

**NAMANGAN DAVLAT CHET TILLARI INSTITUTI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/05.05.2023.Fil.163.01 RAQAMLI ILMIY KENGASH HUZURIDAGI
BIR MARTALIK DSc ILMIY KENGASH**

NAMANGAN DAVLAT CHET TILLARI INSTITUTI

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TURSUNOV AKMALJON HAMIDJONOVICH

**XIX–XX ASRLAR NEMISZABON SHARQSHUNOSLIGI: TAHLIL VA
TALQIN**

10.00.04 – Yevropa, Amerika va Avstraliya xalqlari tili va adabiyoti

**FILOLOGIYA FANLARI doktori (DSc) dissertatsiyasi
AVTOREFERATI**

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Ilmiy rahbar:

Halliyeva Gulnoz Iskandarovna
filologiya fanlari doktori (DSc), professor

Rasmiy opponentlar:

Muhibova Ulfatxon Uchkunovna
filologiya fanlari doktori (DSc), professor

Hajiyeva Feruza Melsovna
filologiya fanlari doktori (DSc), professor

Kaxarov Qobil Shuxrat o'g'li
filologiya fanlari doktori (DSc), dotsent

Yetakchi tashkilot:

Andijon davlat chet tillar instituti

Dissertatsiya himoyasi Namangan davlat chet tillari instituti huzuridagi ilmiy darajalar beruvchi PhD.03/05.05.2023.Fil.163.01 raqamli Ilmiy kengash huzuridagi bir martalik Ilmiy kengashning 2025-yil "_____" kuni soat _____dagi majlisida bo'lib o'tadi. (Manzil: Namangan viloyati, To'raqo'rg'on shahri, Saodat ko'chasi 28 uy. Tel.: +998 (69) 442-11-67, e-mail: info@namsifl.uz / namchi-1@exat.uz).

Dissertatsiya bilan Namangan davlat chet tillari instituti Axborot-resurs markazida tanishish mumkin (____ raqam bilan ro'yxatga olingan). (Manzil: Namangan viloyati, To'raqo'rg'on shahri, Saodat ko'chasi 28 uy. Tel.: +998 (69) 442-11-67, e-mail: info@namsifl.uz / namchi-1@exat.uz).

Dissertatsiya avtoreferati 2025-yil "_____" _____ kuni tarqatildi.
(2025-yil "_____" _____dagi _____ raqamli reyestr bayonnomasi).

N.T.Dosbayeva
Ilmiy darajalar beruvchi Ilmiy kengash raisi, filologiya fanlari doktori(DSc), professor

I.I.Umrzaqov
Ilmiy darajalar beruvchi Ilmiy kengash kotibi, filologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

D.M.Hoshimova
Ilmiy darajalar beruvchi Ilmiy kengash qoshidagi ilmiy seminar raisi, filologiya fanlari doktori (DSc), professor

KIRISH (filologiya fanlari doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tamaddunining XVI asr oxiri va XVII asr boshlaridagi tarixiy-ijtimoiy taraqqiyoti G'arb madaniyatining Sharq tarixi, adabiyoti, san'atini bilish ehtiyoji va qiziqishining rivoj topishi bilan xarakterlanadi. XXI asr jahon ilmiy-falsafiy tafakkurida madaniyatlararo muloqot, transmilliy identitet va global madaniy integratsiya masalalari eng dolzarb yo'nalishlardan biri sifatida shakllanmoqda. Bu jarayonda Sharq va G'arb o'rtasidagi tarixiy hamda zamonaviy aloqalarni izchil tahlil etish, ayniqsa, badiiy adabiyot va ilmiy sharqshunoslik kontekstida, zamonaviy adabiyotshunoslikning ustuvor vazifalaridan biri hisoblanadi. Nemiszabon sharqshunosligi ushbu jarayonda alohida o'rin tutadi, chunki XIX-XX asrlarda aynan nemis ilmiy maktablari Sharq haqidagi yevropacha tasavvurlarni shakllantirish, ularni ilmiy-nazariy asoslash va badiiy talqinlar orqali keng jamoatchilikka yetkazishda yetakchi rol o'ynagan. Bugungi kunda esa G'arb va Sharq o'rtasidagi murakkab madaniy munosabatlarni tadqiq etishda nemis sharqshunosligi tajribasiga murojaat qilish global miqyosdagi ilmiy izlanishlar uchun muhim metodologik model sifatida e'tirof etilmoqda.

Dunyo adabiyotshunosligida sharqshunoslik tarixining o'rganilishi ko'p qirrali metodologik yondashuvlarni talab etadi. Edvard Saidning postkolonial tanqidlari, Syuzan Marchandning tarixiy-madaniy kontekstual tahlili, Remi Brague tomonidan ishlab chiqilgan madaniy transfer nazariyalari hozirgi davr ilmiy izlanishlari uchun mustahkam asos bo'lib xizmat qilmoqda. Shu bilan birga, nemis sharqshunosligi tarixida Gyote, Rukert, Annamari Shimmel kabi ijodkorlarning Sharq poetikasini Yevropa adabiyotiga olib kirish tajribasi badiiy-estetik sintezning yorqin namunasi sifatida o'rganilmoqda. Mazkur tadqiqot bu tajribalarni tizimli ravishda tahlil qilib, tarixiy-falsafiy va adabiy-estetik yondashuvlar asosida yangicha ilmiy konsepsiya ishlab chiqadi.

Mamlakatimda mustaqillikdan so'ng Sharq va G'arb madaniy merosini o'zaro taqqoslash, komparativ adabiyotshunoslik, tarjimashunoslik va sharqshunoslik sohalarida yangi tadqiqotlar faollashdi. Milliy adabiyotshunoslikda nemis madaniy merosining, xususan, nemiszabon sharqshunosligi yutuqlarining o'rganilishi esa hanuz to'liq tizimlashtirilmagan. "Xalqaro ilmiy hamkorlik" siyosati, xorijiy ilmiy markazlar bilan aloqalarning kengayishi hamda xorijiy manbalar va qo'lyozmalarni o'rganish imkoniyatlarining ortishi bu yo'nalishda yangi ilmiy izlanishlarni amalga oshirish uchun keng imkoniyatlar yaratmoqda. Zero. "Biz Sharq va G'arbning boy ilmiy va madaniy merosini chuqur o'rganib, uni zamonaviy taraqqiyot talablariga mos ravishda qayta kashf etishimiz kerak"¹. Shunday sharoitda XIX-XX asr nemiszabon sharqshunosligining tarixiy-madaniy asoslari, metodologik xususiyatlari, adabiy jarayon bilan o'zaro bog'liqligi va madaniyatlararo muloqotdagi roli masalalarini kompleks o'rganish milliy adabiyotshunoslik uchun dolzarb va zarur vazifadir.

¹ Mirziyoyev Sh.M. Toshkent davlat sharqshunoslik universiteti talabalari bilan uchrashuvdagi nutq. 2019-yil 24-may // Prezident.uz rasmiy sayti. <https://president.uz>

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmoni, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi Qarorlari, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi Farmoni va mavzuga oid boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya ishi muayyan darajada xizmat qiladi¹.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar taraqqiyotining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi.

Dunyo adabiyotshunosligida Sharqshunoslik masalalari keng qamrovda o‘rganilgan bo‘lib, ayniqsa, ingliz-amerika ilmiy maktablari XX asr ikkinchi yarmidan boshlab bu yo‘nalishda yetakchi o‘rin egalladi. Xorijiy germanistika va komparativistika doirasida nemis sharqshunosligining o‘ziga xos modeli ko‘p bor qayta-qayta baholangan. Xususan, E.Said nemis maktabini ingliz-fransuz mustamlakachilik kontekstidan farqlab, undagi filologik aniqlik, romantik falsafa va Jahon adabiyoti (Weltliteratur) fikrini alohida ta’kidlaydi, shu bilan birga bilim-hokimiyat dinamikasini ham nazardan qochirmaydi. S.L.Marchand esa XIX-XX asrda Berlin, Laypsig, Go‘ttingen, Vena kabi markazlarda oriyentalist institutsional tizim qanday shakllanganini, konfessiyaviy va siyosiy omillar ilmiy metodga qanday ta’sir etganini manbalar asosida ko‘rsatadi. Adabiyotshunoslik kesimida T.Kontye nemis adiblari Gyote, Hayne, Manngacha bo‘lgan matnlarda “Sharq”ning ideologik-poetik ko‘chishini, ramz va janrlar transferini tahlil qiladi. N.Berman german tilidagi Yaqin Sharq obrazining ming yillik diskursini tipologik xaritaga soladi. J.Hodkinson va J.Morrisonlar to‘plami esa nemis matniy madaniyatida Islom qabulining rang-barang modellarini (estetika, konfessiya, siyosat) kesishgan holda yoritadi. Falsafiy-metodologik qatlamda R.Brague Yevropa bilim an‘anasi “romantik” xususida gapirar ekan, nemis sharqshunosligidagi filologik vositachilik va “ikkinchi qo‘l” donishmandlik konsepsiyasini muhokama qiladi. R.Irwin esa Edvar Said konsepsiyasini tanqidiy qayta ko‘rib, nemis filologiyasi va islomshunosligi murakkabligini eslatadi.

¹ O‘zbekiston Respublikasi Prezidentining Farmoni, 07.02.2017 yildagi PF-4947-son. // <https://lex.uz/docs/-3107036>; Ўзбекистон Республикаси Президентининг Қарори, 20.04.2017 йилдаги ПҚ-2909-сон // <https://lex.uz/docs/3171590?ONDATE=04.07.2023>; O‘zbekiston Respublikasi Prezidentining Qarori, 13.09.2017 yildagi PQ-3271-son // <https://lex.uz/docs/-3338600>; O‘zbekiston Respublikasi Prezidentining Farmoni, 08.10.2019 yildagi PF-5847-son // <https://lex.uz/ru/docs/-4545884>.

Rus sharqshunosligida ham nemis maktabi tarixiy-nazariy jihatdan teran yoritilgan. Xususan, V.V.Bartold Yevropada Sharqni o'rganish tarixi haqida yozar ekan, germaniya filologik-tarixiy metodining turkologiya va islomshunoslikka bergan "asos"ini alohida ko'rsatadi. U Amir Temur va Markaziy Osiyoga doir nemis tadqiqi an'alarini ham alohida baholaydi. I.Yu.Krachkovskiy klassik arabshunoslik historiografiyasida nemis arabistikasining ilmiy standartlari va manbashunoslikdagi intizomini e'tirof etadi. E.E.Bertels esa fors-tojik adabiyoti bo'yicha tadqiqotlarida Gyote Hofiz aloqalarini, Rukert tarjimalarini va ularning Sharq poetikasini Yevropa kontekstiga ko'chirishdagi rolini tahlil qiladi. Tilshunoslik tarixi bo'yicha V.M.Alpatov qiyosiy-tarixiy metodning nemis ildizlarini sharhlab, Sharq tillari tadqiqida ushbu metodning markaziy o'rnini ko'rsatadi².

Muammoning o'rganilganlik darajasi.

Jahon miqyosida sharqshunoslik tarixini o'rganishda turli metodologik maktablar shakllangan. Edvard Saidning *Orientalism* (1978) asari G'arbning Sharq haqidagi diskursini tanqidiy qayta ko'rib chiqish paradigmasini yaratib, Sharq va G'arb munosabatlarini ilmiy tadqiq etishda yangi bosqichni boshlab berdi. Keyingi davrda Homi K.Bhabha va Gayatri Chakravorty Spivak³ kabi postkolonial nazariya vakillari madaniyatlararo tenglik va bilim ishlab chiqarishdagi asimmetriyalarni tahlil qildilar. Sharq G'arb munosabatlarini tarixiy-madaniy nuqtayi-nazardan o'rganishda Bernard Levis, Marshall G.S.Hodgsonva, Klifford Gertz⁴ kabi olimlarning ishlari ham muhim ahamiyat kasb etadi. Dunyo adabiyotshunosligida Y.Gyote, F.Rukert, H.Vamberi, N.Konrad, T.No'ldike, M.Hartman, V.Jirmunskiy⁵ kabi ijodkorlarning Sharq manbalari bilan ishlash tajribasi madaniyatlararo poetik sintezning yorqin namunalari sifatida o'rganilib, zamonaviy komparativistik tadqiqotlarda qo'llanmoqda.

Nemiszabon sharqshunoslikning tarixiy ildizlarini o'rganishda Josef von Hammer-Purgstall, Teodor No'ldike, Karl Brokelmann, Annamari Shimmel⁶ kabi

² Said, E. *Orientalism*. – New York: Pantheon, 1978. – 378 p.; Marchand, S. L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Cambridge: Cambridge Univ. Press, 2009. – 556 p.; Kontje, T. *German Orientalisms*. – Ann Arbor: Univ. of Michigan Press, 2004. – 336 p.; Berman, N. *German Literature on the Middle East: Discourses and Practices, 1000-1989*. – Ann Arbor: Univ. of Michigan Press, 2011. – 266 p.; Hodgkinson, J., Morrison, J. (eds.). *Encounters with Islam in German Literature and Culture*. Rochester, – NY: Camden House, 2009. – 269 p.; Brague, R. *La Sagesse du monde*. Paris: Fayard, 1999. – 338 p.; Irwin, R. *For Lust of Knowing: The Orientalists and their Enemies*. – London: Allen Lane, 2006. 409 p.; Бартольд, В. В. *Очерки по истории изучения Востока в Европе и России*. Ленинград: 1925. 326 с.; Крачковский, И. Ю. *Над арабскими рукописями*. – Москва-Ленинград: АН СССР, 1948. – 256 с.; Бертельс, Е. Э. *Избранные труды. Персидская литература*. – Москва: Наука, 1960. 561 с.; Алпатов, В. М. *История лингвистических учений*. – Москва: Языки славянских культур, 2005. – 368 с.

³ Bhabha H. K. *The Location of Culture*. – London: Routledge, 1994. 285 p. Spivak G. C. *Can the Subaltern Speak?* // *Marxism and the Interpretation of Culture*. – Urbana: University of Illinois Press, 1988. – 283 p.

⁴ Lewis B. *The Middle East and the West*. – Bloomington: Indiana University Press, 1964. – 240 p.; Hodgson M. G. S. *The Venture of Islam. Conscience and History in a World Civilization*. – Chicago: University of Chicago Press, 1974. Vol. 1-3.; Geertz C. *Islam Observed: Religious Development in Morocco and Indonesia*. – New Haven: Yale University Press, 1968. – 136 p.

⁵ Hartmann M. *Chagataisches. Materialien zu einer Geschichte der Sprachen und Literaturen des vorderen Orients*. – Heidelberg: 1902, – 480 S. Конрад Н.И. *Запад и Восток. Статьи*. – Москва: Наука, 1972. – 520 с, Жирмунский В.М. *Сравнительное литературоведение*. – Ленинград: Наука, 1979. – 497 с.

⁶ Hammer-Purgstall J. von. *Geschichte der schönen Redekünste Persiens*. – Wien: Kaiserl. Königl. Hof- und Staatsdruckerei, 1818. – 495 S.; Noeldeke T. *Beiträge zur Kenntnis der Poesie der alten Araber*. Hannover: Carl

olimlarning ilmiy merosi yetakchi o‘rin tutadi. XIX asrda nemis sharqshunosligida filologik-tarixiy metod asosida yaratilgan Frans Bopp va Fridrix Rukert⁷ tadqiqotlari Sharq adabiy merosini ilmiy nashrga tayyorlash hamda tarjimalar orqali G‘arb ilmiy muomalasiga kiritishda muhim rol o‘ynadi. XX asrning ikkinchi yarmida Hans Robert Ro‘mer va Tilman Nagel⁸ kabi olimlar madaniy-siyosiy kontekstda Sharq merosini o‘rganishga yangi yondashuvlar taklif etdilar. Hozirgi davr nemis sharqshunosligida transkulturalizm va global tarix metodlari asosida Temur, Bobur va boshqa tarixiy shaxslar merosini qayta baholash tendensiyasi kuchayib bormoqda.

Rus sharqshunosligi ham Sharq-G‘arb munosabatlarini o‘rganishda boy ilmiy tajribaga ega. XIX-XX asrlarda V.V.Bartold, I.Y.Krachkovskiy, E.E.Bertels⁹ singari olimlar turkiy va fors-tojik adabiy merosini filologik hamda tarixiy tahlil etishda yetakchi bo‘lishdi. Sovet davrida nemis sharqshunosligidagi yutuqlar ideologik filtrlash orqali o‘rganilgan bo‘lsa-da, ilmiy almashinuv ma‘lum darajada davom etdi. Zamonaviy rus adabiyotshunosligida postkolonial yondashuv bilan bir qatorda an‘anaviy filologik tahlil ham qo‘llanmoqda, biroq nemiszabon sharqshunosligining XIX-XX asrlardagi kompleks tahlili hali yetarlicha yoritilmagan.

O‘zbek ilmiy muhitida esa nemiszabon sharqshunosligi hali mustaqil yo‘nalish sifatida to‘liq tizimlashtirilmagan. Shunga qaramay G‘arbu sharq adabiy aloqalari, nemis adabiyotida sharq mavzusi, Navoiy, Amir Temur, Bobur talqinlari hamda “Boburnoma” va boshqa sharqona asarlarning nemis tiliga tarjimalari kabi mavzularda maqolalar va tadqiqotlar mavjud¹⁰. Mustaqillik davridan so‘ng xorijiy manbalarni bevosita o‘rganish imkoniyatlarining kengayishi natijasida nemis ilmiy merosining ayrim jihatlarini tarjima va ilmiy sharhlar orqali o‘zbek adabiyotshunosligiga kirib keldi. Biroq XIX-XX asr nemiszabon

Rümpler, 1864. – 210 S. Brockelmann C. Geschichte der arabischen Litteratur. – Leiden: Brill, 1898-1942. Bd. 1-2.; Schimmel A. Mystical Dimensions of Islam. – Chapel Hill: University of North Carolina Press, 1975. – 429 p.

