

STYLISTIC REPRESENTATION OF CULTURE IN THE WORKS OF AJINIYAZ QOSIBAY ULI

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***Abstract:** This paper examines how the renowned Karakalpak poet Ajiniyaz Qosibay uli portrays cultural values and identity through stylistic devices in his poetry. Writing during a time of considerable cultural and political upheaval due to Russian imperial influence in Central Asia, Ajiniyaz employed elements like imagery, symbolism, and diction to convey his thoughts on nature, personal experience, and the societal context of his era. The analysis emphasizes the poet's cultural representations, focusing on the interplay between form, language, and the depiction of his society.*

***Key-words:** literature, poetry, lyrics, culture, stylistic device, epithet.*

Introduction

Poetry has long been a medium for cultural expression, where the stylistic choices of poets reveal deeper insights into societal values, traditions, and ideologies. This paper compares the cultural depictions in the poetry of Ajiniyaz (1824-1878), a prominent Karakalpak poet and philosopher. Ajiniyaz's poetry delves into the shifting sociopolitical landscapes of Central Asia. Through a close examination of stylistic devices such as alliteration, epithets and tone in the poems “Bardur” and “Ellerim bardi”, this study aims to illuminate how poet used art to engage with cultural themes [4].

Ajiniyaz was a prominent wordsmith of his era, profoundly appreciating the rich lexical and semantic-stylistic possibilities of the Karakalpak language, which he skillfully employed in his works. His poetry clearly demonstrates his mastery of vernacular language, highlighting its effectiveness as a tool for expression and the creative imagery he crafted. Renowned as a master of words, Ajiniyaz utilized the poetic language's figurative and beautiful qualities, drawing extensively from the Karakalpak vocabulary. His works reflect the charm and unique features of literary language, showcasing his expertise in classical poetry. Through his deep longing for distant traditions, he enriched the genre and form of Karakalpak classical poetry, enhancing its overall beauty and depth.

Ajiniyaz, a key figure in Karakalpak literature, wrote during a time of significant sociopolitical upheaval as Central Asia came under increasing Russian influence. His poetry reflects both a deep connection to Karakalpak traditions and a response to cultural erosion. Ajiniyaz uses stylistic devices to evoke the emotional and

philosophical challenges of a society in transition, often reflecting beauty of his country and people inhabiting there with their culture. According to G.Karlibaeva “Ajiniyaz was a leading wordsmith of his time, he used masterfully the rich lexical, semantic-stylistic possibilities of the Karakalpak language in the left region, and he knew how to use them in his own place.”.[3]

On the basis of our investigations we do agree with her opinion as far as Ajiniyaz created colorful images in his poems. In Ajiniyaz's poem “Bardur”, the use of epithets, alliteration serves to emphasize cultural resilience. For instance:

Mingeni a'rebi at, moyni g'ilshaqli,
Ju'nleri za'r ba'ptan, altin shashaqli(Bardur)

This extract from the verse “Bardur” has a rich visual and stylistic quality, especially in terms of imagery and descriptive detail.

Alliteration: The verse shows repetition of consonants, particularly the 'm' sound in "*Mingeni a'rebi at, moyni g'ilshaqli*". Alliteration helps create a flowing, rhythmic quality, especially when describing the subject – likely a horse ("*a'rebi at*" - Arabian horse).

The epithets in this extract indeed reflect cultural elements [2], particularly those tied to Karakalpak and Central Asian traditions.

“A'rebi at” (the Arabian horse): This is a significant cultural symbol. Arabian horses are renowned for their speed, beauty, and endurance, often associated with nobility, status, and strength in the region's culture. By referencing an Arabian horse, Ajiniyaz connects to the value placed on equine prowess and its importance in local heritage, warfare, and nomadic life.

"Moyni g'ilshaqli" (mane braided or adorned): The careful grooming and adornment of the horse reflect a cultural practice of beautifying animals, especially for special occasions or ceremonies. This attention to appearance indicates the horse's elevated status, as well as the owner's wealth and care, reflecting traditional values of pride in presentation.

"Ju'nleri za'rba'ptan, altin shashaqli" (with its coat of fine material, golden tassels): The use of gold and fine fabrics in decoration is emblematic of wealth and high social standing, hinting at the cultural appreciation for luxury and craftsmanship. Gold often symbolizes prosperity and is used in celebrations and formal attire, showing a deep connection to cultural aesthetics.

Furthermore in the poem there are wide range of epithets which describes the native town and it's nature, people,trees,rich fruits and vegetables. For example

Sayali terek (shady tree):

Cultural Symbolism: The image of a "shady tree" in Karakalpak culture symbolizes protection, refuge, and nourishment. In nomadic and agricultural societies, trees often provided shelter from the harsh elements of the environment, especially in the steppe or desert regions. A shady tree would be a metaphor for a place of safety, comfort, or a nurturing figure in life.

Cultural Meaning: Trees hold a revered status in many Central Asian cultures, often symbolizing wisdom, continuity, and resilience. They are also central to myths and stories, representing growth, life, and the idea of being grounded. Ajiniyaz's use of "sayalı terek" could be linked to the cultural reverence for nature as a sustaining and protective force.

Qızarıp pisken gewirek (ripened, reddened fruit): In Central Asian culture, fruit—particularly ripened, reddened fruit—can symbolize maturity, abundance, and fertility. The redness of the fruit indicates that it is at its peak, suggesting readiness and fullness. This image can metaphorically extend to ideas of growth, health, and the transition into adulthood, especially in describing young women.

Cultural Representation: In traditional poetic imagery, a comparison to ripened fruit often represents a person's readiness for new stages in life, such as marriage or parenthood. Ajiniyaz's use of this epithet ties into the broader cultural association between natural cycles and human life stages, using nature's symbolism to reflect beauty and the flourishing of life.

In summary, these epithets aren't just decorative—they are loaded with cultural significance, revealing the values of nobility, beauty, wealth, and pride within the Karakalpak and broader Central Asian contexts. Ajiniyaz uses them to embed cultural identity within his poetry.

Stylistic Convergences and Divergences

The poetry of Ajiniyaz is rich not only for his time but for today also. He wrote in cultural and historical contexts, their use of stylistic devices to express cultural values reveals both convergences and divergences.

Nature as Cultural Reflection: Poet used nature as a central theme in his poetry, idealizes nature as a source of purity and spiritual renewal. Ajiniyaz's nature is fraught with conflict and transformation and nature is dynamic, reflecting the cultural struggles of his people.

Diction and Accessibility: Ajiniyaz, while employing traditional forms of Karakalpak oral poetry, often uses elevated, formal language to evoke the gravity of his people's situation. His poetry is a direct response to cultural encroachment, where the complexity of language reflects the complexity of cultural survival. G. Karlibaeva

argues that Ajiniyaz's language is a deliberate call to his people to resist cultural dilution. [3]

Conclusion

The poetry of Ajiniyaz offers a rich study in how cultural identity and values are expressed through stylistic devices. He depicted a culture in crisis, where nature becomes a metaphor for the socio-political upheaval facing his people. He used his craft to engage deeply with the cultural contexts in which they lived, demonstrating the power of poetry to reflect and shape societal values.

In conclusion, works of Ajiniyaz are rich in stylistic choices such as imagery, diction, and metaphor not only serve aesthetic purposes but also act as cultural narratives that reveal the complexities of identity, tradition, and change. Through this analysis, we see how poetry, across different times remains a vital tool for both celebrating and critiquing societal values.

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