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NATIONAL STYLE AND CREATIVE INDIVIDUALITY

The spirit of the Karakalpaks, their national character are engrained in Berdakh's works, they also reflect national ideas Berdakh is the talented poet of his time. This opinion can be proved by the following words of the scientist Kh. Jarimbetov, who studied 19th century Karakalpak poetry:

"... the historical situation required the creation of the new literature which would support peoples, speak on behalf of them and can convey their spiritual features"¹.

The spirit of individual creative work and ability to depict is the aesthetic center providing the poet with his "self". The logical development of creative thinking, the evolution of freedom of portraying, originality of literary thinking, the contradiction of sense and consciousness all find their reflection in it.

The individual signs of creative work cover the distance between the spirit of time and the author's "self":

Berdimurat says not being able to see the light,
 He is going to die without being happy,
 Berimurat loves his people, the people love him,
 More than life as if, he were the only son.

The poem consists of the description of life, phenomena and the picture of spiritual view used in the form of address. The spirit of time is shown hyperbolically in the senses of realism, which shows brilliantly the nation's fate, the unity of people and the interests of the motherland. The poet, who saw his life congenial to Karakalpaks, had the philosophy in which the universe and man were united.

This philosophy goes deep into the sadness and problems of the nation. The leitmotif of the poem is the freedom of the individual, the future the Motherland, and the greatness of the Nation.

According to this, Berdakh directs the thoughts that he wanted to express and the depictions to plainness, evenness and clarity in his creative work.

Therefore, "Sensing of the opinion and their depictions in the flow of feelings was the main and basic feature of the lyrics of that time. In this sense, thinking and psychological depiction in poetry mean a unique feeling and way of **depiction**"².

¹ Jarimbetov Kh. Genre Styles and History of Development of the 19th Century Karakalpak Lyric. Nukus, "Bilim", 2004. p. 38.

² Rakhimjonov N. Time and Uzbek Lyrics. — Tashkent, Fan, 1979, — p. 44.

In Berdakh's poetry, his skills of creation are seen in full beauty.

The rare waves (mauzh) of senses, national in appearance, filled with tender hints (khochirim), having deep meanings like proverbs, and the expressions of musical tone reveal the romantic character of realistic depiction.

These features strike one's eye in his works such as "Khalkh Ushin" (For people), "Zhakhsyrakh" (Better), "Salykh" (Tax), "Maghan Kerek" (I need), "Nadan Bolma" (Don't be silly), "Kelin" (Daughter-in-law), "Izler Edim" (I would look for), "Adil Khalmakh" (The Honest Khalmakh), "Shezhire" (Genealogy), and "Akhmakh Patsha" (The Scoundrel King).

The rueful feelings that move from poem to poem heightening each time and getting strength from feelings leading forward, truthfulness to the national and world values, the wish to extol the human being, naturalness in depictions, fastness and efficiency, elegance, the deepness of thoughts are the features in the works of Berdakh, the classic of the 19th century Karakalpak literature, making the poet's lyrics unique. Therefore, his lyrics left an unforgettable trace in the 18 and 19th century social and historical environment, have come through trials of time and has significant value on a global basis. In studying Berdakh's creative individuality, we come across the need, which requires revealing the literary environment in which he lived, the role of folk traditions and their transformations and remake in the works of the writer, the image of the author, and the process of his leaving the folk style and possessing of his own literary style.

In Berdakh's lyrics, folk traditions are remade and given the new content and form.

The folklore researcher Kh. Makhsetov wrote:

If your full brother is bad,
 You will suffer torments,
 You will turn pale,
 He won't care even if you need help.

Berdakh's poem "Kharamas" starts with such words. In this work, he opens the inequality in the society based on the personal property by saying, "The health is your throne if you fall ill, no one will care." The thoughts expressed in the poem with the help of oral folklore have an excellent and original content.

The poet used folklore not only to improve the artistic originality of his work, but also paid great attention to it to make up the content of his work. However, he did not use the content of folklore anyhow. For instance, in his poem “Ketken Keler me?” (Will the Dead Return?) he tried to talk about the essence of mourning. Of course, the pessimism frequently met in mourning was expressed with strong optimism in the poem “Will the Dead Return?”

Whatever content Berdakh used, he developed it in his own way. Poems about parting are the strongest elements of Karakalpak lyrics. However, Berdakh’s song “Airalykh” (Parting) differs from love parting and was written in the form of civil lyrics. The poet composed his own plot by replacing the motif of parting with one’s beloved with the motif of parting with one’s people:

It ruined my soul,
Wicked parting, parting,
It surprised my soul,
Wicked parting, parting,
Now I can’t see you,
Frankly speaking
I mean my people,
Wicked parting, parting,

“Berdakh created his valuable works skillfully using the folk poetry”³.

The philosophical conclusion of everyday occurrences goes deep into the poetic description. The tenseness of the conclusion — order (What Happened to the Time?!) unites the inner links of social contradictions. It is the phenomenon produced by emotional experience; it is the result of feelings born by moral relations, it the prism of sufferings and wailings of soul that transferred to the poem... Analyzing poetically the philosophy of time, the author points out that the contradictions in society are caused by wickedness and dishonesty. Looking for the answer to the problems of society and epoch, yearning to portray the spirituality of man, the deepness of the thoughts about the gist of life, the wave of feelings substantiate the nature of the poem and the artistic merit of creative work. It should be said that in the lyrics of Berdakh the populist style of depiction was, in most cases, in the form of simple address and journalistic call. Therefore, drawing the picture of adventures, feelings and senses by burdening everyday views with social, philosophical and aesthetic meanings rose to the level of a poetical attribute.

Thus, covering the space between the destiny of the individual person and the psychology of epoch, the artistic analysis acknowledges the unique quality of the creative work.

Literature

1. Jarimbetov Kh. Genre Features and the History of Development of the 19th Century Karakalpak Lyric Poetry. Nukus, “Bilim”, 2004. p. 38.
2. Rakhimjonov N. Time and Uzbek Lyrics. — Tashkent, Fan, 1979, — p. 44.
3. Makhsetov Kh. Karakalpak Folk Studies. Nukus, “Karakalpakstan”, 1989. — p. 79.

³ Makhsetov Kh. Karakalpak Folk Studies. Nukus, “Karakalpakstan”, 1989. — p. 79.