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ARTISTIC GENRE FEATURES OF MAKHAMBET'S POEMS

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Abstract. Makhambet Utemisov's poems are indeed an essential part of the Golden Fund of Kazakh literature. Renowned for their deep philosophical content, his works highlight the spirit of nationalism and patriotism. His poetry reflects the themes of the Kazakh people's struggle for freedom, heroism, and the pursuit of justice and honesty. Makhambet's ability to blend personal experiences with national struggles makes his works timeless, deeply resonating with readers both in Kazakhstan and beyond. Through his powerful language and imagery, he articulates the values of resilience, courage, and moral integrity that continue to inspire generations. His poems serve not only as literary masterpieces but also as a reminder of the historical and cultural context in which they were written.

The artistic genre features of Makhambet Utemisov's poems lie in the deep content and artistic mastery of his work. In his poetry, he skillfully depicts the needs, dreams, and desires of the people, as well as themes of bravery, heroism, justice, and honesty. Makhambet's poems elevate the national spirit and awaken patriotic feelings.

The artistic techniques and genre characteristics used in Makhambet's poetry reveal the profound meaning embedded in his works. He employs a range of artistic devices, including metaphor, epithet, hyperbole, and more. These techniques enhance the artistic value of his poems and leave a lasting impact on the reader.

Keywords: Kazakh literature, antithesis, epithet, analogy, metaphor, synonym, homonymous words, litota, substitution.

Introduction. The history of Makhambet studies, which today has become a key area of research, is the history of scientific validation and the exploration of the identity of Makhambet's poetry. To understand the artistic world of Makhambet is to gain insight into the nature of Kazakh poetry to a certain extent, while also appreciating Makhambet's role as an Akyn (traditional Kazakh poet-singer). This includes a review of 19th-century traditional poetry examples.

In this context, Kazakh literary studies enriched and substantiated the theory of Kazakh poetry by analyzing Makhambet's works in terms of genre, expressive methods, verbal expression, verse structure, and poetic form. Khalel Dosmukhamedov was the first to evaluate Makhambet's poetry on artistic grounds. In the preface to the collection "Isatai — Makhambet," published in Tashkent in 1925, which describes the history of the Isatai uprising, Makhambet's ancestral biography, and aspects of his character, H. Dosmukhameduly states: "Never before had a word been spoken to a Khan among the Kazakhs like the words Makhambet said to Bayeke. Makhambet is a comrade, a follower of Isatai

Materials and research methods

Mukhtar Auezov's research, which expanded the field of Makhambet studies from a theoretical perspective, was the first to fully substantiate Makhambet's place in the history of Kazakh literature and the significance of his poetry. This research was initially published in the 'History of Literature' (1927)."

This was discussed in the chapters 'Historical Zhys' and 'Zar Zaman Akyny.' M. Auezov highlighted Makhambet's place in the history of literature, describing him as 'Makhambet, the leader of the last poets of the hard times after Bukhar' and stating that 'the second, active phase of the Zar Zaman (Hard Times) era' occurred during Makhambet's time. These observations were made by M. Auezov in the 1933 textbook «Kazakh Literature». For the first time, the artistic nature of Makhambet's poetry was extensively analyzed on a theoretical basis, providing detailed insights into the biography and creative legacy of Makhambet Utemisov. «Makhambet should be considered one of the most powerful poets among both past and contemporary Kazakh poets. His words are not only impactful but also rich in meaning». [2, 57].

«Ereuil atqa er salmay like all of Makhambet's poems, is a poem that is performed orally, intentionally delivered to the listener. Similarly, one stanza of the poem, which was swept away by a single wind, is counted as a long sentence in terms of meaning. The conclusion of many competing thoughts is encapsulated in the final question: "Can the deeds of heroes ever end?" Since the poem is performed with improvised rhyme, its rhyme sometimes fits perfectly, and at other times, it may not.

M. Auezov, in his analysis of Makhambet's poem, examines the characteristic features of Kazakh oral songs. These theoretical insights by Auezov contributed to the development of the theoretical history of Kazakh literature, and his work became a foundation for later researchers studying the structure of Kazakh verse. Auezov skillfully conveys the poet's emotional state in Makhambet's works, such as "Argymak Tugan Kazanat" and "Aitken to Baimagambet". He recognizes and highlights Makhambet's invincible spirit in these poems. "There is no beating of the head that I lost, not going to shrink," Makhambet says, emphasizing his resilience despite external appearances.

In these poems, Auezov perceives the essence of Makhambet's poetic spirit, the hidden depth of his poetic tribute, and the skillful methods he employs in crafting his works. He formulates this as a whole idea: "By linking sequential images such as offspring, a fry, a needle, and similar ones—either by contrast or by coordination—it ends with a straightforward and consistent tone of rebellious attack." [3, 78]

It is impossible to consider Makhambet's Kazakh poetic sword only within the framework of 19th-century literature as a traditional, linear phenomenon, as such an approach would silence and limit the richness of our literary heritage.

Research results

Based on the research findings, the lyrical poems of the poet Makhambet were taken as the main focus. His poems stand out in Kazakh literature for their unique artistic and genre-specific characteristics. Studies about Makhambet are distinguished by their intrinsic value. In the monograph "The Poetics of Makhambet's Poems" by researcher O. Turzhan, the artistic features and poetic structure of the poet's works are analyzed in depth.

In the poems of Makhambet Otemisuly, various stylistic elements are widely used, which give his poetry a unique emotional impact and depth.

Having formulated a discussion on the textology of the poet's works, academician Zeynolla Kabdolov stated: "Every word of Makhambet is cast armor, digested lead. It should not be aged so that it can be processed and repaired. Makhambet and Abai will not be edited" [4, 23]. One of our precious figures, standing shoulder to shoulder with Abai, is Makhambet. His poetry has been thoroughly studied and analyzed from every perspective to this day.

Makhambet's poems are authentic. There is poetry, there is genius, and there is clarity. If the poet does not pay attention to the sound of words, if the poet does not carefully consider the fate of the images, the poem will not turn out as beautiful as a braided masterpiece. The reason that the poet's poems are captivating and deeply moving lies in the artistic stylistics of his poetic language.

Ereuil atqa er salmay,
Egeuli naiza qolga almay,
Eñqu-eñqu jer shalmay

Tebingi terge shirimey,
 Terligi maiday erimey
 At üstinde kün körmey,
 Asharshylyk shöl körmey,
 Arıp-ashyp jol körmey
 Tün qatyp жүrip, түskashpay,
 Tebingi teris taғыnbay,
 Temirqazıq jastanbay ...
 (Ereuil atqa er salmay)

Qulanday ashşı daústım!
 Quljaday aybar müyızdım!
 Qırmyzıday ajarlım ...
 («Tarlanym»)

Arystanymnyñ balası
 Adasqanda el tappay,
 Adasqanda jön tappay,
 Armanda qaldı jas bolıp.
 («Jaqiya»)

It would be not wrong to say that embellishment is characteristic of Makhambet's poetry. Another variety of highlighting the tone of a word with a literary language is definition (epithet). "Definition, that is, an epithet, is a pictorial word that determines the distinctive character and quality of an object, phenomenon. Even without epithets, it is difficult to determine what you have to say, to clarify what you are describing" [4, p. 222].

In makhambet's reflections, too, the definition (epithet) is often exposed:

Qoǵaly kölder, qum, sular
 Kimdere qonys bolmaǵan?
 Sazdauǵa bitken **quba tal**
 Kimdere sayǵaq bolmaǵan?!
 (Jalǵan dünıe)

Similar to this, phrases like "the red Izen of the Steppe," "Will it melt from the icy cold of Kökşe?" "To the noble man," "The sun-struck man," "In the old bow," "The golden throne," "The white palace where the Khan enters," "The green meadow along the Ural River," and "The tall grey palace" are also beautifully used for emphasis.

Please take a look at the highlighted words: Qoǵaly kölder (lakes) and quba tal (red willow) – do they not define the special nature, quality, or characteristics of a matter or phenomenon? Another way to brighten up poems, reflections, and terms, and to strengthen their influence, is through «simile».

