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IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 10 Volume: 78

Published: 24.10.2019 <http://T-Science.org>

QR – Issue



QR – Article



Gulbahar Abatbaevna Tokymbetova
Karakalpak State University names Berdakh
competitor, Department of Philological
of Karakalpak literature

CREATIVE INDIVIDUALITY OF BERDAKH, THE GREAT KARAKALPAK POET

Abstract: The article deals with the individual peculiarities of the works of the great poet Berdakh. The author of the article discovers some special features pointing out to Berdakh's originality, and tries to explain them with the help of texts from his works.

Key words: lyrics, creative individuality, the image of the author, contrast description, metaphor, lyrical hero.

Language: English

Citation: Tokymbetova, G. A. (2019). Creative Individuality of Berdakh, the Great Karakalpak Poet. *ISJ Theoretical & Applied Science*, 10 (78), 384-387.

Soi: <http://s-o-i.org/1.1/TAS-10-78-72> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.10.78.72>

Scopus ASCC: 1208.

Introduction

So far the works of Karakalpak classic writer of the 19th century Berdakh have been researched from different points of view. First, the materials belonging to the poet were collected and literary works were published. Later, a few works of the writer were discussed in the press in the historical and literary contexts. His works were studied by N.Daukaraev, I.Sagitov, M.Nurmukhammetov, N.Japakov, A.Karimov, K.Bainiyazov, A.Murtazaev, Kh. Khamidov, A.Pakhratdinov, S.Bakhadirova, A.Pirnazarov, K.Kamalov, K.Kurambaev, B.Kurbanbaev, K.Jarimbetov, K.Allambergenov, K.Yusupov, K.Turdibaev, M.Tashkenbaeva and other literary critics.

The level of research of Berdakh's works up to now is the scientific problem of our research work. The goal of our research is to study the creative work of the representative of the 19th century Karakalpak classic literature Berdakh, his poetic individuality, ideological and thematic originality, national and artistic features in relation to historical, cultural and literary conditions. According to the abovementioned goal the following work is carried out:

- general analysis of the theoretical research on the individuality of creative work;
- define the signs of individuality in the heritage of Karakalpak bards (minstrels);

- research of the 19th century literary environment as the determining factor of Berdakh's individuality;

- define the use of folk-lore style depiction in the lyric poetry of Berdakh and its role in the formation of the individual style of the poet;

- remaking of the epic traditions, alterations in the works of Berdakh. Studying the originality of the author's style;

- studying the poetic individuality of Berdakh's works;

- studying the poetic individuality of Berdakh's works; Berdakh's collections of poems, published in different years, were mainly analyzed in the work. There is no research work on the issues of individuality of creative work in Karakalpak literature. In spite of it in the research works on Berdakh's creativity, chosen as the subject of this dissertation work, and monographs, the issue we intend to discuss about will be dwelt on to some degree. N. Daukaraev's and I. Sagitov's works can be singled out from them. Pointing out the role of Berdakh's creativity and originality in the history of Karakalpak literature, N. Daukaraev said that the poet had his own style and unique oeuvre. The scientist says that subject, plot, character, composition, artistic system and form are the elements defining the literary style, and underlines the following as distinctive pen

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craft pertaining to Berdakh's works: "First, Berdakh's themes: hard life of the working people, their grief, distress, wishes and **struggles for freedom**. Second, the characters of Berdakh's works are working people, men who originated from them and dreamed of freedom. Third, Berdakh's works are full of just, honest, optimistic, humanistic and popular democratic ideas. Fourth, most of Berdakh's works are based on the rich oral folk arts. All of this made up the unique oeuvre of Berdakh" [1, p. 150-151]. But I.N.Sagitov defines the unity of the main ideological and artistic distinctiveness of the writer's creative work i. e. main ideas that define the writer's outlook and the contents of his works, his plots and characters, stylistic devices and language characteristic of his works as the main signs of the writer's (poet's) pen craft. He defines Berdakh's pen craft from this point of view: "First, if we research Berdakh's works carefully, we can see that the political, civic motives i. e. social motives prevail in them. The majority of Berdakh's works ... are political and civic lyric poetry... Second, the poet's works show clearly his world view and class position. ... for example, his popular works "Salykh" (Tax), "Bolgan Emes" (Never Happened), "Akhmakh Patsha" (Stupid Khan) are of this type... Third, not only the class inequality between the exploiters and the oppressed are described in the poet's works but also the irreconcilable class struggle between them, and his idea of calling on people for revolt against brute kings can also be felt... " [2, p. 230].

In the poems written with high creative emotion, the description and reflection (analysis) always change each other keeping the sequence.

The folk poems of Karakalpak people described the leaders of the country, the heroic deeds of historical people who defended his motherland with high spirit. The eposes glorified the heroism characteristic of feudal system, earlier tribal and patriarchal stage. The folklore reflects the dreams of people by glorifying heroes, trying to cite them as an example for the future generations. In the lyrics of Berdakh, the traditions of folklore was remade and got new contents and a new form. The thematic tradition taken from folklore is cult of the hero, glorifying heroism. In the 19th century Karakalpak literature, Berdakh continued this theme in his works "Aidos Baba" (Great Grandfather Aidos), "Ernazar Bii" (Ernazar the Leader) and "Amangeldi". The continuation of this thematic tradition is connected with the sociohistorical and politico-economic conditions of his time. As one of the leading intelligent men of his time, the poet expressed his point of view on the social life and the social system of the time in his works. His creative individuality was also connected with his attitude to the social system of his time. There was necessity for Berdakh to have such "epochal tasks" and describe them in his works. In the time of Berdakh there lived several nationalities in Khiva Khanate. Those peoples, ethnic groups had

their own mode of life, native language, spiritual culture, and literature which had been developed for centuries. The disappearance of feudal relations from the social system and the appearance of other relations influenced on the consciousness of people, and raised them to the level of understanding national consciousness, rights and economic interests [3, p. 85-95].

The subject area of Berdakh's works is wide. In all of his works in depicting real life images, creating characters, choosing and creating plots, creating compositions, using artistic tools and methods of description Berdakh used his own style. This originality is connected to the poet's views at real events, understanding and explaining, creative thinking and his principles of depiction.

Each production is the inalienable part of the author. The work of art comprises the author's own viewpoint, his engrained individual features, and all the qualities of the subject who understands the life figuratively and reflects it artistically [4, p. 5]. The personality of the author, his thoughts, feelings, sympathy and antipathy are enrooted into the works he produces.

The psychology of the creative work, creative laboratory and the issues of studying the manner of the author are covered in the research work of V.V.Vinogarov, G.A.Gukovskii, M.M.Bakhtin, M.P.Brandes, B.O.Korman, Y.M.Lotman, V.V.Kataev, in the Uzbek literature studies in the works by M.Kushjonov, I.Sultanov, H.Ekhubov, S.Mamajanov, N.Khudaibergenov, U.Normatov, O.Sharafuddinov, P.Shermukhammedov, U.Nosirov, H. Boltabaev.

The idea "the mage of the author", its functions in the creative work and the style of the work, its forms, forms of the subject, the attitude of the writer to the material of the work, his role in forming the composite parts of the work are reflected to some degree in literary criticism. One can conclude from these researches that the author is not only the creator of the work, but also an independent character acting throughout the work, in other words, apart from being the creative subject of the work, the author is considered to be the person who puts together events and the characters described in the work. He is also thought to be an organizer and participant, that is, one of the components of the creative work.

The close relation of the writer to the object of his description, his orientation in the events, introducing various vivid intuitions to the artistic creative world, his close internal association with events rather than with the requirements of the realistic principle, his feelings of it makes the individual to be more active.

In literature, the personality, the increase in discussion of different sides of his spiritual world, triggers an active interference in the description of the biography of the author. Because of this, the forms of

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description of the author's character have become complex in many respects. For example, in lyrics, epics, and drama the description of the author's character is not the same.

In Berdakh's poems, the author expresses his point of view by entering the image of the lyric hero.

The individuality of Berdakh, in the methods of depiction, is using contrasting style in all of his lyrical works. A. Murtazaev also points out this originality peculiar to the poet's creative work: "In his works, he not only speaks about the poor conditions of the working people, but also exposes the oppressors" [5, p. 24]. For instance, if you read his large or small works such as *Khalkh Ushin* (For People), *Zkasyrakh* (Better), *Izler edim* (I would look for), *Bolghan emes* (Never Happened), *Salykh* (Tax), *Korindi* (Seemed to be), *Byil* (This Year), *Akhmakh Patsha* (Despot King), you can see that in each of them two kinds of life is described in contrast to each other.

For example, in the poem *Salykh* (Tax) the poet said:

... Alas Ernazar is poor,
The tax is heavy for him [6, p. 174].

Feeling sorry for the member of the oppressed class, he at the same time was very angry at the fact that the representatives of the exploiting class were exempted from the tax.

