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.

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 B.Kurbanbaev, K.Jarimbetov, K.Allambergenov, A.Pirnazarov, K.Kh. Khamidov, A.Pakhratdinov, S.Bakhadirova, N.Daukaraev. His works were analyzed 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.

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:

- 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.
The thematic tradition 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. Vinogorov, 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. Ekhbov, 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
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), Kim aitar (Who will tell), Bilgeisiz (You should know), Balam (Sonny), Izler edim, and in his didactic poems such as Omirim “My Life”, Zhashyrakh (Better), Achmakh 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 Ernazuar 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”, Bolghans “Never Happened”, Bolmady “Did not Happen”, Omirim “My Life”, Waspin meaning (My Advice), Dauran (Life), and in his didactic poems such as Khalkh ushin (For People), Zhashyrakh (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 ushin (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].

Philadelphia, USA

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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.

References: