

Sources of Epic Genre

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Abstract: The article highlights the role of Berdakh, a prominent representative of 19th-century Karakalpak literature, as a creator of the epic genre, based on his epic works such as "Shajara," "Khorezm," "Aydos Bobo," "Ernazar Biy," "Amangeldi," and "Ravshan." The features of Berdakh's work in the epic form, the connection of these works with the typology of genres, the spirit of the people, and national values were analyzed. Also, the connection of 20th-century Karakalpak literature with Berdakh's traditions in the formation and development of epic prose genres is revealed. Based on the research of literary scholars, the role of Berdakh's epic creative heritage in the formation of Karakalpak written literature is emphasized.

Keywords: Epic genre, dastan, typology, prose, national heritage, literary tradition, dastan works.

Introduction: Berdaq is a prominent representative of 19th-century Karakalpak literature, a poet who glorified and celebrated the honor and dignity of the Karakalpak people, our national pride.

There is no one who does not know the lines of Berdaq's poem "If you are a young man, born like a lion, Serve always for the people." His works written in epic form, such as "For the People," "Better," "I Would Search," "When Will You Find Peace," "My Child," "Seen," "In Time" and "Grandfather Aidos," "Amangeldi," "Ernazar Biy," "Khorezm," "Ravshan," "Genealogy," are considered the priceless spiritual treasure of the Karakalpak people. Berdaq's works began to be collected and published from the 1930s. Scholars N.Davkarayev, K.Ayimbetov, I.Sagitov, A.Murtazoyev, A.Pakhratdinov, K.Khudaybergenov, and others, who conducted scientific research on Berdakh's work, published numerous articles and special books on the poet's life and work, lyrics, the themes of his poems, the content of his epic works, images, plots, and other issues. Berdakh, as a creator of the epic genre in the history of Karakalpak literature, requires further research.

Berdag's works "Shejire," "Xorezm," "Aydos baba," "Ernazar biy," "Amangeldi," and "Rawshan" are referred to as "epic works" in literary studies. The renowned folklorist Q. Maqsetov noted that the concept of "dastan" (poem) dates back to ancient

times, sometimes replacing it with the word "ertek," (fairy tale) and, revealing the differences between the words "dastan" (poem) and "qissa," (story) emphasized that the term "dastan"(poem) is used in connection with large poetic works written in the traditions of the peoples of the East [1:226].

A. Murtazayev, who conducted special research on Berdakh's work «Aqmaq patsha» ("The Foolish King") defines this work of the poet as a written work of art [2:25].

Professor A. Pakhratdinov, who conducted extensive research on Berdaq's work, refers to the works "Shejire," "Xorezm," "Aydos baba," "Ernazar biy," "Amangeldi," and "Rawshan" as epic works [3, 4, 5].

L.I.Timofeev gave the following definition of the term epic: "The term epic has two meanings. In the historical and literary sense, epic is folk epics and fairy tales (Russian folk epic, ancient epic). In the theoretical sense, epic is a genre with the main feature of broadly reflecting the characters of people. "Epos" comes from the Greek word meaning "word." Epic is a narrative genre. The epic narrates a person's life path, describes the events in which they participated, their actions, and relationships. [7.357-358].

The science of literary studies of the former Soviet period included Karakalpak literature in the group of literatures with a late development of written

literature. There were opinions that there was no prose until the 20th century. Prose is not a genre, it's works written in prose. In Karakalpak folklore, the epic appeared, was formed, and developed in such genre forms as fairy tales, legends, oral stories, poems, and epics.

Karakalpak literature of the 1960s-1980s is distinguished by qualitative and quantitative growth. The qualitative characteristic of this period is the development of all genres of prose.

The skill of writers, their desire to create multifaceted realistic works, has increased. At the same time, professional writers emerged, and the principles of realism began to take shape and develop in their works. The prose works of T. Kayipbergenov, K. Sultanov, A. Bekimbetov, Kh. Seitov, Sh. Seitov, A. Aliyev, I. Kurbanbayev, S. Soliyev, K. Mambetov, S. Bakhodirova, K. Allamberganov show the rise of national artistic thinking, the accumulation of national artistic experience. The emergence of new essays, short stories, novellas, novels, novel-dialogues, trilogies, tetralogies, and novel-essays in the 60-80s of the 20th century demonstrates the genre maturity of Karakalpak prose during this period. The themes of Karakalpak prose were diverse: contemporary, historical-social, historical, and World War II [8:77].

