

KARL REICHL'S APPROACH TO THE CONNECTION BETWEEN FOLKLORE AND WRITTEN LITERATURE

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ABSTRACT

In the written sources created under the influence of folklore, Karl Reichl took a special approach to the issues of metrics and rhythmic, calling it "The Epic of the Turkic Peoples. Traditions, Forms and Poetic Structure".

Keywords: researcher, linguist, literary critic, folklorist, turkologist, polyglot scientist.

INTRODUCTION

Karl Reichl "The Epic of the Turkic Peoples. In his books "Traditions, forms and poetic structure", "Medieval oral literature" he paid special attention to the connection between folklore and written literature.

MATERIAL AND METHODS

The scientist's research in this area is mainly focused on:

first, the influence and basis of folklore on the creation of the Iliad and the Odyssey by Homer, a famous representative of ancient Greek literature;

second, the closeness of the epic motifs in the Anglo-Saxon Beowulf to the epic motifs in Turkish oral poetry;

thirdly, researchers such as V.V.Radlov, H.M.Chadwick, N.K.Chadwick, M.Bowra, V.M.Jirmunsky studied the influence of folklore on the development of literature, in particular, the place and role of heroic epics in this regard, as well as it is noteworthy that many other western comparativists have also conducted research on such an idea;

fourth, A.N. Veselovsky points out, the features of Turkish epic poetry are not familiar to everyone because the original texts were not heard in a live performance;

fifthly, Homer's epics, such as the Song of the Nibelungs, Beowulf, the Orkhon-Enasay Toshbitklari, Oguznoma, the Book of Dada Korkut, and the Devonu Lug'otit Turk, which are examples of written literature, are completely pure. the need for critical study, given that they were not written, but were created under the influence of oral literature;

sixth, the study of Turkish oral epic poetry leads to comparison;

seventh, when we say "central traditions" of Turkish oral epic poetry, we mean more epic;

eighth, the emergence of the possibility of obtaining some information about the Turkic peoples in general, about their language and culture, by obtaining some basic information about the Turkic peoples;

ninth, the need to study the terms of Turkish oral epic poetry;

tenth, the importance of paying special attention to "parallels" and so on.

MATERIAL AND METHODS

The scientist was originally Hungarian Armin (Hermann) Vamberiy (1832-1913), orientalist Abubekir Ahmedjanovich Divaev (1855-1933), director, Russian traveler and ethnographer Grigory Nikolaevich Potanin (1835). learns. They become intimately acquainted with the research of Western scholars who have contributed to comparative literature.

He then seeks to base his views on these. In particular, he fully supports Nilsson's influence on the origin and development of Homeric epics, but the importance of paying attention not only to the historical but also to the aesthetic aspect. In his view, it is important to know that classical or medieval epic poetry, although originally flourished in the oral environment, is distinguished only by its written form. Because an oral work of art does not differ from a work of written literature only in this respect [1., 3-71 p.].

A.N. As Veselovsky points out, many Western scholars write about it because they have not listened to Turkish epics live, because they are unfamiliar with the original, but because they do not have a complete picture, they cannot think correctly on some issues. As a result, they cannot fully explain oral poetry and its place and role in shaping the famous medieval epic. They evaluate poetry only from the point of view of written literature [2., 93-124 p.].

Indeed, Western scholars are little familiar with the live performance of the epic (epic). Nevertheless, today the weight of scientists interested in it is growing. Books on oral epic poetry are being created.

Like other Western scholars, Karl Reichl's views on the influence of folklore on the creation of the Iliad and the Odyssey by Homer, a well-known figure in ancient Greek literature, and some of the epic motifs in the Anglo-Saxon Beowulf are close to epic motifs in Turkish oral poetry.

It is possible to fully agree with the opinion that the author of Homer's Iliad and Odyssey was a skilled, knowledgeable poet who knew the German legend and Virgil's epic Eneida and was inspired by them. It is said that the Anglo-Saxon Beowulf was given in Christian allegory and in German dress. It takes into account that although the epic appears to be a written work, it preserves the context of the oral narrative, and the poet follows the direct narrative path.

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.

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, Karakalpaks, 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.

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But 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, i.e. Turkmen, Azerbaijani, Turkish Turks in western and southwestern Central Asia, Altai and Tuvans, and the Yakuts, who were marginalized in this central region, the Bashkirs in 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 "dastan", "baxshi", "kissaxan", "maddah", in his discussions of Turkish epic poetry.

