Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайгыров университета

ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия
1997 жылдан бастап шығады

TORAIGHYROV UNIVERSITY

ВЕСТНИК ТОРАЙГЫРОВ УНИВЕРСИТЕТА

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№ 3 (2026)
Павлодар

НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА

Филологическая серия
выходит 4 раза в год

СВИДЕТЕЛЬСТВО
О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания
№ KZ30VPY00029268
выдано
Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность
публикация материалов в области филологии

Подписной индекс – 76132

https://doi.org/10.48081/BTOUPh3.2026/ISSN2710-3528

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SRSTI 17.07.29

https://doi.org/10.48081/BTOUPh3.2026/459-472

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NATURE AS A METAPHORICAL DOMINANT IN TED HUGHES' POETRY

This article examines metaphorical modeling in Ted Hughes' poetic works, with a focus on figurative language and symbolism. The article presents a study of historical, comparative, and typological linguistics. The purpose of the study is to classify the conceptual metaphors of Ted Hughes and build a structure of his poetic world. The function of metaphor as a cognitive mechanism is presented in the study to understand human emotions, philosophical concepts, and natural phenomena deeper. The research involves analyzing the animalistic and natural imagery that structures metaphorical modeling. The study of metaphorical modelling in Ted Hughes' poetic texts focuses on figurative language and symbolism and draws on typological, historical, and comparative linguistics. The article explains how metaphors compose a cognitive mechanism and help to understand natural phenomena, human emotions, and philosophical ideas. In Hughes's poetic vision, nature is a prominent source of inspiration for the spiritual, unexamined, and mythic external world and for internal mental processes. A complex interaction between the outer world and internal psychological mechanisms is also explored in the research through animal and landscape depictions, as well as through natural forces. By presenting nature as a strong, conflicting force, Hughes modifies the lines separating people from the natural world, presenting an existential and metaphysical viewpoint that challenges popular romantic representations. The study connects Hughes's poetic approach with his poetic imagination. The research acknowledges that nature serves as a symbolic language that conveys a deeper philosophical life exploration, death, and the unconscious

for Hughes, rather than merely providing a backdrop. This article provides a mature interpretation of Hughes' poetic imagination as his views are placed in line with contemporary ecological and psychological viewpoints.

Keywords: Ted Hughes, cognitive modeling, metaphorical dominant, semantic transition, symbolism, concepts.

Introduction

Metaphorical modeling is an initial part of cognitive linguistics and literary criticism, as it provides a unique opportunity to analyze complex concepts through artistic imagery. Ted Hughes's poetry is appropriate research material due to a sizable amount of bright metaphors that represent nature, human emotion, and philosophical concepts [1]. Ted Hughes' contribution to the development of conceptual metaphor in literary criticism remains understudied, which makes this study relevant.

Metaphorical models presented in the works of the poet are the object of the study. The structure of the metaphors, their functions, and the cognitive mechanisms underlying the creation of symbolic images are the subject of the study. The purpose of the study lies in identifying and systematizing the key conceptual metaphors applied by Ted Hughes, also in revealing their role in creating poetic language in cultural as well as historical context.

Research objectives are as follows:

1. To analyze the theory of conceptual metaphors and metaphorical models.
2. To delve into the cognitive mechanisms of metaphors in Ted Hughe's works.
3. To distinguish key metaphorical models in the literary text of the author.
4. To evaluate the metaphorical language and symbolism interaction.

The aim of the research focuses on nature's role as part of the metaphorical framework in Ted Hughes' poetry. The study explores how Hughes uses nature to address the conflicts between life and death, civilization and instinct, reason and emotion. The role of nature and its function in the poetic vision of Ted Hughes, as well as the scope and the philosophical background, are clarified in the study [2; 3]. Hughes presents nature through a spectrum of human emotions, instincts, and conflicts; hawks, jaguars, crows, and other biological beings represent intellectual concepts and psychological motivations. The poet`s use of nature frequently exceeds authentic and goes deep into symbolic and mythic, revealing a versatile observation of such clue topics as mortality, identity, and power [4; 5].

The scientific significance of the paper lies in its in-depth cognitive gears study by underlying the creation of metaphors, their role in shaping a poetic text, and their connections to cultural and historical contexts. The practical significance of the study lies in its application of the analysis of literary texts, cognitive linguistics, and academic approaches.

