

amanlıgın tilep turgan ananın obrazın berip turganlıgın kóretuğın bolsaq, ekinshiden drama janrınıń tiykarǵı belgilerinń biri – monologtıń dástanlıq shıǵarmalarda ushırasatuğınlıgın hám dramanın payda bolıwında, onıń rawajlanıwında eposlardıń da tásiiri bar ekenligin kóriwge boladı.

Qazaq ilimpazı Á.Ázıevtıń pikirine súyenetuğın bolsaq, balalar dramaturgiyasınıń payda bolıwında, qalıplesiwinde

awız ádebiyatınıń úlgerindegi dramalıq elementlerge názer awdarıwımız kerek deydi. Xalıqtan ullı ustaz – joq, xalıq awız ádebiyatınıń bay ǵáziynesi – balalar dramaturgiyasınıń qalıplesiwine tiykar jarattı dep tolıq ayta alamız [17:28].

Usı kóz qarastan qaraqalpaq qaharmanlıq, liro-epikalıq, tariyxıy, sociallıq turmıs máselelerin sóz etetuğın dástanlardıń bárinde de dramanın payda bolıwı hám qalıplesiwinde úlken áhmiyetke iye bolǵanlıgın kóremiz.

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REZYUME. Bu maqolada qoraqalpoq bolalar dramaturgiyasining paydo bo'lishida xalq og'zaki ijodi ning o'mi katta ekanligini bilib olamiz. Maqolada dramaning elementlarini ertaklarda, dostonlarda, asotir va afsonalarda, notiqlik san'atida, terma va marsiyalarida, balalar qo'shiqlarida, harakatli o'yinlarida, savol-javob, monologik - dialogik aytishuv janrlari bo'yicha ma'lumotlar berilgan.

РЕЗЮМЕ. В данной статье рассмотрены жанры устной народной литературы такие как сказки, былины, поэмы, повести, басни, пословицы, терме-толгау, детские стишки, вопросы-ответы (загадки), айтыс (импровизированное состязание двух людей, форма устной народной песенной поэзии), которые способствовали развитию каракалпакской детской драматургии.

SUMMARY. This article provides insights into the emergence of Karakalpak children's drama in the works of folk literature. It explores elements of drama in folktales, epics, short stories, novellas, proverbs, oratory, terme-tolga (traditional sayings), children's presentation with spoons, moving moon, and presents question-and-answer genres of monologue-dialogue.

PAINTING WITH WORDS: A COMPARATIVE STUDY OF AJINIYAZ AND BYRON'S IMAGERY

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Tayanch so'zlar: Bayron, Ajiniyoz, ifodali tasvirlash, hissiy-ramziy ifodalash, madaniy aks ettirish, ishq va ehtiros bilan ifodali tasvirlanishi.

Ключевые слова: Байрон, Ажинияз, образность, эмоционально-символическая образность, образность культурной рефлексии, образность любви и страсти.

Key words: Byron, Ajiniyaz, imagery, emotional and symbolic imagery, cultural reflection, imagery of love and passion.

Introduction. Both George Gordon Byron and Ajiniyaz are renowned poets who employ rich imagery to evoke complex emotions and cultural realities. Byron, a central figure in the English Romantic movement, often uses natural and emotional imagery to explore themes of individualism and rebellion. Ajiniyaz, a classic poet of the Karakalpak literary tradition, weaves images of nature, love, and political struggle into his work to reflect the resilience and identity of his people. As scholars have noted, imagery in poetry serves as a bridge between personal experience and universal themes. This article explores how these two poets from vastly different cultural contexts utilize imagery in their poetry, with insights from various literary critics to frame the discussion.

1. The Role of Nature Imagery

In Byron's poetry, nature imagery serves as a reflection of human emotion and the sublime. Romantic critics like M.H. Abrams and Harold Bloom have noted that nature for Byron represents both freedom and terror, embodying the tensions between the human soul and the natural world. Abrams describes Byron's use of natural landscapes as a "projection of the inner self," suggesting that his portrayal of wild, untamed environments like mountains and seas reflects his complex emotional state [1,68]

Byron example: "There is a rapture on the lonely shore" (*Childe Harold's Pilgrimage*).

As Abrams argues, Byron's use of "lonely shore" encapsulates both a longing for isolation and a transcendence of worldly concerns through the power of nature.