⁷ Bopp F. Über das Conjugationssystem der Sanskritsprache. – Frankfurt am Main: Andreäische Buchhandlung, 1816. 196 S. Rückert F. Oestliche Rosen. – Stuttgart und Tübingen: Cotta, 1822. – 324 S.

⁸ Roemer H. R. Persien auf dem Wege in die Neuzeit. – Beirut: Franz Steiner Verlag, 1989. – 452 S. Nagel T. Mohammed: Leben und Legende. – München: Oldenbourg, 2008. – 346 S.

⁹ Бартолд В. В. Туркестан в эпоху монгольского нашествия. – Ленинград: Издательство АН СССР, 1963. – 554 с.; Крачковский И. Ю. Над арабскими рукописями. – Ленинград: Наука, 1972. – 448 с.; Бертелс Э. Э. Суфизм и суфийская литература. – Москва: Наука, 1965. – 536 с.

¹⁰ Саломов Ғ., Комилов Н. Дўстлик кўприклари (Поэзия ва таржима). – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат нашриёти. 1979.; Сулаймонова Ф. Шарқ ва Ғарб. – Тошкент: Ўзбекистон, 1997. – 540 б.; Комилов Н. Тафаккур карвонлари, – Тошкент: Маънавият, 1999.; Содиқов З. Юсуф Хос Хожиб “Қутадғу билиг” асарининг олмонча илмий - адабий талқинлари: Филол. фанлари номзоди. ... дисс автореф. – Тошкент: 1994. – 24 б.; Сатимов У., Исследование жизни и творчества Алишера Навои в западноевропейском востоковедении: Автореф. дисс. ... д-ра филол наук. – Москва, 1996. – 56 с.; Jo‘rayev M. Gyote va Sharq.-Toshkent: Fan, 2008. – 212 б.; Каримов Ш. Немис адабиёти тарихи. – Тошкент: 2010. – 286 б.; Karimov A. Boburnoma tarjimalari va ularning ilmiy talqinlari. – Toshkent: Yangi asr avlodi, 2016. – 186 б.; Maxmudov A. Lessing ijodida Sharq va G‘arb voqeligining tavsifi. – Buxoro: 2022 – 140 б.; Тоджиходжаев М. Ўзбек адабиёти намуналари Мартин Хартманн таржимаси ва талқинида. – Тошкент: Баёз, 2016. – 180 б.; Abdullayeva R. .Nemis-o‘zbek adabiy aloqalarining shakllanishi, taraqqiyot bosqichlari va ilmiy asoslari. DSc diss.... avtoreferati. – Toshkent: 2020. – 38 б.; Tursunov A. Nemis adabiyotida sharqning buyuk siymolari. Monografiya. – Namangan: 2022. – 146 б. Abduraxmanova D “Boburnoma”ning milliy va lisoniy-uslubiy xosligini nemischa tarjimada aks ettirish muammolari (Helmut Dalov tarjimasi misolida). PhD diss.... avtoreferati. – Namangan: 2025. – 26 б.

sharqshunosligining madaniyatlararo hamda badiiy jarayondagi o'rni ushbu tadqiqotda ilk bor milliy ilmiy diskurs doirasida kompleks tarzda yoritilmoqda.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Is'hoqxon Ibrat nomidagi Namangan davlat chet tillari instituti, filologiya fakulteti ilmiy tadqiqot ishlari rejasiga muvofiq "Zamonaviy adabiyotshunoslik va tarjimashunoslikda innovatsion yondashuvlar" mavzusi doirasida amalga oshirildi.

Tadqiqotning maqsadi. XIX-XX asrlarda nemis zabon sharqshunoslik taraqqiyoti, uning nazariy-metodologik asoslari, madaniyatlararo aloqalardagi o'rni va nemis adabiyotida Sharq obrazining g'oyaviy-badiiy talqinini tizimli, tarixiy-tipologik hamda komparativ yondashuvlar asosida ilmiy tahlil qilishdir. Mazkur maqsad nemis zabon sharqshunosligining ilmiy an'alarini, XIX-XX asrlar doirasida rivojlangan maktablarini, adabiy-estetik oqimlar va tarjima faoliyatini qamrab oladi.

Tadqiqotning vazifalari: Tadqiqot maqsadidan kelib chiqib, quyidagi vazifalar belgilandi:

Antik davr yunon-rim konsepsiyalaridan boshlab Uyg'onish, Ma'rifat va Romantizm davrlarigacha Sharq haqidagi yevropacha tasavvurlar evolyutsiyasini izchil tahlil qilish, nemis ilmiy tafakkuriga ta'sir etgan falsafiy, diniy va siyosiy omillarni aniqlash;

XVIII-XIX asrlarda nemis zabon sharqshunoslik maktablarining shakllanishi, Berlin, Vena, Leyptsig kabi ilmiy markazlarning faoliyati, "Deutsche Morgenl ndische Gesellschaft" ish tajribasi va "Bildung" konsepsiyasining roli hamda filologik-tarixiy metodning o'ziga xos jihatlarini o'rganish;

XIX-XX asrlarda nemis sharqshunosligi metodologiyasining rivojlanish bosqichlarini Edvard Said, Syuzan Marchand va Remi Brague yondashuvlari asosida qiyosiy tahlil qilish;

XIX-XX asrlar davomida Germaniya va Sharq mamlakatlari o'rtasidagi madaniyatlararo aloqalarni, xususan, turkiyshunoslik va tarjimashunoslik sohalaridagi tadrijiy takomilini ko'rsatish;

Gyote, Rukert va Annamari Shimmel ijodida Sharq obrazining poetik va ideologik talqinini matnshunoslik va komparativ metodlar yordamida tahlil qilish;

Amir Temur va Bobur obrazlarining nemis adabiyotida romantizm, realizm, modernizm va postkolonializm davrlaridagi talqinlarini tarixiy-badiiy, estetik va ideologik nuqtayi nazardan qiyosiy o'rganish;

Tadqiqotning obyekti. XIX-XX asrlarda nemis zabon ilmiy va adabiy maktablarida shakllangan filologik sharqshunoslik an'alari, Sharq poetikasining nemis adabiyotida talqin qilinishi, hamda tarixiy shaxslarining nemis madaniy-estetik tafakkuridagi badiiy talqinidir.

Tadqiqotning predmeti. XIX-XX asrlardagi nemis zabon sharqshunoslik maktablarida Sharq merosining o'rganilish usullari, filologik va tarjimashunoslik tamoyillarining shakllanishi, Sharq poetikasining nemis adabiyotida talqin qilinish mexanizmlari, hamda Amir Temur va Bobur Mirzo kabi tarixiy shaxslarning nemis ilmiy-estetik tafakkurida qayta yaratish jarayonidir.

Tadqiqotning usullari. Dissertatsiya ishida tarixiy-tipologik tahlil, qiyosiy-komparativ tahlil, madaniy-semiotik yondashuv, matnshunoslik, diskurs tahlili, statistik tahlil, qabul estetikasi metodlari hamda tarjimashunoslikning funksional-pragmatik yondashuvlari qo‘llanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sharq haqidagi yevropacha tasavvurlar tadriji antik yunon-rim muhitidagi “ekzotik makon” konsepsiyasidan boshlab, Uyg‘onish va Ma’rifat davrlarida yuzaga kelgan ilmiy va falsafiy tafakkur shakllari orqali tizimli yoritildi. Ayniqsa, nemis ilmiy tafakkurida shakllangan metafizik, gumanistik va filologik qarashlarning Sharq haqidagi epistemologik qarorlariga ta’siri namoyon etilib, Herder, Kant, Lessing, Hamann kabi mutafakkirlarning asarlarida Sharqni idrok etishdagi konseptual o‘zgarishlar konkret matnlar va tarixiy misollar asosida dalillangan. Shu orqali, Yevropa tafakkurida Sharq obrazining tarixiy-madaniy asoslari qanday shakllangani va bu jarayonda nemis madaniy muhitining o‘ziga xos hissassi dalillangan;

XVIII asr oxiri va XIX asr boshlarida nemis zabon hududlarda shakllangan sharqshunoslik maktablari faoliyatining ilmiy-institutsional asoslari qayta tahlil qilinib, ularning “Bildung” konsepsiyasi bilan uzviy aloqasi ochib berildi. Xususan, Berlin, Bonn, Vena universitetlari hamda Deutsche Morgenländische Gesellschaft kabi ilmiy markazlarning shakllanishi va faoliyati Germaniyadagi kutubxona va arxiv materiallariga tayangan holda, yangi faktlar va zamonaviy epistemologik yondashuvlar asosida yoritilgan. Bu jarayonda nemis ilmiy tafakkurining madaniy-axloqiy paradigmalari bilan sharqshunoslik tadqiqotlari o‘rtasidagi o‘zaro ta’sirning tarixiy asoslari aniqlangan;

filologik-tanqidiy, tarixiy-genetik va qiyosiy metodlarning nemis sharqshunosligidagi o‘rni yangicha nazarda tahlil qilinib, bu metodologik asoslar orqali ilmiy tafakkurning shakllanishi qayta baholandi. Ayniqsa, Frans Boppning qiyosiy tilshunoslikdagi tamoyillari, Yulius Velhausenning islom tarixiga tanqidiy yondashuvi hamda Ignas Goldziherning musulmon tafakkuri va matnshunosligiga doir ishlari nemis orientalizmi doirasidan chiqib, Yevropa gumanitar tafakkurining taraqqiyotiga ta’sir etgan muhim epistemologik manbalar sifatida talqin qilingan. Bu yondashuvlar, shuningdek, zamonaviy madaniyatshunoslik va komparativ adabiyotshunoslikdagi metodik izlanishlar uchun mustahkam ilmiy zamin yaratganligi atroflicha asoslangan;

tarjima faoliyati madaniy vositachilik modeli sifatida talqin qilinib, Hammer-Purgstall, Fridrix Rukert kabi tarjimonlar asarlarining Sharq poetikasini Yevropa madaniy kontekstiga olib kirishdagi roli adabiy-estetik va epistemologik jarayon ekani, Sharq poetikasining nemis adabiyotiga integratsiyasi yangi nazariy asosda yoritilib, Gyote, Rukert va Annamari Shimmel ijodida sharqiy poetik shakl va ramzlarning nemis adabiy-estetik tizimiga singishi, bu jarayonda yuzaga kelgan madaniyatlararo dialog va badiiy sintez zamonaviy komparativistik metodlar asosida interpretatsiya qilingan;

Amir Temur va Bobur Mirzo obrazlari davriy-tipologik yondashuv asosida qiyosiy o‘rganildi. Romantizm, realizm, modernizm va postkolonializm davrlarida

bu tarixiy shaxslarning nemis adabiyotidagi badiiy talqinlari tarixiy-falsafiy, estetik va ideologik kontekstda ochib berildi. Temur – kuch va iroda timsoli, Bobur – lirik shaxsiyat va madaniy uygʻunlik modeli sifatida qayta konseptualizatsiya qilingan;

tarixiy shaxslar orqali Sharq merosining nemis adabiyotida aks etish jarayoni yangicha talqin qilindi. Amir Temur, Bobur va boshqa sharqona tarixiy shaxslarning badiiy va ilmiy tasvirlari nemis adabiyotida qanday epistemologik transformatsiyaga uchragani tipologik va komparativ metodlar asosida dalillangan.

Tadqiqotning amaliy natijalari.

Sharq-Gʻarb munosabatlarini oʻrgatuvchi oliy taʼlim yoʻnalishlarida, xususan, filologiya, sharqshunoslik, tarjimashunoslik va madaniyatshunoslik kafedralarida maxsus kurslar va seminar mashgʻulotlari uchun nazariy-amaliy asos boʻlib xizmat qiladi va Germaniya sharqshunosligining rivojlanish bosqichlari, Gyote, Rukert, Shimmel kabi adabiyot vakillarining Sharq poetikasiga munosabati boʻyicha ilmiy maqolalar yozish hamda ilmiy tadqiqot loyihalarini shakllantirishda manba sifatida ishlatilishi mumkin hamda Amir Temur va Bobur obrazlarini qamrab olgan nemiszabon badiiy adabiyot namunalarining davriy-tipologik tahlili asosida magistratura va doktorantura darajasidagi ilmiy izlanishlar uchun konseptual model sifatida qoʻllanilishi mumkin.

Tadqiqot natijalarining ishonchliligi.

Tadqiqot natijalari ishonchliligi manba bazasining kengligi, tanlangan metodologiya ilmiy asoslanganligi hamda tahlilning tizimliliği bilan taʼminlandi. Dissertatsiyada Germaniya, Avstriya, Angliya, Amerikada chop etilgan ilmiy-adabiy asarlar, arxiv hujjatlari, ilmiy monografiyalar, maqolalar, shuningdek, oʻzbek, rus va ingliz tillaridagi tadqiqotlar qiyosiy asosda tahlil qilindi. Har bir ilmiy xulosa va konseptual yondashuv bevosita matn tahliliga, tarixiy faktlarga va mavjud ilmiy qarashlar bilan solishtirishga asoslangan.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati

Tadqiqot ilmiy jihatdan XIX-XX asr nemiszabon sharqshunosligining tarixiy, metodologik va badiiy jihatlarini yagona tizimda oʻrgangan birinchi kompleks ish sifatida ilmiy adabiyotshunoslikka yangi manba va konseptual yondashuv olib kirdi. Sharq obrazining nemis adabiyotida talqinini madaniyatlararo muloqot, transmadaniy vositachilik va epistemologik transformatsiya nuqtayi nazaridan tahlil qilish yangi nazariy imkoniyatlar yaratadi.

Tadqiqot natijalari amaliy jihatdan nemis adabiyoti, adabiyot nazariyasi, qiyosiy adabiyotshunoslik, tarjimashunoslik, madaniyatlararo tadqiqotlar, filologik metodologiya boʻyicha oʻquv dasturlari va maxsus kurslar ishlab chiqishda, ilmiy maqolalar yozishda hamda ilmiy-tadqiqot institutlarida qoʻllanishi mumkin. Shuningdek, “Boburnoma” va nemis adabiyotidagi Sharq obrazini tahlil qilish boʻyicha yangi metodlar tarjima amaliyotida ham samarali qoʻllanishi mumkin.

Tadqiqot natijalarining joriy qilinishi.

Dissertatsiyasining nemiszabon sharqshunoslikning turkiy adabiy merosni tahlil qilishdagi oʻrni, ilmiy-matnshunoslik yondashuvlari, Sharq obrazining badiiy talqini, sharqshunoslik va madaniyatlararo aloqalar, turkiyshunoslikning rivojlanishi, sharq madaniyatining Gʻarpga taʼsiri, oʻzaro madaniy taʼsirlar, badiiy

adabiyotda sharqona tarbiyaning badiiy talqini kabi tadqiqot natijalari va materiallaridan davlat ilmiy-texnik dasturlari doirasidagi 2022-2024-yillarga mo'ljallangan IL-402104209. "Axborot-qidiruv tizimlari (Google, Yandex, Google Translate) uchun avtomatik ishlov berish vositasi o'zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish" bo'yicha innovatsion loyiha doirasida dissertatsiyaning quyidagi ilmiy natijalaridan foydalanilgan (2025-yil 5-iyul, № 01/4-2950-sonli ma'lumotnoma). Natijada o'zbek tilining morfologik tahliliga turkiy manbalar asosida ilmiy qo'shimchalar kiritildi, elektron morfoleksikon bazasi boyitildi va qidiruv tizimlari uchun til resurslarining qo'llanish imkoniyatlari kengaydi,

tadqiqotning tarixiy-madaniy asoslarning uzluksiz evolyutsiyasi, turkiyshunoslikning rivojlanishi, sharq madaniyatining G'arbgga ta'siri, o'zaro madaniy ta'sirlar va sharqshunoslikdagi talqinlar, badiiy adabiyotda sharqona tarbiyaning ideologik-badiiy talqini kabi tadqiqot natijalari va materiallaridan Davlat ilmiy-texnik dasturlari doirasidagi 2022–2023-yillarga mo'ljallangan ПЗ-2020042022 raqamli "Turkiy tillarning lingvodidaktik elektron platformasini yaratish" bo'yicha amaliy loyiha doirasida dissertatsiyaning quyidagi ilmiy natijalaridan foydalanilgan (2025-yil 8-iyul, № 01/4-3004-sonli ma'lumotnoma). Natijada platformada sharq va g'arb madaniy merosiga oid manbalar integratsiyasi, turkiy tillar o'qitilishida tarixiy-madaniy materiallar asosida elektron resurslar yaratilishi va ularning qo'llanish doirasi kengayishi hisobiga loyiha amaliy natijalarining samaradorligi va foydalanish ko'lami ortgan,

tadqiqotda aks etgan Sharq poetikasining nemis adabiyotiga integratsiyasi, poetik shakl va ramzlarning nemis adabiy-estetik tizimiga singishi, bu jarayonda yuzaga kelgan madaniyatlararo dialog va badiiy sintez jarayonlari, tarixiy shaxslar orqali Sharq merosining nemis adabiyotidagi aks etish jarayoni va ularning G'arb adabiyotida estetik integratsiya, madaniy identitet shakllanishi hamda transmadaniy vositachilikdagi o'rni haqidagi yangiliklar, shuningdek Hammer-Purgstall, Fridrix Rukert kabi tarjimonlar asarlarining Sharq poetikasini Yevropa madaniy kontekstiga olib kirishdagi roli, adabiy-estetik va epistemologik jarayonlarga qo'shgan hissassi hamda bu tarjimalar Sharq va G'arb o'rtasida ikki yo'nalishli madaniy sintez va semantik boyish jarayonini shakllantirgani haqidagi ma'lumotlardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston-24" ijodiy birlashmasi "O'zbekiston" teleradiokanali tomonidan tayyorlangan "Jahon adabiyoti" va "Ta'lim va taraqqiyot" nomli radioeshittirishlarning 2025-yil fevral va may sonlarida foydalanildi (2025-yil 26-avgust, № 05-09-1360-sonli ma'lumotnoma). Natijada Sharq va G'arb adabiy-badiiy aloqalarining ma'naviy-ma'rifiy, ijtimoiy-estetik ahamiyatini yoritishga xizmat qiluvchi ilmiy ma'lumotlar asosida radioeshittirishlarning mazmun-mohiyati boyidi,

tadqiqotda ochib berilgan Sharq va G'arb o'rtasidagi madaniy hamkorlik jarayonlari, nemis adabiyotida Sharq obrazining badiiy talqinlari, tarixiy shaxslar (Amir Temur, Bobur va boshqalar) obrazlarining G'arb madaniy muhitida qayta talqin qilinishi va bu jarayonlarda yuzaga kelgan estetik integratsiya, madaniy identitet hamda transmadaniy vositachilikning o'rni kabi ilmiy natijalardan

O'zbekiston davlat jahon tillari universitetida davlat ilmiy-texnik dasturlari doirasida 2023-2025-yillarga mo'ljallangan IL-27-4722022413-sonli "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish" mavzusidagi innovatsion loyiha doirasida foydalanildi. Loyiha ijrosida dissertatsiya doirasida olingan ilmiy natijalar asosida elektron platformaning kontenti boyitildi, madaniy va adabiy manbalar bazasi kengaytirildi. Shuningdek, loyiha doirasida nashr etiladigan "Komparativistika" (Comparative Studies) ilmiy-elektron jurnalining 6-sonida A.Tursunovning "Nemis adibi M. Pravdin ijodida Bobur Mirzo talqini" (262–272-betlar) nomli maqolasi chop etildi. Ushbu maqola orqali dissertatsiyada ilgari surilgan ilmiy xulosalar amaliyotga tatbiq qilindi, tarixiy shaxslarning nemis adabiyotidagi talqinlari bo'yicha olingan manbalar platforma foydalanuvchilari uchun ochiq ilmiy resurs sifatida taqdim etildi (2025-yil 5-sentabr, № 04-04-1/4985-sonli ma'lumotnoma). Natijada tadqiqot materiali elektron platformaning ilmiy-nazariy bazasini boyitdi hamda qiyosiy adabiyotshunoslik yo'nalishidagi tadqiqotlar uchun yangi asoslar yaratdi.

