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The Literary Relations In Uzbek And German Poetry

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ABSTRACT

Our Uzbek classical poetry has a special role in the world literature as its ideological and artistic maturity and the richness of its genres as well. The names of such poets as Alisher Navoi, Firdavsi, Jami, Hafiz, Nizami, Umar Khayyam and Babur who were recognized as great figures, have been rediscovered and continue to have an impact on world poetry. In this regard, many great epics of Oriental literature have been studied and translated into European languages. In this article, I will discuss the literary relations in Uzbek and German poetry.

KEYWORDS

Literary relations, literature, poetry, Uzbek poetry, German poetry, translations, languages

INTRODUCTION

Comparative literature in Europe had developed as a separate discipline by the middle of the nineteenth century. The special schools of comparative literature have emerged in the western countries. However, some scholars have only recognized from European culture (as well as Western European

culture). The developed great Eastern culture for centuries was pushed out of the general stream. But not all European scholars had such an attitude towards the East. Seeing the perfection of the world in unity, we feed proud towards the thinkers who have promoted and are promoting in the West the culture of the

peoples of the East with great respect. In particular, the works of orientalists in this area are invaluable. Based on their researches, many epics of Oriental literature have been studied and translated into European languages. While European readers became acquainted with the works of the peoples of the East through translation, they witnessed the establishment of a mature culture in the heart of Asia thousands of years ago, the creation of high literature with deep human feelings and great ideas.

The great treasure of German poetry through Eastern culture can be found in the great German poet Goethe's Notes on Devon. "We know that Orientals appreciate the style of poetry and we recognize that this style is very much preferred. But compare them to yourself and glorify them in your own personal circles. And keep in mind that there are Greeks and Romans here as well... After all, have we, the Germans, not been greatly harmed by our own great work of art, the Nibelungs, because of such a comparison? It would be a great joy if all of this was accepted with confidence and satisfaction and officially included in their circle. It would be very inconvenient for them to weigh themselves in a way that would never suit them!" And then: "... Based on the above, as we always emphasize and repeat, each poet should be sought, recognized and evaluated in his own language and in the context of the peculiarities of the period in which he lived, the customs and traditions characteristic of that period."

Our Uzbek classical poetry has a special role in the world literature as its ideological and artistic maturity and the richness of its genres as well. The names of such poets as Alisher Navoi, Firdavsi, Jami, Hafiz, Nizami, Umar Khayyam, Babur, who were recognized as

great figures, have been rediscovered and continue to have an impact on world poetry.

The problems of poetry have been studied not only in Uzbek literature, but also in world literature. In addition to general literary issues, a number of scholars have studied the representatives of our classical literature, their contribution to the development of world literature, as well as issues such as genres, poetic genres, fine arts and classical rhyme.

In particular, L. Klimovich in his article "Alisher Navoi and his epic" Sab'ai Sayyar "discusses about the works of Western literature based on Navoi's epic" Khamsa". He quotes the following verses from the great German poet Johann Wolfgang Goethe, who created under the influence of Sab'ai Sayyar. One Hundred Years Ago of Sab'ai Sayyar - An Interpretation of the History of Bahrom and Dilorom in the Epic, used in The Three Sons of King Sarandib and Their Adventures in Venice published in Italian language in 1657. In the 17th century, the prose version of the epic Sab'ai Sayyar was written in Georgian. By the 19th century, Navoi's works began to appear in textbooks published in Western Europe, as well as in Russia [1, p.15].

Z. According to Sattorova, Navoi's epic "Sab'ai Sayyar" was published in German in Basel in the 16th century and in Leipzig in 1630 and 1730.

The German writer and poet began to re-engage in Middle Eastern poetry. Famous poets and writers such as Hans Magnus Entzensberger, Maritsa Bodrojić, Mario Virz, Hertha Müller, Wolf Birmann have a special role in twentieth-century and new-century German poetry. Their poems have been translated from German by Mirzaali Akbarov, Robiya Abdullaeva and Bahrom Ruzimuhammad. In particular, translators such as Yuldash Parda,

