



 Research Article

UZBEK LITERATURE IN GERMANY (BASED ON THE EXAMPLES OF WRITERS ABDULLA KADIRI AND ABDULLA KAHHAR)

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ABSTRACT

A unique history and intriguing contemporary aspects characterize the literary connections between Germany and Uzbekistan. The most significant phase is the period during which the works of renowned Uzbek writers, including Navoi, Babur, A.Kadyri, A.Kahhar, Aybek, G.Gulyam, Zulfiya, U.Khashimov, and H.Tukhtabaev, came to be translated into numerous languages, including German.

KEYWORDS

Uzbek literature, Abdulla Kadiri, Abdulla Kahhar, translation.

INTRODUCTION

During the 1960s and 1970s of the 20th century, Germany experienced a significant increase in interest in the life and work of the renowned novelist Abdulla Kadiri, a prominent representative of Uzbek literature.

Nyota Thun, a German translator, published the first German translation of A.Kadiri's novel "Days

Gone By" at the Berlin publishing house "Kultur und Fortschritt" in 1968. Afterward, the second work of Abdullah Kadiri, "Scorpion from the Altar" (translated by Arno Specht), was translated, indicating the increasing popularity of the Uzbek writer. In 1969, the Berlin publishing house "Volk und Welt" executed this translation.



Abdullah Kadiri's novels were a reflection of the lives of the most diverse strata of Uzbek society and addressed the most urgent issues of the era. The author critiques the barbaric and meaningless social orders, as well as the intolerable living conditions of the populace during the feudal era.

The main part. Nyota Thun, a German literary scholar and translator, discusses the influence of Abdullah Kadiri's novels: "Both of his historical novels, "Days Gone By" and "Scorpion from the Altar," significantly enhanced the quality of young Uzbek prose." Consequently, the German literary scholar established the writer's position and function in the evolution of Uzbek literature. The ruling feudal elite, who embody the dark forces of the era, unwittingly come into conflict with the primary characters of the novel "Days Gone By," Otabek and Kumush. Despotism and treachery befall both protagonists.

The German translator successfully replicated the content and form of the original artistic text, as well as the profundity of the author's creative concept, the psychology of his characters, national identity, style, and other artistic components of the work, in German.

The depth of the hero's judgments, the correct comprehension of the socio-political situation, and the peculiarities of the hero's psychology are all conveyed in the German translation by Nyota Thun, as in the original.

Translators L.Bat and V.Smironova (1961) conducted the translation of Abdullah Kadiri's novel «Days Gone By» into German through a

Russian intermediary translation. In addition to preserving the national flavor, the Russian translation also preserves the unique manner of Uzbek literary writing. This facilitated the production of a translation that was satisfactory in German. This is particularly apparent in the dissemination of monologues and dialogues that are psychologically motivated (which is particularly challenging to translate). The accurate transmission of dialecticisms, jargon, phraseological units, folklore elements, linguistic syntactic figures, national-specific linguistic units, and vocatives is a challenging task for a translator. In this context, the aspiration for precise transmission is not always justified; semantic accuracy is essential, not absolute precision. For this purpose, either the meaning of the lexical unit used is merely conveyed, or appropriate units of another language (the target language) are employed.

The creative individuality of the translator is always evident in translation, as is the case with any creative process. However, the primary objective of translation is to maintain the creative individuality of the original text's author. It is precisely these translations that enable a complete immersion in the "cultural field" of the work, that organically coexist with the original's time and space, that contribute to the popularization of the original text, and that promote the inclusion of national literature in the global literary process. The quality of the translation is not compromised by the necessary and appropriate conditions of change that translators occasionally employ, provided that

the translator's objective is to establish a structural and substantive unity that is comparable to the original.

In order to conduct an impartial evaluation of the life and work of the exceptional Uzbek writer Abdulla Kahhar, it is imperative to first consider the socio-political context of his era, which influenced the writer's ideals and aspirations, as well as the originality of his creative style. The Uzbek writer endeavored to demonstrate the historical fate of the reactionary forces by exposing the enemies of the new life. He depicted the defeat of the ruffian gangs, revealing the venality and spiritual poverty of the supporters of the old world.

In 1961, "Kultur und Fortschritt" published his story "The Little Bird," which was made known in Germany through the efforts of the German translator E. Brummer. The second edition of this work was published by the publishing house "Volk und Welt" a year later, which serves as compelling evidence of the German reader's interest in Abdulla Kahhar's work.

The conflict between the youthful secretary of the party organization Saida and the chairman of the collective farm "Buston" Kalandarov serves as the foundation of the plot.

The writer's undeniable success is exemplified by the image of Saida, a winsome girl, who is warmed by the author's soft, sometimes slightly ironic, but always benevolent smile. The German version of the story demonstrates that E. Brummer, who placed his complete trust in the accuracy of K. Simonov's translation of the story into Russian,

thoroughly explored and empathized with the heroine's character. It is important to acknowledge that E. Brummer's translation is exceedingly similar to the original, despite the fact that it was derived from a Russian intermediary translation.

The writer's primary concern is the position of women in society and the family. The tragedy of the situation is skillfully depicted, and the translator manages to convey it entirely.

The German translation accurately and expressively conveys not only the characteristics of the characters, but also the gender hierarchy that has been in place for centuries. This hierarchy prohibits a woman from occupying a position adjacent to a male, as she is only one step below him.

The German translator E. Brummer's ability to comprehend the author's creative concept, national originality, rhythm, tonality, and style, as well as all artistic components as a whole, was the determining factor in the success of the translation of Abdulla Kahhar's "The Little Bird" into German.

CONCLUSION

E. Brummer, the German translator, was able to produce a translation that is both artistically comprehensive and of high quality, precisely capturing the author's creative concept. The language of translation (German) fully reflects the artistic actuality of the original, which is the organic unity of its form and content. E.

Brummer's translation interpretation made a practicable contribution to the popularization of Uzbek literature and the development of the German translation school, thereby bolstering its authority in the global literary arena.

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