Tadqiqot natijalarining aprobatyasi

Tadqiqotning asosiy natijalari 12 ta ilmiy-amaliy anjumanda, jumladan: 10 ta xalqaro ilmiy-amaliy konferensiya, 2 ta respublika ilmiy-amaliy konferensiyalari hamda qator ilmiy seminarlar va davra suhbatlarida muhokama qilingan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 24 ta ilmiy ish, jumladan, 1 monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 11 ta maqola (10 ta respublika va 1 ta xorijiy jurnallarda) maqola, 12 ta respublika va xalqaro ilmiy-amaliy anjuman to'plamlarida materiallar chop etilgan.

Dissertatsiyaning tuzilishi va hajmi.

Dissertatsiya kirish, to'rt asosiy bob, umumiy xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, ishning umumiy hajmi 242 sahifa, shundan asosiy matn 228 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tanlangan mavzuning dolzarbligi va zarurati asoslab berilgan, muammoning o'rganilganlik darajasi atroflicha tahlil qilinib, tadqiqotning maqsadi, vazifalari, obyekti, predmeti hamda qo'llanilgan usullari batafsil tavsiflangan. Shuningdek, dissertatsiya tadqiqotining mazkur ish bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalar bilan bog'liqligi ko'rsatib o'tilgan.

Bundan tashqari, mavzuning O'zbekiston Respublikasi fan va texnologiyalar rivojlanishining ustuvor yo'nalishlariga muvofiqligi asoslab berilgan, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi hamda ilmiy va amaliy ahamiyati keng yoritilgan. Shuningdek, tadqiqot natijalarining amaliyotga joriy etilishi, nashr etilgan ilmiy ishlar hamda dissertatsiya tuzilishi bo'yicha ma'lumotlar ham bayon etilgan.

Dissertatsiyaning “**Nemiszabon sharqshunoslikning shakllanishi va nazariy-metodologik asoslari**” deb nomlangan birinchi bobi to‘rt fasldan iborat bo‘lib, mazkur bobning birinchi fasli **Yevropa ilm-fanida sharqshunoslikning vujudga kelishi va tarixiy-madaniy omillarga bag‘ishlangan**.

S.Marchandning ta’kidlashicha, “Sharqshunoslik” (Orientalismus, Oriental Studies) atamasi G‘arb ilmiy an‘analarida XVII-XVIII asrlarda mustahkam qo‘llanila boshlagan bo‘lsa-da, uning konseptual ildizlari antik davrlarga borib taqaladi. “Orient” so‘zi lotincha *oriens* (“quyosh chiqishi”, “sharq”)dan kelib chiqqan bo‘lib, dastlab geografik yo‘nalishni bildirgan, keyinchalik esa ma’lum bir madaniy va siyosiy hududni anglatib boshlagan. Ilmiy termin sifatida “Orientalistik” tushunchasi 1683 – yildan boshlab Yevropadagi ba’zi akademik jamiyatlar va universitetlarda qo‘llangan¹¹. Sharqshunoslik dastlab Injil tadqiqotlari, yunon-rim tarixiy-geografik bilimlari va diplomatik manfaatlar bilan uzviy bog‘liq bo‘lib shakllangan. Bu bosqichda Sharq asosan “ekzotik” va “diniy hikmat manbayi” sifatida talqin qilingan.

Tahlillarimiz natijasida aniqlashimizcha, Antik Yunon va Rim madaniyatida Sharq obrazi ikki yo‘nalishda shakllandi: birinchisi – yunonlar uchun Fors imperiyasi va uning siyosiy qudrati “boshqa” sivilizatsiya timsoli bo‘lsa, ikkinchisi – Aleksandr Makedonskiy yurishlari orqali madaniy aloqalarning kengayishi edi. Gerodot, Ktesiy, Strabon kabi tarixchilar Sharq xalqlari haqida dastlabki yozma manbalarni yaratdilar. Rim davrida esa Sharq asosan savdo yo‘llari (Ipak yo‘li), Rim-Parfiya-Kushon uchburchagidagi diplomatik aloqalar orqali o‘rganilgan. Uyg‘onishgacha bo‘lgan davrda bu bilimlar G‘arb monastirlarida va arab tilidan lotinchaga tarjima qilingan ilmiy asarlar orqali saqlanib, keyinchalik Uyg‘onish davriolimlari uchun asos bo‘ldi.

O‘rta asrlarda Sharq obrazi xristian teologiyasi, islom sivilizatsiyasi bilan to‘qnashuvlar va savdo-siyosiy aloqalar fonida shakllandi. Salib yurishlari (XI-XIII asrlar) G‘arbni Sharq madaniyati bilan bevosita tanishtirdi, natijada Sharq nafaqat “diniy raqib”, balki “ilm va san’at markazi” sifatida ham ko‘rila boshlandi. Toledo, Sitsiliya va boshqa tarjima markazlarida arabcha ilmiy merosning lotinchaga tarjimasini keng qamrov oldi. Bu jarayonda tibbiyot, astronomiya, matematika va falsafa sohalaridagi musulmon olimlari asarlari Yevropa ilm-faniga chuqur ta’sir ko‘rsatdi. Nemis hududida esa ilk tarjima va ilmiy izohlar ko‘proq diniy-polemik maqsadlarda ishlatilgan.

Ta’kidlash kerakki, Uyg‘onish davri Sharqqa nisbatan yangi humanistik qiziqishni uyg‘otdi. Sharq qo‘lyozmalarini yig‘ish, tahlil qilish va filologik-tarixiy metod orqali o‘rganish boshlangan davr aynan shu bo‘ldi. XV-XVI asrlarda nemis olimlari yunon va lotin manbalari bilan bir qatorda arab, fors va turkiy tillardagi asarlar bilan tanishdilar. Ma’rifat davrida esa Sharqshunoslik yevropachilik (Eurocentrism) paradigmasida rivojlandi. Sharq madaniyati “ilmiy obyekt” sifatida tizimli tahlil qilindi, lekin ko‘pincha G‘arbning o‘z qadriyatlari ustunligini asoslash uchun foydalanildi. Shu bilan birga, bu davr nemis sharqshunosligining metodologik negizi filologik-tarixiy yondashuv shakllangan davr bo‘ldi.

¹¹ Marchand, Suzanne L. *German Orientalism in the Age of Empire*. – Cambridge University Press, 2009. – p. 24.

G'arbda XVIII asr oxiri XIX asr boshidagi Romantizm harakati Sharqqa bo'lgan munosabatda keskin burilish yasadi. Nemis romantiklari (Herder, Nowalis, Shlegel) Sharq madaniyatini ruhiy-axloqiy yangilanish manbai sifatida ko'rishdi. Hind Vedalari, Qur'on, fors g'azallari, arab maqomlari nemis estetik tafakkurida alohida o'rin egalladi. Sharq adabiyoti va falsafasini tarjima qilish, uni badiiy ijodga olib kirish jarayoni aynan shu davrda jadal rivojlandi. Bu jarayon Gyotening "West-östlicher Divan" asarida o'zining eng yorqin in'ikosini topdi va nemis adabiyotida sharqona poetikaning asosini yaratdi.

Shunday qilib, antik davrdan Romantizmga qadar bo'lgan jarayonlar XIX-XX asr nemis sharqshunosligi uchun mustahkam tarixiy-madaniy zamin yaratdi. Antik davrdan qolgan geosiyosiy tasavvurlar, O'rta asrlardagi tarjima va diniy muloqotlar, Uyg'onish va Ma'rifat davrlaridagi filologik-tarixiy metod, Romantizm davridagi badiiy-estetik qiziqish bularning barchasi keyingi ilmiy maktablarning shakllanishi uchun zarur bo'lgan intellektual infratuzilmani ta'minladi deyish mumkin. Bu evolyutsiya jarayoni, bir tomondan, nemis sharqshunosligini G'arbning umumiy oriyentalizm an'anasiga bog'lasa, ikkinchi tomondan, unga o'ziga xos falsafiy, estetik va filologik yo'nalishlar berib, uni boshqa yevropa maktablaridan farqlab qo'ydi.

Mazkur bobning ikkinchi faslida **XIX asrda nemisabon sharqshunosligining shakllanishi – asosiy maktablar va yetakchi namoyandalar** xususida fikr yuritiladi.

Ma'lumki, XIX asr nemis sharqshunosligi sanoat inqilobi, milliy davlatchilikning mustahkamlanishi va universitet tizimining kengayishi fonida shakllandi. Berlin, Bonn, Laypsig, Vena kabi markazlarda sharq tillari bo'yicha maxsus kafedralar tashkil etildi. 1845-yilda "Deutsche Morgenländische Gesellschaft (DMG)" tuzildi va u qisqa muddat ichida Germaniyada sharqshunoslikni alohida ilmiy yo'nalishga aylantirdi. DMG sharq qo'lyozmalarini to'plash, nashr qilish, tarjima qilish va izohli tahlil qilish ishlarini tizimlashtirdi¹². XIX asr nemis sharqshunosligi boshqa Yevropa mamlakatlariga nisbatan filologik-tarixiy metodga yanada chuqurroq tayanishi bilan ajralib turdi.

Nemis sharqshunosligi XIX asrda filologik-tarixiy metod asosida rivojlandi. Bu metod matnlarning til, grammatika, paleografiya, tarixiy kontekst va madaniy manbalar bilan bog'liqligini chuqur tahlil qilishni nazarda tutadi. Xususan, "Bildung" konsepsiyasining *shaxsiy va milliy ma'naviy yetuklik* g'oyasi sharqshunoslikda nafaqat ilmiy bilim, balki axloqiy-estetik tarbiya manbai sifatida Sharqni o'rganish zarurligini asoslab berdi¹³. Bu yondashuv nemis sharqshunosligini fransuz va ingliz maktablaridan ajratib turuvchi asosiy tamoyillardan biri bo'ldi.

Edvard Saidning "Orientalism" (1978) asari XIX asr sharqshunosligini G'arbning siyosiy-ideologik ustunligi vositasi sifatida baho beradi. Unga ko'ra, nemis sharqshunosligi ham mustamlakachilik diskursidan butkul xoli bo'lmagan,

¹² Mangold, Sabine. Eine Weltbürgerliche Wissenschaft: Die Deutsche Morgenländische Gesellschaft 1845-1945. – Stuttgart: Franz Steiner Verlag, 2004, – s. 17.

¹³ Marchand, Suzanne L. German Orientalism in the Age of Empire: Religion, Race, and Scholarship. – Washington D.C.: German Historical Institute; – Cambridge University Press, 2009. – p. 44.

biroq ingliz va fransuz modellari kabi bevosita kolonial manfaatlarga qaratilmagan. Nemis sharqshunoslari, asosan, filologiya va tarixga yo'naltirilgan, bu esa ilmiy mustaqillikni qisman ta'minlagan. Said yondashuvi nemis sharqshunosligining XIX asrdagi metodologik pozitsiyasini tanqidiy baholash imkonini berdi.

Syuzan Marchand XIX asr nemis sharqshunosligini milliy identitet va madaniy o'zlikni shakllantirish jarayoni bilan bog'laydi. Uning fikricha, nemis sharqshunoslari Sharqni o'rganish orqali o'z milliy madaniyatini boyitish va mustahkamlashga intilgan. Marchand tahlilida Sharq nemis madaniy xotirasining bir qismi sifatida talqin qilinadi va ilmiy faoliyat bilan estetik ideal birlashgan. Bu yondashuv nemis sharqshunosligini faqat tashqi siyosat yoki geosiyosiy manfaatlar kontekstida emas, balki ichki madaniy jarayonlar nuqtai nazaridan ham o'rganish zarurligini ko'rsatadi.

Remi Brague Sharq-G'arb munosabatlarini "madaniy transfert" modeli orqali izohlaydi. Uning fikricha, Yevropa, xususan, Germaniya, Sharqdan faqat bilim emas, balki falsafiy, diniy va estetik qadriyatlarni ham o'zlashtirgan. XIX asr nemis sharqshunosligi, Brague talqinida, ikki tomonlama oqimga ega: Sharqdan olingan meros G'arbda qayta ishlanadi va yangicha mazmun bilan Sharqqa qaytariladi¹⁴. Bu jarayon nemis sharqshunosligi tarixini madaniyatlararo muloqot sifatida talqin qilish imkonini beradi.

Ta'kidlash joizki, XIX asr nemis sharqshunosligi ilmiy institutlashuv, metodologik chuqurlik va madaniy o'zlikni izlash jarayonlari bilan belgilanadi. E.Saidning diskursiv tanqidi, S.Marchandning milliy-madaniy konteksti va R.Braguening madaniy transfert nazariyasi ushbu davr sharqshunosligini turli rakurslarda talqin qilish imkonini beradi. Natijada XIX asr nemis sharqshunosligi nafaqat filologik va tarixiy izlanishlar majmui, balki Sharq va G'arb o'zaro ta'sirining murakkab madaniy modeli sifatida namoyon bo'ldi.

Mazkur bobning uchinchi faslda esa **XX asr boshlarida nemis sharqshunoslik maktablarining ilmiy xususiyatlari** tahlilga tortildi.

XX asr boshlarida nemis sharqshunosligi o'zining ilmiy salohiyati va metodologik ko'lamini kengaytirgan holda, Yevropadagi eng nufuzli ilmiy yo'nalishlardan biriga aylandi. Bu davr nemis sharqshunoslik maktablari uchun ilmiy tizimning yanada mustahkamlanishi, xalqaro miqyosda ham tan olinishi, yangi tadqiqot yo'nalishlarining shakllanishi bilan ajralib turadi. XIX asr oxirida filologiya, tarix va arxeologiya sohalarida to'plangan ilmiy meros endilikda kompleks tadqiqot metodlariga asoslangan yirik loyihalar va institutlar faoliyati orqali boyitildi.

Berlin, Vena, Leypsig, Geydelberg va Bonn universitetlari atrofida shakllangan ilmiy maktablar nemis sharqshunosligining asosiy markazlari bo'lib qoldi. Berlin universitetida Eduard Sachau va boshqa olimlar somiy tillari, qiyosiy grammatika va islom tarixi bo'yicha yirik tadqiqotlar olib borishdi. Ayniqsa, Zahauning arab qo'lyozmalarini kataloglashtirish ishlari, ularni ilmiy muomalaga kiritishdagi roli o'sha davr nemis sharqshunosligini boshqa yevropa maktablaridan

¹⁴ Brague, Rémi. *Eccentric Culture: A Theory of Western Civilization*. – South Bend: St. Augustine's Press, 2002. – p. 28.

ajratib turardi. Vena universiteti olimlarining faoliyati esa Sharqni faqat matnshunoslik yoki tarixiy manbalar orqali emas, balki bevosita dala tadqiqotlari, etnografik kuzatuvlar asosida o'rganish an'anasini kuchaytirdi. Max von Oppenheimning Suriya va Mesopotamiya hududlaridagi arxeologik ekspeditsiyalari nafaqat nemis, balki butun Yevropa sharqshunosligi uchun yangi empirik ma'lumotlar manbai bo'ldi.

Leyptsig universitetida August Fisher va Karl Brokelmannning faoliyati alohida e'tiborga loyiq. Brokelmannning *Geschichte der arabischen Litteratur* asari¹⁵ arab adabiy merosini tizimli tarzda yoritgan birinchi yirik ensiklopedik tadqiqot sifatida butun dunyo sharqshunosligida asosiy manba maqomiga ega bo'ldi. Bu asar nemis sharqshunosligining filologik aniqlik, bibliografik mukammallik va tarixiy qamrov jihatidan o'ziga xosligini namoyon etdi.

Bonn universiteti esa Martin Hartmann va Teodor No'ldেকে kabi yirik allomalar bilan tanildi. No'ldেকে Qur'on tadqiqotlari, arab filologiyasi va islom tarixiga oid ishlari bilan nafaqat nemis, balki jahon sharqshunosligida yetakchi mavqega ega bo'ldi. Hartmann esa arab dunyosidagi siyosiy jarayonlar, millatchilik harakatlari va modernizatsiya masalalarini ilmiy nuqtai nazardan tahlil qilgan eng dastlabki yevropalik olimlardan biri bo'ldi. Aytish lozimki, ushbu davr nemis sharqshunosligi metodologiyasining o'ziga xos jihatlaridan biri bo'lgan filologik-tarixiy an'ana bilan bir qatorda, yangi ijtimoiy-siyosiy yondashuvlarning paydo bo'lishi edi.

