



Article

Bird Imagery in the Lyrics of Ajiniyaz

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Abstract: 19th century Karakalpak classical literature became known for its highly artistic works. The works of this period are also distinguished by their unique world of images. This article explores the creation of the image of birds in the poetic works of the great poet Ajiniyaz Kosybay uly. It is also about the interpretation of the image of birds in artistic works along with many artistic images, about the unique mastery of the image creator.

Keywords: Literature, Lyrics, Bird Image, Poetry, Poet.

1. Introduction

The Intersection of Literary History, Bird Imagery and Sufi Thought in Ajiniyaz Poetry The art traditions of nineteenth century Karakalpak literature are plentiful, but the disclosive symbolic dimensions of its images are only partially revealed [1]. Although previous studies have characterized the poet within the purview of his philosophical and didactic motifs, the ubiquitous motif avian imagery together with mystical and ideational phenomena has not been expounded upon as specifically related to his personal vision [2]. This gap suggests the relevance and need for a closer, more systematic examination of bird imagery.

While one strain of scholarship emphasizes Ajiniyaz's skill with allegory and his exposure to Eastern classical literary traditions, the studies have not fully explored the role of birds as mediators between human experience and spiritual aspiration [3]. This research supplements previous analyses on the subject with close readings of selected poems and applies a literary-symbolic interpretative approach in order to reveal how these images depict emotional states, moral lessons, and Sufi concepts. Through textual analysis, a contextual historical review, and comparative interpretation, the methodology detects the transformation of concrete entities into vectors of abstract meaning signaled by the immediate localization of particular bird images in the biblical text [4].

In this study, the poet's aesthetic reasoning will be clarified: why a particular bird appears to the poet, whether in moments of yearning, conflict, or ethical thinking and how these choices affect the reception of the reading [5]. The imagery is not ornamental but organisational, directing the emotional movement of the work and intensifying the philosophical claim. Not only do these results contribute to our understanding of Ajiniyaz's creative process, but they also illuminate the emergence of a symbolic system within the framework of Karakalpak literature more generally. This calls for more integrative, connective approaches of poetic imagery where cultural, historical, and spiritual contexts are bridged [6].

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2. Methodology

The close-reading literary methodology of this study enables the symbolic layers of Ajiniyaz's poetry to rise by closely listening to the text. Based on the birds featured in the poems and the source text, this study follows the ways in which birds manifest everywhere from emotion, through culture, to Sufi-philosophical implications, and thus addresses the moments when the literal meaning turns into metaphorical power. The analysis engages eclectically between hermeneutic analysis and historical background, particularly given the poet's education in the largest madrasahs and the classical (Eastern) literary traditions, from which it is likely he acquired his symbolic mentality (p. This study determines how Ajiniyaz employs everyday birds to express longing, moral dilemma, spiritual elevation, and socio-political trauma by interpreting individual bird kinds the falcon, nightingale, goose, and crow in situ according to the practice in well-known Turkic and Sufi literary symbolic patterns. These memories fuel the cultural memory that interpreting the tragedy of Bozataw taps into, as the metaphors the poet weaves into their work become not only forms of aesthetic imagination, but forms of emotional testimony. This methodology uncovers a poet who transposes the language of nature into a solvent language of philosophy and a language of collective experience through a combined analysis of text, context, and comparisons.

3. Results and Discussion

Because Ajiniyaz studied at the renowned educational institutions of his time, such as the Shergazi Khan and Qutlimurod Inaq Madrasahs, he possessed a strong religious and secular literacy and was familiar with the works of renowned Eastern wise poets and Sufis [7]. Therefore, the inner meaning of most of the poet's poetry is connected to the idea of giving love to God. Because the main idea of Sufi poetry is also to be open to the face of God. Through this, achieving the status of a well-rounded individual. In most of the poet's poems, the image of birds is created through symbolic and symbolic imagery.

The poet's poem "Dauran bolmadi" is entirely composed of allegorical imagery.

Sánemler qolında tilla saz edim,
Háwijge keltirer janan bolmadı,
Tuğrımda talpınğan algır baz edim,
Qálpe-sayadlarım maman bolmadı, [8]

In these lines, the images of "algır baz" and "qálpe-sayad" are used in a symbolic sense, and their inner meaning is directed toward Sufi teachings. "Algır baz" a swift bird represents the Sufi who strives toward the Truth, while "qálpe-sayad", the bird trainer or falconer, symbolizes the perfect spiritual guide (pīr) in the song.

If we understand the content of the song "Quba qush" in its literal sense, it depicts the lament and emotional state of a falconer who has lost his trained bird. However, when we interpret it more deeply, the entire work acquires a symbolic meaning. Here, the falconer represents the Sufi who has entered the path of Truth. The poet masterfully portrays his grief, suffering, and longing for his spiritual guide the swift bird (algır qus).

The creation of images in the song through allegory conveys certain aspects of Sufi (tasawwuf) teachings. The images of the duck, goose, falcon, and crow are used to artistically enrich and effectively convey the meaning of the work.

Ajiniyaz the poet also employed bird imagery symbolically in his works. These images shift from their primary literal meanings and express other, more abstract concepts. Among them, the images of the nightingale (bülbil) and the flower (gül) appear frequently.

In the first example, the nightingale represents the poet himself, expressing his need for freedom, a suitable life, and happiness. In the next example, the flower symbolizes a person's life or soul, while the nightingale represents the body or material existence.