Ajiniyaz, similarly, uses nature to evoke the endurance of the Karakalpak people. According to PhD. G.Qarlibayeva, Ajiniyaz's natural imagery often reflects the environmental realities of the Karakalpak steppe, portraying the landscape not just as a backdrop but as an integral element of Karakalpak identity and survival [5:232]. For instance:

*Jaylawim- Ūrgenish, arqası -teñiz,
Jawırını qaqpataı malları semiz,
Ruxsatsız biri- birine salmas iz,
Birlikli Qoñrat ellerim bardı.*

This quatrain seems to describe a connection to a specific place, expressing pride in the homeland and community.

Imagery:

The words "Jaylawim-Ūrgenish" (*My pastures-Urgench*) and "arqası -teñiz" (*its back is the sea*) create a vivid image of a fertile homeland bordered by natural features like the sea, emphasizing a strong connection to nature.

"Jawırını qaqpataı malları semiz " (*Its livestock are fat with backs like shields*) paints a robust and prosperous image of the animals, evoking strength and well-being. "Jawırını qaqpataı" (*backs like shields*) is a simile comparing the livestock's sturdy backs to shields, highlighting

their health and toughness. "*Birlikli Qoňurat ellerim bardı*" (*I have the united Konyrat people*) reflects pride in unity and harmony within the Kon'yrat tribe, emphasizing collective strength and cultural heritage. The structure of the lines mirrors each other, using descriptions of the homeland and its people, creating a sense of balance and unity.

This quatrain combines imagery of nature, strength, and unity, reflecting cultural pride in both the land and its people. The use of similes strengthens the portrayal of prosperity and resilience.

2. Emotional and Symbolic Imagery

Byron's symbolic imagery, particularly in works like *Don Juan*, reflects his inner emotional landscape, with natural and human symbols often intertwined. Harold Bloom notes that Byron's use of storms, seas, and night skies captures the depth of human emotion, particularly despair and rebelliousness. Bloom suggests that "Byron's genius lay in his ability to evoke the inexpressible through elemental forces" [2:62].

• Byron example: "*The sky is changed! —and such a change!*" (*Childe Harold's Pilgrimage*). Here, Bloom argues that Byron's sky symbolizes more than weather; it's a reflection of an internal emotional tempest, aligning with the Romantic ideal of the sublime.

In the poem "*Ellerim bardı*" Ajiniyaz vividly depicts a strong and heroic figure, likely reflecting cultural ideals of masculinity and warrior-like prowess

Gudarı belbewi beline túsken
Boıy aq terekti aralap ósken,
Gánım kórse qaynap, dáryaday yoshqan,
Qalpartın qalqanlı jigiti bardı. (Ellerim bardı)

Imagery:

"*Gudarı belbewi beline túsken*" (*His belt tight across his waist*) evokes a sense of readiness and strength, showing the man as prepared for action.

"*Boıy aq terekti aralap ósken*" (*His height grew among the white poplars*) creates a tall, proud image of the man, comparing his stature to the towering poplar trees, a symbol of vitality and nobility.

"*Gánım kórse qaynap, dáryaday yoshqan*" (*His enemy's blood boiled, flowing like a river*) uses the metaphor of a river to describe the fierce and overwhelming effect he has on his enemies, emphasizing his power and dominance in battle.

Symbolism:

"*Qalpartın qalqanlı jigiti bardı*" (*There was a shielded warrior from the Karakalpak people*) symbolizes both protection and leadership. The shield ("*qalqan*") suggests defense, courage, and honor, key attributes of a warrior in many Turkic traditions.

Cultural Reflection:

The portrayal of a "shielded warrior" from the Karakalpak people highlights the importance of bravery, military prowess, and honor in the culture. The reference to enemies and the warrior's dominance over them reflects the cultural value placed on strength and valor.

The rhythmic repetition of strong, concise phrases mirrors the energy of the warrior, giving the quatrain a sense of momentum and force. The comparison to a river in "*dáryaday yoshqan*" reinforces the fluid and unstoppable nature of his power.

This quatrain combines striking imagery and similes to portray an idealized warrior figure, reflecting cultural values of strength, courage, and the readiness to protect one's people. The natural imagery, particularly the poplar and the river, enhances the sense of power and invincibility.

