

THE ROLE OF BERDAQ WORKS IN INCREASING THE INTEREST OF YOUNG PEOPLE IN OUR LITERATURE

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Annotation: In our literary literature we reflect on the originality of Berdaq, the creative activity of Berdaq.

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First of all, if we know what a literary environment is, it means that a literary environment is a creative environment, created under the influence of great poets and writers who lived and worked in a certain place. The emergence of a literary environment is, of course, due to the work of great artists, the creative schools they create. For example (Lutfi, Navoi, Jami, etc.), in Karakalpak literature (Jiyan Jirav, Kunhoja, Berdak, Kulmurad, Gulmurad, etc.) the activity of great poets, the environment created by their creative influence, is not mistaken for a literary environment. The literary environment is different from literary currents and trends. There can be several currents and directions in one literary environment.

The literary environment differs from other places of writers and poets by its uniqueness, creative individuality, and uniqueness in the way of artistic thinking. "Tashkent, Karakalpakstan, Bukhara, Samarkand, Kattakurgan, Khiva, Kokand, Andijan, Shahrikhan can be divided into literary environments. Based on the existing literary environment, the works created by their leading representatives are rare examples of Uzbek literature, and on the basis of these works, an artistic atmosphere is created in our families. Literary environment is a creative environment that has its own traditions, formed in a certain time and place, formed under the influence of great poets and writers. The emergence of a literary environment is associated with the activities of great artists, the creative schools they founded. The literary environment is different from literary currents and trends. Multiple literary trends and currents can operate in a single literary environment. In any case, epic, lyrical, and dramatic methods in literature are called literary genres and forms within these literary genres (novels, comedies, poems, etc.) genres, and some of these genres (historical novels, satirical stories, lyrical poems, fiction novels) are their manifestations. it's widespread and it's a purposeful rule. " The literature of the Karakalpak people is one of the most complex in the history of the writer Berdakh. Karakalpaks, mainly nomadic pastoralists, lived a long life of oppression. They lived sometimes in Bukhara and sometimes in Khiva khanates. Their nation-states came into being only in the twentieth century.

According to the Karakalpak script, it was acquired in the second half of the 19th century. Therefore, the history of their literature consists mainly of fairy tales, songs and epics in the genres of folklore. In his works, the writer Berdak expresses the tragic and humorous portrayal of the life of the people in the form of poetry and epics, openly summarizing the family environment and expressing it through the poem "For the People". Berdakh's goal is to bring the last problematic Khanate period to the stage.

This means that literary types and genres, like all elements of the artistic form, are a means of expressing the content of a work more deeply and more fully. However, it would be wrong to take a one-sided view of this issue. It is important to remember that a writer's choice of a literary genre depends in many ways on his or her skills, abilities, and talents.

Often, Berdakh's talent is reflected in one or more literary genres. Along with Berdak's epics, he also wrote story lions. However, he more fully articulated his main creative goals in poetry, and achieved the greatest success in these genres. Berdak was more inclined to write poetry, and by the end of his life he had

written these literary poems and epics, and had achieved great success among the people. Although Berdak wrote many poems and epics, his talent was even more evident in the field of epic poetry.

When considering the suitability of a literary type or genre for a work of art, it should not be inferred that this or that genre is only suitable for the expression of a particular content. It is not uncommon for a literary genre to be subordinated to writers of different ideological orientations for the purpose of expressing different meanings. The ideological and artistic features of Berdak's work make him unique in the literary genres and genres in his poems. However, this uniqueness does not prevent the poet from creative use of poetic means of depiction, which have existed for centuries in the treasury of folk art in a particular genre. The division of art into many branches, and especially of baxshi and literature, has been the result of a long historical development.

The development of art did not proceed in the same way in all nations, and as a result, its characteristics were not exactly the same. Due to the specificity of social relations and the diversity of lifestyles, the development of the literature of different peoples and nations has continued in its own way. Scholars have argued that the literary forms of poetry in the ancient Greeks originated in a certain sequence, but that it would be wrong to assume that there was a direct sequence in the literature of other peoples. In a particular folk literature, the birth and development of literary types and genres take place in connection with the needs of national and aesthetic development. Take, for example, the period in which Berdak lived and worked. Berdak renounced this style and wrote epics of lions, expressing the hardships of the people. The national and historical specificity of social development in this or that country is also reflected in the field of literary types and genres.

Thus, the national and historical identity of some literary works is also reflected in their genre features. Therefore, when analyzing the literary type and genre characteristics of certain literary samples, the unique complexity of the event and the specific circumstances must be taken into account. Continuing our thoughts on the literary environment with the representatives of Karakalpak folk poets, he said, "Many Karakalpak folk poets, including Jiyan Jirav, Kunhoja, Berdak, Kulmurad, Gulmurad and others, grew up among hardworking people, and their works vividly depict the life of the people. For example, Kunhoja lived and worked in the XIX century. In his wonderful poems, he describes how the Karakalpak people lived in poverty; Kunhoja beats Khiva khan with a whip of humor. Examples of such poems are The Harvesters and The Camel.

Another great representative of Karakalpak written literature is the poet Ajiniyaz. He was well acquainted with the works of famous Eastern poets such as Firdavsi, Nizami, Navoi, Makhtumkuli. Ajiniyaz's epic "Boz Otov" skillfully describes how the Karakalpak people were forced to emigrate to other countries, and how difficult it was to say goodbye to their homeland. In this regard, the great democrat-humanist poet Berdymurod Berdak has a great role in the development of the classical literature of Karakalpak classical literature. Berdak made a significant contribution to the development of epic poetry in Karakalpak classical poetry with his epics "Shajara", "Ernazar biy", "Aydo'st biy" and "Ahmoq podsho". According to the epic "The Foolish King", the Foolish King does not have children and is worried about not having an heir. His wife Gulim sees a girl. To do this, they send a maid named Zara to the royal palace. The king ordered this "bad" news, the beating of the slave girl, and the killing of his daughter and the bringing of his wife to him. But Zara, a faithful maid, overcomes the difficulties and conveys the news to Gulim. Gulim and her daughter are rescued from the clutches of the executioners and raised in an underground citadel. It will take a long time. Gulzor, an adult princess, wants to meet her father. The foolish king, who met his daughter Gulzor, fell in love with her. But the girl refuses the king's offer.

He then orders the girl to feed the dogs. Instead of attacking Gulzor, the dogs cursed the Stupid King. After that, Gulzor was thrown into prison. He was later secretly taken to the forest to be raised. Angered by the king's actions, Gulzor entered the palace and killed the stupid king with his own hands. It is clear from the summary of the epic that Berdakh skillfully revealed the contradictions in this work. In this epic, Berdock strongly criticized the tyranny and ignorance of tyrannical kings such as the Foolish King. Several decades of Karakalpak literature and art have been held in Tashkent since 1957, proving that Karakalpak literature and art are developing as a form of national literature.

The organization of Karakalpak writers around the emerging Karakalpak press, including the Erkin Karakalpak newspaper, in the 1920s and 1930s, played an important role in their creative development.

Let's conclude with Berdak's lion instead of concluding, and draw your own conclusions about this lion.

Berdimurot, look, look,

Take things in stride and try not focus too much on the problem.

Whatever you say, say it well,

I was looking for the right place.

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