

Торайғыров университетінің  
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ  
Торайғыров университета

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# ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия  
1997 жылдан бастап шығады



## ВЕСТНИК ТОРАЙҒЫРОВ УНИВЕРСИТЕТА

Филологическая серия  
Издается с 1997 года

ISSN 2710-3528

№ 3 (2025)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ  
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

**Филологическая серия**

выходит 4 раза в год

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**СВИДЕТЕЛЬСТВО**

О постановке на переучет периодического печатного издания,  
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития  
Республики Казахстан

**Тематическая направленность**

публикация материалов в области филологии

**Подписной индекс – 76132**

<https://doi.org/10.48081/SSBG3232>

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При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

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## **THE ROLE OF DIALOGUE IN THE FORMATION OF ARTISTIC IMAGES IN THE WORKS OF MASHKHUR ZHUSSIP KOPEEV**

*The article explores the role of dialogues in shaping artistic images in the works of Mashkhur Zhussip Kopeev. Although the artistic features and narrative structures of the analyzed poetic texts have already been studied, the use of dialogue as a means of character development has not previously been examined. This gap defines the relevance of the present article.*

*The purpose of the study is to identify the role of dialogue in forming different types of characters in the poet's works. The material for analysis includes didactic narrative poems (fables) and an epic poem based on elements of legend.*

*In any literary work, characters are remembered not only by their appearance but also by their personality. The diversity of character traits influences whether the reader perceives a figure as positive or negative. The article demonstrates that the nature and typological features of characters are revealed through dialogue.*

*During the analysis, the following forms of dialogue were identified in the poet's works: introductory dialogue, narrative dialogue, and characterizing dialogue. These forms of dialogue are used to unveil the essence of characters, their physical appearance, attitudes toward other characters, inner world, and portrait features. Special attention is also given to the structure and functions of dialogue.*

*The study applies comprehensive analytical methods, including structural, comparative, and poetic analysis.*

*The research takes into account theoretical approaches to the phenomenon of dialogue found in both domestic and international scholarship. The article is intended for researchers, university instructors, and students of philology.*

*Keywords: Mashkhur Zhussip, image, dialogue, character, artistic features*

## **Introduction**

Dialogue is a conversation, a conversation, an exchange of ideas between at least two people. Dialogue plays an important role in works of art, because dialogue is one of the tools that plays an important role in revealing the character of the hero, portraying the image, revealing the inner world of the hero, conveying the artistic idea of the work. Through the speech of each character, we can see their inner world, their thoughts, their state of mind. The author's skill is also noticeable here. Because it is necessary to make the hero speak according to his personal character and qualities, thinking. Through the words of the characters, their individuality, social status, behavior, culture are revealed. In addition, the author allows, through dialogue, to feel the emotions, the situation of the hero. Speaking the characters through dialogue is an effective tool that allows you to enhance the artistry of the work.

The writer's skill lies in the fact that through dialogue he comprehensively reveals the character, personality of the hero in various events in the work. The originality of the character, character, the versatility of the «I» is fully revealed by the dialogical means at the disposal of the writer. And the formation and development of the character depends on the creative specifics of the author. The author uses his richness of language, the ability to build dialogue in the play of characters, in the creation of his image.

The problem of the study of dialogue dates back to Socrates, who considered the form of speech as a method of cognition and communication. Since Plato and Aristotle, dialogue began to be considered not only as a means of communication, but also as a study of language tools that express the social state, psychology, behavior, thinking of a person.

The foundations of the theory of dialogue were studied by Russian scientists L. L. Yakubinsky, L. V. Shcherba, N. Yu. And since the middle of the twentieth century, dialogue began to be studied not only by linguistic research, but also by scientists of psycholinguistics, cultural studies, philosophy.

And the problem of dialogue in fiction is one of the most extensive. In any work, the development of events, the plot, is based on the relationship

and conversation of the characters. The characters in the work are constantly in contact with each other. The author speaks each character with a distinctive feature and style that he deserves.

There is a need for figurative, literary words in revealing the behavior of characters in a work of art, in determining their essence and image. In a work of art, the author's narrative plays a leading role. But in some points, the writer allows the hero to express his words, thoughts, that is, subjective views. The dialogue and the author's narrative will be interconnected.