As Akhmet Baitursynov noted regarding this artistic approach, "we compare the unknown with the known, the unfamiliar with the familiar" [5, p. 354]. Similarly, academician Z. Kabdolov explained: "Here, the artist depicts an object or phenomenon without highlighting its special features, comparing it to another object or phenomenon. This comparison helps the reader grasp the concept more clearly, and enhances the aesthetic impact of the artwork" [4, p. 224]. Makhambet also often used both simple parables and complex parables, which gave the song a special bright, meaningful content, a special effect:

Keriski-day shandozım!
 Qulanday ashy daǵwıstım!
 Qırmızıday ajarlım,
 Xıwaday bazarlım,
 Teñızday teren aqıldım,
 Tebirenbes awır mınızdım!
 («Tarlanım»)

A whole bunch of nodules are created to place on the Dark Pictures. Regarding the main idea, the network borrowed relevant words from the world of animals and birds, as well as names related to household and professions" [6]. "He drew his horse like snow," "he crucified his horse like a bull," "a red flower that bloomed too much is a fake of this world" — these are just parables.

How did Makhambet use synonymous words? Academician Z. Kabdolov discussed this in his textbook for higher education institutions, *The Art of the Word*, stating that synonymy refers to words that, although differing in pronunciation and sound, have the same meaning or are similar in meaning. For example: fast, immediate, urgent; time, period, moment; battle, fight, struggle, conflict, clash, etc.

Men kesketi erdiñ soıyımın,
Keskilepsey bir basılman.
Alğına kelip turmın dep,
Ar, namısım qaşıрман...
Baeke, sultan, aqsüyek,
Qılarıñ bolsa, qılıp qal.
Künderdiñ küni bolğanda
Bas kesermin, jasırman!

(Mahambet)

All the synonymous words in this poem are perfectly placed; everything was found and used by the poet with great taste. Therefore, none of them can be replaced by any other meaningful word" [p. 4,205].

Furthermore, Z. Kabdolov emphasizes that it would be absurd to interpret the concept of "Keskilespey basilman" as a non-combative person, explaining that the precision and truthfulness of the concept of a "cut man" cannot be replaced by terms like a "fierce man" or a "cunning man." If you replace them, you would not be able to express the essence of anger, vengeance, and fury accurately, which can only be conveyed through these specific synonymous phrases. He also notes that it is impossible to replace the concept of "soy" with "species," or "basilman" with "koyman" or "tokhtaman," and similarly, "bas kesermin" cannot be substituted with "I will kill" or "I will not even say that I am a worm."

Speaking about homonyms (words that sound the same but have different meanings), Z. Kabdolov states: "One variety of words with the same name plays an important role in poetry. Sometimes poets repeat individual homonyms in different ways, changing the rhythm and rhyme, which strengthens the effect of the poem" [4,213]. As an example, he refers to Makhambet's poem:

Tağıday taudan su işken,
Tarpañday, tisezın bügip ot jeğen
Tağı sındı jan edik,
Tağı keldik tar jerge,
Tañdansañ tağı bolarmı?

(Mahambet)

Even when we talk about synonyms and homonyms, the author's appeal to Makhambet is a testament to the rich artistic schedule of his poems. Kazhim Zhumaliyev said that in Makhambet's Poems, the figure used in the meaning of epithets, simulations, exaggerations, litotas, substitutions are often interconnected, proving and analyzing his words with consistent examples. One very complete form of poetic language, says the great scholar, is metonymy (substitution), a type of verse in which the poet needs (if he can use it in his place) to describe the phenomenon of life, which is essentially a substitution.

In Makhambet's lines: Sheep's neck, the blue star leading the blue star, the metonymy is both critical and skillful, Such metonymies are frequent in Makhambet's works for example:

Au, qızğış qus, qızğış qus!
Köl qoriğan sen edin –
Sende ayrıldıñ köliñnen.

El qoriğan men edim –
 Men de ayryldım elimmen -
 degen paralelizm, nemese:
 Boray da, boray qar jausa,
 Qalıñğa boran borar ma?
 Qaptap soqqan boranda
 Qaptama kigen toñar ma?
 Tuyrlıǵı joq tul üyge
 Tu baylasañ tu rar ma?!
 Tu tübinen tulpar jıǵılsa,
 Şappaqan namärt oñar ma?
 Qarındaştıñ qamı üşin,
 Qatın menen bala üşin,
 Qayrılma ketken jigittiñ
 Özin kəñir alǵanın

Talam dep aytsaq, bolar ma? - rhetorical requests belong to the figure. The use of figures is also associated with his main desire. All the answers to these rhetorical questions are combined with its main goal-for the sister, for the cruel child, in other words, for the country, for the motherland, for the enemy. All types of artistic languages in the poems of makhambet are also found separately" [7, p. 357].