Materials and methods

Metaphor is interpreted as "a language expression in which one object or concept is represented in terms of another object or concept with which they have common characteristics" [6, 165]. According to E. V. Budaev, "metaphor is the main element of metaphorical modeling, which serves to create comparisons and enhance the expressiveness of language; and metaphorical modeling is the use of metaphors to build cognitive models that help to better understand and interpret complex concepts and phenomena" [7, 38].

Metaphorical modeling is often performed with conceptual metaphors, which are "defined as cognitive structures connecting two distinct conceptual domains". These include the systematic proximity of two conceptual domains, where one domain (source) is used to understand the other (target) [8, 16].

On the part of metaphorical modeling, it is also necessary to take the semantic-cognitive approach into consideration, since they are closely related to each other and interact within the framework of cognitive linguistics [9].

The semantic-cognitive approach to the study of metaphor is the assimilation of semantic and cognitive aspects to understand how metaphors shape language and thinking. The semantic-cognitive approach is based on the theory of conceptual metaphors, which states that "metaphors are not just literary tropes, but fundamental cognitive mechanisms. They allow us to understand one conceptual area (target domain) through another one (source domain)" [10].

This approach was evolved within cognitive linguistics, particularly through the work of G. Lakoff and M. Johnson [11], Karabayeva et al. [12], Zhu [13]. The essential mechanism is mapping, where structural elements from the source domain are transferred to the target domain. This allows us to use existing knowledge of more specific phenomena to understand abstract concepts.

Concepts are the focus of interest of modern linguistics; many linguists offer their classification. Concept classification, as proposed by M. V. Pimenova, provides a structured and multifaceted approach to analyzing concepts, taking into account their cognitive and functional characteristics. This approach gives us a deeper understanding of how concepts structure thinking and world perception [14, 128].

A. T. Ispandyarova [15], Meng et al [16] proposed a new metaphor classification in the field of cognitive linguistics, which is based on cognitive functions and the nature of the transfer of meanings. In his works, Hantouleh et al. [17] consider metaphor as "a cognitive modeling tool that helps a person to understand and organize the world".

Moving from metaphor classification to metaphorical modeling requires understanding how metaphors organize cognitive processes. To identify a metaphorical model, source and target domains are defined, and a metaphorical model is then constructed to integrate the key elements and the relationships between them. In practice,

metaphorical modeling is used to analyze texts, scientific and philosophical concepts, as well as to create new metaphorical expressions in different fields, including literature. In this article, metaphorical modeling is used to analyze the works of Ted Hughes in order to better understand his poetic images and concepts.

Ted Hughes` animalistic poetry reflects his strong bond with nature and his inquiries about animal world along with his talent in creating dynamic images.

Metaphor is not only a literary device but also a way to understand the human world and nature.

N. D. Arutyunova thinks that conceptual metaphor is a linguistic phenomenon, and a cognitive mechanism that determines the way we think and percept. The interpretive potential of the conceptual metaphor lies in its ability to create deep and multi-valued associations, allowing readers to explore and interpret complex concepts and ideas [18; 19].

In modern Ted Hughes' poetry, metaphorical modeling plays an initial role in creating illustrated images and conveying deep meanings. In his works, symbolism and figurative language can be traced, which are used to explore human experience, nature, and human relations. According to M. V. Pimenova, "in the class of space concepts there is a subclass of biological concepts (man, bird, animal, fish), built on the conceptual oppositions' man-made – natural, man–inhuman" [14; 129]. This is widely used in the works of Ted Hughes. "Hughes' metaphors not only portray nature but also require the readers to ponder on the subject".

N. A. Ghazzoul in the work"Linguistic and Stylistic Analysis of Ted Hughes' "Hawk Roosting"tries to reflect the Hawk`s superpower, its psychology, and mental perception of the world through analysis of linguistic features [19, 799]. That is why the unique world of Ted Hughes is also known as "Animal Kingdom".

Thomas West, in his book about Ted Hughes, writes that "metaphors challenge the reader to identify himself with the main character", which means the reader must perceive extreme figurative language as a tool for revealing deep emotional sense.

The study of conceptual metaphors in Ted Hughes' poetry is based on data obtained through the method of continuous sampling, which facilitates a comprehensive analysis of the poet's metaphorical thinking, which involves several steps and methods to provide a deep understanding and classification of metaphors.

The descriptive method is used to define and categorize the collected conceptual metaphors. This method allows us to examine each metaphor in detail, determining its structure and functions.

The method of modelling involves building metaphorical models with the source domain (where the metaphorical value comes from) and the target domain (where this value is transferred).