Imagery of Love and Passion

Byron's portrayal of love through celestial and natural imagery has been explored by critics such as Caroline Franklin. Franklin notes that Byron's descriptions of beauty,

as seen in *She Walks in Beauty*, often idealize and elevate women, associating them with the unattainable and the ethereal [3:12].

Byron example:

"She walks in beauty, like the night
Of cloudless climes and starry skies."

Franklin suggests that the night and stars here create a sense of distance, making the woman's beauty both idealized and unattainable [3:14].

Ajiniyaz's love for imagery reflects not just romantic love but also devotion to land, community, and tradition. Ajiniyaz's portrayal of love is holistic, tying personal affection to a broader cultural love for the homeland:

Oturishi -turna, úyirshi- ğazdur,
Bashtan ayaq tamam aǵzası nazdur,
Xoshsúwret, xoshádep, bir alǵır bazdur,
Mısalı baqışı lasın yańlıdı (Yańlıdı)

This quatrain uses vivid imagery and metaphors to describe a person, likely a beloved, by focusing on their grace, beauty, and power. The language combines subtle qualities with strength, evoking an idealized image of the beloved. "*Oturishi -turna, úyirshi- ğazdur*" (*Her sitting is like a crane, her walking is like a goose*) uses animal imagery to emphasize the grace and elegance of her movements. The crane and goose are both associated with dignity and poise, implying that her posture and gait are refined and delicate. This reinforces the sense of admiration toward the beloved, where even simple movements are elevated to something graceful.

"*Bashtan ayaq tamam aǵzası nazdur*" (*From head to toe, her every part is delicate*) portrays the beloved as entirely soft and tender, idealizing her body and character. The word "*naz*" (delicate, tender) highlights how the lover views the beloved with gentle affection, emphasizing her fragility and charm.

"*Mısalı baqışı lasın yańlıdı*" (*Her gaze is like a falcon's*) further emphasizes her commanding presence through her gaze. The falcon symbolizes keen focus and power, implying that her eyes can mesmerize, just like a falcon's sharp sight. The beloved's eyes hold the lover in thrall, a common theme in love poetry where the gaze signifies deep emotional and physical attraction.

The quatrain paints a picture of a beloved who is both graceful and powerful, embodying beauty, charm, and captivating strength. The use of birds like the crane, goose, hawk, and falcon symbolizes not only elegance and grace but also the ability to seize and hold attention, much like love can captivate and overwhelm the senses. This combination of delicacy and commanding presence reflects the tension between admiration and awe often felt in love.

The imagery evokes deep affection and fascination, suggesting the beloved is not just physically beautiful but possesses a magnetic force that draws the lover in completely. The quatrain weaves together grace and power, using natural similes to create a complex, multi-dimensional portrayal of love

Conclusion

As this analysis demonstrates, Byron and Ajiniyaz both use imagery as a powerful tool to convey personal, cultural, and political ideas, yet their methods and intentions differ significantly. Scholars such as Bloom, Abrams, and Franklin note Byron's intensely personal and philosophical use of imagery, which reflects the individualism and emotional depth of the Romantic tradition. In contrast Ajiniyaz's focus on collective identity and resilience, with his imagery rooted in the cultural and historical experiences of the Karakalpak people. Both poets, however, succeed in transforming imagery into a bridge between the emotional and the universal, making their works resonate across time and place.

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REZYUME. Ushbu maqolada Bayron va Ajiniyoz shaxsiy, madaniy va siyosiy g'oyalarni yetkazish uchun ifodaliliklardan kuchli vosita sifatida foydalanishlari, ammo ularning usullari va niyatlari sezilarli darajada farqlanishi tahlili muhokama qilinadi. Ajiniyozning jamoaviy o'ziga xoslik va mustahkamlikka e'tibor qaratgani, uning ifodaliligi qoraqalpog' xalqining madaniy va tarixiy tajribasiga asoslangan. Har ikki shoir ham ifodalilikni emotsionallik va umuminsoniylik o'rtasidagi ko'priikka aylantirishga muvaffaq bo'lib, ularning asarlari zamon va makonda aks sado beradi.

РЕЗЮМЕ. В этой статье обсуждается анализ использования образности Байроном и Ажиязом как мощного инструмента для передачи личных, культурных и политических идей, однако их методы и намерения существенно различаются. Ажияз фокусируется на коллективной идентичности и устойчивости, а его образность уходит корнями в культурный и исторический опыт каракалпакского народа. Однако обоим поэтам удается превратить образность в мост между эмоциональным и универсальным, благодаря чему их произведения находят отклик во времени и пространстве.

