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On The Question Of The History Formation Of Uzbek-German Literary And Cultural Relations (1960-1975)

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ABSTRACT

The productive value of a literary work depends on its functioning. The very development of national literatures is impossible without interrelationships with other literatures, mutual influence and mutual redemption, the study of interethnic literary contacts has acquired special significance and relevance. Literary ties between Uzbekistan and Germany have their own history and interesting facets of modern interaction. German fiction is well known in Uzbekistan. The interaction and relationship of literatures are associated with the cultural and economic interaction of peoples.

KEYWORDS

Productive value, functioning, mutual influence, mutual enrichment, interethnic literary contacts, economic interaction.

INTRODUCTION

It is generally known and indisputable that the productive value of a literary work depends on its functioning not only as a literary text in a specific autonomous literary space, but also

on how it is included in the context of social, cultural and literary factors of the world, reflects socio-cultural landmarks, it is this inclusion in the world literary process and

provide literary contacts between different countries, the interaction of national literatures, translation activities, because it is through translation that the popularization and functioning of any national literature in the world literary space is ensured.

The very development of national literatures, as you know, is impossible without interconnection with other literatures, mutual influence and mutual enrichment.

THE MAIN FINDINGS AND RESULTS

The study of interethnic literary contacts and the identification of national literature with the dressing of state independence by Uzbekistan have acquired particular significance and relevance. The status of Uzbek culture and literature has changed: from one of the subjects of the multi-literary and multicultural system “Soviet multinational culture and literature”, they became independent subjects in the systems “World culture” and “World literature”. It became necessary to identify national literature as a complex, original, multi-level artistic system with its own history, its interethnic contacts, development trends, national and artistic originality, to determine its place in the world literary space. In this regard, the study of the interaction of the literatures of Uzbekistan and Germany is of undoubted value and is of theoretical and practical interest.

Literary ties between Uzbekistan and Germany have their own history and interesting facets of modern interaction. The most important stage seems to be the time when the works of such outstanding Uzbek writers as Navoi, Babur, A. Kadiri, A. Kakhkhar, Aibek, G. Gulyam, Zulfiya, Sh. Rashidov and others began to be translated

into many languages of the world, including, and in German (60s - 70s of the XX century).

German fiction is well known in Uzbekistan. The best works of outstanding representatives of German literature - Goethe, Schiller, Heine, Becher, Brecht, Wolf, Bredeli, Zweig - were translated into many languages of the world, including by Uzbek translators.

The interaction and relationship of literature is directly related to the cultural and economic interaction of peoples.

Abroad, considerable attention is paid to the literature of our country, glorified by Ibn Sina, A. Navoi, Ulugbek.

At present, the German reader is quite familiar with Uzbek literature, the works of such outstanding Uzbek writers as A. Navoi, Babur, Aybek, A. Kadiri, A. Kakhkhar, N. Faizi, U. Khashimov, H. Tukhtabaev and others.

An important role in solving the problems of literary and cultural cooperation between the peoples of Germany and Uzbekistan is played by business contacts of the Writers' Unions of Germany and Uzbekistan, organizing international scientific symposia, conferences, translation forums.

The traditions of organizing such events were formed back in the 60s and 70s of the last century.

Various types of art are successfully developing in Uzbekistan: theater, music, painting, and cinema. Theatrical performances, performances, films are based on the work of the writer; therefore they are directly related to literature.

Many Uzbek films have gained great popularity abroad, especially after the Second World War. Film screens of the world have bypassed such films as “Takhir and Zukhra”, “Nasreddin in Bukhara”, “You are not an orphan”, “Tenderness” and many others. The names of Kamil Yarmatov, Malik Kayumov, Ali Khamraev, Elyor Ishmukhamedov, famous actors Shukur Burkhanov, Khamza Umarov, Dilorom Kambarova, and Tamara Shakirova are not only known to German moviegoers, but also loved.

This Uzbek film has become a major event in the cultural life of the German people.

In February 1974, a week of films for children and youth took place in Berlin. In it, Uzbekistan was represented by the film "Semurg" directed by Kh.Fayziev. This color film based on an Uzbek folk tale made a great impression on the German public.