XIX asrning murakkab filologik paradigmasi XX asr boshlarida sotsiologiya, siyosatshunoslik va madaniyatshunoslik elementlari bilan boyidi. Bu jarayonda Sharqni o'rganishda nafaqat matnlar, balki zamonaviy siyosiy voqelik va madaniy transformatsiyalar ham tahlil obyekti bo'la boshladi.

Nemis sharqshunoslik maktablarining yana bir muhim jihati xalqaro hamkorlik va ilmiy almashinuv tizimining rivojlanishidir. Deutsche Morgenländische Gesellschaft (Nemis sharq jamiyati) tomonidan muntazam ravishda chop etilgan *Zeitschrift der Deutschen Morgenländischen Gesellschaft* (ZDMG) jurnali nafaqat nemis olimlarining, balki butun Yevropa va Osiyo tadqiqotchilarining maqolalarini o'z ichiga oldi. Shu tariqa nemis sharqshunosligi o'zining xalqaro ilmiy maydondagi yetakchi mavqesini mustahkamladi.

XX asr boshlarida nemis sharqshunoslik maktablari o'zining ilmiy salohiyati, institutsional bazasi, metodologik yangiliklari va xalqaro nufuzi bilan ajralib turgan. Filologik-tarixiy metodning izchil qo'llanishi, keng qamrovli bibliografik ishlar, dala tadqiqotlari va zamonaviy ijtimoiy-siyosiy yondashuvlarning uyg'unlashuvi bu davr nemis sharqshunosligini Yevropa ilm-fani taraqqiyotida yetakchi o'ringa olib chiqdi.

Bobning oxirgi fasli **Nemis zabon sharqshunosligining metodologik asoslari va tamoyillariga** bag'ishlandi. XIX-XX asrlar G'arb sharqshunosligi tarixida metodologik yondashuvlarning sifat jihatidan yangilanishi va fanlararo integratsiya jarayonlari bilan ajralib turadi. Bu davrda ilmiy paradigmalarning

¹⁵ Brockelmann, Carl. *Geschichte der arabischen Litteratur*. 2 vols. Weimar – Leiden: Brill, 1898-1902 (Supplementbände: 1937-1942).

almashinuvi, epistemologik tamoyillarning qayta ko'rib chiqilishi va Sharq haqidagi tadqiqotlarning nafaqat filologik, balki sotsiologik, falsafiy, madaniy va siyosiy o'lchamlarda olib borilishi kuzatiladi. Nemis sharqshunosligi bu jarayonlarda yetakchi o'rin tutib, o'zining yuqori ilmiy aniqlik, tizimlilik va izchilligi bilan boshqa Yevropa maktablaridan farq qildi.

Ta'kidlash kerakki, XIX asrda asosiy metodologik yondashuv sifatida *filologik-tarixiy metod* shakllandi. Bu uslub matnlarning tarixiy kontekstini, til xususiyatlarini va manbalarni qiyosiy o'rganishga asoslandi. Franz Boppning qiyosiy tilshunoslikdagi ishlari, Teodor No'ldening Qur'on borasidagi tadqiqotlari, Julius Vellhauzenning islom tarixiga oid konsepsiyalari ushbu metodning mukammal namunalari bo'ldi deyish mumin. Filologik-tarixiy metodning kuchli tomoni ilmiy manba va matnlar bilan ishlashdagi yuqori aniqlik, zaif tomoni esa, ko'pincha Sharq madaniyatini zamonaviy ijtimoiy jarayonlardan uzib qo'yish edi. XX asr boshlariga kelib ushbu metodologiya yangi yo'nalishlar bilan boyidi. Avvalo, *tarixiy-genetik metod* shakllandi, bu esa madaniyat va adabiyot hodisalarining kelib chiqish zaminini, shakllanish bosqichlarini va ularning ijtimoiy-tarixiy omillarini o'rganishga qaratildi. Shu bilan birga, *qiyosiy-madaniy tahlil* usuli ham rivojlandi. Bu yondashuv Sharq va G'arb madaniy kodlari, poetik modellari va semantik tizimlarini parallel tarzda o'rganish imkonini berdi.

XX asrning ikkinchi choragida, ayniqsa, Ikkinchi jahon urushidan keyin, *madaniyatshunoslik va sotsiologik yondashuvlar* Sharqshunoslik metodologiyasida muhim o'rin egalladi. Maks Veberning diniy etika va iqtisodiy taraqqiyot o'rtasidagi bog'liqlik haqidagi ishlari, Karl Mannheimning bilim sotsiologiyasi bo'yicha qarashlari Sharq madaniyatini faqat tarixiy yodgorliklar majmuasi sifatida emas, balki dinamik ijtimoiy tizim sifatida o'rganish zaruratini kuchaytirdi.

Aniqlashimizcha, 1978-yilda Edvard Saidning *Orientalism* asari nashri Sharqshunoslik metodologiyasida tub burilish yasadi. Said Sharq haqidagi ilmiy nutqning mustamlakachilik ideologiyasi bilan bog'liqligini ochib berdi va Sharqshunoslikka postkolonial tanqid paradigmasini olib kirdi. Bu yondashuv nemis ilmiy doiralari ham keng rezonans uyg'otdi. Shu bilan birga, nemis tadqiqotchilari orasida Syuzann Marchand tarixiy-kontekstual tahlil asosida Sharqshunoslikni milliy identitet qurilishidagi o'rni bilan izohladi, Remi Brague esa madaniy transfert nazariyasi orqali Sharq – G'arb munosabatlarining ikki tomonlama boyish mexanizmlarini tushuntirdi.

XX asr oxiri va XXI asr boshlarida metodologik yondashuvlar yanada ko'p qirrali tus oldi. Transmadaniy va transdisiplinar tadqiqotlar konsepsiyasi Sharqshunoslik sohasiga kirib, Sharq va G'arbn bir-biriga qarama-qarshi qutblar sifatida emas, balki o'zaro aralashib, yangi madaniy shakllar yaratadigan murakkab tizim sifatida talqin qila boshladi. Shu bilan birga, digital humanities yo'nalishidagi metodlar, elektron kataloglar, qo'lyozma korpuslari va raqamli filologiya vositalari zamonaviy nemis sharqshunosligining istiqbolli yo'nalishlari sifatida shakllandi. Shunday qilib, XIX-XX asrlar davomida nemis sharqshunosligi metodologiyasi filologik-tarixiy asosdan boshlab, postkolonial tanqid,

transmadaniy tahlil va raqamli texnologiyalar integratsiyasigacha bo'lgan keng taraqqiyot yo'lini bosib o'tdi. Bu jarayon nemis sharqshunosligini nafaqat o'z milliy ilmiy maktabi doirasida, balki jahon ilmiy hamjamiyatida ham metodologik yangiliklarning muhim manbalaridan biriga aylantirdi.

Dissertatsiyaning **“XIX-XX asrlar nemiszabon sharqshunosligi va madaniyatlararo aloqalar”** nomli ikkinchi bobida XIX-XX asrlar nemiszabon sharqshunosligi va madaniyatlararo aloqalar masalalari, xususan, madaniyatlararo aloqalar va turkiyshunoslikning rivojlanishi, Sharq madaniyatining G'arbga ta'siri va uning nemis adabiyotidagi badiiy ifodasi hamda Sharq va G'arb o'rtasidagi madaniy ta'sirlar va ularning sharqshunoslikdagi ilmiy talqinlari tahlilga tortildi.

Birinchi faslda XIX-XX asrlar davomida nemiszabon sharqshunosligi doirasida madaniyatlararo aloqalar o'zining mazmun va shakl jihatidan sezilarli darajada rivojlangani ta'kidlanadi. Ushbu jarayonning asosiy omillaridan biri sifatida Germaniya va turkiy dunyo o'rtasida ilmiy, madaniy hamda siyosiy munosabatlarning kuchayishi alohida ahamiyatga ega bo'ldi. XIX asr boshlarida nemis ilmiy doiralarida Sharq, xususan, turkiy xalqlar tarixi, tili va madaniyatiga bo'lgan qiziqish Yevropa romantizmi va filologik-tarixiy izlanishlar bilan chambarchas bog'liq holda shakllandi. Shu davrda Berlin, Leyptsig, Vena kabi ilmiy markazlarda turkiyshunoslik bo'yicha izchil tadqiqotlar olib borildi, bu esa Sharq madaniy merosini tizimli o'rganishga keng yo'l ochdi.

Ta'kidlash lozimki, turkiyshunoslikning rivojlanishida nemis sharqshunos olimlarining qo'lyozma manbalarni o'rganish va nashrga tayyorlash borasidagi faoliyati muhim rol o'ynadi. XIX asrning ikkinchi yarmidan boshlab Istanbul, Qohira, Sankt-Peterburg va boshqa shaharlardagi boy qo'lyozma xazinalari bilan aloqalar yo'lga qo'yildi. Karl Brokelmann, Georg Jakob, Annamari Shimmel kabi olimlarning ishlari nafaqat tilshunoslik, balki tarix, etnografiya va madaniyatshunoslik yo'nalishlarini ham qamrab oldi. Ular turkiy tillarning qiyosiy tahlili, eski turkiy yozma yodgorliklar, jumladan, O'rxon-Enasoy bitiklari, Chig'atoy adabiyoti va Temuriylar davri merosini ilmiy muomalaga kiritishda katta hissa qo'shdilar.

Madaniyatlararo aloqalarning ilmiy qirralaridan biri tarjimashunoslik jarayonlari bilan ham bog'liq bo'ldi. Nemis tiliga turkiy xalqlar adabiyoti namunalari tarjima qilinishi, jumladan, Hofiz, Alisher Navoiy, Bobur asarlari nemis o'quvchisiga yetkazilishi orqali ikki madaniyat o'rtasida mazmunan boy almashinuv yuz berdi. Bu jarayon faqat matn tarjimasi bilan cheklanmay, balki mazkur asarlarning sharhlari, filologik izohlar va ilmiy muqaddimalar orqali nemis kitobxonining Sharqqa bo'lgan tasavvurini kengaytirdi.

XX asr boshlarida Germaniyaning siyosiy va iqtisodiy manfaatlari ham turkiyshunoslikning rivojlanishiga ta'sir ko'rsatdi. Birinchi jahon urushi yillarida Germaniya Usmonli imperiyasi bilan ittifoqda bo'lgani sababli turkiy dunyo haqida strategik va ilmiy axborot yig'ish faoliyati kuchaydi. Shu bilan birga, nemis sharqshunoslari turkiy xalqlarning milliy uyg'onish jarayonlarini, ularning madaniy merosini o'rganishda ham faol ishtirok etdilar. Mazkur davrda madaniyatlararo aloqalarning o'ziga xos jihati shundaki, ular faqat bir tomonlama

“G‘arb–Sharq” bilim oqimi bilan cheklanmay, balki Sharq mutafakkirlarining Germaniya va Yevropa ilmiy makoniga kirib kelishi orqali ikki tomonlama muloqot shaklini oldi. Natijada nemiszabon sharqshunoslikda turkiyshunoslik nafaqat filologik yo‘nalish sifatida, balki madaniyatlararo vositachilikning keng qamrovli ilmiy sohasi sifatida shakllandi.

Bobning ikkinchi faslida **Sharq madaniyatining nemis adabiy jarayoniga ta’siri masalalari** tadqiq qilindi.

XIX-XX asrlarda Sharq madaniyatining G‘arb, xususan, nemis adabiyotiga ko‘rsatgan ta’siri murakkab va ko‘p qatlamli jarayon sifatida namoyon bo‘ldi. Bu ta’sir faqat estetik shakllar, badiiy obrazlar va ramzlar darajasida emas, balki falsafiy tafakkur, axloqiy mezonlar va adabiy janrlar tizimida ham sezilarli bo‘ldi. Nemis adabiyotida Sharq madaniy an‘analari, xususan, islom sivilizatsiyasi, fors-turk adabiyoti, tasavvuf falsafasi va Sharq she’riyati o‘ziga xos ijodiy ilhom manbai sifatida qaraldi.

XIX asr romantizmi davrida Gyote, Rukert, Platen singari adiblar Sharq poetikasini nafaqat ilhom manbai, balki nemis adabiy-estetik tizimiga yangi ifoda imkoniyatlarini olib kiruvchi vosita sifatida baholadilar. Xususan, Gyotening *West-östlicher Divan*¹⁶ asari fors shoiri Hofiz merosidan ijodiy foydalanishning yorqin namunasidir. Bu asarda Sharqona metaforalar, tasavvufiy ramzlar va falsafiy mushohadalar nemis she’riyatining romantik ruhiga uyg‘unlashtirildi.

XX asr boshlarida esa nemis adabiyotida Sharq madaniyatining ta’siri ko‘proq modernizm va ekspressionizm oqimlari bilan bog‘liq bo‘ldi. Hermann Hesse, Tomas Mann singari yozuvchilar Sharq falsafasidan, xususan, buddizm va tasavvuf g‘oyalaridan ilhom olib, ularni insonning ichki olami va ma’naviy izlanishlarini tasvirlashda qo‘lladilar. Bu davrda Sharq nafaqat ekzotik fon yoki badiiy dekorativ element sifatida, balki g‘arb insonining ruhiy inqirozini yengish vositasi sifatida talqin qilindi.

Nemis adabiyotida Sharq madaniy merosining in’ikosi tarjimashunoslik orqali ham boyidi. Fridrix Rukertning arab, fors va turkiy adabiyot namunalari tarjimalari, Karl Brokelmannning ilmiy nashrlari Sharq poetikasini g‘arb o‘quvchisiga ilmiy izohlar bilan birga yetkazib berdi. Shu tariqa, tarjimalar madaniyatlararo vositachilikning eng muhim shakllaridan biriga aylandi. Bu jarayonning muhim jihatlaridan biri shundaki, XX asr o‘rtalaridan boshlab Sharq madaniyatiga munosabat yanada tanqidiy tus oldi. Postkolonial yondashuvlar va Edvard Saidning “Orientalism” nazariyasi ta’sirida nemis adabiyotshunosligida Sharqning g‘arb adabiyotidagi in’ikosini faqat estetik fenomen sifatida emas, balki madaniy-g‘oyaviy diskurs sifatida tahlil qilish tendensiyasi kuchaydi. Natijada, Sharq obrazining badiiy talqini yanada ko‘p qirrali, interaktiv va muloqotga asoslangan shaklga ega bo‘ldi. Shunday qilib, XIX-XX asrlar davomida Sharq madaniyatining nemis adabiyotidagi in’ikosi uzluksiz transformatsiya jarayonida kechdi va romantik idealizmdan modernistik izlanishlarga, u yerdan esa

¹⁶ Goethe, Johann Wolfgang von. *West-östlicher Divan*. Herausgegeben von Hendrik Birus. – München: Deutscher Taschenbuch Verlag (DTV), 1998. – 580 s.

postkolonial tanqidiy tahlilga o'tish madaniyatlararo ta'sirning dinamik va doimiy yangilanib turuvchi tabiatini ko'rsatdi.

Mazkur bobning uchunchi fasli **Sharq va G'arb sharqshunosligining paradigmal germevtikasiga** bag'ishlanadi.

XIX-XX asrlar davomida Sharq va G'arb o'rtasidagi madaniy ta'sirlar ikki yo'nalishda ya'ni, G'arbning Sharqqa, Sharqning esa G'arbgga madaniy, ilmiy va badiiy ta'siri shaklida kechdi¹⁷. Bu jarayon faqat adabiyot yoki san'at darajasida emas, balki ilmiy-falsafiy tafakkur, diniy qarashlar, ijtimoiy-siyosiy g'oyalar va madaniy identitet sohalarida ham o'z ifodasini topdi. Nemiszabon sharqshunoslik maktablari bu ikki tomonlama almashinuvni o'rganishda yetakchi o'rin egalladi.

Bizning fikrimizcha, XIX asrda romantizm va ma'rifatparvarlik ruhidagi nemis adabiyoti Sharqdan ko'proq ilhom manbai sifatida foydalangan bo'lsa, XX asr boshlarida bu munosabat yanada murakkablashdi. Sharqning boy falsafiy merosi ya'ni, tasavvuf, konfutsiylik, buddizm, hind falsafasi nemis ziyolilari uchun g'arb madaniyati va falsafasining chegaralarini kengaytiruvchi manba sifatida qadrlanib, ularni madaniy va ruhiy yangilanishga undadi. Shu bilan birga, G'arb ham Sharqqa texnologik taraqqiyot, ilmiy metodologiyalar va modernizm g'oyalarini olib kirdi.

Sharqshunos Sabina Mangold ta'kidlashicha, Nemis sharqshunosligida Sharq va G'arb madaniy ta'sirlarining talqini ko'pincha g'arb markaziylik (Eurocentrism) nuqtai nazardandan boshlanib, asta-sekin ko'p qirrali, dialogik yondashuvga o'tdi. Edvard Saidning "Orientalism" nazariyasi va undan keyingi postkolonial tadqiqotlar Sharqni G'arb adabiyotida "ekzotik boshqa" sifatida tasvirlash an'analari tanqid ostiga oldi¹⁸. Bu yondashuv nemis adabiyotshunosligida ham keng qabul qilinib, Sharq va G'arb o'rtasidagi madaniy munosabatlar yangi epistemologik mezonlar asosida baholandi.

Ta'kidlash kerakki, G'arbda Sharq obrazining o'zgarishi nafaqat nazariy sohada, balki badiiy ijodda ham yaqqol namoyon bo'ldi. Masalan, Gyote va Rukert davrida Sharq asosan estetik va ruhiy ilhom manbai sifatida ko'rilgan bo'lsa, Hermann Hesse yoki Annamari Shimmel kabi ijodkorlar davrida Sharq - G'arb madaniyatlari teng huquqli muloqot maydoni sifatida tasvirlana boshladi.

