



ACADEMICIA
An International
Multidisciplinary
Research Journal
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01429.4

ATTITUDE TO UZBEK FOLKLORE IN THE RESEARCH OF KARL REICHL

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ABSTRACT

The article discusses the attitude of Uzbek folklore to Karl Reichl's research and its directions. The works of the scientist in English and German, the author's work as a well-known Turkologist, his translations from Uzbek folklore, the content, content, structure of his research, the comparative analysis of the similarities and differences between the examples of Turkic folklore data are described. The foundations and methods of a comparative approach to Uzbek folklore in world folklore are identified in the example of Karl Reichl's English translation and research.

KEYWORDS: *Folklore, Uzbek Folklore, Karl Reichl, Translator, Translation, Researcher, Epos, Turkic Oral Epic,*

INTRODUCTION

Genetic connection of Uzbek folklore with Turkic and other epic traditions, interaction, genre structure, plot, motif and image structure attracts attention. [1, 7, 8, 9, 10, 11, 12, 13]. The basics of the selection of Uzbek folklore as a source of world comparative folklore, the study of approaches is important as it allows to determine the history and theoretical foundations of Uzbek comparative folklore. [5]. Today's international relations can serve to further improve the Uzbek-German, Uzbek-British spiritual and cultural relations.

MAIN PART

Karl Reichl's Uzbek Epic Poetry: Traditions and Poetic Diction (1989, Uzbek Epic Poetry: Traditions and Artistic Style) is based on his 1980-1989 research on the distribution and study of

Uzbek folklore abroad in German and English. [14], is one of the well-known folklorists who made a significant contribution to his further expanded and enriched edition in 1992 with his books "Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure" [12]. This book is entitled "Turkish Epic: Tradition, Form, Poetic Structure" by V. Traister under the general editorship of D.A. Funka, translated from English into Russian. [15].

K.Reichl's researches can play an important role in determining the bases and methods of comparative approach to Uzbek folklore in world folklore, the role, goals and objectives of comparative folklore in Uzbek folklore, methodological features, history of formation and theoretical development stages, Uzbek comparative folklore and is important in that it allows the study factors to be substantiated.

Karl Reichl is a skilled translator of Uzbek folklore into German and English, which is fully reflected in the content, genre, style and methodological norms of comparative linguistics. The scholar's research is a comparative approach to Uzbek folklore in the context of Turkish folklore. the content of biographical works and the style and skill of the critic of their linguistic features.

Karl Reichl's translations of Uzbek folklore into German and English are mainly literary-critical works about Uzbek fairy tales, epics and bakhshis.

Karl Reichl's translations and research on Uzbek folklore show that in world folklore the genetic connection of Uzbek folklore with the epic traditions of the Turkic peoples, genre structure, plot, motifs and image structure, national characters, universals and paradigms are the main characters in these works. It is important because it serves to justify the appearance of the Uzbek people's spiritual origins in the world civilization.

The scholar's book "Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure" was published in New York in English under the heading "Studies in Oral Traditions" and consists of ten chapters, a bibliography and a list of terms. In the "Introduction" section, the author mentions the Uzbeks separately: "The focus of the book will be on what I term the "central traditions". By "central traditions" of Turkic oral epic poetry I mean the epic traditions of the **Uzbeks** (and Uighurs), Kazakhs, Karakalpaks, and Kirghiz..."[14; 4-5].

The author also pays special attention to the language of folklore and the definition of Turkish and Turkic concepts: "In order to avoid confusion, the distinction between" Turkish "and" Turkic " has been carefully maintained throughout the book. "Turkish" refers to the language of the people of Turkey; older forms of Turkish (before Ataturk's language reforms in the 1920s) are generally referred to as Ottoman or Ottoman Turkish. "Turkic", on the other hand, refers to the language group to which Turkish belongs ". [14; 6].

Apparently, the author emphasizes that "Turkish" means the language of the Turkic peoples, that its ancient forms (before Ataturk's language reform in the 1920s) belonged to the Turks (Otomans) in general, and that "Turkic" is a language group that includes Turkish.

RESULTS AND DISCUSSIONS

The first chapter of the book, "The Turkic Peoples: Backgrounds and Contexts", deals with the history, nomadic life, religion, language, culture of the Turkic people - Turks, Uzbeks, Azerbaijanis, Kazakhs, Karakalpaks, Uyghurs from BC to the beginning of the XX century, "Turkic Epic Poetry: The second chapter, entitled "The Earliest Documents", describes the

creation of "Oguznoma", "Devonu lug'otit-turk", "Dada Korkut kitabi", "Kultegin bitigi", their authors, meanings and translations of excerpts from them.

In the third chapter of the book, entitled "The Singer: Shaman, Minstrel, Poet", the performers are studied: shaman, singer, poet. In particular, the epic singers of the peoples of Central Asia - bakhshis in Uzbeks, jiravs and bakhshi in Karakalpaks, akyns in Kazakhs, manaschis in Kyrgyzstan, madohs and storytellers. The differences and similarities between the creators and performers of the oral epic genre and the shamans are explained.

The fourth chapter, entitled "Performance", describes the customs, traditions, rituals of the peoples of Central Asia, their musical-ceremonial structure, ritual direction, performance recitation, mjrochi and audience, the fifth chapter, entitled "Genre", genres related to epics, poetry and prose. The issues of romantic epics, heroic songs and fairy tales, the sixth chapter "Plot models", the concept of "Kambar" and the hero, "Gorogly" and sovchilik, "Alpomish" and the nature of the motif models of the hero's return, the attitude to the problems of art. A summary of the epic "Alpomish" and examples from the original and English translations of some passages from the version sung by Fozil Yuldash oglu.

The seventh chapter of the book, The Varieties of Formulaic Diction, deals with the stylistic formulas of folklore texts, including weight, parallelism, analysis of formulas and formula systems, the eighth chapter on improvisation, the art of memory, variability, rigor, rhetoric, style, application of poetic methods in artistic creation, attitude to the system and nature of the characters are reflected.

Finally, the tenth chapter of the book, Transformations in Space and Time, deals with the issue of "space and time" (chronotope) and the different versions and chronologies of the epics "Gorogly" and "Alpomish" written in different periods.

CONCLUSION

In general, Karl Reichl's research deserves attention and recognition as it contains very valuable material on the oral epic creation of the Turkic people, including the Uzbek people.

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