In 1978 the XXI Leipzig International Film Festival was held. Here Uzbekistan presented the film “Paranja” (studio of popular science and documentary films) by a prominent Uzbek screenwriter, People’s Artist Malik Kayumov. The film, which tells about the life of Uzbek women before the revolution and in the post-revolutionary period, is designed for 5 minutes of screen time, nevertheless, it was awarded the highest prize of the Leipzig International Festival “Golden Dove”, and the director Malik Kayumov was awarded a diploma of the XXI International Film Festival for the creation of this film.

In October 1968, the days of German culture and art were successfully held in Uzbekistan.

The head of the German delegation, First Deputy Minister of Culture of Germany Horst Brasch, at the opening of the decade, said:

“The decade of German culture in Uzbekistan will contribute to even greater cohesion and strengthening of friendship between our peoples, mutual enrichment of cultures, strengthening political, economic and cultural ties ...” [3].

Very warmly received in Uzbekistan Herman Genel, Ute Mai, Inga Kohan, Urzula Heinrich, Gerhard Petzol and other talented German singers, dancers, musicians.

In turn, the guests of the decade spoke with admiration about the sights and hospitality of sunny Uzbekistan.

The soloist of the Leipzig Opera Theater Ute Mai said that she was for the first time in Uzbekistan, and this trip became a great event in her life - in her personal and creative life.

The chief conductor of the Dresden Philharmonic, Kurt Mazur, wrote: “My dream was to visit Uzbekistan and have the opportunity to get acquainted and see the sights of Uzbekistan. Finally it happened” [1]. Other participants in the decade also spoke enthusiastically about the country.

After a decade, a number of translations from German of G. Mann's novel “The Loyal Subject” (translator M. Osim, 1970) appeared in Uzbekistan; “Faust” (translator E. Vakhidov, 1972-1975); “The Suffering of Young Werther” by Goethe (translator Y. Egamova, 1975).

Prominent German scientists, professors R. Grosse, V. Fleischer, V. Dietze, establish scientific contacts with scientists of the Department of German Language of the Faculty of Romance and Germanic Philology of the University, make reports to teachers and students.

In 1978, the “Sprachpflege” magazine published an article by Professor Wolfgang Fleischer about his trip to Central Asia, acquainting the German reader with the achievements of the peoples of Central Asia, the peculiarities of the Uzbek people, and his interest in the German language.

The expansion and deepening of literary cooperation between the two peoples was facilitated by creative contacts between writers, cooperation between the Writers' Unions of Germany and Uzbekistan. An example of the multifaceted and fruitful activity of the Writers' Union of Uzbekistan was the conference of the countries of Asia and Africa, held in September-October 1976.

German writers Hans Weber and Gerhard Kroeger took part in it.

Many writers and public figures went on creative business trips to various cities of Uzbekistan. For example, in 1978 the German playwright, lyricist and prose writer Christa Müller, in September 1977, at the invitation of the Pravda newspaper editorial office, Elvira Molenschott, the editor of the literature and art department of the News Deutschland newspaper, visited Uzbekistan.

In 1968, after the German decade of arts in Uzbekistan, the Uzbek branch of the Society for Friendship with Germany was founded. Scientists, workers of literature and art, leaders of production and agriculture, Germanists, translators were elected members of the Society.

The Uzbek branch, headed by its chairman Kamil Yashen, provided significant assistance in strengthening the Uzbek-German cultural relations.

In 1978, the Decade of German Books was held in Tashkent.

The exposition of the book exhibition featured the works of renowned German writers Anna Segers, Willy Bredela, Hermann Kant and others.

After the Second World War, German films produced by the Defa film studio were widely shown on the cinema screens of Uzbekistan. They gained particular popularity in the 70s. So, in 1973, the Uzbek audience saw the feature films “Miscalculation in the Game” (directed by R. Groshopfal) and “Tekumze” (directed by H. Kratuz) in 1974, the feature film “The Third” based on the work of E. Panitsa “Rain under the tree goes twice” (directed by E. Kinder). “Six Wander the World” based on the fairy tales of the Brothers Grimm (directed by G. Zimman).