In a work of art, the creation of images through dialogue will also be rational. Especially in instructive works, for example, in the genre of fables, dialogues play a good role in communicating characters with each other, portraying characters in the course of the development of the story, revealing images. And a major epic work uses the product of dialogue and monologue in epics and epics.

Fable is the so-called works that convey negative phenomena in society, various uncomfortable qualities and behavior in a person without direct criticism. We can trace the appearance of the first examples of the parable in the life of the Greeks in the VIII century BC. They appeared in the form of stories that told a certain thought, opinion in didactic content. Of course, this was not immediately born and formed.

The most important feature of the fable is underlined, the idea is conveyed in allusion [1]. But not all of the world that is underlined is an example. To be a fable, there must be a story, a plot. As for the nature of the personas who carry out the same action, it is a beast or a bird.

One more feature of the fable genre cannot be ignored. The personas in it are not manifested by their supernatural activity. Although human character is transmitted through the persona, here man and beast, inanimate objects are completely different from each other. Of course, they speak humanly, argue like people. But this will also have a limit. At the same time, the example differs from fairy tales, which are created by imagination and miracle and perform an artistic aesthetic function. Although it is possible in fairy tales that inanimate objects can be heard and seen, the nature of the fable does not bear this.

In the poetic fable, instructive was mainly intertwined with satire. This made the genre more complex, built on dramatic conflict, psychologically, every word in it harmonized with dialogue, echoed with instructive thought, image thought, aesthetic taste, figurative language turn adapted to the artistic direction. Analyzing the poetic example, namely the examples of Krylov, his creative individuality, built on common plots, Vygotsky recognized it as a full-fledged genre of the art of the word. This is evidenced by the scientist's

statement: «... the fable belongs to poetry as a whole, and we see that all complex forms of art and psychological laws, manifested in the highest form of art, are spread in it» [2]. In fact, we see that the poetic fable has turned to the channel, finding a form characteristic of other genres of the art of the word, such as novel, poem, comedy.

### **Materials and methods**

The study focuses on the poetics of Mashkhur Zhussip Kopeev's didactic poems, in particular, the analysis of artistic images created through dialogue. The material consists of individual poems of the poet, in which the didactic orientation, symbolism and philosophical depth are clearly traced. Special attention is paid to the poem «Olip tirilgen Shakhyzada», «Shaitanyn saudasy», which examines the artistic details and the figurative system of the work.

The methodological basis of the research is an integrated approach that includes elements of structural, comparative and poetic analysis. The emphasis is placed on identifying the role of dialogue as an expressive means contributing to the disclosure of internal conflicts, ideological positions and the educational function of the work.

### **Results and discussion**

In the poem «The Devil's trade», which is being analyzed, one can see the revival of an abstract concept, a characteristic feature of the poet's work. As abstract concepts, such as lying, falsehood, envy fall into analysis. In the poem, The Devil goes to the market to trade, sells bad qualities in a person in trade, actions that do not occur in real life. «At the beginning of the work, the question posed by the prophet Gaisa corresponds to reality. And Shaitan's answer is a mirror of convention», Zhussup Kuandyk Pazyluly quotes [3, p. 99 ].

Артқаным бір есекке ылғи жалған,  
Жалғанда өтірік жоқ мұнан қалған.  
Нанбасаң еріп бірге көзіңмен көр,  
Базарға қызығымды қалай салған.  
...Күншілдік бір есекке тиеп артқан.  
Жібек, кендір арқанмен буып тартқан.  
Базарға мұнан бұрын көп барғанмын,  
Жерім жоқ бұл саудадан залал тартқан [4, p. 168].

In this poem, such negative qualities as lies, falsehood, arrogance are mentioned. The devil takes these vices on the donkey and sells them in the market. This is not possible in the literal sense. Because these negative qualities are concepts that cannot be touched and seen with the naked eye. And all these qualities are negative qualities that were common in the Kazakh steppes during the poet's life. In this poem, we can consider an unspoken

dialogue as a dialogue between the author and society. Although the characters in the poem do not openly engage in dialogue, there is a hidden dialogue in the structure of the text. That is, Shaitan is a «talking» character who sells conscience and shame, faith and seduces a person. And the reader is a silent listener, but this silence causes thoughts, the reader expresses an inner opposite reaction. Thus, one side of the dialogue is clearly expressed, and the other is in the reader's mind. It's a kind of internal dialogue.