SUMMARY. This article discusses analysis that Byron and Ajiniyaz both use imagery as a powerful tool to convey personal, cultural, and political ideas, yet their methods and intentions differ significantly. Ajiniyaz's focus on collective identity and resilience, with his imagery rooted in the cultural and historical experiences of the Karakalpak people. Both poets, however, succeed in transforming imagery into a bridge between the emotional and the universal, making their works resonate across time and place.

ERTEKLERDİN TIPOLOGIYALIQ ÓZGESHELİKLERI

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Tayanch so'zlar: ertak, tipologiya, syujet, komparativizm, klassifikasiya, obraz, motiv.

Ключевые слова: сказка, типология, сюжет, компаративизм, классификация, образ, мотив.

Key words: fairy tale, typology, plot, comparativism, classification, image, motive.

Tipologiya termini zatların hám qubılısların hár túrli tipleri arasındǵı qatnastı kórsetetúǵın klassifikaciya. Tipologiyalıq baylanıslar siyasiy jámiyetlik sharayatınıń uqsaslıǵınan kelip shıqqan hám ádebiyattaǵı birdey zańlıqlarǵa juwap beretúǵın ádebiy baylanıslar ulıwma aytqanda bunday termindı komparativistika-grekshe salıstırıw degendi ańlatadı.

Ádebiyattanıwdaǵı izertlew mektepleriniń biri, ádebiyattı tirixiy-salıstırmalı usıl menen izertlew. Komparativizm usılı boyınsha folklor, ádebiyat obrazları, syujetleri, motivleri salıstırmalı túrde izertlenedi.

Komparativistlerdın tastıyıqlawı boyınsha túrli xalıqlardıń folklorı menen ádebiyatında keń tarqalǵan mifologiyalıq syujetler áyyemgi hind mifologiyasına barıp taqaladı. Sonıń menen birge komparativistler xalıq aralıq ádebiy obrazlar menen syujetlerdın milliy ózgesheliklerin onsha esapqa ala bermeydi. Komparativizm usılı XIX ásirde Evropa ádebiyattanıw iliminde payda bolǵan. Germaniyada I.G.Gerder, Rossiyada F.I.Buslaev komparativizm usılı boyınsha izertlewler júrgizdi. Ásirese, A.N.Veselovskiydın miynetleri («Tariyxıy poetika» kitabı) salıstırma-tariyxıy usıldın úlgisi boldı. Al, XX ásirde ortalarnan baslap N.I.Konrad, V.M.Jirmunskiy, V.Propp, túrkiy tilles xalıqlardan S.Kaskabasov, E.Tursunov, A.Baymuratov, Sh.Geldieva, B.Karimova, M.Afzalov, K.Imonov, G.Jalolov, K.Beknazarov, J.Yusupov, karapalpak alımlarınan N.Dawqaraev, Q.Ayimbetov, K.Maqsatov, K.Mambetnazarov, P.Oteniyazov hám taǵı basqa ilimpazlar tariyxıy-salıstırmalı usıldı keń qollanǵan alımlar boldı. Olar syujet, obraz yaki motivlerdın uyqaslıqların tek ózlestiriw dep qaramastan tipologiyalıq qubılıslar retinde qaraydı.

Anıǵıraq aytqanda, uqsas obrazlar, syujetler tek ózlestiriw jolı menen ǵana emes, al xalıqlardıń uqsas turmıs tarizi, jámiyetlik tariyxıy jaǵdayları nátiyjesinde de bir-birinen ǵárezsiz payda bola beriwı múmkin.

Jáhán ádebiyattanıwda janrlardıń jetilisiwi xám tipologiyası, ádebiy baylanıslar, atap aytqanda, balalar folklorı xám jazba balalar ádebiyatınıń ózine tán ózgeshelikleri, kórkem-estetikalıq principi, onıń poetikalıq oy-pikirdin rawajlanıwında tutqan ornın úyreniw áhmiyetli máselelerdin biri bolıp qalmaqta.