On the stages of Uzbek theaters, there were plays by Schiller “Robbers”, “Treachery and Love”, “Maria Stuart”, the drama of the famous German playwright G. Hauptmann “Before Sunset”.

Cultural interaction between Uzbekistan and Germany was growing stronger and expanding.

Today, the study of interethnic literary contacts, the mutual influence and mutual enrichment of literatures, the history of the formation of cultural interaction is one of the most urgent tasks of literary criticism, since the functioning of any national literature in the modern world is carried out only in active interaction with other literatures, which presents an opportunity to join the world “cultural field”, organically coexist with time and space.

Uzbek literature is no exception, which also develops in contact and interaction with the literatures of other peoples.

Many studies of Uzbek literary scholars have been devoted to the study of the relationship between literatures and individual aspects of this problem; in particular, a number of works are devoted to some problems of Uzbek-German literary ties.

German literary critics show no less interest in international literary contacts.

German fiction in the 1920s became one of the leading European literatures. And this is no coincidence: the time itself and the greatest social transformations, dictated by history, gave rise to a number of the largest innovative artists who enriched German art.

Wonderful innovators appeared in prose, lyrics, drama, and journalism: Johannes Robert Becher, Bertold Brecht, Erich Weinert, Willy Bredel, Bodo Uze, F. Wolf and others.

In general, Uzbek-German literary cooperation dates back to antiquity and lasts for centuries: strong cultural ties were formed, common traditions were formed, artistic values were exchanged, i.e. the process of mutual enrichment and interaction.

Academician K.I. Konrad rightly noted: "The problem of literary ties is one of the most important problems in the history of world literature, and it should be considered strictly historically, in all its historical concreteness".

Systematization and stage-by-stage consideration of the formation, development and strengthening of interethnic literary contacts seems to be a necessary and correct

approach to the study of such a significant phenomenon in the history of world literature.

In the 20s of the twentieth century, translations of V. Holler's works "The Adventures of Ibn Kamal" and "Unexpected Happiness" by Fraunel by Sanjar Siddiq, translations of F. Schiller's works "The Robbers", "Treachery and Love" by K. Yashen and A. Mukhtar (1939).

These plays were staged at the Academic Theater. Hamzy (Tashkent city). The performances were warmly received by the audience, which is evidence of the spiritual closeness of the peoples.

In the post-war period, after the formation of the GDR in 1949, Uzbek-German literary ties expanded rapidly. In 1955, Schiller's "Wilhelm Tell" was published, translated by G. Gulyam. In the 60s, the Uzbek translator Malik Rahman translated "The Adventures of Munchausen" by E. Respe.

The works of a prominent German writer, laureate of the prize "For the strengthening of peace among peoples" Anna Segers were very popular in Uzbekistan.

Her "The Dead Remain Young" and "Across the Ocean" (The Story of One Love) were translated by Uzbek translators A. Abdullaev, Kh. Ruzimatov and G. Ismailov, thanks to which the Uzbek reader got the opportunity to get acquainted with the best works of socialist realism.

In 1970, Uzbekistan widely celebrated the 100th anniversary of the birth of the German writer Heinrich Mann. The translation of his novel "Loyal Subject" by M. Oshim was timed to coincide with this date.

In the same year, the translation of another work of the great German writer Schiller "Maria Stuart" was published. The works of the German classic Heinrich Heine were also translated into the Uzbek language. Aibek is a pioneer in translating his works into Uzbek. His first translation of Heine's work "Silesian Weavers" appeared back in 1938 in "Adabiyot Chrestomatiasi" edited by Kh. I. Yakubov.

In the 40s of the twentieth century, new translations of Heine appeared: "The Beautiful Fisherwoman", "In May" made by A. Umari, "Pine" in the translation of G. Gulyam, "Lyric Poems" in the translation of Aybek and Mirtemir.

In the 60s, a new stage began in the study of the heritage of the German poet, new talented translators declared themselves: H. Salokh, A. Sher, O. Holdor, R. Talipov, N. Mukhammadiev (Nasir), and M. Kushmakov, S. Salomov, J. Suvonulov, H. Nuri, N. Rakhimov, I. Jabbarov and others.

In the 70s, attempts were made to translate Goethe's works.