Жүгім бар көрмейсің бе он бес көлік,  
Келемін хайуанға артып екі түлік.  
Жұрттың тыйышын, бүтінін ойламаймын,  
Саламын бас қосылған жерге бүлік.

Қашырды есек пенен танып тұрмын,  
Өтірікті шындай қылып, нанып тұрмын.  
Біле алмай артқан жүгің не екенін,  
Тамаша қайран-асыр қалып тұрмын

Артқаным бір есекке – ылғи жалған,  
Жалғанда өтірік жоқ бұдан жалған.  
Нанбасаң еріп бірге, көр көзіңмен,  
Базарға қызығымды қалай салған!

Жүгім бар бір есекте мікір-хайла,  
Мұнымен келтіремін үлкен пайда.  
Бір тиынға он тиын пайда аламын,  
Көптің басы қосылған жиын тойда [4, p. 169].

In this passage, Shaitan's speech is not just biased information, it encourages the reader to look for answers. In his reply to the Prophet Gaisa, Shaitan openly shows his nefarious game. In this dialogue, we clearly see the character's appearance, inner soul, and outlook on life, even if we don't see his image. These words make the reader wonder: «is it possible to sell conscience and shame?», «why are these values being traded?» it pushes you to find an answer. This approach causes a silent dialogue with the reader, encouraging him to feel the moral baggage of the poem.

Here, the poet describes devil as a trader entering the market, and ridicules society through satire. Ironically, the use of the phrases “I will betray my conscience and shame” indicates a disregard for human values. In the poem, the system of images can be grouped as follows:

Table 1

Literary image	characteristics	Role in the content
Devil	The Lord of evil or lust	He wants to betray a person's faith, resentment, and faith
Human/society	Weak, defeated by lust	Deceived by the devil and selling his valuables
conscience, shame, faith	Sacred Spiritual Concepts	Spiritual riches that are underestimated in society today

And the form of dialogue found throughout the work plays a good role in creating these images.

In fact, dialogue occupies a large place in everyday everyday or political, social relations. In Russian philology, there are several studies on the typology of dialogical models. For example, the linguist E. M. Galkina-Fedoruk suggests two types of dialogue: dialogue-contradiction and dialogue-reconciliation. A. K. Solovyova drew attention to the structural and semantic nature of the dialogue and divided it into the following types:

- 1) Dialogue-dispute
- 2) Dialogue-dispute (quarrel)
- 3) Dialogue-comprehension (understanding)
- 4) Dialogue-consonance (unison) [5, p. 8].

The first studies of dialogue in the Kazakh language science are described in the works of A. Baitursynov and K. Zhubanov. A. Baitursynov in his work «Adebiyet tanytkysh» classifies the dialogue according to the content of the work and calls it «soilestiru (conversation)» [6, p. 134], M. Auezov gives the dialogue as «angimelestiru (colloquial)» [7, p. 87]. In the work «Soz oneri (The Art of the word)» by academician Z. Kabdолоv activity of dialogue is considered in conjunction with other literary artistic techniques [8]. The scientist B. Maitanov takes dialogue as a technique capable of rationally conveying psychologism in a work of fiction: «for the accuracy and reliability of deep psychologism, the ideological artistic function of dialogue is as great as a monologue. Dialogue is a unique approach to witty and rational, concise and meaningful depiction of aspects of human character, feelings and states at a certain moment» [9, p. 20].

Based on the research of scientists of Russian linguistics, G. S. Imangalieva in his PhD thesis «Typology of dialogue» (based on the Kazakh and Russian languages) considers the types of dialogue into three groups:

1) information dialogue. These include: dialogue-interview, dialogue-investigation, communication-dialogue, and dialogue-understanding;

2) Pragmatic dialogue. These include: dialogue-struggle, dialogue-dispute, dialogue-reflection, dialogue-request, dialogue-suggestion, dialogue-thought-incentive;

3) Modal dialog. These include: dialogue-consonance, dialogue-accumulation, dialogue-greeting, dialogue-farewell [10, p. 50].