Semantic analysis gives an understanding of how metaphors form a semantic field and interact with other elements of the text. Each word and expression in a metaphor

is analyzed in terms of its semantic meaning and how that meaning changes in a metaphorical context.

Results and discussion

The collection of poems "The Hawk in the Rain"is written by Ted Hughes in 1957 and is full of conceptual metaphors that portray the poet`s perceptions, emotions, and thoughts. The most recognizable is the poem "The Hawk in the Rain"itself, which is about a free, brutal and powerful hawk. The hunt description is the image of struggle and emancipation desire.

I drown in the drumming ploughland,
I drag up heel after heel from the swallowing of the earth's mouth,
From clay that clutches my each step to the ankle
With the habit of the dogged grave, but the hawk

In this verse of the poem "The Hawk in the Rain,"the human experience is presented with the help of interaction with earth: *"clay that clutches my each step to the ankle with the habit of the dogged grave"*. Here, the ground is presented as clay that copies the author`s every step, attaching him to the ankle. The metaphor assigns a sense of burden, heaviness, and resistance by creating an image of human hardship in a scenic way. *"I drown in the drumming plougland"*– the metaphor connects tiresome work, represented by a field, the symbol of hard agricultural labor, with the feeling of drowning, the symbol of hopelessness. The conceptual metaphor is: *"difficulty or back-breaking work is drowning"*. The source domain: "drowning", the target domain: "difficult living conditions."The elements of the metaphorical model are as follows: *"drowning"* – immersion in difficulties, *"arable field*" – work, and everyday worries.

The metaphor *"the swallowing of the earth`s mouth"* presents the earth as a human being with a mouth and an ability to absorb. The earth is alive and has a human ability, so it "swallows". This escalates the sense of struggle and resistance by making the earth a more active participant in the given model. The conceptual metaphor "the swallowing of the earth's mouth"effectively creates the image of the earth as an active, absorbing force that man is forced to fight against to move forward.

Source domain: *"the mouth"*, target domain: *"the earth"*. Metaphorical model elements are as follows: "mouth" – "absorption, consumption".

A conceptual metaphor of determination sounds as follows: "With the habit of the dogged grave", and it compares this quality with the inevitability of the grave. The metaphor reflects self-confidence and resilience and reminds us that human stubbornness is as inevitable as death.

Table 1 – A Semantic Transition: From Mortality to Determination

Source domain	**Target domain**
Grave	Inevitability, constancy

Habit	Perseverance, repeatability
Obstinacy	Inflexibility to change

The destructive force of wind is presented by the help of metaphors in the poem: "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

The conceptual metaphor *"the woods crashing through darkness"* presents the forest as a force breaking through dimness, creating a bright vision of the forest as a powerful strength breaking through darkness. This metaphor emphasizes the energy, amazement, and visualizing it as a living interaction with darkness. *"Winds stampeding the fields under the window"*: winds that *"rush"* are meant as a gathering of bulls running at huge speed, which creates an image of the wind's strength. The wind is presented as a herd running through the fields, so it builds an image of a chaotic natural force.

Another meaningful poem, "Thistles", performs a metaphor of life with thousands of pretty autumnal thistles. They represent both suffering and struggle, as well as beauty and endurance. *"Against the rubber tongues of cows and the holding hands of men"*– the thistle is described as something that resists and antagonizes cows and hardeners, which have rubber tongues and grasping hands. This conceptual metaphor shows the defiance of two – the tongues of cows and the hands of people. Thistle resists gentle and persistent natural pressure and human intervention. This metaphor emphasizes efforts to overcome external influences, conveying a struggle with the influence of nature and society.

"Their sons appear Stiff with weapons,
fighting back over the same ground"

These lines present a thistle as a soldier armed with a weapon to demonstrate its strength and independence.

The "Thought- Fox" is one of the most well-known Ted Hughes poems where the fox metaphorically presents creativity. It reflects the poet`s inner world as it appears and disappears, causing different emotions. The origin of human thoughts is described in the poem. The fox is a typical symbol of curiosity and intelligence and the metaphor conveys the complexity and flexibility of human thought. The fox image emphasizes that the thought is fluent and unpredictable:

"I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move".

The midnight forest serves to reveal mysterious aspects of the human mind. "Midnight Moment Forest" tells us that even a moment can be as intense and confusing as forest. The midnight serves as a symbol of mystery and darkness, and enhances the sense of density and depth that is also suitable for the forest description. The conceptual metaphor is: "Thought is a fox".