... The rich did not pay the tax,
Too heavy was the tax

In his lyrical poems and in the poems on social matters, such as *Zamanda* "Time" (When you are rich, you have numerous riches, if you are poor, your life will be sad.), *Kharamas* "Do not look" (the Rich are famous, the poor are sad), *Akhibet* "Result", *Salykh* "Tax", *Pana ber* "Give me Shelter", *Bolghan emes* "Never Happened", *Bolmady* "Did not Happen", *Omirim* "My Life", *Waspim* *mening* (My Advice), *Dauran* (Life), and in his didactic poems such as *Khalkh ushin* (For People), *Zhakhsyrakh* (Better), *Kim aitar* (Who will tell), *Bilgeisiz* (You should know), *Balam* (Sonny), *Izler edim* (I would look for) *Eken* (It turns out to be) the poet described the two types of social life in contrast to each other or expressed the social inequality with the help of antonyms. This shows the concrete character of the author's view towards the described object. Descriptions with antithesis are frequently used in conveying his didactic thoughts and in evaluating members of the society. For instance, in the poem *Khalkh ushyn* (For People) the lines:

Many people come to see a good man,
A bad person's eyes are devouring,
A good man never lets enemies laugh,
He can always be a truthful friend,
Bad people throw stones at you,
The good conceal your faults.
You will be happy if you are with a nice person,

Your flowers will wizen if you are with a bad man.

He described the behavior and actions peculiar to a bad and a good person by contrasting the ideas of "good" and "bad", these features in their turn mean that their portraits have been perfectly drawn. The poem portrays the portrait of a man who tries hard to find himself, separate good from bad, and evaluate life circumstances from his own point of view [7, p. 112-116].

In the poem *Boghan emes* (Never Happened) the author's viewpoints about the society are conveyed through antitheses and metaphor.

The lines:

Some are hungry, some are full,
The full do not have problems,
The hungry person cannot sleep,
The well-fed don't understand the hungry.

These antithetical descriptions are related to the metaphor and antithetical descriptions below, which means the descriptive style peculiar to the poet:

I was a flower, but didn't blossom like a flower,
I was a thinker, but didn't think like a thinker,
I was a nightingale, but didn't sing,
I was not simple tree, but a strong one,
Not a weak but a brave man,
I was a mountain falcon.

Living in the intricate world the lyrical hero faces hardships and his dreams fail to come true. The philosophy of the lyrical hero brought about by challenges of life:

The man who came to this world,
The man who is suffering,
He has never lived perfectly,
Has never been a person.

The lyrical hero in Berdakh's works is active. The author's viewpoints on the society and the two types of life in the society are described by means of metaphor, comparisons, simile, and the antithesis.

This is especially pointed out in Kh. Jarimbetov's researches. "In the 19th century Karakalpaks lived in the feudal society of Central Asia. The unpleasant qualities such as the strong individualism of upper classes of the feudal society, pointless longing for material riches, receding from general humane values started to squeeze out the centuries old patriarchal consciousness, traditions, and rules. The Sharia laws based on social principles also started to suffer. These Sharia laws were the requirements of patriarchal and tribal society, according to which the rich were to help the poor relatives and take care of orphans and the homeless people [8, p. 38].

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The poets Kunkhoja, Ajiniyaz, Berdakh were sorry for the deviation of these humanistic principles. Berdakh gives advice that one should struggle for one's own happiness and dignity himself in such conditions. He said that only by working one should improve his own life:

If you do not have your garden from the beginning,

Your mouth will be tired wishing for it repeatedly,

Health is above wealth,

No one will pay attention if you fall ill,

If you do not have a cow to milk,

If your sack is never full with flour,

If everything is not ready to be used,

Even your full brother will not take care.

... Berdakh called on his contemporaries not to think that someone else will act for them, but try to provide themselves, and to be independent materially and spiritually [9, p. 24-25].

This shows that the realistic descriptions are present in Berdakh's lyrics, and critical views are also seen in them. In this poem, the author's world-view helps to show not only the quality of the work and its

ideological orientation, but also his personal attitude to everyday occurrences.

Separation of life circumstances, comparison and evaluation of them are the first stage in discovering the poet's worldview and social position.

The genre diversity of Berdakh's lyrics is the one of the unique qualities which expresses his creative individuality.

Antithesis and metaphor were used in the lyrics of the poet as the main stylistic devices to convey the views of the author. The literary style takes shape only when it is free from the folklore traditions. The individual style appears when the author can reflect on his own independently of the folklore aesthetics. Berdakh's personal (individual) style, personal skills, were based on skillfully used historical and literary traditions, and made sure by the works saturated with personal historical, social, political and ideological views [10].

Berdakh considered the folklore aesthetics not as the principle of description but the cultural legacy of people. Therefore, the folklore descriptive system (elements, mythology, legends, characters, the language, stylistic devices and so on) was used in his works when it was only relevant.

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