The poet's song "Ağalar bir qus qashırdım" is also created in a symbolic manner. The lyrical hero, the poet portrays his muse in the form of an unidentified falcon.

Bird imagery is appropriately used in Ajiniyaz's humorous-satirical songs as well. The song "Ala qus" is created in a humorous manner based on certain amusing events. It describes the actions of the ala qus (variegated bird) and the harm it causes to people and animals.

Taking into account the opinion of the well-known scholar Q. Orazimbetov "it is not always correct to constantly search for hidden meanings in every literary work" [9]. We may also interpret the song "Ala qus" and its system of images in a literal sense. Since the content carries a humorous tone, the events and even the names of certain individuals are given explicitly.

One of the major events in the history of the peoples living in the Khorezm oasis was the Qonyrat uprising of 1858–1859 and the related "Bozataw" incident. These events marked a significant turning point in Ajiniyaz's life and poetic journey. The sorrow of the people gave rise to Ajiniyaz's famous work "Bozataw."

This work, which depicts with profound lyricism the grief and anguish of the people forced to leave their homeland and "their eagle-eyed land," has been described by academician M. Nurmukhamedov as follows:

"In his well-known 'Bozataw' poem, Ajiniyaz portrays the brutality and oppression committed in suppressing the great uprising against the Khiva Khanate in 1858–1859, the persecution of the people, the enslavement and captivity of the insurgents, as well as the events that occurred before the people abandoned their native land" [10].

The poem begins with Ajiniyaz the poet taking leave of his birthplace after the suppression of the uprising. Addressing *Bozataw*, the poet says: "If I have been separated from my land, you have been separated from your people; therefore, we both shed tears as we part."

In creating the poem, Ajiniyaz makes skillful use of philosophical and didactic methods characteristic of the poetry of Eastern peoples [11]. For example, let us pay attention to the following lines of the poem:

Sen bağ ediñ, *búlbil* ushtı zağ qaldı,
Pútkil siynem jandı, ishte dağ qaldı.
Qıysıq Porqan ataw seni jaw aldı,
Bası qutlı soñı wayran Bozataw.

If we consider that almost all the people of Bozataw refused to submit and did not fall into captivity (there were also traitors in the "Bozataw" incident some of the very residents opened the gate to the enemies), then it is not difficult to understand what the poet meant by saying "the nightingale flew away, the crow remained" [12].

The "nightingales" who flew away from Bozataw were brave sons of the nation who fought fearlessly for their homeland and their people.

They were the first to step forward, and even their children were sold into various foreign lands. Meanwhile, the traitors who betrayed their own homeland remained in that place like crows. The poet conveys this idea through a deep and metaphorical expression.

The nineteenth century is a period that left us an unforgettable and rich literary heritage in Karakalpak literature, holding an important place in the history of our literature [13]. This era gave rise to renowned poets who became spiritual teachers to later generations of folk poets and to masters of artistic speech of our own time. Although the major part of their work was devoted to portraying the spirit of the era in which they lived, their poetic legacy became a school of great moral education and etiquette for the succeeding generations.

Undoubtedly, the poetic mastery of Ajiniyaz Qosibay ulı, his unique poetic style and his methods of creating imagery, laid a solid foundation for our national literature [14].

The nineteenth-century Karakalpak poets learned from their predecessors and enriched the tradition by introducing new elements, creating meaningful and colorful works filled with vivid imagery. He deeply loved and cherished the nature of his homeland, its beauty, and its living world. In his works, he transformed the beings of nature into artistic images through magical language, in accordance with his poetic skill.

The evolution of bird imagery in Karakalpak literature began long ago. Since ancient tribal society, as humans learned the secrets of nature, animals and birds also began to acquire symbolic meaning from early manifestations of artistic literature, through folk oral creativity, Eastern classical works, and the old Turkic written monuments. This tradition later became firmly rooted in the works of jiraws and poets, and reached mature form in the classical literature of the nineteenth century [15]. Most importantly, bird imagery became even more widely used through various artistic devices. Having passed through centuries of gradual development, the bird motif rose to a high level in twentieth-century artistic literature, including Karakalpak poetry. In this era, Karakalpak writers and poets, who skillfully employed the experiences of world literature, further perfected the art of depicting bird imagery.

4. Conclusion

As such, in the study of Ajiniyaz's poetry, we can see that bird imagery is a significant artistic device that the poet employs to express symbolic meaning in addition to evoking emotional sound and spiritual reflection. On the Surface or Literal Level: Analysis Some of the birds that appear in the poems and concerns of the descriptive essay are the falcon, nightingale, goose, duck, and crow, as I mentioned human minds and interpret their actions beyond the surface appearance and level. These results show that Ajiniyaz excels in turning ordinary animals into affectionate physical bearers of philosophy, history, and cultural memory, enabling his poetry to move in literal and allegorical paths. This research can also suggest a larger sense of the nineteenth century Karakalpak literary tradition by demonstrating how symbols evolved through learning environments and state formations within this century, as well as the effects of the classical cultural heritage of the East. Simultaneously, the study indicates that bird symbolism acted as a hidden channel through which writers could express political trauma and social unrest as well as personal grief, especially in pieces derived from the Bozataw tragedy. Future studies may also explore comparative symbolic systems in the works of other Turkic poets of the same time period, investigate the evolution of bird symbolism in later Karakalpak literature, or explore the effects of oral tradition on shaping symbolic forms.

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