The novellas of T. Kayipbergenov «Bloknot sóyleydi», «Suwıq tamshı», «Uyqısız tünler», «Tánxa óziñe málim sır» ("The Notepad Speaks," "Cold Drop," "Sleepless Nights," "A Secret Known to You Alone,") the novel "The Pupil of the Eye," («Kózdin qarashıgı») the novel by A. Bekimbetov "Amazing Generations," («Ájayıp áwladlar»), the novel by Yu. Leontichev "Give Happiness to People," («Adamlarğa baxıt inam et»), the short story "Galka," («Galka»), the short stories by O. Khodzhanıyazov "Aydana," («Aydana»), "Spring in the Pasture," («Jaylawdağı báhár»), the collection of essays by I. Yusupov "Autumn in the Old Mulberry Tree," («Ğarrı tuttağı gúz»), the novels by Zh. Aymurzaev "Kyzketken," («Qızketken»), "My Love People," («Muhabbatım adamlar»), the novel by S. Soliyev "Nail," («Tırnaq»), the novel by I. Kurbanbaev "Trust," («Isenim»), the short stories by S. Bahodirova "The Value of Man," "Lessons of Life," («Adam kádiri», «Turmis sabağı»), the novel by K. Allamberganov "Darbent" («Dárbent») were devoted to the pressing issues of that time.

K. Sultanov's "Akdarya," («Aqdarya») Kh. Seytov's "Thousands of Days in Fire," («Mırılağan kún otta»), S. Khojanıyazov's "In Fire," («Otta»), Sh. Seytov's "Many Cranes Gone," («Kóp edi ketken tırnalar»), S. Bahodirova's "Late Soldier" («Keshikken soldat») and many other works were dedicated to the theme of the

Second World War.

The novels "The Last Attack," («Songı xújim»), "Karakalpak Girl" («Qaraqalpaq qızı») by T. Kayipbergenov, "The Long-awaited Day" («Kópten kútken, kún»), by A. Aliyev, "Memory" («Estelik»), by H. Hamidov, the novel "Fight" («Gúres») by A. Bekimbetov, "The Bright Path" («Aydın jol»), "Don't Keep Secrets from Your People" («Xalqıńnan sır saqlama»), by S. Khojanıyazov, "Bend to the Hill by the Road" («Jol boyındağı tobeshikke iyil») by Kh. Seytov, the short story "Green Folder" («Jasıl papka») by Yu. Leontichev, the short story "Fugitive" («Qashkın») by Sh. Seytov, his novel tetralogy "Khalkabad" («Xalqabad»), ("Sharbuzar," "Difficult Settlements," "After the Duck Massacre," "Mounting") («Sharbuzar», «Qıyın etkeller», «Ordek kırıǵınnan soń», «Atlanshap»), the novel-dilogy "Fate" («Tagdır») by S. Bahodirova, and others are written on a historical and social theme.

T. Kayipbergenov's trilogy "Karakalpak Epic" ("Legend of Maman Biy," "The Unfortunates," "The Misunderstanders") («Qaraqalpak dástanı», «Maman biy ápsanası», «Baxıtsızlar», «Túsinksızlar»), K. Mambetov's "Bo'zatov," "The Moved People" (first book) («Bozataw», «Posqan el») are dedicated to the historical theme. K. Sultanov's novel "Ajiniyaz" («Ájiniyaz»), O. Bekbavanent's story "Taras on the Aral" («Taras Aralda») his novel "Beruni" («Beruniy») were written in the historical-biographical genre, J. Aymurzaev's story "The Heart of an Orphan" («Jetimnin júregi») was written in the memoir genre.

Literary critic. J. Narimbetov, researching the ways of formation and development of the Karakalpak novel, noted that the term "novel" was applied to the literary life of the Karakalpaks only once, at the beginning of the thirties, in Karakalpak literature, in terms of scope, the tendency to show the historical period more broadly than before became more pronounced. [9:55].

Researchers of 20th-century Karakalpak prose, such as M. K. Nurmukhamedov, Zh. Narymbetov, S. Bakhadyrova, Z. A. Nasrullaeva, A. Kozhikbayev, K. Sultanov, and others, emphasized in their works that the national literary experience, the traditions of Ajiniyaz and Berdakh, representatives of Karakalpak classical literature, played a special role in the emergence and development of the Karakalpak epic genre [10-169].

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