Makhambet frequently used the technique of addressing (figures) in his poetry, including rhetorical questions. For example: 'Oh, dear Ak Zhayyk, where is the day when we pass without a horse? The tall gray palace, where is the day when one enters without bending down?' ('Where is the day?'). Similar rhetorical address examples include: 'The flag that flutters in the wind,' 'Mirror,' 'What is the use of a son born?' These are rhetorical addresses where the poet asks a question, but it is clear that he does not expect an answer. This is a method used by the poet to skillfully express his deep emotions, arising from the dreams and desires he has aimed for in life, in the form of a conversation with others, as if confiding in himself. In the rhetorical addresses 'Coastal lakes, sand, waters' and 'Even when the snowstorm blows,' the poet asks rhetorical questions while giving proverbs and advice. In the 'Berkıñp sadaq asynbay' (Without straining, without preparing the bow), the poet speaks directly to the people, saying: 'Without becoming a fool for the people, can a man lying at home earn a free title from above?!' Here, the poet is not only speaking to one person but addressing the people, as if he is confiding his thoughts and feelings.

"Oh, Makhambet, my comrade!"- for the individual. To this-a poem dedicated to the question as a conversation: "is there a soul that stands next to you?", "Is there a fashion from empty crying?" "What did I see in that feat?" "the lines are testimonial. The poet's words "Makhambet to Baimagambet Sultan:

Alaýma, sultan, alaýma,
 Astıma mingen arǵımaq
 Ayañday tüsin maray ma?..
 Jabıdayın jaltanlap,

Tüser jerin qaray ma?! the first part, which comes from "I left Naryn" ("What Have I done to you, Shuren, as John was captured by the Khan?") poems are also asking devotions for the individual. "Argymak was shot" is a very frequent dedication in the works of poets, zhyrau and oral literature. "Lamentation occurs in the form of a devotional monologue. The hero, when he speaks to the crowd, or to someone or something else, tells in a very sad and sad way about his difficult state of mind" [8,59].

In Makhambet's 'Munary Kün' poem, several types of repetition can be found.

In this poem, there is alliteration, assonance, similes, epithets, reduplication, rhetorical embellishments, and imagery. In short, almost all artistic tools converge in these verses, highlighting the poet's greatness, his powerful poetic nature, his heroism, and his boundless love for

his brother Isatai. Moreover, this poem elevates the heroic figure of Isatai, turning him into a symbol of sanctity in art and a synonym for suffering in life.

Defending the honor of the people, the stormy poet, whose chest is filled with anger, found it difficult to fit his thoughts into the traditional Kazakh verse form. Therefore, Makhambet, like a stormy sea that sometimes fails to reach the shore, sometimes does reach it, and at other times overflows its banks, created a powerful and unrestrained poetic form that is like the stormy sea on tumultuous days — irregular in syllable count, yet forceful and energetic, in accordance with its nature. In these poems, the secret and immense power of the poet's spirit lies.

Most of Makhambet's poems and reflections are devoted to the glorification of citizenship, heroism, war. Therefore, in his works, the poet, using the established traditions of songs from folk epics, passes them through his knowledge and scales, puts them into changes.

Thus, it increased and revived the artistic power of figurative words, including parables, which have long been used in folk poetry. For example, in the poem "Tarlanym", where the poet created the sublime and miraculous image of his devoted brother, kandyk- companion Isatai, characteristic of a real hero, he skillfully used traditional equals, which were formed along with author's equals, which were never used in folk poetry:

*Adyrnasın ala ögizdey möñiretkem,
Atqan oğı Edil, Zhayıq teñ ötkender,
Atqanın qarday boraqtan,
Kök şıbıgın qandı auzdan jallatqan
Aristan edi-au Isatay! [9, 50]*

Academician Z. Akhmetov emphasized that Makhambet's figurative words, formed in the concept of the people, can be used rationally and skillfully: "Makhambet is able to use figurative words with a deep meaning, fully combining them with the purpose of describing the life around him, his feelings, while maintaining the structure and form formed in folk poetry.

