

# Issues Of Uzbek Folklore And Its Research In Germany

**Kalandarova Dilafuz**

*PhD., doctor of philosophy in philology, associate professor of Tashkent State Pedagogical University named after Nizami, [d.kalandarova2017@yandex.ru](mailto:d.kalandarova2017@yandex.ru)*

## **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, translator, researcher, folklorist, polyglot scholar, epic, translation, dialect, Turkic oral epic.

## **Introduction**

In world folklore, comparative folklore is one of the separate directions, which is developing both theoretically and practically. It includes translation studies of folklore, the influence of folklore language on literary language, variants of folk art works, comparative analysis of written sources, commonalities in the poetics of folklore events, typological and specific features of folklore samples in the same and different systematic languages, literary relations, oral and written relations, a great deal of attention has been paid to the study of folklore. However, in order to determine the basis and methods of a comparative approach to Uzbek folklore in world folklore, it is necessary to study the activities of scholars who are engaged in the translation and study of samples of Uzbek folklore. In this regard, the study of Karl Reichl's translation and research on Uzbek folklore in German and English is an urgent task.

## **Main Part**

Genetic connection of Uzbek folklore with Turkic and other epic traditions, interaction, genre structure, plot, motif and image structure attracts attention. [1:368]. 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. [5:264]. Today's international relations can serve to further improve the Uzbek-German, Uzbek-British spiritual and cultural relations.

Not every innovation and change in the life and work of the Turkic peoples, especially in their folklore, leaved the scholar indifferent. Karl Reichl has always had a great interest in the study of folklore not only of Uzbeks, but also of other Turkic peoples, and he was able to achieve this.

Most of Karl Reichl's works are devoted to the study of epics and oral stories, oral literature of the Turkic peoples. His ability to know languages is manifested not only in communication, but also in understanding, reading and writing literary language, the language of literature.

Before embarking on folklore studies, Karl Reichl began to translate folklore works directly into Turkic languages. He originally translated some examples from Uzbek fairy tales and epics. In 1978, he translated Uzbek, and later Karakalpak, Turkmen, and Uyghur folk tales into German.

His translations include "Uzbek fairy tales in German and Uzbek languages" (1978, Bochum), "Turkmen folk tales" (1982), "Karakalpak folk tales" (1984, Bochum),

"Ravshan" Uzbek folk epic "(1985, Wiesbaden)," Uyghur Folk Tales" (1986, Bochum), published in different years. They are compiled in the form of four books, the first book is Uzbek folk tales, the second book is Karakalpak, the third book is Turkmen and the fourth book is Chinese folk tales.

Tura Mirzaev described Professor Karl Reichl's book "Uzbek Folk Tales" as "the first serious book on Uzbek folklore" [16:17-20.]. The book originally included a German translation of eight Uzbek folk tales alongside the original text. It then moves on to the research part of the book. In this section, the genre features and types of fairy tales are discussed. It is followed by the necessary explanations of some of the words and phrases used in the tale. The book is also provided with a dictionary.

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

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. [15:383.].

Karl 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.

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.

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, performer 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 cooling, "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" and the different versions and chronologies of the epics "Gorogly" and "Alpomish" written in different periods.

As Karl Reichl puts it, the study of Turkish oral epic poetry leads to a comparison. Indeed, a descriptive analysis of Turkish oral epic poetry opens the way to the study of its relation to neighboring oral traditions. Because some of its features attract attention with its parallelism with the oral epic traditions of neighboring and non-neighboring peoples. These parallels, in turn, encourage the reader to think about why they are compatible with other epic traditions.

#### Discussion and results

When Karl Reichl refers to the "central traditions" of Turkish oral epic poetry, he is referring more to the epic. He was among these peoples in order to closely study the epics of Uzbeks (and Uyghurs), Kazakhs, Karakalpak's, and Kyrgyz, studied their epic traditions, and was able to record the text of some epics live. On this basis, the scholar recognizes that it is possible to unite the traditions of oral epic poetry of the Turkic peoples under one title. It implies that they form the same group.

However, he also does not deny that there are certain differences between them. In particular, the traditions associated with the performance of the Kyrgyz epic "Manas" and the Uzbek epic "Alpomish" attracted the scientist's attention.

Karl Reichl also drew attention to the epic poetry of East Turkestan, that is, the Turkmens, the Azerbaijanis, the Turkic Turks of western and southwestern Central Asia, the Altai and Tuvin's, and the Yakut's, who were marginalized in this central region, the Bashkir's of northern Siberia or the southern Urals. Through this, he took the opportunity to obtain some basic information about the Turkic peoples, to generalize some information about their languages and culture, and the Turkic world in general.

The scholar also tries to study the terms related to Turkish oral epic poetry. For example, he uses a number of local terms, such as "doston", "bakhshi", "qissaxon", "maddoh", in his discussions of Turkish epic poetry. The meaning of these words seeks to reveal, to explain, the history of its emergence. He also added an explanatory dictionary of these terms for the

convenience of the readers. He noted that some of these terms occur in different pronunciation forms under the influence of dialect. For example, instead of the word "epic" he often mentioned the forms "dastan", "destan", "dasten", "diistiin".

According to the scholar, the oral epic is defined as a term found in Uzbek, Kazakh, Uyghur, Azerbaijani, Turkmen, Karakalpak and Kyrgyz. In these languages, the term is understood as a formal criterion, which also corresponds to the criteria in the field of communicative events. The epic is conceived from the point of view of this speech, that it is in the form of a collection of poems and poems, and that it must be of sufficient volume. Because it has to include more than one and deeply worked out scenes.

More importantly, these shaped criteria; the definition of the epic is based on the point of view of the fact of mass execution. An epic is an epic that is traditionally performed by a professional performer with special movements, memorized, and sung to the accompaniment of a musical instrument. The extraordinary events embedded in its content will never arouse doubt in the listener, for he is listening to the epic. In particular, some traditional epics are so similar to the novel that they are about love, a term often told as defined as "love stories," but this meaning does not apply to epics that are generally accepted among performers and listeners.

Nevertheless, in some traditions the meaning of this term is different from what is understood.

Turkish singers call their narrations stories, but some experts call the heroic epic an epic, while others have defined the term as historical poems. Along with the term epic, there are also varieties of terms that are represented as specific types of the oral epic genre.

### Conclusion

Karl Reichl has such valuable scientific views on the relationship between folklore and written literature. They are one of the most important sources in the study of the connection between oral and written creativity not only in the oral epic works of the Turkic peoples of the world, but in world literature in general.

In conclusion, 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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