The fox in the poem represents an idea that makes its way to the poet step by step as the fox moves carefully and quietly. These associations have a strong bond with inspiration that comes unexpectedly and, step by step, becomes clear. The conceptual metaphor of a blank page – "white sheet" presents desolation and potential for creation. "The Thought-Fox" contains numerous conceptual metaphors to reveal the process of creativity. The fox serves as a symbol of inspiration; the night is traditionally the time to reflect and the time to create; the white sheet is a blank space for potential; the process of creativity is hunting. These metaphors together create a profound image of the poem writing process with mentioning moments of uncertainty, sudden inspiration, and expectation.

Table 2 – Metaphorical model: the fox and the forest as metaphors for creativity

Source domain	**Target domain**
fox	idea, inspiration
forest	poet`s state of mind
midnight	darkness, mystery
moment	inspiration time

Ted Hughes in his *"The Thought-Fox"* uses conceptual metaphors to convey the nature of creativity. The poem turns the unconscious into the clarity of the written form and presents the enactment of creativity – the process of hunting for the inspiration and the product of it.

According to an examination of his poetry, Ted Hughes uses nature as a major metaphorical dominant. In his poetry there is a central place for conceptual metaphors about animalistic and landscape imagery which present human emotions and philosophical concepts. Ted Hughes regularly uses symbolism and figurative language.

Natural forces are presented as dynamic and strong, showing their major sufficient impact on human emotions and awareness. Wild life serves as recurring source domains in Ted Hughes poetry, presenting spiritual, existential, and mythological dimensions. Natural world related metaphors were detected to understand the symbolic organization of Ted Hughes` poetic world with such important topics as life and death; the unconscious.

The results showed the use of nature in Hughes` poetry exaggerates aesthetic and descriptive intent, also serves as a cognitive process to understand reality and spread

philosophical and emotional ideas. The study highlights the importance of nature as a source of inspiration and a vehicle for interactions between humans and nature.

Conclusion

Metaphorical modeling in the poems of Ted Hughes explains the deep cognitive structures and images created by the poet. Analyzing metaphorical models helps us to learn how metaphors outline perception and cognition through specific models and analogies. The dyad "language and man" in cognitive linguistics turns into the triad "language – man – cognition".

The classification of metaphors in the poet language of Ted Hughes:

1. **Animal World:** There is an animal connection and an animal imagery in every piece. He makes an incredible use of various fauna members, creating images that can be both definite and abstract, reflecting different aspects of human experience.

2. **Plant World:** Countless metaphors in Hughes›s poems are related to natural phenomena. Nature becomes not just a background, but a way of expressing deep human feelings and states for him.

3. **Inner world and emotions:** Metaphorical models often reflect the internal states and conflicts of the human mind. They help create images that express emotional experiences and internal struggles. And the natural world helps the poet here, because through metaphors of animals and plants, the poet succeeds in conveying subtle mental experiences and other processes.

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Received 03.04.26.
Received in revised form 28.04.26.
Accepted for publication 10.08.26.

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03.04.26 ж. баспаға түсті.
28.04.26 ж. түзетулерімен түсті.
10.08.26 ж. басып шығаруға қабылданды.

ТЕД ХЬЮЗ ПОЭЗИЯСЫНДАҒЫ ТАБИҒАТТЫҢ МЕТАФОРАЛЫҚ ДОМИНАНТ РЕТІНДЕ БЕРІЛУІ

Бұл мақалада Тед Хьюздің поэтикалық шығармаларындағы метафоралық модельдеу бейнелі тіл мен символизмге баса назар аудара отырып қарастырылады. Мақалада тарихи, салыстырмалы және типологиялық лингвистика зерттеледі. Зерттеудің мақсаты – Тед Хьюздің тұжырымдамалық метафораларын жіктеу және оның поэтикалық әлемінің құрылымын құру. Біздің жұмысымыз сонымен қатар метафоралардың табиғи құбылыстарды, адам эмоцияларын және философиялық ұғымдарды түсінудің когнитивтік механизмі ретінде қалай жұмыс істейтінін анықтауға бағытталған. Зерттеу метафоралық модельдеуді құрайтын анималистік және табиғи бейнелерді талдауды қамтиды. Тед Хьюздің поэтикалық мәтініндегі метафоралық модельдеуді зерттеу толығымен бейнелі тіл мен символизмге бағытталған және оған типологиялық, тарихи және салыстырмалы лингвистика кіреді. Мақалада метафоралардың когнитивтік механизмді қалай құрайтыны және табиғи құбылыстарды, адам эмоцияларын және философиялық идеяларды түсінуге қалай көмектесетіні түсіндіріледі. Хьюздің поэтикалық көзқарасында табиғат рухани, зерттелмеген және мифтік сыртқы әлем мен ішкі психикалық процестер үшін шабыттың көрнекті көзі ретінде көрсетілген. Зерттеуде жануарлар мен ландшафт бейнелері, сондай-ақ табиғи күштер арқылы сыртқы әлем мен ішкі психологиялық механизмдер арасындағы күрделі өзара әрекеттесу де зерттеледі.