We can see this even more clearly in his skill to mix and continue the picture of concrete descriptions and hints"[10, 54]. The proof of this opinion was expressed by the statement of Makhambet on behalf of Isatai "Oh, makhambet zholdasym!"we find the name in the breaks below, taken from a long contemplation:

*Aristanday aqırğan Keşegi han üstine barğanda,
Aybatına şıdamay, Aqsüyektiñ balası
Han balası jasadı-ay, Baqaday şulap turğanda
«Janımdı qı» dep suradı-ay [9, 38].
Erlikpenen aldanıp,
Özimge-özim qas qıldım. [9, 43].*

In the reflections of the above-mentioned poet, it was not actions compiled from imagination, but events that took place in reality, the realities of life at that time. It is a historical fact that the rebels led by Isatai and Makhambet surrounded the Khan's horde. Historical events are not just told in the narration, but conveyed through the figurative and artistic language of the poet. One of the evidence of this can be seen in the use of constant simulations that we show in contemplation, such as howling like a lion, howling like a frog. These traditional parables, which have long been present in the vocabulary of the people, were not just used for rhyme. According to the poet's knowledge and vision, these analogies found a special feature and acquired a different semantic character. After all, the poet especially describes Isatai as an incomparable hero whose enemy cannot stand his roar like a lion, and the grandfather makes his enemy Khan and judges' noise like frogs, making them look negative and poor.

Makhambet's poems are full of high pathos and sublime romanticism. However, in some of his poems there are such moods as longing for the past, mourning for the good, lamenting mistakes and betrayals, regret about the unfulfilled interests and goals. Especially in his poems after the defeat of the uprising, such mood phenomena can be observed. The outstanding makhambetologist, academician K. Zhumaliyev reveals this as follows: "most of Makhambet's poems after 1838 are

lyric elegiac poems. If we say that Elegy is a ray of the poet's own difficulties on his life path, a shadow of his inner state of mind, then it is natural that after the great disaster of 1838, most of the poet's poems became elegies. After all, the people's movement was severely defeated, the country was like a warlord, and his close friend Isatai died at the hands of the enemy. The head of the country fell into exile, cattle were harassed. These circumstances could not but affect the poet's sense of thought. The poet's policy of the first years of the uprising, which calls for courage and determination, is now replaced by an elegy" [8, 101].

In general, Makhambet, a poet of both spirit and strength, when inspiration struck, would pour out a stream of marvelous, figurative words, like a raging storm or a torrential rain, with both his inner and outer worlds in harmony. A clear and vivid example of this can be seen in his poem **"Tarlanym"**, dedicated to Isatai:

Kermiğimdiñ, kerbezim!
Qırmızıday ajarlım!
Keriskede shandozım!
Hıwaday bazarlım!
Qulanday aşı daustım!
Tengizday tereñ aqıldım!
Quljaday aıbar müıızdım!
Tebirensbez awır mınızdım! [10, 43].

In this fragment of this poem, we see that analogies, epithets, metaphors are connected, and complex metaphors are created. This is a pattern in the fact that artistic tools are connected to each other, come in series in one phrase and create a complex figurative chain. After all, there is similarity, closeness in the creation of analogies, epithets, metaphors. Especially, "the metaphor and the simile are very close to each other in terms of their creation; they are created from the same basis. In a metaphor, an object, a phenomenon itself, is taken as an analogous equivalent, in an analogy, the action of this object and a phenomenon is taken as an analogous equivalent, that is, two objects (objects, phenomena) are taken in equality, and the actions of two objects in equality are taken in equality. For this reason, in Makhambet, the words taken as equals and the words taken as equivalents are as close as possible to each other and are related:

Aristanday aqrğan,
Aybatyma şıdamay;
Isatay men Mahambet,
Eki arıstan er qaldı-au [11, 68].