Shuningdek, madaniyatlararo ta'sirlar jarayonida tarjimashunoslik alohida ahamiyat kasb etdi. Sharq adabiy merosining nemis tiliga o'girilishi va ilmiy izohlar bilan taqdim etilishi nafaqat G'arb o'quvchisiga yangi ma'naviy ufqlarni ochdi, balki Sharqdagi intellektual qatlamga ham G'arbning adabiy va ilmiy tajribalarini yetkazdi.

XXI asr boshida madaniyatlararo tadqiqotlarda transmadaniy (transcultural) yondashuv kuchaydi. Volfgang Velsh kabi nazariyotchilar Sharq va G'arb o'rtasidagi almashinuvni "madaniyatlararo vositachilik" jarayoni sifatida talqin qilib, uni global madaniyatning ajralmas tarkibiy qismi deb hisoblaydi. Bu yondashuv nemis sharqshunosligida ham keng qo'llanilib, tarixiy shaxslar, adabiy

¹⁷ Marchand, Suzanne L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Washington D.C.: German Historical Institute; – Cambridge University Press, 2009. – p. 19.

¹⁸ Mangold, Sabine. *Eine Weltbürgerliche Wissenschaft: Die Deutsche Morgenländische Gesellschaft 1845-1945*. – Stuttgart: Franz Steiner Verlag, 2004. – p. 39.

asarlar va falsafiy qarashlar tahlilida yangi interpretatsion imkoniyatlar yaratmoqda. Natijada, XIX-XX asrlarda Sharq va G'arb madaniy ta'sirlarining nemis sharqshunosligidagi talqinlari o'z rivojida g'arb markaziylikdan ko'p qirrali, tenglikka asoslangan va hamkorlikka yo'naltirilgan muloqot paradigmasiga o'tganini ko'rish mumkin.

Tadqiqotimizning **“Nemiszabon adabiyotshunosligida Sharq obrazining g'oyaviy-badiiy talqini”** deb nomlangan uchinchi bobi XIX-XX asrlar nemiszabon sharqshunosligi taraqqiyoti doirasida madaniyatlararo aloqalarning shakllanishi va mazmunini tahlil qilishga bag'ishlanadi. Bobda avvalo, turkiyshunoslik yo'nalishining rivojlanish jarayonlari va bu sohada erishilgan ilmiy yutuqlar ko'rib chiqiladi. Shuningdek, Sharq madaniyatining G'arb, xususan, nemis adabiyotiga ko'rsatgan ta'siri hamda uning badiiy in'ikosi chuqur o'rganiladi. Yakuniy qismda esa Sharq va G'arb o'rtasidagi madaniy ta'sirlarning o'zaro uzviyligi va ularning sharqshunoslikdagi ilmiy talqinlari izchil tahlil etilib, mazkur jarayonlarning umumiy metodologik hamda g'oyaviy asoslari yoritiladi.

Bobning birinchi faslida **J.V.Gyotening “West-östlicher Divan” asari va sharqona qarashlar estetikasi** xusuida fikr yuritiladi. Gyotening *“West-östlicher Divan”* (“G'arb - Sharq devoni”) asari 1819 yilda nashr etilgan bo'lib, XIX asr nemis adabiyotida Sharq poetikasining g'oyaviy-estetik integratsiyasi uchun burilish nuqtasi hisoblanadi. Tahlilimizga ko'ra, asar yaratilishiga fors shoiri Hofizning g'azallari, shuningdek, Sharqning adabiy va dini-mistik merosiga bo'lgan Gyotening chuqur qiziqishi sabab bo'lgan. Shoir o'z ijodida Sharqona poetik shakllar (g'azal, qit'a, ruboiy), ramziy obrazlar (sharob, mayxona, bog', gul, bulbul), hamda sufiyona tafakkur elementlarini nemis she'riyatining ritm, qofiya va semantik tizimiga moslashtirib, o'ziga xos gibril janr yaratadi.

G'arb va Sharq o'rtasidagi madaniy dialog Gyotening “Devon” asarida ikki sivilizatsiya o'rtasida estetik muloqot maydonini yaratishga intilishida yaqqol namoyon bo'ladi. Shoir Hofizni “do'st va ruhiy ustoz” sifatida qabul qilib, uning obrazini badiiy hamkor darajasiga ko'taradi. Natijada “Gyote - Hofiz” poetik dialogi G'arb romantizmi bilan Sharq tasavvufiy poetikasining o'zaro boyish va sintez jarayonini ifodalaydi¹⁹. Mazkur muloqotda Gyote Sharqni ekzotik yoki begona emas, balki teng huquqli hamkor sifatida tasavvur etadi.

“Devon” tarkibidagi she'rlar turli janrlarda yozilgan bo'lib, unda Sharq poetikasiga xos ramziy tizim nemis romantizmining tasvir usullari bilan uzviy uyg'unlashadi. *May* va *sharob* obrazlari hayot zavqi, ilohiy ilhom va ruhiy ozodlikni ifodalasa, gul va bulbul timsollari ishq va ilhomning abadiy ramziga aylanadi. Hofiz poetikasida may va sharob ko'pincha tasavvufiy ekstaz, ruhiy kamolot va ilohiy haqiqatga yetishishning badiiy-metaforik vositasi sifatida talqin qilinadi. Gul va bulbul esa ilohiy ishqning beqiyos go'zalligini, shoir va ilhom manbai o'rtasidagi abadiy muloqotni ifodalaydi. Adib ushbu ramzlarni o'z falsafiy-axloqiy qarashlari bilan boyitib, ularni faqat Sharq madaniyatiga xos bo'lgan tasvirlar sifatida emas, balki umuminsoniy ma'noga ega timsollar darajasiga

¹⁹ Marchand, Suzanne L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Cambridge University Press, 2009. – p. 33.

ko'taradi. Uning talqinida *may* inson ruhining ozodligi va ijodiy ilhomning qudratini, gul va bulbul esa insoniy muhabbatning ruhiy yuksalish bilan uyg'unlashgan shaklini ifodalaydi. Shu tariqa, "Gyote - Hofiz" poetik muloqoti Sharq ramzlarining ichki ma'nodagi chuqur qatlamlarini saqlab qolgan holda, ularni G'arb romantizmining estetik va falsafiy mezonlari bilan uyg'unlashtiradi.

Gyotening Sharqona poetikaga murojaati bevosita tarjimalar va adaptatsiyalar bilan ham bog'liq. Aniqlashimizcha, Hofiz g'azallarining nemis tilidagi tarjimalari (xususan, Hammer-Purgstall orqali) Gyote uchun asosiy manba bo'lgan. Ammo u to'g'ridan-to'g'ri tarjimaga emas, balki ijodiy moslashtirishga urg'u beradi. Shu sababli, "*Devon*" nafaqat tarjima-adaptatsiya namunasi, balki madaniy rekonstruksiya mahsuli sifatida ham baholanishi mumkin.

Gyote Sharq poetikasini o'zlashtirish orqali nemis adabiyotiga yangi ritmik imkoniyatlar, falsafiy ramzlar va estetik modellarning kirib kelishiga sabab bo'ldi. Gyotening "*West-östlicher Divan*" asari nemis adabiyotida Sharq poetikasining eng muvaffaqiyatli integratsiya namunalaridan biridir. U G'arb va Sharq o'rtasida estetik ko'prik yaratib, madaniyatlararo muloqotning universal modelini taqdim etdi. Asar nafaqat XIX asr romantizmida, balki keyingi davrlardagi nemis sharqshunosligida ham muhim metodologik manba sifatida xizmat qildi.

Mazkur bobning "**Fridrix Rukertt ijodida sharqona ohanglar va tarjima fenomeni**" nomli faslida nemis shoir va tarjimoni Fridrix Rukert ijodida sharqiy poetika va tarjimalar tadqiqotga tortildi. Fridrich Rukert (1788-1866) XIX asr nemis adabiyotida Sharq poetikasini chuqur o'zlashtirgan va uni o'z ijodida keng qo'llagan eng yirik shoir, tarjimon va sharqshunoslardan biridir. U arab, fors va turk tillarini mukammal bilgan, shuningdek, Qur'on, Hadis va tasavvuf adabiyotidan to'g'ridan-to'g'ri foydalanib, ularni nemis she'riy an'anasiga moslashtira olgan ijodkor sifatida tarixda nom qoldirgan. Rukertning adabiy merosida Sharq manbalari faqatgina ilhom manbai emas, balki nemis o'quvchisi uchun yangi semantik va estetik ufqlarni ochuvchi vosita vazifasini ham bajardi.

Shoirning tarjima faoliyati, ayniqsa, fors va arab she'riyatidan qilgan tarjimalari, nemis adabiyotiga yangi badiiy shakl va ramzlarni olib kirdi. Uning "*Östliche Rosen (Sharq atirgullari)*" to'plami fors g'azal an'anasining nemis tilida yangicha talqinini taqdim etdi. U Hofiz, Sa'diy va Rumi kabi buyuk shoirlarning asarlarini tarjima qilishda faqat so'zma-so'z uslubga tayanmaydi, balki ularning ruhiy-estetik ohangini saqlashga intildi. Shu bilan birga, tarjimalarida o'z davrining romantik va klassik she'riyat elementlarini uyg'unlashtirish orqali ikki madaniyat o'rtasida poetik sintez yaratadi.

H.Volfartning ta'kidlashicha, Rukertning tarjimalari faqat filologik aniqlik bilan cheklanmay, balki g'oyaviy-estetik yangilik ham olib keldi. U Sharq poeziyasidagi ramz va metaforalarni nemis tilida ravon va chuqur yetkazib, ularning falsafiy mazmunini ham o'quvchiga ochib berdi²⁰. Masalan, tasavvufdagi ilohiy ishq, fanolik va bekolik kabi tushunchalarni poetik obrazlar orqali nemis kitobxoniga taqdim etish o'sha davrda nihoyatda yangicha yondashuv edi.

²⁰ Heinrichs, Wolfhart. "Rückert as a Translator of Oriental Poetry." In: Journal of Arabic Literature, Vol. 7, 1976. – p. 56.

Ta'kidlash kerakki, Rukert ijodida Sharq poetikasi faqat tarjima doirasida cheklanib qolmay, balki uning o'z original lirik asarlarida ham mazkur poetik repertuarining chuqur estetik qatlamlari aks etdi. Uning lirik she'riy to'plamlari ayniqsa, *Oestliche Rosen* - sharqona obraz, ritmik tuzilmalar va ramziy qatlamlardan foydalangan holda g'arbona estetika bilan uyg'unlashgan namuna bo'lib, Rukertni nemis romantizmi doirasida Sharq tasviri bo'yicha eng sermazmun va estetik jihatdan boy ijodkorlardan biriga aylantirdi. Quyidagi parcha *Oestliche Rosen* to'plamidan olingan bo'lib, u Sharq ramzlarini o'zining nemis she'riy estetik kontekstiga moslashtirishdagi mahoratini namoyish etadi:

Ich sende einen Gruss wie Duft der Rosen,
Ich send' ihn an ein Rosenangesicht.
Ich sende einen Gruss wie Frühlingskosen,
Ich send' ihn an ein Aug voll
Frühlingslicht²¹.

Bu yerda gullar (Rosen), bahor nuri (Frühlingslicht), bahor malikasi kabi ramzlar orqali u sharqona estetikani nemis lirik uslubida boyitadi. Bu misollar tasvirlarning nafaqat vizual, balki hissiy-estetik zovqini ham ochib beradi.

Bundan tashqari, Rukert *Oestliche Rosen* to'plamida Hofizning ramziy unsurlarini to'g'ridan to'g'ri nom bilan keltiradi, bu uning Sharq poeziyasi bilan bo'lgan chuqur aloqasini bildiradi. Masalan:

Die Gasselle sollte springen,
Nachtigall den Gruss erwidern,
Wenn ich trunken wollte singen
Stellen aus Hafisens Liedern²².

Bu misolda gul, bulbul, sharob obrazlari Hofiz g'azallarining ramziy tilidan olingan bo'lib, Rückert ularni o'z badiiy kontekstiga muvaffaqiyatli integratsiya qiladi. Fridrix Rukert o'zining tarjima va ijodiy faoliyati orqali Sharq poetikasini nemis madaniyatiga chuqur singdirdi. Uning ishlari Sharq va G'arb o'rtasidagi adabiy muloqotning mukammal namunasi bo'lib, zamonaviy sharqshunoslik va tarjimashunoslik tadqiqotlari uchun muhim manba hisoblanadi.

Biz mazkur bobning uchinchi faslida **Annamari Shimmel tadqiqotlarida tasavvufiy-estetik yondashuv va islom poetikasini** tahlilga oldik.

Annamari Shimmel (1922-2003) XX asrning eng nufuzli nemis sharqshunosi, islom madaniyati va tasavvuf adabiyotining jahon miqyosidagi yirik targ'ibotchisidir. U o'zining ilmiy faoliyati davomida fors, arab va turk tillaridagi manbalarni chuqur o'rganib, ularni G'arb ilmiy va madaniy jamoatchiligiga keng tanitdi. Schimmelning ilmiy ishlari, xususan, "*Mystical Dimensions of Islam*", "*And Muhammad is His Messenger*", "*The Triumphal Sun*" kabi asarlari Sharq poetikasining falsafiy va estetik qatlamlarini mukammal yoritib berdi.

Shimmel yondashuvida eng asosiy jihatlardan biri, bu empatik hermenevtikadir. U Sharq manbalarini faqat filologik nuqtai nazardan emas, balki

²¹ Rückert, Friedrich. *Östliche Rosen*. In: *Gesammelte Gedichte*, Bd. 2. – Stuttgart und Tübingen: Cotta'scher Verlag, 1822. – s. 45.

²² Rückert, Friedrich. *Östliche Rosen*. – s. 52.

ruhiy-estetik idrok orqali ham tahlil qilgan. Bu usul unga tasavvufiy ramzlar, metaforalar va poetik strukturalarning ichki falsafasini chuqur anglash imkonini berdi. Schimmel tasavvufni “madaniy muloqot ko‘prigi” sifatida talqin qilib, uni G‘arb kitobxoniga begona ekzotika sifatida emas, balki umuminsonga xos ruhiy tajriba sifatida ko‘rsatdi²³. Aniqlashimizcha, olimaning ilmiy izlanishlari tasavvufning nafaqat diniy-falsafiy mohiyatini, balki uning badiiy-estetik ko‘rinishlarini ham yoritdi. Masalan, u Jaloliddin Rumiy, Hofiz, Attor kabi shoirlarning asarlarida “ilohiy ishq” konsepsiyasining poetik ifodasini, ritmik tuzilmasini va ramzlar tizimini tahlil qilib, bu an‘ananing nemis madaniyatiga kirib kelish mexanizmlarini ko‘rsatdi. Schimmelning fikricha, tasavvufiy she‘riyatdagi obrazlar *gul*, *bulbul*, *sharob*, *yor* - nafaqat estetik vositalar, balki murakkab metafizik tushunchalarning tashuvchisidir²⁴.

Ta‘kidlash kerakki, olima ijodida tarjima ham alohida o‘rin tutadi. U sharqiy matnlarni nemis tiliga tarjima qilishda so‘zning tashqi shaklini emas, balki ichki ruhini yetkazishga intilgan. Shu sababli uning tarjimalari nafaqat ilmiy, balki adabiy qiymatga ham ega. U Hofiz g‘azallarini nemis tilida o‘qigan kitobxon ham asl matndagi ruhiy ohangni his qilishi uchun maxsus poetik ekvivalentlar yaratgan.

Annamari Schimmel ilmiy merosi nemis sharqshunosligida yangi bosqichni boshlab berdi. Uning tasavvufga doir yondashuvi post-Said davridagi nemis Orientalizmida “madaniyatlararo empatiya” tushunchasini mustahkamladi. Schimmel ilmiy-estetik faoliyati orqali Sharq va G‘arb o‘rtasidagi adabiy, madaniy va ruhiy muloqotning eng nozik qatlamlarini ochib berdi. Schimmel tasavvufiy-estetik yondashuvi bilan nafaqat islom poetikasini G‘arb ilmiy maydonida mustahkamladi, balki uni zamonaviy gumanitar tafakkurda transmadaniy muloqot modeli sifatida talqin qilish imkonini yaratdi. Uning ishlari bugungi kunda ham nemis sharqshunosligi va komparativ adabiyotshunoslikning bebaho manbasi bo‘lib qolmoqda.

Bobning oxirgi faslida **Nemiszabon badiiy adabiyotda Sharq obrazining tadrijiy takomili** yoritildi.

XIX-XX asrlar nemiszabon adabiyotida Sharq obrazi ko‘p qirrali, murakkab va davr siyosiy hamda madaniy kontekstiga bog‘liq holda talqin qilingan. Bu davr adabiy manzarasida Sharq bir tomondan ilhom manbai, ekzotik go‘zallik, tasavvufiy hikmatlar makoni sifatida, ikkinchi tomondan esa siyosiy-harbiy kuch, tarixiy shaxslar va geosiyosiy ziddiyatlarning sahnasi sifatida tasvirlangan. Nemis yozuvchilari va shoirlari bu obrazni yaratishda romantizm, realizm, modernizm va keyinchalik postkolonializm estetikasidan foydalanishgan.

Romantik davrda (Gyote, Rukert, Platen) Sharq tasviri, avvalo, poetik va falsafiy timsollar tizimi orqali ochilgan. Gyotening “*West-östlicher Divan*” asarida Sharq - ilohiy ishq, insoniy erkinlik va madaniy uyg‘unlik timsoli sifatida talqin qilinsa, Rukert tarjimalarida u o‘zbek, fors va arab she‘riy an‘analari asosida

²³ Schimmel, Annemarie. *The Triumphal Sun: A Study of the Works of Jalaloddin Rumi*. – London: East-West Publications, 1978, – p. 25.

²⁴ Schimmel, Annemarie. *As Through a Veil: Mystical Poetry in Islam*. – New York: Columbia University Press, 1982. – p. 31.

yaratilgan lirizm manbai sifatida gavdalanadi. Bu davrda Sharq G'arb madaniyatini boyituvchi, uning estetik doirasini kengaytiruvchi unsur sifatida qabul qilindi.