In the dictionary of literary terms, dialogue is called colloquial speech and is defined in the work as a conversation between two characters or several people, the way they communicate [11, p. 128].

In fiction, no matter what type of dialogue there is, it conveys the personality and thoughts of the character. In prose and poetry, the main function of dialogue is to create an image of the hero. When the word hero is used by the author for a specific purpose, the requirement of creating an image comes to the fore. From the mutual narration of the characters, the reader becomes closer to understanding the hero's view of life, his behavior, and his inner soul.

In an artistic conversation, there is often a dialogue-conversation. This type of dialogue is very rationally used when creating and revealing the character's image. Through the story, he reveals the idea and content of the work. Through a dialog conversation, the speaker transmits various information to the listener.

In excerpts from Mashkhur Zhussip's poem «Shaitann saudasi (devil's trade)» one can see a dialogue-conversation. In Shaitan's communication with the reader, we observe his attitude to life, his attitude to people. With ten different obstacles raised on a donkey, it's clear that they intend to put humanity on a negative path.

Thus, in the poem, the dialogue form is used as an indirect and subtextual dialogue, although it is not conducted openly between direct characters. Through this approach, he establishes a connection with the reader, touches on moral issues, deeply conveys the author's idea and enhances poetic drama.

It is literally impossible to «always put a lie on a donkey» in a dialogue. An abstract concept that is impossible to grasp with your hands and see with the naked eye is a sign of the reification of abstract concepts. At the same time, another donkey shows the same weight of the load as in the «silk, hemp rope». The severity of this burden can be clarified with the word «cannot walk». And the ten different ailments that the donkey talks about are those that rest on the Kazakh steppes.

In these two poems, the images can be classified as realistic and satirical. Unreliable rulers who do not care about the people existed in the time of Mashkhur Zhussip Kopeev and continue to exist to this day. Thus, the poet satirically depicts images of real people existing in life.

«Өліп тірілген Шаһызада» is a epic based on Legends. Behind it, the meaning of life and death, the spiritual revival of a person, the struggle between justice and evil are described. A person is a temporary guest in this life, so he glorifies that spiritual purity and honesty are important. Death is true, but through spiritual resurrection, a person can regenerate. It is not for nothing that the world and evil will finally be destroyed, and true justice will last forever.

In this saga of the poet, the characters are classified into different image types according to the methods of artistic representation. Due to the philosophical didactic nature of the work, realistic, epic, allegorical images are found here. For example, the wise old man, who tells The King and shows the way, appears as a realistic image. He is portrayed as a fairer character with a lot of life experience. The words spoken by him resemble proverbs from folk wisdom. This characterizes him as a realist person from life. That is, it is close to the image of a teacher, a scholar, which is found in real life. The author begins the work by characterizing the king who rules the country.

Халқына айдынды екен кереметті,  
Келісті заманында бек сәулетті.  
Заманға Алла мұндай ұшыратты,  
Бек ғаділ патша болып ел билетті.

Патшаны әділ болса, халқы сүймек,  
Әділдің шарапаты көпке тимек.  
Жалғаншы, ұры залым жоғалыпты,  
Жоғалмаса біреуіне бірі күймек [12, p. 321].

At the beginning of the story, the author begins with such an introductory speech and, through the narrative, speaks to the reader of the Justice of King Nausheruan, his honor before his people. The beginning of the work begins with the birth of this Adil Khan's son at the age of fifty, and his growth as a learned and educated citizen. Having married his only son, the death of his son on the day of the wedding causes the development of events. At this point, the author further develops the grieving, angry, desperate state of King Nausheruan in dialogue with his viziers and adviser Aldi yarkhan. Gives three days to find the man who killed his son. For three days, when the eunuchs could not find the murderer, the image of the king appears on the stage as follows:

Бай демей, бақыр демей, жақсы демей,  
Таңертең күн шықпастан басын алам!  
Болмаса, өлген адам күнәсын айт,  
Бар шығар басымызда хақын тамам!

Ашулы арыстандай түсі жаман,  
Қалмасты бұл ызадан ешкім аман.  
Әрбір күнін мойнына шынжыр тағып,  
Бересің бұл шаһардан он адамнан [12, p. 325].

