

## **THE IMAGE OF BIRDS IN KARAKALPAK NATIONAL EPICS**

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Oral literary genres, considered a rich cultural treasure in the centuries-old history of our people, have not lost their significance and value even through the world of images. From small genres of folklore to large-scale dastans, we find a thousand different ways of creating an image. Despite the fact that the human image is dominant in these works, in most cases, the image of animals and birds is also frequently encountered.

The term "afsona" in Persian means "afsun" and refers to a story based on a magical, fantastic event. That is, it is a work that fantastically depicts a historical event, event, or life experienced. Most ancient legends come in a heroic spirit. They arose as a result of the population's struggle against invaders with aggressive intentions. Legends often tell about birds and animals.

In Karakalpak oral literature, as in most Eastern peoples, there is a frequent mention of the legendary bird - the Semurgh. In particular, the Semurg bird is considered sacred among our people.

"It's a big nest. It was the nest of the bird Semurgh. She is lying in her nest, sucking the child and reading a ghazal to the child:

In this legend, we see that Yedigei the hero was raised in the bird's nest of Semurg, like the Zal-Dastan in "Shahnameh."

In Karakalpak folk tales and legends, the image of birds is often used in an allegorical sense, while in folk epics these images appear as artistic details and figurative means. The main reason for the poetic use of the image of birds in dastans is that the creators of the dastans are mainly people with a poetic nature, and it would not be a mistake to say that they are skilled in using various methods of creating images to increase the effectiveness of artistic words in their works.

Especially when detailing images, the image of birds is skillfully used in the form of metaphors, epithets, comparisons, and artistic repetitions.

Karakalpak folk epics "Edige", "Forty Girls", "Alpamysh", "Koblan" and other heroic epics are works that differ from each other in terms of composition and narrative style.

Each of the dastans has its own characteristics in terms of its own style of image creation.

The images in "Forty Girls" are created on the basis of traditional motifs from ancient folk epics, but there are also differences in the creation of some images. For example, the main characters of the epic are women. Also, in some places, the image of ordinary shepherds is given differently in epics. For example, the image of Ashim in "Alpomish" is given as a close assistant and friend of the hero.

And in "Forty Girls" Juryn is completely the opposite of Ashim. He uses various tricks in order to marry Guloyim. In one episode of the epic's plot, when Jurin went to Gulyam's fortress, a wolf rushed to his sheep. A shepherd, not knowing what to do, seizes the raven's cub and asks him for advice. At that moment, the jackdaw begins to speak and gives advice to Jurin.

The image of a raven is appropriately used in this episode. After all, Jurin was a shepherd who lived alone in the pasture. There is no one around him who can give advice in the right place. That's why he sometimes talks to the sheep, the stick in his hand, and the birds.

Here, the poet's creative mastery is also manifested. Through the skill of creating such an image, Zhirov completes his game, the plot of the work through figurative details, without interrupting the events.

The image of a goose in the epic "Alpomish" is also an artistic detail. This method of detailing, used by the artist to convey the message of the desperate hero, also proved reliable for the listener and the reader. Furthermore, these small episodes from the epics "Forty Girls" and "Alpomish" are so deeply embedded in the plot of the work that they cannot be removed or moved elsewhere in the compositional structure of the epic.

The detailed image of birds in them comprehensively complements the impressive images. In short, despite the role of fairy tales and fantastic motifs in the depiction of events, realism persists in the epics. In this process, there are also opportunities for the performers of the dastan to use rich folklore traditions.

Artists of folk art, along with depicting human life, reflected in their works the magical mysteries of nature, its aesthetic beauty. In particular, examples of oral literature, as our spiritual wealth, still attract readers with their fantastic images, attractive language, and interesting plot.