Ma'lumotlarga ko'ra, XIX asr oxiri - XX asr boshida realizm va modernizm yo'nalishidagi asarlarda Sharq obrazida ijtimoiy-siyosiy kontekst kuchaydi. Tomas Mann, Hermann Hesse singari yozuvchilar Sharqni nafaqat ekzotik fon sifatida, balki inson ruhiyati va ma'naviy izlanishlarining ramziy maydoni sifatida ishlatdilar. Hesse asarlarida tasavvuf, buddizm va hinduizm elementlari orqali G'arb insonining ma'naviy inqirozdan chiqish yo'llari izlandi. Bu jarayonda Sharq obrazi ichki uyg'onish va ruhiy tozalanish modeli sifatida ko'rildi.

Postkolonializm davrida (XX asr oxiri - XXI asr boshi) Sharq obrazini yangicha talqin qilish jarayoni boshlandi. Edvard Saidning "Orientalizm" konsepsiyasi ta'sirida nemis yozuvchilari Sharq haqidagi an'anaviy stereotiplarni tanqid qilishga, ularni dekonstruksiya qilishga harakat qildilar. Wolfgang Velshning "Transkulturalität" nazariyasi asosida yaratilgan zamonaviy asarlarda Sharq - madaniyatlararo vositachi, global madaniyatning ajralmas qismi sifatida talqin qilinadi²⁵. Bu jarayonda Sharq obrazi nafaqat "boshqa"lik belgisi, balki G'arb va Sharq o'rtasida o'zaro boyish, g'oyaviy almashinuv va umumiy estetik fazo yaratuvchi subyekt sifatida qaraladi. Demak, nemiszabon badiiy adabiyotda Sharq obrazi bir yoqlama ekzotika yoki siyosiy metafora emas, balki davr estetikasi, muallif falsafasi va madaniy muloqot darajasiga bog'liq ravishda shakllangan murakkab, ko'p qatlamli tushuncha sifatida namoyon bo'ladi.

XIX-XX asrlarda nemis adabiyotida Sharq obrazi tarixiy shaxslar, poetik timsollar va madaniyatlararo falsafiy konsepsiyalar orqali boyitildi. Bu obraz davrlar osha ideologik paradigmalarning o'zgarishiga mos ravishda yangilanib bordi va bugungi kunda transmadaniy integratsiya modelining muhim tarkibiy qismi sifatida ilmiy hamda badiiy ahamiyatini saqlab qolmoqda.

Dissertatsiyaning "**Nemiszabon adabiyotida sharqning tarixiy shaxslari badiiy talqini: Amir Temur va Bobur Mirzo obrazlari**" nomli so'nggi bobida, avvalo, Amir Temur obrazining tarixiy va badiiy talqini, shuningdek, Boburshunoslik masalalari hamda "Boburnoma"ning nemis adabiyotidagi talqini tahlil qilindi, yakuniy qismda esa tarixiy shaxslar timsoli orqali Sharq merosining G'arb adabiyotidagi badiiy in'ikosi va uning g'oyaviy-estetik ahamiyati izchil yoritildi.

Birinchi faslda **nemis adabiyotida Amir Temur obrazining tarixiy va badiiy talqini** tadqiqotga tortildi. Nemiszabon adabiyotida Amir Temur obrazi XV asrdan boshlab shakllanib, olti asrdan ortiq vaqt davomida turli davrlarning madaniy-estetik paradigmalari asosida talqin etilib kelmoqda. Dastlabki tasvirlar bevosita guvoh bo'lgan sayohatchi va elchilar masalan, Yoxann Shiltberger xotiralari orqali G'arbg'a yetib kelgan bo'lsa, keyingi davrlarda bu obraz diplomatik yozishmalar, tarixiy solnomalar va tarjimalar vositasida kengaydi. Shiltberger asarlarida Temur harbiy iqtidor va qat'iyat timsoli sifatida tasvirlangan

²⁵ Welsch, Wolfgang. "Transculturality - the Puzzling Form of Cultures Today." In: Spaces of Culture: City, Nation, World, ed. by Mike Featherstone and Scott Lash. - London: Sage Publications, 1999. - p. 204.

bo'lsa-da, bu talqin o'sha davr Yevropasida mavjud bo'lgan "Sharqiy hukmdor" stereotipidan ham xoli emas edi.

XVII-XIX asrlarda nemis ilmiy-falsafiy tafakkuri rivoji bilan bir qatorda Temur obrazi ham yanada murakkablashdi. Romantik davr olim va yozuvchilari, jumladan, Gyote Temur shaxsiyatini kuch, iroda va ma'naviy yetakchilik timsoli sifatida ideallashtirgan bo'lsa, XIX asr oxiri va XX asr boshida V.Bartold, B.Shpuler, V.Hinz kabi tarixchilar va sharqshunoslar ilmiy manbalar asosida Temur faoliyatini geosiyosiy va madaniy kontekstda baholadilar. Bu davr talqinlarida Temur nafaqat yirik sarkarda, balki madaniy uyg'onish davrini boshlab bergan, shaharsozlik, ilm-fan va san'at taraqqiyotiga hissa qo'shgan davlat arbobi sifatida ko'rindi.

Aniqlashimizcha, 1933-1945 yillar oralig'ida Germaniyada natsist (millatchilik) mafkurasi ta'sirida Temur obrazida ideologik deformatsiya kuzatildi. Bu davr adabiyot va ilmiy ishlanmalarida u ko'proq militaristik kuch, ekspansiya ramzi sifatida talqin qilinib, madaniy va diplomatik faoliyati soyada qoldirildi. Ikkinchi jahon urushidan keyingi yillarda esa Sharqiy va G'arbiy Germaniya tarixshunosligi Temur obrazini turlicha yoritdi, G'arbiy Germaniyada u tarixiy-madaniy integratsiya modeli sifatida ko'rilgan bo'lsa, Sharqiy Germaniyada sinfiy kurash va mustamlakachilikka qarshi ramz sifatida tasvirlandi.

XX asr oxiri va XXI asr boshlarida postkolonial yondashuvlar kuchayishi natijasida Temur obrazi nemis adabiyotida yanada balansli, ko'p qirrali tarzda talqin qilina boshladi. U Sharq va G'arb o'rtasidagi siyosiy, iqtisodiy va madaniy almashinuvni kuchaytirgan, tarixiy jarayonlarda global miqyosda ahamiyat kasb etgan shaxs sifatida namoyon bo'ldi. Demak, nemiszabon adabiyotida Amir Temur obrazi davrlar osha siyosiy mafkura, estetik ideal va ilmiy paradigmalarga mos ravishda qayta shakllanib kelgan. U ba'zan kuch va harbiy qudrat, ba'zan esa madaniy uyg'unlik va global muloqot ramzi sifatida talqin qilingan bo'lsa-da, har ikki yo'nalishda ham Temur shaxsiyatining tarixiy ahamiyati inkor etilmagan.

Nemiszabon adabiyotida **Bobur shaxsi va uning "Boburnoma"** asari talqini XVIII asr oxiridan boshlab asta-sekin ilmiy va badiiy muhitga kirib keldi. Dastlabki qiziqish Yevropada Sharq tarixiy manbalariga bo'lgan umumiy ehtiyoj, ayniqsa Hindiston tarixiga oid ma'lumotlarga qiziqish ortishi bilan bog'liq edi. Bobur Temuriylar sulolasining so'nggi buyuk hukmdori, Hindistonda Boburiylar davlatining asoschisi sifatida nemis olimlari e'tiborini tortgan, uning tarjimai holi va asarlari Hindiston tarixini o'rganishda muhim manba sifatida qaralgan.

XIX asrda "Boburnoma"ning turli til va versiyalaridagi tarjimalari Yevropada tarqalgan bo'lsa-da, nemis olimlari asosan ingliz va fransuz tarjimalaridan foydalanib kelganlar. Maxsus nemis tarjimalari XX asr boshida shakllana boshladi. Bu jarayonda filologik aniqlik va madaniy adekvatlik masalalari dolzarb bo'lib, tarjimalar nafaqat tarixiy voqealarni, balki Bobur shaxsiyati, uning poetik va tafakkur olamini ham yetkazishga intildi. Beveridge tarjimasini nemis olimlari uchun asosiy manbalardan biri bo'ldi, keyinchalik Karl Ro'mer kabi sharqshunoslar "Boburnoma" matnini bevosita forsiy-tojik manbalari bilan qiyoslab tahlil qildilar.

Ta'kidlash lozimki, nemiszabon boburshunoslikda "Boburnoma" ikki asosiy yo'nalishda tadqiq qilindi:

1. Tarixiy-siyosiy yondashuv; Bobur davlat arbobi, sarkarda sifatida tahlil qilinib, uning siyosiy strategiyasi, diplomatik faoliyati va geosiyosiy qarashlari o'rganildi. Bu tadqiqotlarda Bobur Temuriylar merosining davomchisi sifatida Hindiston tarixiga olib kirgan madaniy va siyosiy o'zgarishlar yoritildi.
2. Adabiy-falsafiy yondashuv; Bobur shoir, tafakkur egasi, estetik va memuarist sifatida o'rganilib, "Boburnoma"ning poetik qatlamlari, badiiy tasvir tizimi va muallifning shaxsiy kechinmalari tahlil qilindi. Bu yo'nalishda nemis olimlari, jumladan, Annamari Shimmel Bobur lirikasidagi ichki samimiyat va realistlik kuzatishlarni alohida ta'kidladilar.

XX asrning ikkinchi yarmida va XXI asr boshida postkolonial tadqiqotlar kuchayishi bilan "Boburnoma"ga bo'lgan yondashuv ham o'zgardi. Bobur endilikda nafaqat tarixiy shaxs, balki transmadaniy vositachi sifatida baholandi. Bu talqinlarda uning turkiy, forsiy va hind madaniy elementlarini o'z shaxsiyatida uyg'unlashtirganligi, diniy bag'rikenglik va madaniyatlararo muloqotga bo'lgan ochiqligi asosiy jihat sifatida ko'rsatildi. Nemiszabon adabiyotshunosligida "Boburnoma" nafaqat tarixiy manba, balki madaniy va adabiy fenomen sifatida qaraladi. Bobur shaxsi esa tarix va adabiyot chorrahasida turgan, madaniyatlararo muloqot va uyg'unlik timsoli bo'lib qolmoqda.

Tadqiqotimizning yakunlovchi faslida **Sharq adabiyotidagi tarixiy shaxs obrazining G'arb adabiyotiga badiiy migratsiyasini** tahlil qildik.

Nemiszabon adabiyotida Sharq merosini badiiy talqin qilish jarayonida Ibn Sino, Beruniy, Amir Temur, Bobur, Hofiz, Halloj, Salohiddin Ayyubiy, Harun ar-Rashid kabi tarixiy shaxslar markaziy o'rin tutadi. Ushbu tarixiy shaxslar nafaqat o'z davrining siyosiy yoki ilmiy yetakchilari sifatida, balki G'arb adabiy tasavvurida Sharqning ramziy timsollari, madaniy va falsafiy g'oyalarning tashuvchilari sifatida gavdalanadi.

XIX asr romantizm davrida Gyote, Rukert va Platen kabi ijodkorlar Sharq tarixidagi buyuk shaxslarni poetik mifologiya darajasiga ko'tardilar. Gyotening *West-östlicher Divan* asarida Hofiz timsoli orqali butun Sharq poetikasiga madhiya bitilgan bo'lsa, Rukert tarjimalarida Ibn Sino va Halloj singari shaxslar tasavvuf va ilm-fanning uyg'unlashgan ramzi sifatida talqin etildi. Mazkur davr asarlarida Sharqning tarixiy shaxslari, odatda, falsafiy-axloqiy ideallarni ifodalovchi timsollar sifatida namoyon bo'lib, madaniyatlararo estetik muloqotning muhim vositasiga aylandilar.

Ta'kidlash kerakki, XX asr boshida nemis modernizmi doirasida Sharq tarixiy shaxslari yanada murakkab va ko'p qatlamli talqinlarda namoyon bo'ldi. Tomas Mann va Hermann Hesse kabi adiblar ularning hayot yo'lini insonning ichki izlanishlari, ma'naviy uyg'unlash hamda o'zini anglash jarayonlari bilan bog'lab tasvirladilar. Xususan, Hesse ijodida tasavvufiy va buddaviy motivlar sintezida Sharqning buyuk shaxslari, jumladan, Bobur va Temur kabi hukmdorlar inson qalbining ichki sayohati va ma'naviy sinovlari ramzi sifatida talqin etildi.

Amir Temur va Bobur obrazlari nemis adabiyotida Sharq merosining ikki turli, ammo bir-birini to'ldiruvchi qirralarini ifodalaydi: Bular:

Temur – kuch, iroda, strategik tafakkur va siyosiy qudrat timsoli. U G'arb yozuvchilari asarlarida ko'pincha “imperiya quruvchi” sifatida tasvirlanadi, lekin ba'zi zamonaviy talqinlarda u geosiyosiy va madaniy integratsiya yaratuvchi shaxs sifatida baholanadi.

Bobur – lirik ruh, shoirona nigoh va madaniy uyg'unlik ramzi. Nemis adabiy talqinida u madaniyatlararo vositachi, shaxsiy kechinmalarini davlat boshqaruvidagi tajribasi bilan uyg'unlashtira olgan hukmdor sifatida gavdalanadi.

Shuningdek, nemiszabon adabiyotida Salohiddin Ayyubiy obrazining ritsarlik, bag'rikenglik va adolat timsoli sifatida talqin qilinishi G'arbdagi Sharq haqidagi stereotiplarni qisman buzgan. Ibn Sino obrazi esa “Sharq donoligi” va ilmiy merosning timsoli bo'lib, uni falsafiy-axloqiy mavzularda qo'llash keng tarqalgan.

Umuman olganda, nemiszabon adabiyotda Sharqning buyuk shaxslari - Temur, Bobur, Ibn Sino, Hofiz, Halloj va boshqalar tarixiy voqelikdan badiiy voqelikka ko'chirilgan holda, turli davr estetikasi va ideologik paradigmalari asosida qayta talqin qilinib kelmoqda. Bu esa Sharq merosining G'arb madaniyatidagi o'rnini nafaqat tarixiy, balki estetik va falsafiy jihatdan ham boyitadi.

XULOSA

Mavzu doirasida olib borgan tahlillarimiz natijasida quyidagi xulosalar olindi:

1. Antik yunon-rim davridan Ma'rifat davrigacha Sharq haqidagi tasavvurlar fundamental epistemologik o'zgarishlarni boshdan kechirdi. Herodot va Aristotel tomonidan ilgari surilgan “sharqiy despotizm” g'oyasi, xristian mentalitetida Sharqning “hikmat manbai” sifatida qabul qilinishi, salib yurishlari orqali amalga oshgan bevosita madaniy kontaktlar va Uyg'onish davrida shakllangan humanistik qarashlar Yevropada, xususan, nemis ilmiy maktablarida shakllangan sharqshunoslik uchun madaniy-epistemologik asos bo'lib xizmat qildi. Bu davrlar davomida Sharqga nisbatan tasavvurlar “egzotik va boshqa” timsolidan “ilmiy izlanish ob'ekti” maqomigacha shakllandi. Bu esa XIX asr nemiszabon sharqshunosligining metodologik negizlarini belgilovchi ilk tafakkur va dunyoqarash transformatsiyasini yuzaga keltirdi.

2. XVIII asr oxiri va XIX asr boshlarida Sharq tadqiqotlarining institutlashtirilishi nemis akademik muhitida mustahkam ilmiy tamoyillar asosida rivoj topdi. Fransuz va ingliz sharqshunoslik institutlarining ta'siri bilan Germaniyada Berlin (1810), Bonn (1818) universitetlarida sharq tillari va madaniyatlarini o'rganishga ixtisoslashgan fakultetlar ochildi. 1845 yilda tashkil etilgan *Deutsche Morgenländische Gesellschaft* esa nemis sharqshunosligini institutlashtirishdagi eng muhim paradigmal voqea bo'ldi. Bu institutlashtirish faqat tashkiliy jihatdan emas, balki epistemologik transformatsiya nuqtai nazaridan ham ahamiyatlidir. Nemis universitetlarida hukmron bo'lgan “Bildung” konsepsiyasi doirasida shakllangan ilmiy madaniyat va filologik-tarixiy metodologiya nemis

sharqshunosligiga boshqa yevropa maktablaridan farqli, yanada chuqurroq ilmiy yondashuv va tizimlilik kiritdi.

3. Edvard Said paradigmasining tanqidiy-dekonstruktiv tahlili sharqshunoslikdagi diskursiv hegemoniya va epistemologik zoʻravonlikni sistematik fosh etdi. Bizning fikrimizcha, Syuzan Marchand yondashuvining tarixiy-kontekstual talqini nemis sharqshunosligining ilmiy avtonomiyasi va diniy-teologik ildizlarini asosli taʼkidladi. Remi Brague konsepsiyasining madaniy transfert nazariyasi Yevropa madaniyatining “ikkinchi darajali” tabiatini va “ekssentrik” pozitsiyasini fundamental yoritdi. Bu uch yondashuv oʻrtasidagi dialektik ziddiyat nemis sharqshunosligini baholashda muvozanatli va holistik metodologiya zarurligini koʻrsatadi. Mazkur nazariy pluralizm zamonaviy sharqshunoslik tadqiqotlarida tanqidiy fikrlashni rivojlantiradi.

4. Nemis sharqshunosligi filologik-tanqidiy usul, tarixiy-genetik yondashuv, qiyosiy tilshunoslik metodlari va paleografiya-kodikologiya sohalarida revolyutsion yutuqlarga erishdi. Bizning fikrimizcha, Frans Bopp qiyosiy tilshunosligining, Yulius Vellhausen Bibliya tanqidining “dokumentlar gipotezasi”ning, Ignaz Goldziher hadis tanqidi metodologiyasining yaratilishi bu sohada fundamental metodologik inqilob yaratdi. Ushbu metodologik innovatsiyalar nafaqat nemis sharqshunosligining, balki umuman gumanitariya fanlarining rivojlanishiga sezilarli taʼsir koʻrsatdi.