In some moments, it is important to describe not only the dialogues of the characters, but also through their actions, gestures, feelings. When the author describes their actions through a pre-dialogue introduction, it allows the reader to deeply reveal the soul of the hero. For example, «patshanyn zhuregin ashu tildi», «ashuly arystandai ozgerui» (changing like an angry lion) at the sight of their viziers, who could not find an enemy in three days, prepares the reader for the content of the upcoming dialogue. In this way, the character conveys to the reader the inner feelings of the character.

Here we see the wise vizier Aldiyarkhan, who appeared in the saga as smart and Wise, who played a huge role in solving the problem. The author also uses a dialogical introduction to describe a wise vizier, introducing his reader to a new character...

Мансапқа өзінен соң екен биік,  
Пайдасы қиын іске жүрген тиіп, –  
from these lines will give a characterization to the character.  
Бір күнді маған берші ашу қылмай,  
Келейін жалғыз өзім кеңес құрып.  
Тағы да жолдан шықтың, бір күнді бер,  
Обал жоқ бәрімізге тұрсақ біліп [12, p. 326].

The king, who stopped at the weighty words of the wise vizier, we see here that he is a leader who does not make decisions with anger. The death of his only son, although deeply sunk in his soul, makes his actions and decisions overcome his mind.

Уәзірім, жан жолдасым, Алдиярхан,  
Сен едің ақыл айтар сенімді жан.  
Бірге өскен бала жастан бірге жасап,  
Өзіме серік болып қылған пәрмен.

Бұрынғы бүтін миым жарты болған,  
Ақылмен қылыш алып қылды жарған.  
Ашуда еш бір ақыл болмайды екен,  
Сырына әр бір істің оймен барған [12, p. 327].

The king, who ruled his country fairly, is seen from another angle as a person who makes wise decisions in any difficulties. This image of this hero resembles a romantic image, which is more based on the fact that it does not yet exist in life, but happens.

And the humanist vizier, who made a great contribution to the solution of the problem, is a smart character with a lot of life experience. The words he uttered resemble examples from folk wisdom. This characterizes him as a realist person from life. A teacher who meets in real life brings him closer to a realistic image, close to the image of a scholar.

Muhammad goes to the prophet and asks the king for an Army, hoping to find out who is the enemy who killed the King's son. After walking for three months, he finds Medina and interviews the Prophet. Here you can see that the saga is based on a legend. We note that the resurrection of the deceased Shahizada, the speech of the sword that killed him, the pigeons who witnessed it, is a legend that cannot be in life.

### **Financing information**

The research is funded by the Science Committee of the Ministry of Science and Higher Education of the Republic of Kazakhstan (Grant No. AP22685437).

### **Conclusion**

If we look at it, the structure of the dialogue serves as a broad disclosure of the character's personality as a whole. The character's own speech, dialogue introduction, dialogue conversation, dialogue characterization affect the image of the poet's images, character, and various states of mind. That is, the function of the dialogue is different. In particular, dialogue has an artistic function, that is, it creates the image of a person. This activity enhances the artistic originality of the work. Clarifies the character. In the works of Mashkhur Zhussip, we considered in the analysis that dialogue plays an important role in creating realistic, romantic, satirical images of the introduction, dialogue of the story.

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Received 04.12.24.

Received in revised form 15.06.25.

Accepted for publication 25.08.25.

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04.12.24 ж. баспаға түсті.

15.06.25 ж. түзетулерімен түсті.

25.08.25 ж. басып шығаруға қабылданды.