The writer M. Shaikhzade introduces the Uzbek reader for the first time to the work of Goethe "Southwest Divan".

In 1972-1974, the talented Uzbek poet and translator Erkin Vakhidov translated Faust, which became a sensation in the literary life of Uzbekistan and contributed to the popularization of Goethe's legacy in Uzbekistan.

The translation into Uzbek of the sentimental novel "The Suffering of Young Werther" by the Uzbek translator Yanglish Egamova in 1975

opened a new page in the history of the Uzbek translation school.

Talented translators tried to convey in the Uzbek interpretation not only the content, but also the spirit of the German original, proving that such pearls of German poetry as "Faust", "The Suffering of Young Werther" by Goethe and others can sound in full force in the Uzbek language.

These translations stimulated the development of international relations and the intensive, fruitful development of literary relations between the two peoples - Uzbek and German.

International cultural ties and translation activities, as many literary scholars and translators rightly note, contribute to the growth and enrichment of national literature, strengthening its authority in the world literary space, helping to take a worthy place in the world literary process, serving to strengthen peace and the progressive development of society.

Back in the nineteenth century, Germany showed an increased interest in Central Asia, its culture, literature, its past and present.

The German translation of Baburname by Babur by the German translator and orientalist Kaiser in 1828 is a striking example of this.

German literary critic G. Dudak wrote: "Babur's works are still an important historical source and have been translated into many European languages, including German" [1, p. 319].

In the second half of the 19th century, the Hungarian scholar G. Vamberi translated several parts of the book "Kutadgu bilik" into

German, and the German orientalist Brockelmann translated fragments from “Devani lugatit Turk”.

Back in 1914, a translation of proverbs from the same “Dewani Lugatit-Turk” by F. Hommal was published.

Uzbek fiction, especially the classics, is recognized in many countries of the world, including in the countries of the German language, in particular in Germany. This is confirmed by numerous translations carried out in the twentieth century.

The translations of the works of the great Uzbek writer Alisher Navoi, carried out by the German translator Alfred Kurella in 1941, are a wonderful page in the history of the interaction of Uzbek and German literature.

Uzbek folklore, in particular fairy tales, was noted with great interest in Europe, the translation of Uzbek fairy tales was carried out in 1959 by M. Spadu.

In the 60s, German translated literature was replenished with translations of works of Uzbek prose writers and novelists. The translation of the novel “Small Bird” by the prominent Uzbek writer Abdulla Kahhar (translator E. Brummer, publishing house “Kultur und Fortschritt” - 1961 and publishing house “Volk und Welt” - 1962) is an important event in the literary life of the German people. In the preface to the book it was noted: “Abdullah Kahkhar is a great master of modern Uzbek prose”, demonstrating the highest creative achievements of Uzbek literature.

In 1968, the publishing house "Kultur und Fortschritt" published a translation of the

novel by Abdullah Qadiri "Days bygone" (translator Nyota Tun).

The translation of another work by Abdullah Kadiri “Scorpion from the Altar” (translator Arno Specht, 1969) testifies to the growing popularity of the writer in Germany.

During this period, Khudaiberdy Tukhtabaev's story “The Magic Hat” (translator Helga Gutz), Utkur Khashimov's story “The Day of the Moth” (translator V. Plamayer), the novel by Rakhmat Faizi “His Majesty is a Man” (translated by H. Galaikis) and many others were translated.

Interest in Uzbek literature revived in German literary criticism. The critical notes and translations of the German literary critic and writer Alfred Kurella are of some scientific value. Thanks to him, the German people learned about the work of many Uzbek writers, especially about Alisher Navoi. His book “Zwischendurch” (“Scattered Observations 1934-1940”), published in 1960 in Berlin, is a serious fundamental work about the creative heritage of A. Navoi. This is a great contribution to the popularization of the works of the Uzbek classics in Germany.

A number of literary works published in the 60s and 70s are devoted to the problems of international literary ties.

CONCLUSION

Cooperation and interaction in all branches of science, culture and literature is the most important phenomenon of public life, performing a significant socio-cultural function, contributing to the process of integration, strengthening friendship and mutual understanding, strengthening

international ties, further development and mutual enrichment of cultures.

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