5. Nemis sharqshunosligining XIX-XX asrlardagi shakllanishi va rivojlanishi zamonaviy sharqshunoslik tadqiqotlari uchun muhim tarixiy tajriba va metodologik meros hisoblanadi. Said, Marchand va Brague yondashuvlarining sintezi bu soha tarixini bir tomonlama baholashdan qochish va uning ham ijobiy (Haynrix Flaysher, Teodor Noʻldeke, Julius Vellhausen kabi olimlarning ilmiy yutuqlari), ham salbiy (metodologik cheklanganliklar va madaniy stereotiplar) jihatlarini sistematik hisobga olish zarurligini koʻrsatadi.

6. XIX asrda Peter Simon Pallas, Josef von Hammer-Purgstall, Fridrix Rukert va Haynrix Evald kabi yetuk nemis olimlari turkiy tillar, madaniyatlar va matnlarni empirik kuzatuvlardan ilmiy asoslangan metodologik yondashuvlar darajasiga koʻtardilar. Ayniqsa Pallasning qiyosiy-filologik modeli, Ewaldning tarixiy-qiyosiy yondashuvi hamda matn tanqidi va tekstologik metodlari turkiyshunoslikni mustaqil fan sohasiga aylantirishda paradigmal ahamiyat kasb etdi. Ushbu metodologik innovatsiyalar, faqat turkiyshunoslik bilan chegaralanmasdan, umuman sharqshunoslik fanining XIX-XX asrlardagi ilmiy shakllanishida hal qiluvchi rol oʻynadi.

7. 1845-yilda “Deutsche Morgenländische Gesellschaft (DMG)” jamiyatining tashkil topishi hamda uning ilmiy organi boʻlgan “Zeitschrift der Deutschen Morgenländischen Gesellschaft” jurnalining nashr etilishi sharqshunoslikning individual olimlar faoliyatidan chiqib, institutsional, kollektiv va koordinatsiyalashgan ilmiy faoliyat darajasiga koʻtarilganini anglatadi. Bu, oʻz navbatida, sharqshunoslikni aniq metodologik standartlarga asoslangan mustaqil akademik soha sifatida shakllantirdi. Bu institutlashtirish jarayoni faqat tashkiliy jihatdan emas, balki epistemologik burilish sifatida ham katta ahamiyat kasb etgan:

sharqshunoslik endilikda individual kuzatuvlar emas, balki guruhli ilmiy izlanishlar, ixtisoslashgan maktablar va metodologik birliklar asosida olib boriladigan fan sifatida qaror topdi.

8. XIX asr nemis turkiyshunoslarining tarjima faoliyati Sharq va G'arb o'rtasidagi madaniy aloqalarni mustahkamlovchi vosita sifatida nafaqat adabiy-estetik, balki chuqur epistemologik ahamiyatga ham ega bo'lgan. Hammer-Purgstall tomonidan Hofiz devonining nemis tiliga tarjimasi, Fridrix Rukert tomonidan arab, fors va turkiy adabiyot namunalari badiiy-adabiy tarjimalari orqali Sharq tafakkuri va estetikasi Yevropa madaniy doirasiga tatbiq qilindi. Bu tarjimalar Yevropa madaniyatida *sharqparvarlik* deb nom olgan madaniy-estetik oqimning shakllanishiga muhim turtki berdi.

9. Yohann Volfgang von Gyote ning "*West-östlicher Divan*" asari XIX asr nemis adabiy-estetik tafakkurida Sharq poetikasini qabul qilish va G'arb madaniy kontekstida ijodiy sintezlashning ilk tizimli va muvaffaqiyatli paradigmasi hisoblanadi. Asar orqali Gyote Sharq va G'arb o'rtasida bir tomonlama mustamlakachi pozitsiyani fundamental rad etib, teng huquqli madaniyatlarda dialog g'oyasini metodologik jihatdan asoslab berdi. Gyote ijodida Hofizning *Devoni*, Sa'diy, Firdavsiy, Jomiy, Nizomiy kabi Sharqiy mumtoz manbalar muhim ilhom manbai bo'lib xizmat qilgan va shoir ularni yuzaki taqlid emas, balki chuqur ma'naviy o'zlashtirish va Spinoza falsafasi bilan uyg'unlashtirish orqali yangi falsafiy-she'riy qatlam yaratdi.

10. "*West-östlicher Divan*" asarining 12 kitobdan iborat tuzilishi Sharq ramziy tizimidan olingan mukammallik va tsikllik g'oyalarini me'moriy prinsip sifatida ifodalaydi. Har bir bo'lim u xoh Hofizga ba'ishlangan ruhiy suhbat, xoh ishq falsafasi yoki diniy-falsafiy mulohazalar bo'lsin Sharq poetikasining asosiy motivlarini G'arb lirikasi va ratsional tahlili bilan tizimli uyg'unlashtiradi. Ayniqsa, g'azal janrini qofiya, radif, matla va maqta tamoyillarini nemis tili sintaksisiga moslashtirish Gyote ijodining tuzulmaviy yangilik darajasidagi muhim yutug'i bo'ldi. Sharq ramzlari *gul*, *bulbul*, *sharob* va *Zulayxo* asarda faqat tashqi sharqona effekt emas, balki chuqur falsafiy va psixologik qatlamga ega bo'lib, G'arb she'riyati uchun yangi semantik maydon ochdi.

11. Fridrix Rukert Gyote a'inalarini tarjima san'ati orqali chuqurlashtirib, Sharq she'riyatining qofiya va radif tizimini nemis tili poetikasiga moslashtirishda "Nachdichtung (qayta yaratish)" tamoyilini amaliy jihatdan fundamental asoslab berdi. Rukertning tarjima va interpretatsiyalari fors va arab poetikasini nemis o'quvchisiga estetik va semantik jihatdan autent yetkazish imkonini yaratdi va zamonaviy tarjimashunoslik uchun nazariy asos yaratdi. Rukertning yondashuvi badiiy tarjimadan madaniy vositachilikka paradigmaviy o'tishni namoyon etadi va madaniyatlarda adabiy aloqaning yangicha metodologiyasini yaratdi.

12. XX asrda Annamari Shimmel Gyote va Rukert merosini zamonaviy sharqshunoslikka metodologik asos sifatida olib kirib, tasavvufiy-estetik va fenomenologik yondashuvni Sharq manbalarini anglashning muhim epistemologik paradigmaga aylantirdi. Uning Ibn Arabiy, Jaloliddin Rumi va Halloj asarlaridagi ramziy tildagi chuqur hodisaviy talqinlari Sharq poetikasini yuzaki sharhlardan

ustun holda g'arbiy akademik olamga asl ko'rinishda taqdim qildi. Shimmelning hamdardlik hermenevtikasi metodologiyasi an'anaviy sharqshunoslik nutqini post-kolonial sezgirlik bilan sintez qilib, haqiqiy madaniyatlararo tushunishning yangi paradigmasini yaratdi.

13. Gyote va uning izdoshlari Rukert, Platen, Hayne, Hesse, Shimmellar Sharq poetikasini nemis adabiy jarayonining uzviy tarkibiy qismiga aylantirib, uni adabiy an'ananing organik qatlamiga chuqur singdirganlar. XIX-XX asrlar nemiszabon sharqshunosligida Sharq obraziga nisbatan shakllangan yondashuvlar nafaqat tarixiy-madaniy kontekstda muhim ahamiyatga ega, balki ularning zamonaviy dolzarbligi va istiqboldagi qo'llanish imkoniyatlari bilan ham ajralib turadi. Mazkur yondashuvlar global miqyosdagi madaniyatlararo muloqotning barqaror rivojlanishiga nazariy va amaliy jihatdan strategik hissa qo'shadi.

14. Amir Temur obrazining nemis she'riyatidagi talqini tarixiy-falsafiy va estetik paradigmalarning almashinuviga bevosita bog'liqdir. Romantik davrda u idealizatsiyalangan qahramon bo'lsa, modernizm va ekspresionizm davrida insoniy fojining chuqur ramziga aylanadi. Postmodernizm esa bu obrazni tanqidiy dekonstruksiya orqali qayta ko'rib chiqadi. Shu tariqa, Temur siymosi nemis adabiy tafakkurining evolyutsiyasida o'ziga xos ko'rsatkich vazifasini bajaradi.

**NAMANGAN STATE INSTITUTE OF FOREIGN LANGUAGES
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PRESENCE OF THE DIGITAL ACADEMIC COUNCIL**

NAMANGAN STATE INSTITUTE OF FOREIGN LANGUAGES

Tursunov Akmaljon Khamidjonovich

**GERMAN-LANGUAGE ORIENTAL STUDIES OF THE 19TH-20TH
CENTURIES: ANALYSIS AND INTERPRETATION**

10.00.04 – Languages and Literature of Europe, America and Australia

**ABSTRACT of the dissertation for the degree of Doctor of Philological
Sciences (DSc)**

Namangan – 2025

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Scientific supervisor:

Gulnoz Iskandarovna Khallieva
Doctor of Philology, Professor

Scientific supervisor:

Gulnoz Iskandarovna Khallieva
Doctor of Philology, Professor

Official opponents:

Muhibova Ulfatxon Uchkunovna
Doctor of Philology (DSc), Professor

Hajiyeva Feruza Melsovn
Doctor of Philology (DSc), Professor

Kaharov Qobil Shuxrat o'g'li
Doctor of Philology (DSc), Associate Professor

Affiliated institution: **Andijan state institute of foreign languages** Thesis defence at Namangan State Institute of Foreign Languages, where academic degrees are awarded. PhD. 03/05/2023. The Academic Council meeting will be held on _____ 2025 at _____ in the Academic Council building, room No. 163.01. (Namangan Region, Turakurgan District, 29 Saodat Street. Tel.: +998 (69) 442-11-67, e-mail: info@namsifl.uz / namchi-1@exat.uz).

The dissertation can be viewed at the Information and Resource Centre of the Namangan State Institute of Foreign Languages (registered under number _____). (Address: Namangan Region, Turakurgan District, 28 Saodat Street. Tel.: +998 (69) 442-11-67, e-mail: info@namsifl.uz / namchi-1@exat.uz).

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N.T. Dosbaeva
Chair of the Academic Council for the Awarding of Academic Degrees, Doctor of Philology (PhD), Professor

I.I. Umrzakov
Secretary of the Academic Council for the Awarding of Academic Degrees, Doctor of Philology (PhD), Associate Professor

D.M. Khoshimova
Head of the Academic Council's Scientific Seminar, Doctor of Philology (PhD), Professor

INTRODUCTION (Annotation of the Doctor of Philology (DSc) dissertation)

Relevance and necessity of the dissertation topic. The historical and social development of world civilisation at the end of the 16th century and the beginning of the 17th century is characterised by the emergence of Western culture's need to know and interest in the history, literature and art of the East. In 21st-century global scientific and philosophical thought, intercultural dialogue, transnational identity and global cultural integration are emerging as one of the most pressing areas of research. In this process, the systematic analysis of historical and contemporary relations between the East and the West, particularly in the context of literary works and scholarly Orientalism, is considered one of the foremost tasks of modern literary studies. German Orientalism occupies a special place in this process, as it was precisely the German academic schools in the 19th and 20th centuries that shaped European perceptions of the East. They played a leading role in shaping European perceptions of the East during the 19th and 20th centuries, and in communicating these to the wider public through scholarly and theoretical foundations and artistic interpretations. Today, the experience of German Orientalism is recognised as an important methodological model for global scientific research in the study of the complex cultural relations between the West and the East.

The study of the history of Orientalism in world literary studies demands multifaceted methodological approaches. Edward Said's postcolonial critiques, Susan Marchand's historical-cultural contextual analysis and Remi Brague's cultural transfer theories serve as a solid foundation for contemporary scholarly research. At the same time, in the history of German Orientalism, the experience of figures such as Goethe, Rüker, and Annemarie Schimmel in introducing Eastern poetics into European literature is being studied as a striking example of artistic-aesthetic synthesis. This study systematically analyses these experiences and develops a new scientific concept based on historical-philosophical and literary-aesthetic approaches.

In my country, following independence, new research was initiated in the fields of comparative study of Eastern and Western cultural heritage, comparative literature, translation studies and Oriental studies. In national literary studies, the study of German cultural heritage, particularly the achievements of German-language Orientalism, remains not yet fully systematised. The policy of "International Scientific Cooperation", the expansion of ties with foreign scientific centres, and the increased opportunities to study foreign sources and manuscripts are creating broad opportunities for new scientific research in this field. Indeed. "We must study the rich scientific and cultural heritage of the East and West in depth and rediscover it in line with the demands of modern development"²⁶. In such circumstances, the comprehensive study of the historical and cultural

²⁶ Mirziyoyev Sh.M. Toshkent davlat sharqshunoslik universiteti talabalari bilan uchrashuvdagi nutq. 2019-yil 24-may // Prezident.uz rasmiy sayti. <https://president.uz>

foundations, methodological characteristics, interrelationship with literary processes and role in intercultural communication of 19th–20th-century German-language Oriental studies is a pressing and necessary task for national literary studies.

the Decree of the President of the Republic of Uzbekistan of 7 February 2017, No PF-4947, “On the Strategy of Action for the Further Development of the Republic of Uzbekistan”, of 20 April 2017 No. PQ-2909 “On Measures for the Further Development of the Higher Education System”, of 13 September 2017 No. PQ-3271 the Decisions on the “Comprehensive Programme of Measures to Develop the Publishing and Distribution System for Book Products, and to Increase and Promote Book Reading and the Culture of Book-Loving”, Decree PF-5847 of 8 October 2019 “On Approving the Concept for the Development of the Republic of Uzbekistan’s Higher Education System until 2030” and other relevant normative acts. This dissertation will contribute to the implementation of the tasks set out in the relevant legal and normative documents²⁷.

The study’s alignment with the priority directions for the development of the republic’s science and technology. The dissertation research on the development of science and technology in the republic. The dissertation research was carried out in accordance with the priority direction “Formulation of an innovative ideas system for the social, legal, economic, cultural and spiritual-educational development of an information society and a democratic state, and ways of its implementation.”

A review of foreign scientific research on the dissertation topic. In world literary studies, Orientalist issues have been extensively researched, and particularly since the second half of the twentieth century, Anglo-American academic schools have held a leading position in this field. Within foreign Germanistik and comparative studies, the distinctive model of German Orientalism has been repeatedly assessed. In particular, E. Said distinguishes the German school from the Anglo-French colonial context, emphasising its philological precision, Romantic philosophy, and the concept of World Literature (Weltliteratur), whilst also not overlooking the dynamics of knowledge and power. S.L. Marchand, drawing on sources, shows how the institutional framework for Orientalism was established in centres such as Berlin, Leipzig, Göttingen and Vienna during the 19th and 20th centuries, and how confessional and political factors influenced the scientific method. Within literary studies, T. Kontye analyses the ideological-poetic transfer of the ‘East’, as well as the transfer of symbols and genres, in texts by German authors from Goethe and Heine to Mann. N. Berman maps the millennial discourse of the German-language image of the Middle East onto a typological map. The collection by J. Hodkinson and J. Morrison illuminates the diverse models of the reception of Islam in German

²⁷ O‘zbekiston Respublikasi Prezidentining Farmoni, 07.02.2017 yildagi PF-4947-son. // <https://lex.uz/docs/-3107036>; Ўзбекистон Республикаси Президентининг Қарори, 20.04.2017 йилдаги ПҚ-2909-сон // <https://lex.uz/docs/3171590?ONDATE=04.07.2023>; O‘zbekiston Respublikasi Prezidentining Qarori, 13.09.2017 yildagi PQ-3271-son // <https://lex.uz/docs/-3338600>; O‘zbekiston Respublikasi Prezidentining Farmoni, 08.10.2019 yildagi PF-5847-son // <https://lex.uz/ru/docs/-4545884>.

textual culture, intersecting aesthetics, confession and politics. At the philosophical-methodological level, when R. Brague speaks of the 'romantic' European tradition of knowledge, he discusses the philological mediation in German Orientalism and the concept of "second-hand" wisdom. R. Irwin, in critically re-examining Edward Said's concept, reminds us of the complexity of German philology and Islamic studies.

In Russian Oriental Studies, too, the German school has been thoroughly illuminated from a historical-theoretical perspective. In particular, V. V. Bartold, in writing on the history of Eastern studies in Europe, specifically highlights the "foundation" that the German philological-historical method provided to Turkology and Islamology. He also gives special attention to the German research traditions concerning Amir Timur and Central Asia. I. Yu. Krachkovsky acknowledges the scientific standards and documentary rigour of German Arabistics in the historiography of classical Arab scholarship. E.E. Bertels, in his research on Persian-Tajik literature, analyses Goethe's connections with Hafez, Rümer's translations and their role in transferring Eastern poetics into the European context. In the history of linguistics, V.M. Alpatov explains the German roots of the comparative-historical method and demonstrates its central role in the study of Eastern languages²⁸.

The degree of research into the problem. On a global scale, various methodological schools have emerged in the study of the history of Orientalism. Edward Said's *Orientalism* (1978)²⁹ His work established a paradigm for the critical re-examination of the West's discourse on the East, inaugurating a new phase in the scholarly study of East-West relations. In the subsequent period, Homi K. Bhabha and Gayatri Chakravorty Spivak³⁰ Such postcolonial theory scholars analysed intercultural equality and the asymmetries in knowledge production. In studying East-West relations from a historical-cultural perspective, Bernard Lewis, Marshall G. S. Hodgson and Clifford Geertz³¹ the work of scientists such as these also holds significant importance. In world literary studies: J. Goethe, F. Rukert, H. Wambery, N. Konrad, T. Nöldeke, M. Hartmann, V.

