral or social destinies. Pedagogically speaking, there are five categories of functions of these creative tropes for young children.

The mnemonically device (with emphasis on repetition, parallelism, rhyme, refrain) can facilitate children memorizing the poem. As already shown, metaphor is responsible for a more complicated understanding of the concepts (the cognitive function). Affect is aroused with the help of warm and endearing diminutives, affectionate address and sounds, gentle phonation (the emotional function).

The moral impact can be effected through polar opposition (hard work versus sluggishness, modestly versus arrogance, tidiness versus carelessness), etcetera (the ethical function).

Finally, cultural information transmitted by language can be learned and assimilated (the cultural function); it manifests in vivid representations of native landscape, family relationships, traditional past, education, the necessity of labor and duty, etcetera. Another pedagogical implication is that we should teach

the creative tropes not only as a category of linguistic devices but rather with due respect to their function. That is, a child can learn that the notion of a simile is that kind of expression; what makes that simile in the text specific, what feelings does it evoke in him and her, and what culturally conditioned ideas does it evoke in him and her; what the English idiom "like a diamond in the sky" could contrast favorably with a similar expression in another language.

Thus a similar linguistic image, e.g. *aspandağı yıldızım*, in a Karakalpak poem, may produce, not merely delight as visually stunning image or as the personification of the sky, but as a tender regard for a child representing hopes of loved one.

Our description above should not mean that these divisions should be absolute. There are many English children poems that focus on family ties and morality, as well as poems in Karakalpak with individual free interpretation, playfulness and pure nonsense. So above our generalization is focused on more popular or archetypal expressions.

CONCLUSION

According to the results of the comparative-typological approach all the considered figurative and expressive devices used in Karakalpak and English children's songs are common: metaphor, comparison (simile), personification, epithet, hyperbole, symbol, address, repetition, gradation, alliteration, onomatopoeia, humor-grotesque incongruity. Their main distinctive features are the following: their simplification and adaptation to the child's mind by meaning of brevity, concreteness, rhythmic and melodic construction, emotional transparence and visually. The most significant commonality is observed between animal and nature personification, celestial images, comparisons of tender relationship, imitation of sounds, repetitions of chorus, transfer from tangible to imaginative object (everyday things become images of poetry). Figurative devices help both English and Karakalpak children to remember songs and to perceive emotion, movement, time, nature, social relations. But the cultural orientation of the figurative and expressive devices in children's

songs under review is different. In English children's songs the most prevalent feature of the content is; playfulness, nonsense rhyme, fantastic anthropomorphizing, child's cognitive process and sounds. In the content of Karakalpak children's songs, on the contrary, poetry always combines with the image of mother, admiration of adults, school subjects, mother's language, Homeland, human labor in field and garden, ecologic zone, ancestors, human prospects and dreams. English nonsense rhyme more often contributes to child's imagination by breaking common rule and principles of our life. Humorous Karakalpak poem more often makes children correct behavior by word-play and funny circumstances. English celestial images are very often source of a child's curiosity and the child's imagination while Karakalpak images of the heavens are very often charged with a child's emotional experience. While English precious-object images represent the star a diamond, Karakalpak poem describe cotton as white gold, and grain as silver showing the link between beauty and labor, life and wealth. Thus, figuratively and expressively poetic means in children's songs should be understood not simply as ornamental element of art but as a cognitive and cultural tool that make children classify reality, encode emotion, remember linguistic elements, translate the values of behavior as well as imagine relations between humans, nature, family, society. The comparative analysis of that devices provide us with wide information for linguistics-philology departments, folklore studies, translation studies, and English and Karakalpak literatures teaching methods.

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ABDULLAEVA SAYYORA POLATOVNA

TRAINEE-TEACHER,

DEPARTMENT OF ENGLISH LINGUISTICS,

KARAKALPAK STATE UNIVERSITY, UZBEKISTAN.

E-MAIL: <PULATOVNASAYYORA@GMAIL.COM>