Табиғатты күшті, қарама-қайшы күш ретінде ұсыну арқылы Хьюз адамдарды табиғи әлемнен бөлетін сызықтарды өзгертеді, танымал романтикалық көріністерге қарсы тұратын экзистенциалды және метафизикалық көзқарасты ұсынады. Зерттеу Хьюздің поэтикалық тәсілін оның поэтикалық қиялымен байланыстырады. Зерттеуде табиғат Хьюз үшін тек фон берудің орнына терең философиялық өмірді зерттеуді, өлімді және бейсаналықты жеткізетін символикалық тіл ретінде қызмет ететіні мойындалады. Бұл мақалада Хьюздің поэтикалық қиялының жетілген түсіндірмесі берілген, өйткені оның көзқарастары қазіргі заманғы экологиялық және психологиялық көзқарастарға сәйкес орналастырылған.

Кілтті сөздер: Тед Хьюз, когнитивті модельдеу, метафоралық доминант, семантикалық ауысу, символизм, ұғымдар.

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Республика Казахстан, г. Павлодар.
Поступило в редакцию 03.04.26.
Поступило с исправлениями 28.04.26.
Принято в печать 10.08.26.

ПРИРОДА КАК МЕТАФОРИЧЕСКАЯ ДОМИНАНТА В ПОЭЗИИ ТЕДА ХЬЮЗА

В данной статье рассматривается метафорическое моделирование в поэтических произведениях Теда Хьюза с акцентом на образный язык и символизм. В статье представлено исследование с использованием исторической, сравнительной и типологической лингвистики. Цель исследования – классифицировать концептуальные метафоры Теда Хьюза и построить структуру его поэтического мира. Наша работа также направлена на выяснение того, как метафоры функционируют как когнитивный механизм для понимания природных явлений, человеческих эмоций и философских концепций. Исследование включает анализ анималистических и природных образов, которые структурируют метафорическое моделирование. Изучение метафорического моделирования в поэтическом тексте Теда Хьюза полностью сосредоточено на образном языке и символизме и включает типологическую, историческую и сравнительную лингвистику. В статье объясняется, как метафоры образуют когнитивный механизм и помогают понимать природные явления,

человеческие эмоции и философские идеи. В поэтическом видении Хьюза природа представлена как важный источник вдохновения для духовного, неизведанного и мифического внешнего мира, и внутренних психических процессов. В исследовании также рассматривается сложное взаимодействие между внешним миром и внутренними психологическими механизмами посредством изображений животных и пейзажей, а также природных сил. Представляя природу как сильную, противоречивую силу, Хьюз меняет границы, разделяющие человека и природный мир, представляя экзистенциальную и метафизическую точку зрения, которая бросает вызов популярным романтическим представлениям. Исследование связывает поэтический подход Хьюза с его поэтическим воображением. В исследовании признается, что природа служит символическим языком, передающим более глубокое философское исследование жизни, смерть и бессознательное для Хьюза, а не просто фоном. Эта статья предлагает зрелую интерпретацию поэтического воображения Хьюза, поскольку его взгляды соотносятся с современными экологическими и психологическими точками зрения.

Ключевые слова: Тед Хьюз, когнитивное моделирование, метафорическая доминантность, семантический переход, символизм, концепции.

Теруге 10.08.2026 ж. жіберілді. Басуға 21.09.2026 ж. қол қойылды.
Электронды баспа
5,64 МБ RAM
Шартты баспа табағы 44,4.
Компьютерде беттеген: З. С. Искакова
Корректорлар: А. Р. Омарова, Д. А. Кожас
Тапсырыс № 4593

Сдано в набор 10.08.2026 г. Подписано в печать 21.09.2026 г.
Электронное издание
5,64 МБ RAM
Усл. печ. л. 44,4.
Компьютерная верстка: З. С. Искакова
Корректоры: А. Р. Омарова, Д. А. Кожас
Заказ № 4593

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