The meaning of these words tries to reveal, to explain the history of its emergence. It also adds an explanatory dictionary of these terms for the convenience of 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".

The scientist also paid special attention to the phenomenon of "parallelism". In particular, its subordination to semantic harmony, its assistance in the creation of rhyme, has been proved on the basis of passages taken from samples of epic oral poetry.

DISCUSSION

The excerpts are taken from Oghuz Hakan's speech to the warriors. It was this incident that brought this epic to the attention of Western scholars. Because this episode is a version of Homer's Odyssey-Polyphemus in The Odyssey. In 1815, the orientalist H.F. Dies was the first to see this parallel. Then in 1857 Wilhelm Grimm drew attention to it. Both Grimm Homer and the Oghuz singer note that it is based on a common source. In addition, it was noted that it relied on variants of folk tales.

According to Karl Reichl, the number of these options can be increased today, but it is necessary to solve the problem of a clear connection between the version of Homer and the fairy tale quoted in The Book of Dada Korkut. In the current context, this episode is another element of the Dada Korkut cycle, which can at least typologically establish a link between the oldest Turkish epic series and epic traditions in other languages [3., 683-697 p.].

Like many scholars, Karl Reichl points out in written sources found in the Orkhon-Enasay valleys that there are appearances of primitive rhythmic prose that gave rise to Turkish poetry. In particular, it pays special attention to some features of the Ash Tagin monument. "This monument commemorates the struggle for supremacy among the Turkic tribes and the courage and heroism of Prince Kul," the scholar said in his notes, quoting the following:

"We fought five times in one year. First, we fought in Togo. Prince Kul rode his white horse, Azam, and fought in high spirits. He beheaded six people and then killed a seventh. The second time, he fought Adiz in Qublaga. Prince Gray rode on a brown horse and, in a high spirit, grabbed the head of a man, who chased the nine and knocked them down. Adiz's army was destroyed there ...".

So the story goes on like this. In wrestling, Kul Tagin wins five times, each time riding a horse and crushing his enemies.

Apparently, the language of these stone inscriptions is rich in clearly repetitive, parallel epic formulas. With this in mind, the scholar points out that there is not just a "hierarchical" language of official messages carved in stone, but an epic and panicked poetic pattern, and the epithets chosen for the horses in the piece, and the artistic images used to describe battle and battle, form a strictly "epic" pattern.

Karl Reichl also drew attention to the elements of folklore in the work "Devon lugotit turk" created by Mahmud Kashgari in 1073 [4., 40-43 p.] in which he says that the lexicographical commentaries of the Turkic language were mixed with quotations from popular poetry, and that these quotations were translated by a number of scholars, in particular Brockelman. Brockelman says he translated the songs on the board under such titles as

"Heroic Songs," "Hunting Songs," "Complaints," "Praise Songs," "Love Songs," "Nature Poetry," and "Debate Between Summer and Winter." This book emphasizes that a dictionary of certain dialects has been compiled. "To describe the type of heroic poetry of Mahmud's time, I quote one of Brockelman's heroic songs, The Battle of the Uyghurs, and put aside the question of whether to add other verses from Devon," he said. "We tied the battle flag to horses, militant dogs, and flew like birds to the Uyghurs and the Tats. The red flag was raised; the black dust was raised ... we fought We praised God, stirred up the horses, and reached them, deceiving them, and running again. We boarded a boat, crossed the Ili River, and invaded Minlaq in the opposite direction to the Uyghurs. We poured out upon them like a mountain stream, rose up against the cities, destroyed the Buddhist temples, lay in ambush on all sides, cut off the locks, and beheaded the people." These lines describe the war between a non-Buddhist Turkish tribe and a people called Buddhist Uyghurs, Oghraks, and "Tats".

CONCLUSION

In short, 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 relationship between oral and written creation in the world literature, not only in the oral epic works of the Turkic peoples of the world.

ACKNOWLEDGEMENT

Karl Reichl was one of the first to identify the types of performers of epic works, the influence of time and space on the performance of epic variants, the expression of place and person names based on the dialect of the region, the types of melodies chosen for the epic. Instead of key words and phrases in epic works, he argued that special attention should be paid to interpretation. He argued that the "motifs" in the "motifs" in the epic would be the basis for connecting specific themes. He also paid special attention to the influence of folklore on the written literature and showed the scientific approach to reveal the causes and factors, all of which can embody the creative portrait of Karl Reichl as a passionate researcher of Uzbek folklore.

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