Sadriddin Salim Bukhari, Mirzali Akbarov, Pasha Ali Usmon, Hafiza Kochkarova, Khurram Rakhimov, Shukhratkhon Imyaminova have been trained, and a lot of research work on Uzbek translations of German literature has been carried out. In particular, the poet Abdullah Sher, a fan of Heinrich Hayne's poems, studied German to translate those poems from the original, and Heinrich Hayne's poems were translated into English by Abdulla Sher. Each translator was in an area of interest of translating the works of a particular author. For example: I. Gafurov describes on the translations and poems of the Hero of Uzbekistan Erkin Vahidov, "Erkin Vahidov is our contemporary who carries the treasures of poetry with him. He acts as if Navoi, Fuzuli, Goethe, Geyne, Ghafur Ghulam, Hamid Olimjon and Cholpon are talking to him. He reads their poems as if they were his own. He narrates them and delivers the treasures of poetry."

While writing his own poems, Erkin Vahidov skillfully translated Goethe's Faust from Russian into Uzbek and brought it to the treasury of Uzbek literature. The Uzbek reader was lucky enough to read the tragedy "Faust" in an artistically perfect translation. The tragedy "Faust" is one of the masterpieces of Goethe and world literature.

According to Roman Mindels Pidal, East and West have always sought and learned from each other. One should not be surprised by the influence of the East on the West, but rather one should be surprised if such an influence did not occur [2, p.6]. Indeed, it has already been proven by both Western and Eastern orientalis that German writers such as Kantu Gegel, Herderu Goethe, Lessingu Hayne, Dante, Boccaccio, Lope de Vega, Byron, Pushkin, Diderot, Tolstoy, Lorca enjoyed Eastern literature.

As scholar Herder rightly points out: "Not only Eastern poetry, art, music, but also the art of Oriental architecture has had a profound influence on the West" [3].

One of the great creators of such Eastern poetry was Johann Wolfgang Goethe. From an early age he was interested in the languages and history, literature, religious and philosophical views, customs and traditions of the peoples of the East. Among his many works, his research on the history of the Qur'an and the hadiths and the biography of our Prophet Muhammad (peace and blessings of Allaah be upon him)) also play an important role. Goethe deeply studies the history, culture and literature of the East. They get acquainted with the works of such poets as Firdavsi, Rumi, Nizami, Saadi, Hafiz, Jomiy. The samples of the works of Ibn Sino, Ulugbek, Alisher Navoi were translated into German.

Among the works devoted to the study of Goethe's work "G'arbu-Sharq devoni (West-East Devon), "Matn. Izoh.Tarjima" done by the researcher Salim Jabborov. The researcher covers the following issues in "Devon". Based on the achievements of modern geotechnologists, to provide a comparative-methodological, literary-translational analysis of the "West-East Devon", the poetic nature of "Devon" is unique. He emphasized the role of the leitmotifs in Devon, the enrichment and strengthening of the tones that reflected the deep philosophical observations of the German poet. The best translations of Goethe's poem "Hijrat" from other languages into other languages below:

Hegire

Nord und West und Süd zersplittern,
Throne bersten, Reiche zittern,

Flüchte Du, im reinen Osten
Patriarchenluft zu kosten,
Unter Lieben, Trinken, Singen,
Soll dich Chisers Quell verjüngen.

Hijrat

Taxtlar qulab, ne tajjub,
Xarob Shimol, Mag'rib, Janub,
Sharqqa hijrat erur vojib,
Unda ishqu mayu mutrib
Hamda Xizr suvi bordir,
Boqiy umr senga yordir.

(Translated by Sadriddin Salim Buxoriy)

Hejira

North and West and South up – breaking!
Thrones are shattering, Empires quaking;
Fly thou to the untroubled East,
There the patriarchs air to taste!
What with love and wine and song
Chiser's fount will make thee young
(Translated by Edward Dowden)

Хеджра

Север, Запад, Юг в развале,
Пали троны, царства пали.
На Восток отправься дальный
Воздух пить патриархальный,
В край вина, любви и песни,
К новой жизни там воскресни.

(Translated by V. Levika)

In this poem, the Prophet Muhammad (peace and blessings of Allaah be upon him) refers to the migration from Mecca to Medina in 622, fleeing from the enemies - in fact, these lines are symbolic and signify the poet's imaginary "migration" to the East. With this poem, the great Goethe, whose hopes were dashed, proclaims that his goal from "escaping" from the West to the world of poetry from the South and the North is to start a new productive life and urges others to follow.

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