Qaraqalpaq xalıq dóretpeleri menen birge qonısuı tuwısqan hám Aziya, Evropa xalıqlarınıń ertekleri arasında mazmunlıq, motivlik, syujetlik uqsaslıqlar jıyı ushırasadı. Máselen: qazaq xalıq dóretpelerinen «Qaramergen» erteginde samawrın, dástúrhan, quman, altın besik, «Aǵash at tuwralı » erteginde

ushar at, sıyırqlı qonıraw, «Kúyew tańlaǵan qız» dóretpesinde shıpalı alma, sıyırqlı alma sıyaqlı predmetler qaharmanlardın tamaǵın toq, alısın jaqın, awırın jeńil etiwge úlken rol oynaydı. Ózbek xalıq awızeki dóretpeleri de qaraqalpaq xalıq erteklerine mazmunlıq jaqtan oǵada jaqın keledi. Ásirese, sıyırqlı erteklerde tańqalarlıq ájayıp sıyırqlı buyımlar, zatlar eki xalıqtın awızeki shıǵarmalarında jıy gezlesedi. Mısalı «Altın balıq» erteginde sıyırqlı balıq, «Qılısh batır» erteginde jan jaylasqan kılısh, «Málıka Gúlzar» erteginde sıyırqlı ayna, ushar gilem, shıpalı alma, «Burshaq palwan» da (Nuqat palvon) óli hám tiri suw, «Zulqumar » erteginde sıyırqlı ayna ushar gilem, shıpalı alma bir qansha funkciyalardı atqaradı hám birneshe qaraqalpaq xalıq erteklerine mazmunı jaqın keledi. Rus xalıq erteklerinde de qaraqalpaq xalıq dóretpelerindegi sıyaqlı qaharmanlardın arzu-ármannarına erisiwinde sıyırqlı predmetler úlken rol oynaydı. «Sıyırqlı júzik» atlı ertekte júzik, «Ajayıp kóylek» te kiyim, tilsimli suw, «Ekaterina patsha hám etikshiniń hayalı» erteginde sıyırqlı ǵarrı, sıyırqlı saz ásbabı diqqatımızdı tartadı. Tatar xalıq erteginde de qaraqalpaq xalıq folklorındaǵı sıyırqlı buyımlar keń orındı iyeleydi. Mısalı, «Alpamsho menen dáwjúrek Sanduǵash» atlı tatar sıyırqlı erteginde oq jay menen onıń oǵı sıyırqlı qásiyetke iye boladı. Türk xalıq shıǵarmalarınan «Wázirdin ertegin» de sıyırqlı shıjlan sóz etilse, usı xalıqqa tiyisli «Sırlı gúl» erteginde sıyırqlılangan gúl sońında qızǵa aylanǵanlıǵı ayıladı. Mongol xalkınıń awızeki dóretpelerinde de sıyırqlı buyımlar, zatlar sıyırqlı personajlar ushırasadı. «Qamshı» erteginde ǵarǵa jigitte sıyırqlı ıdı hám qamshı bergenligi sóz etiledi. «Tilsim taw» polyak xalıq erteginde ólgen adamdı tiriltetúǵın suw ayılssa, usı xalıqqa tiyisli «Dáwler menen batır hám shopan» erteginde sıyırqlı qılısh sóz boladı. «Altın balıqshılar» atlı chex erteginde bolsa shaxzada ushar qanat penen súygen qızın alıp keledi. «Altın shashlı málıka» atlı chex erteginde málıka janlı hám jansız suw menen súyikli Irjıkti tiriltedi. Bul «Qulamet tóre» atlı qaraqalpaq xalıq ertegindegi mama kempirdin batırda ábizámzám suwı menen tiriltken epizodtı eske saladı. Bolgar xalıq dóretpelerinen «Haq kewil torǵay» atlı ertekte torǵay ǵarǵı sıyırqlı tayaq, sıyırqlı temir balǵa beredi. Usı xalıqqa tiyisli «Mańlayında juldızı bar jigıt» atlı erteginde anası alma jegenнен keyin náreste tuwıladı. Onıń janı kılıshan boladı. Bul dóretpede «Qılısh batır» atlı qaraqalpaq hám ózbek xalıq erteklerine mazmunlıq jaqtan usaydı. Bolgar xalkınıń «Qásiyetli ǵozalar» atlı ertegi, onda eki ǵoza pada-pada malǵa, úshinshi ǵoza sulıw qızǵa aylanadı. Bul epizodlar sıyırqlı