

## ISSUES OF RESEARCHING VERSIONS OF THE EPIC “ALPAMISH” IN ABROAD

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### ABSTRACT

This article talks about the study of the epic genre, which is considered the largest of the epic genres, including the comments of the German scholar Professor Karl Reichl on the research of the versions of the epic “Alpamish”.

**Keywords:** epic genre, epic, translation, study, variant, version, comparative analysis.

### INTRODUCTION

Dozens of scientific articles and books published by the famous German scientist, academician Karl Reichl about the famous heroic epic of the Uzbek people – “Alpamish” draw special attention [1, 2, 3, 4, 5.]. In particular, his large monograph entitled “Uzbek heroic epic” – “Alpamish”: research, text, translation” (Das uzbekische Helden epos Alpomish: Einführung, Text, Übersetzung), “Turkish epic: tradition, the monograph entitled “forms, poetic structure” (“Тюркский эпос: традиции, формы, поэтическая структура”) is significant because it is dedicated to the study of Uzbek folk oral creativity, the masterpiece of Uzbek epic – the epic “Alpamish”. In addition, in the third chapter of the sixth chapter of the scientist’s book “Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure” called Story - Patterns, “Alpomış and return of the hero” and “Transformations in Space and Time” In the second part of the tenth chapter, where the issue of “space and time” is studied, there is a special thought about the versions of the epic “Alpamish” recorded in different periods.

### LITERATURE ANALYSIS AND METHODOLOGY

In the field of research on the epic, Karl Reichl’s scientific article “The Return of the Hero: Alpamish, Aristotle and the Oral Epic” (“The Return of the Hero: Alpamish, Aristotle and the Oral Epic”) translated by Gulkhayo Mahamadaliyeva and published in the sixth issue of “Youth” magazine in 2018 is very important. [6.]. The article serves to prove that modern Western scientists are still interested in the emergence and spread of the “Alpamish” epic, the genesis and essence of some traditional motifs in it.

## DISCUSSION AND RESULTS

During his scientific career, Karl Reichl carried out the following works related to the “Alpamish” saga:

1. Learned “Alpamish” from the original (in Uzbek, Karakalpak, Turkmen, Kazakh, Uighur, Tajik languages).
2. He translated one of the variants of “Alpamish” from Uzbek to German.
3. He published the epic “Alpamish” in his native Germany and introduced this epic to the scientific community and the general readership.
4. He scientifically researched the poetic traditions related to the “Alpamish” epic, the artistic construction of the epic, the skill of its performers, created scientific articles and monographs based on the conclusions and results, and submitted them to the judgment of foreign folkloristic scientists.

For this, he initially relied on the Leningrad edition of the epic “Alpamish” published in 1982. His introductory article “Бесмертный памятник узбекского народа”, which translated into English “Immortal monument of the Uzbek people”, was translated into German and published in the “Turkology materials” collection in 1984.

“Für Arthur Hatto” (The teacher is also a friend) – “The teacher is greater than your father” to the monograph of the scientist “Uzbek epic of heroism” “Alpamish”: research, text, translation” is taken as an epigraph. The reason is that, as mentioned by Tura Mirzaev, in this book, on the example of the “Alpamish” epic, the issues of mentor-disciple relations of folk bakhshi, the formation and enrichment of the epic repertoire of bakhshi have been studied. In this sense, the above epigraph was chosen very suitable for the monograph and acquired a special symbolic value.

As a research object for the monograph, the version written by the son of Fazil Yuldash, the well-known author of the epic, and the version written by Saidmurad Panoh were selected and analyzed. From this, Saidmurad Panoh’s version was chosen for translation because it is the shortest among more than forty versions of the epic, and it is somewhat artistically high, and a special chapter of the monograph is dedicated to its study.

The book “Alpamish”: research, text, translation” focuses on the following issues:

- a) Specific features of the epic traditions of the Uzbek people;
- b) The role of bakhshi in the cultural life of the Uzbek people;
- c) Compositional construction of the epic;
- g) Interpretation of leading motives in the epic;
- d) Analysis of versions and variants of the epic.

Karl Reichl in live performance of “Alpamish” epic variants emphasizes the existence of tunes, dialect features and giving traditions specific to each region in the language of the epic text. In the process of his analysis, he pays special attention to the explanation of some words and phrases used in the epic text. It thoroughly analyzes the place of the traditional repeating verses in the epic text.

It is known that this saga consists of two parts, in the first part, the event of the hero’s marriage to Barchin takes place, and in the next part is described, the separation of this couple and their reunion after the separation. The first part is based on a common motif known as

“The Victory of the Bride”, while the second part of the saga is based on folklore research and is called “The Return of the Husband” or “The Return of the Hero to the Land”.

Although the story of Alpamish is also found among Altai people, the plots, style and structure of Altai epic poetry, in particular, the place of shamanism in Altai narratives, distinguish Central Asian Turks in Turkey from Azerbaijani Turks. Altai oral epic poetry is much closer to Tuvinian, Yakut and other Eastern Siberian (Khakas, Shor, etc.) traditions of epic poetry than Kazakh or Uzbek. This does not mean that there is no common heritage shared by all Turkic traditions. Parallelism, alliteration, formulaic diction, the mixture of verse and prose, the style of performance, and the early association of the shaman with the singer are all part of this legacy. On the other hand, there is a certain uniformity in the “central traditions” of Turkish oral epic poetry, particularly in their conception of heroism, which is undoubtedly a reflection of their nomadic past (and in some cases present). Peoples who reached the steppes and mountains of Central Asia. While emphasizing the certain uniqueness of these “central traditions”, one should not forget their diversity. From the historical point of view, it is necessary to distinguish the Kyrgyz epic tradition, in addition to the Kipchak epic tradition, which reflects the internal history of the Golden Horde (XIII-XV centuries); from a literary point of view, Kyrgyz epic poetry, especially in the 19th century, is unique in many ways. My focus in this book is to discuss the “central traditions” in Turkish oral epic poetry. However, not all of them have been given the same attention, but there are detailed opinions about some of them; even where the tradition is more detailed, the choices of singers, texts, and questions raised are inevitably subjective. As the collection and editing of Turkish oral epic poetry continues, it is impossible to study any particular tradition. Many scientists, linguists and researchers of the 19th century, such as V.Radlov or H.Vambery, contributed to our knowledge of Turkish epic poetry. Nevertheless, there are many gaps in our map of Turkish epic poetry. Some of them, in particular, the question of the origin of epics, may never come to light, others, for example, the transmission and performance of epic poetry is always continued by representatives of one generation, and many problems related to epic performance with representatives of other generations are in folklore studies are one of the urgent problems waiting for its solution, says the scientist [2, 395 p.].

### SUMMARY

In conclusion, it should be noted that if we take into account Karl Reichl’s comments between the versions of the “Alpamish” epic, the Uzbek version of the epic becomes clear as the only form of performing or memorizing the oral epic “without reference to the text” in Central Asia.

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