Artistic and figurative means are not only similar in design, but also close in meaning, field of application, and stylistic function, they are connected and connected. We see evidence of this in the linguistic nature of the analogy we are referring to. As can be seen from the above excerpt from Makhambet's poem *"Tarlanym"*, there are such metaphors as *kheriskede*, *kulandai*, *kulzhadai*, *kyrymizai*, *Khiva*, and the sea, which are involved in the creation of complex metaphors.

In other words, these simulations came as part of complex metaphors, were used in additional simulations and contributed to the creation of artistic images. On the contrary, other artistic techniques can serve to create complex simulations, as a result of which the simulations acquire a figurative character and the artistic color fades.

Conclusion. No matter which of the poet's poems you read, you will always feel the rebellious spirit and the immense power that is unique to Makhambet. Each line of his work feels like an unsheathed sword, more valuable than even life itself. The poet, using the poetic tradition that came before him, especially the rich language of the bards, skillfully applied the techniques of metaphor, embellishment, and vivid expression that are discussed in modern literary theory, even in his own time. These techniques enhanced the power, beauty, and meaning of his poems.

One of the distinctive features of the language of Makhambet's poetry is its harmony with the tradition of bardic eloquence, the skillful use of ancient words, and the aforementioned techniques of embellishment and vivid expression. The poet's use of metaphors and similes raised

the language of Kazakh poetry to a higher level, showing the immense potential of the Kazakh language to create new and vivid images. Moreover, the harmony between these images and the ideas they convey contributes to the fusion of form and content in Kazakh poetry.

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МАХАМБЕТ ӨЛЕҢДЕРІНІҢ КӨРКЕМДІК ЖАНРЛЫҚ ЕРЕКШЕЛІКТЕРІ

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Аңдатпа. Махамбет Өтемісұлының өлеңдері қазақ әдебиетінің алтын қорына енген шығармалар болып табылады. Оның өлеңдері терең философиялық мазмұнмен, ұлттық рухпен және патриоттық сезіммен ерекшеленеді. Махамбеттің өлеңдерінде қазақ халқының азаттық үшін күресі, ерлік пен батырлық, әділдік пен адалдық сияқты тақырыптар кеңінен көрініс табады.

Махамбеттің өлеңдерінің көркемдік жанрлық ерекшеліктері оның поэзиясының терең мазмұны мен көркемдік шеберлігінде жатыр. Ол өз өлеңдерінде халықтың мұң-мұқтажын, арман-тілектерін, ерлік пен батырлықты, әділдік пен адалдықты шеберлікпен суреттейді. Махамбеттің өлеңдері ұлттық рухты көтеріп, патриоттық сезімді оятады.

Махамбеттің өлеңдерінде қолданылған көркемдік тәсілдер мен жанрлық ерекшеліктер оның шығармаларының терең мазмұнын ашып көрсетеді. Оның өлеңдерінде метафора, эпитет, гипербола сияқты көркемдік құралдар кеңінен қолданылады. Бұл тәсілдер оның өлеңдерінің көркемдік құндылығын арттырып, оқырманға терең әсер етеді.

Түйін сөздер: қазақ әдебиеті, антитеза, эпитет, теңеу, метафора, синоним, омоним сөздер, литота, ауыстыру.

ХУДОЖЕСТВЕННЫЕ ЖАНРОВЫЕ ОСОБЕННОСТИ СТИХОВ МАХАМБЕТА

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Аннотация. Стихи Махамбета Утемисова являются важной частью казахской литературы. Его произведения отличаются глубоким философским содержанием, национальным духом и патриотическими чувствами. В стихах Махамбета широко отражены темы борьбы казахского народа за свободу, героизм и мужество, справедливость и честность.

Художественные жанровые особенности стихов Махамбета заключаются в глубоком содержании и художественном мастерстве его поэзии. Он умело изображает в своих стихах нужды, мечты и стремления народа, героизм и мужество, справедливость и честность. Стихи Махамбета поднимают национальный дух и пробуждают патриотические чувства.

В стихах Махамбета используются различные художественные приемы и жанровые особенности, которые раскрывают глубокое содержание его произведений. В его стихах широко применяются метафоры, эпитеты, гиперболы. Эти приемы усиливают художественную ценность его стихов и оказывают глубокое воздействие на читателя.

Ключевые слова: казахская литература, антитеза, эпитет, сравнение, метафора, синоним, омоним, литота, замещение.