## МӘШҲҮР ЖҮСІП КӨПЕЕВТІҢ ШЫҒАРМАЛАРЫНДА ОБРАЗДАРДЫ СОМДАУДА ДИАЛОГТІҢ РӨЛІ

*Мақалада Мәшһүр Жүсіп Көпеевтің шығармаларындағы образдардың жасалуында диалогтардың рөлі қарастырылады. Талдауға алынған мысал өлеңдерінің көркемдік ерекшеліктері, сюжеті бұған дейін зерттелгенімен, диалог арқылы образдардың жасалу жолдары қарастырылмады. Бұл мақаланың өзектілігін құрайды.*

*Мақаланың мақсаты ақын шығармаларындағы образдардың түрлерін сомдауда диалогтің атқаратын үлесін анықтау. Сюжетке, дидактикалық тағылымға мол хикаят өлеңдері (немесе мысал өлеңдері) және аңызға құрылған дастаны талдауға алынды.*

*Кез келген көркем шығармада кейіпкерлер өзінің тек қана келбетімен ғана емес, мінезімен де есте қалады. Кейіпкерлер мінезі әртүрлі болып келеді. Осыған байланысты кейіпкерлер жағымды, жағымсыз, ұнамды не болмаса ұнамсыз әсерлер қалдырады. Мақалада кейіпкерлердің мінезі, образ түрлері диалог арқылы ашылады. Талдау барысында ақын шығармаларында диалогтің диалогтік кіріспе, диалог әңгіме, диалог мінездеу түрлері*

анықталды. Аталған диалогтің түрлері арқылы кейіпкерлердің болмысы, кескін келбеті, басқа кейіпкерлерге көзқарасы, дүниесі, портреті ашылады. Сонымен қатар диалогтің құрылымы мен атқаратын қызметіне мән берілді.

Ғылыми жұмыста құрылымдық, салыстырмалы және поэтикалық анализді қамтитын кешенді талдау әдістері қолданылды.

Зерттеу жұмысында отандық және шетелдік зерттеулердегі диалогке қатысты тұжырымдар басымылыққа алынды. Жұмыс ғылыми қызметкерлерге, оқытушыларға және филология мамандығының білім алушыларына арналады.

*Кілтті сөздер:* Мәшһүр Жүсіп, образ, диалог, кейіпкер, көркемдік ерекшелік

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Поступило в редакцию 04.12.24.

Поступило с исправлениями 15.06.25.

Принято в печать 25.08.25.

## **РОЛЬ ДИАЛОГА В ФОРМИРОВАНИИ ХУДОЖЕСТВЕННОГО ОБРАЗА В ПРОИЗВЕДЕНИЯХ МАШХУРА ЖУСИПА КОПЕЕВА**

*В статье рассматривается роль диалогов в формировании художественных образов в произведениях Машхура Жусупа Копеева. Несмотря на то, что художественные особенности и сюжетная структура анализируемых поэтических текстов уже становились предметом исследования, вопрос создания образов с помощью диалога ранее не изучался, что и определяет актуальность данной статьи.*

*Цель исследования – выявить роль диалога в формировании различных типов образов в поэзии поэта. В качестве материала анализа выбраны поучительные повествовательные стихотворения (басни) и поэма с элементами легенды.*

*В любом художественном произведении персонажи запоминаются не только своим обликом, но и характером. Различие характеров героев формирует положительное или отрицательное восприятие читателем. В статье показано, что характер и типологические особенности персонажей раскрываются через диалог.*

*В процессе анализа были определены следующие формы диалога в произведениях поэта: диалоговое вступление, диалог-рассказ и диалог-характеристика. Посредством этих форм диалога раскрываются сущность персонажей, их внешний вид, отношение к другим героям, внутренний мир и портретная характеристика. Также в статье уделено внимание структуре и функции диалога.*

*В исследовании применены комплексные методы анализа: структурный, сравнительный и поэтический.*

*В работе учтены теоретические положения отечественных и зарубежных исследований, посвящённых феномену диалога. Статья предназначена для научных работников, преподавателей и студентов филологических специальностей.*

*Ключевые слова: Маихур Жусип, образ, диалог, персонаж, художественные особенности.*

Теруге 25.08.2025 ж. жіберілді. Басуға 30.09.2025 ж. қол қойылды.

Электронды баспа

5,18 МБ RAM

Шартты баспа табағы 31,59. Таралымы 300 дана.

Бағасы келісім бойынша.

Компьютерде беттеген: А. К. Темиргалинова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4438

Сдано в набор 25.08.2025 г. Подписано в печать 30.09.2025 г.

Электронное издание

5,18 МБ RAM

Усл. печ. л. 31,59. Тираж 300 экз. Цена договорная.

Компьютерная верстка: А. К. Темиргалинова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4438

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