²⁸ Said, E. *Orientalism*. – New York: Pantheon, 1978. – 378 p.; Marchand, S. L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Cambridge: Cambridge Univ. Press, 2009. – 556 p.; Kontje, T. *German Orientalisms*. Ann Arbor: – Univ. of Michigan Press, 2004. – 336 p.; Berman, N. *German Literature on the Middle East: Discourses and Practices, 1000-1989*. – Ann Arbor: Univ. of Michigan Press, 2011. – 266 p.; Hodkinson, J., Morrison, (eds.). *Encounters with Islam in German Literature and Culture*. Rochester, - NY: Camden House, 2009. 269 p.; Brague, R. *La Sagesse du monde*. – Paris: Fayard, 1999. – 338 p.; Irwin, R. *For Lust of Knowing: The Orientalists and their Enemies*. – London: Allen Lane, 2006. – 409 p.; Бартольд, В. В. *Очерки по истории изучения Востока в Европе и России*. – Ленинград: 1925. – 326 с.; Крачковский, И. Ю. *Над арабскими рукописями*. – Москва-Ленинград: АН СССР, 1948. – 256 с.; Бертельс, Е. Э. *Избранные труды. Персидская литература*. – Москва: Наука, 1960. – 561 с.; Алпатов, В. М. *История лингвистических учений*. – Москва: 2005. – 368 с.

²⁹ Said E. *Orientalism*. – New York: Pantheon Books, 1978. – 368 p.

³⁰ Bhabha H. K. *The Location of Culture*. – London: Routledge, 1994. 285 p. Spivak G. C. *Can the Subaltern Speak? // Marxism and the Interpretation of Culture*. – Urbana: University of Illinois Press, 1988. – 283 p.

³¹ Lewis B. *The Middle East and the West*. – Bloomington: Indiana University Press, 1964. 240 p. Hodgson M. G. S. *The Venture of Islam. Conscience and History in a World Civilization*. – Chicago: University of Chicago Press, 1974. Vol. 1-3. Geertz C. *Islam Observed: Religious Development in Morocco and Indonesia*. – New Haven: Yale University Press, 1968. – p.136.

Jirmunski³² The experience of such creators in working with Eastern sources is studied as brilliant examples of intercultural poetic synthesis and is applied in contemporary comparative research.

Germanlanguage in the study of the historical roots of Oriental studies: Josef von Hammer-Purgstall, Theodor Nöldeke, Karl Brockelmann, Annemarie Schimmel³³ The scholarly legacy of such scholars occupies a leading position. In 19th-century German Oriental studies, the philological-historical method was developed by Franz Bopp and Friedrich Röckert³⁴ Their research played an important role in preparing the Eastern literary heritage for scholarly publication and introducing it into Western academic discourse through translations. In the second half of the twentieth century, Hans Robert Roemer and Tilman Nagel³⁵ Scholars such as these have proposed new approaches to studying the heritage of the East within a cultural-political context. In contemporary German Oriental studies, there is a growing tendency to reassess the legacies of Timur, Babur and other historical figures through transculturalism and global history methodologies.

Russian Orientalism also has a rich scholarly tradition in the study of East-West relations. In the 19th and 20th centuries, V.V. Bartold, I.Yu. Krachkovsky, and E.E. Bertels³⁶ scholars such as these were at the forefront of the philological and historical analysis of the Turkic and Persian-Tajik literary heritage. Although during the Soviet era the achievements of German Oriental studies were examined through ideological filtering, scholarly exchange continued to some extent. In contemporary Russian literary studies, alongside the postcolonial approach, traditional philological analysis is also employed, but the complex analysis of German-language Oriental studies in the 19th and 20th centuries has yet to be adequately explored.

In the Uzbek academic environment, Germanophone Oriental studies has not yet been fully systematised as an independent discipline. Nevertheless, there are articles and studies on topics such as West-East literary relations, the Eastern theme in German literature, interpretations of Navoiy, Amir Timur and Babur, as well as translations of the Boburnama and other Eastern works into German³⁷.

³² Hartmann M. Chagataisches. Materialien zu einer Geschichte der Sprachen und Literaturen des vorderen Orients. – Heidelberg: 1902, Конрад Н.И. Запад и Восток. Статьи. – Москва: Наука, 1972. 520 с, Жирмунский В.М. Сравнительное литературоведение. – Ленинград: Наука, 1979. – 497 с.

³³ Hammer-Purgstall J. von. Geschichte der schönen Redekünste Persiens. – Wien: Kaiserl. Königl. Hof- und Staatsdruckerei, 1818. – 495 s.; Nöldeke T. Beiträge zur Kenntnis der Poesie der alten Araber. – Hannover: Carl Rümpler, 1864. – 210 s.; Brockelmann C. Geschichte der arabischen Litteratur. – Leiden: Brill, 1898-1942. Bd. 1-2.; Schimmel A. Mystical Dimensions of Islam. – Chapel Hill: University of North Carolina Press, 1975. – 429 p.

³⁴ Bopp F. Über das Conjugationssystem der Sanskritsprache. – Frankfurt am Main: Andreäische Buchhandlung, 1816. – 196 s.; Rückert F. Oestliche Rosen. – Stuttgart und Tübingen: Cotta, 1822. – 324 S.

³⁵ Roemer H. R. Persien auf dem Wege in die Neuzeit. – Beirut: Franz Steiner Verlag, 1989. – 452 s.; Nagel T. Mohammed: Leben und Legende. – München: Oldenbourg, 2008. – 346 S.

³⁶ Бартолд В. В. Туркестан в эпоху монгольского нашествия. – Ленинград: Издательство АН СССР, 1963. 554 с.; Крачковский И. Ю. Над арабскими рукописями. – Ленинград: Наука, 1972. – 448 с.; Бертелс Э. Э. Суфизм и суфийская литература. – Москва: Наука, 1965. – 536 с.

³⁷ Саломов Ғ., Комилов Н. Дўстлик кўприклари (Поэзия ва таржима). – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат нашриёти. 1979.; Сулаймонова Ф. Шарқ ва Ғарб. – Тошкент: Ўзбекистон, 1997.; Комилов Н. Тафаккур карвонлари, – Тошкент: Маънавият, 1999.; Содиков З. Юсуф Хос Хожиб “Қутадғу билиг” асарининг олмонча илмий - адабий талқинлари: Филол. фанлари номзоди. ... дисс автореф. – Тошкент: 1994. 24 б.; Сатимов У., Исследование жизни и творчества Алишера Навои в западноевропейском

Following the period of independence, the expanded opportunities for the direct study of foreign sources meant that certain aspects of the German scholarly heritage were introduced into Uzbek literary studies through translations and scholarly commentaries. However, for the first time in this study, the role of 19th- and 20th-century German-language Orientalism in intercultural and literary processes is being comprehensively illuminated within the framework of the national scientific discourse.

The dissertation research is linked to the research work plans of the higher education institution where it was carried out. The dissertation was carried out in accordance with the Scientific Research Work Plan of the Faculty of Philology at the Ishoqxon Ibrat Namangan State Institute of Foreign Languages, under the theme “Innovative Approaches in Modern Literary Studies and Translation Studies.”

The aim of the research. The systematic study of the development of German Orientalism in the 19th-20th centuries, its theoretical and methodological foundations, its place in intercultural relations, and the ideological-aesthetic interpretation of the image of the East in German literature, scientific analysis of the development of German Oriental studies in the 19th-20th centuries, its theoretical and methodological foundations, its role in intercultural relations, and the ideological and artistic interpretation of the image of the East in German literature, based on systematic, historical-typological and comparative approaches. This objective encompasses the scientific traditions of German Oriental studies, the schools that developed during the 19th-20th centuries, literary-aesthetic movements and translation activities.

Research objectives: Based on the research aim, the following objectives have been identified:

- To systematically analyse the evolution of European perceptions of the East, from ancient Greek-Roman concepts through to the Renaissance, Enlightenment and Romanticism, and to identify the philosophical, religious and political factors that influenced German scholarly thought;

- To study the formation of German-language Orientalist schools in the 18th and 19th centuries, the activities of academic centres such as Berlin, Vienna and Leipzig, the working practices of the “Deutsche Morgenländische Gesellschaft” and the role of the ‘Bildung’ concept, as well as the distinctive features of the philological-historical method;

востоковедении: Автореф. дисс. ... д-ра филол наук. – Москва, 1996. 56 с.; Jo‘rayev M. Gyote va Sharq. – Toshkent: Fan, 2008. – 212 b.; Каримов Ш. Немис адабиёти тарихи. – Тошкент: 2010, Karimov A. Boburnoma tarjimalari va ularning ilmiy talqinlari. – Toshkent: Yangi asr avlodi, 2016. – 186 b.; Maxmudov A. Lessing ijodida Sharq va G‘arb voqeligining tavsifi. – Buxoro: 2022 – 140 b.; Тоджиходжаев М. Ўзбек адабиёти намуналари Мартин Хартманн таржимаси ва талқинида. – Тошкент: Баёз, 2016. – 180 б.; Abdullayeva R. .Nemis-o‘zbek adabiy aloqalarining shakllanishi, taraqqiyot bosqichlari va ilmiy asoslari. DSc diss. Avtoreferati. – Toshkent: 2020.; Tursunov A. Nemis adabiyotida sharqning buyuk siymolari. Monografiya. – Namangan: 2022. – 142 b.; Abduraxmanova D “Boburnoma”ning milliy va lisoniy-uslubiy xosligini nemischa tarjimada aks ettirish muammolari (Helmut Dalov tarjimasi misolida). PhD diss. Avtoreferati. – Namangan: 2025. –26 b.

- To conduct a comparative analysis of the developmental stages of German orientalist methodology in the 19th and 20th centuries, based on the approaches of Edward Said, Suzanne Marchand and Rémi Brague;
- To demonstrate the gradual development of intercultural relations between Germany and Eastern countries during the 19th and 20th centuries, particularly in the fields of Turkology and translation studies;
- To analyse the poetic and ideological interpretation of the image of the East in the works of Goethe, Rüker and Annemarie Schimmel, using textual and comparative methods;
- To comparatively study the depictions of the figures of Amir Timur and Babur in German literature during the Romantic, Realist, Modernist and Postcolonial periods from a historical-literary, aesthetic and ideological perspective;

Subject of the study. German Orientalism that emerged in the 19th and 20th centuries, its schools of thought, methodological approaches, its role in intercultural relations, and the ideological and aesthetic interpretation of the image of the East in German literature.

Subject of the research. The subject of the study is the nineteenth- and twentieth-century German Orientalist conception of the East, translation studies, intercultural dialogue, comparative literature and cultural transfer processes, as well as the interpretations of historical figures (Amir Timur, Babur Mirzo) in German literature.

Research methods. The dissertation employs historical-typological analysis, comparative-contrastive analysis, a cultural-semiotic approach, textual analysis, discourse analysis, methods of reception aesthetics and the functional-pragmatic approaches of translation studies.

The scientific novelty of the research consists of the following:

the evolution of European perceptions of the East is systematically illuminated beginning with the ancient Greco-Roman notion of the “exotic space” and continuing through the intellectual and philosophical formations of the Renaissance and the Enlightenment. Particular attention is given to the influence of metaphysical, humanistic, and philological ideas that emerged within German intellectual thought and their impact on epistemological decisions related to the East. The conceptual shifts in perceiving the East as reflected in the works of thinkers such as Herder, Kant, Lessing, and Hamann are substantiated through concrete textual and historical examples. Through this approach, the historical and cultural foundations of the Eastern image in European thought and the specific contribution of the German cultural environment to this process are convincingly demonstrated.

the scientific and institutional foundations of the Orientalist schools that emerged in German-speaking regions at the turn of the eighteenth and nineteenth centuries are re-evaluated, revealing their intrinsic connection with the “Bildung” concept. The formation and activities of major academic centers such as the universities of Berlin, Bonn, and Vienna, as well as the Deutsche Morgenländische

Gesellschaft, are presented on the basis of German archival and library materials and interpreted through contemporary epistemological perspectives. Within this framework, the historical foundations of the interaction between German intellectual paradigms and Orientalist research are clearly identified.

the role of philological-critical, historical-genetic, and comparative methods in German Orientalism is reassessed from a new perspective, demonstrating how these methodological principles shaped the development of scholarly thought. The contributions of Franz Bopp to comparative linguistics, Julius Wellhausen's critical approach to Islamic history, and Ignaz Goldziher's studies in Islamic intellectual and textual traditions are interpreted not merely as components of German Orientalism but as major epistemological sources that influenced the wider development of European humanities. These methodologies are shown to have provided a firm foundation for modern cultural studies and comparative literature.

translation activity is interpreted as a model of cultural mediation, highlighting the role of translators such as Hammer-Purgstall and Friedrich Rückert in introducing Eastern poetics into the European cultural sphere as both an aesthetic and epistemological process. The integration of Eastern poetic forms and symbols into German literary-aesthetic systems, as reflected in the works of Goethe, Ruckert, and Annemarie Schimmel, is analyzed through modern comparative methodologies. This analysis emphasizes the emergence of intercultural dialogue and artistic synthesis in the process of incorporating Eastern poetics into German literature.

the images of Amir Temur and Babur are examined comparatively through a diachronic-typological approach. Their representations in German literature during the periods of Romanticism, Realism, Modernism, and Postcolonialism are interpreted within historical-philosophical, aesthetic, and ideological contexts. Temur is conceptualized as a symbol of power and will, while Babur is reinterpreted as a model of lyrical subjectivity and cultural synthesis.

the reflection of Eastern heritage in German literature through historical figures is newly interpreted. The artistic and scholarly representations of Amir Temur, Babur, and other Eastern historical personalities in German writings and the epistemological transformations they underwent are substantiated through typological and comparative analysis.

Practical results of the research.

A comprehensive methodology for analysing the image of the East was developed in German Oriental Studies and literary studies. Scientific-practical material was prepared for teaching the history of German Oriental Studies, intercultural research, and translation studies. A new conceptual approach to the diachronic-typological analysis of the images of Amir Timur and Babur in German literature was proposed.

Reliability of the research findings.

The reliability of the research findings was ensured by the breadth of the source base, the scientific soundness of the methodology chosen, and the

systematic nature of the analysis. The dissertation analyses scientific and literary works, archival documents, scientific monographs, and articles published in Germany, Austria, England, and America, as well as studies in Uzbek, Russian, and English, on a comparative basis. Each scientific conclusion and conceptual approach is based directly on text analysis, historical facts, and comparison with existing scientific views.

Scientific and practical significance of the research findings

Scientifically, the study introduces a new source and conceptual approach to literary studies as the first comprehensive work to examine the historical, methodological, and aesthetic aspects of 19th-20th-century German-language Orientalism within a single system. Analysing the portrayal of the East in German literature from the perspective of intercultural communication, transcultural mediation and epistemological transformation opens up new theoretical possibilities.

The research findings can be practically applied to the development of curricula and specialised courses in German literature, literary theory, comparative literature, translation studies, intercultural studies, and philological methodology, the writing of academic articles, and in research institutes. Furthermore, the new methods for analysing the image of the East in the “Baburnama” and in German literature can also be effectively applied in translation practice.

Implementation of research findings.

The dissertation examines the role of German Orientalism in analysing the Turkic literary heritage, scholarly-textual approaches, the artistic interpretation of the image of the East, Orientalism and intercultural relations, the development of Turkology, and Eastern culture in G its influence on the West, mutual cultural influences, and the artistic interpretation of Eastern upbringing in fiction, as well as research findings and materials on the role of German Orientalism in analysing the Turkic literary heritage, scientific-textological approaches, the artistic interpretation of the image of the East, Orientalism and intercultural relations, the development of Turkology, the influence of Eastern culture on thG’Information-Search Systems “Information retrieval systems (Google, Yandex, Google Translate) for the automatic processing tool, creating a software tool for the morpholexicon and morphological analyser of the Uzbek language” within the framework of the innovative project, the following scientific results of the dissertation were utilised (5 July 2025, No. Reference No. 01/4-2950). As a result, scientific additions were made to the morphological analysis of the Uzbek language based on Turkic sources, the electronic morphological lexicon database was enriched, and the application possibilities of language resources for search engines were expanded.

The study’s historical-cultural foundations, the development of Turkology, the influence of Eastern culture on the West, research findings and materials, such as the continuous evolution of historical and cultural foundations, the development of Turkology, the influence of Eastern culture on the West, mutual cultural influences and interpretations in Orientalism, and the ideological-aesthetic

interpretation of Eastern upbringing in fiction, within the framework of the 2022–2023 State Scientific and Technical Programmes. dissertation, the following scientific results were utilised within the framework of the practical project “Creation of a Linguodidactic Electronic Platform for Turkic Languages” (No. II3-2020042022) for the years 2020–2023 (Reference: 2025-07-08, No. Reference No. 01/4-3004). As a result, the platform integrates sources related to the cultural heritage of the East and West, the project’s practical results have become more effective and their scope of application has expanded, thanks to the integration of sources on Eastern and Western cultural heritage into the platform, the creation of electronic resources based on historical-cultural materials for teaching Turkic languages, and the expansion of their application.

The integration of Eastern poetics into German literature as reflected in the research, the assimilation of poetic forms and symbols into the German literary-aesthetic system, the intercultural dialogue and artistic synthesis processes that emerged during this process, the process of reflecting the Eastern heritage in German literature through historical figures and new insights into their role in the aesthetic integration of Western literature, the formation of cultural identity, and transcultural mediation, as well as the role of translators such as Hammer-Purgstall and Friedrich Rückert in introducing Eastern poetics into the European cultural context, their contribution to literary-aesthetic and epistemological processes, and the place of these translations in the Eastern and G information on the role of translators such as Hammer-Purgstall and Friedrich Rückert in introducing Eastern poetics into the European cultural context, their contribution to literary-aesthetic and epistemological processes, and how these translations shaped a two-way cultural synthesis and semantic enrichment between the East and thwas used in the February and May 2025 editions of the radio programmes “World Literature” and “Education and Development” (produced by the “Uzbekistan” TV and Radio Channel, a creative division of the National Television and Radio Company of Uzbekistan). Used in the February and May 2025 issues of the radio programmes “World Literature’ and ‘Education and Development” (Reference No. 05-09-1360, dated 26 August 2025). As a result, the content and essence of the radio broadcasts were enriched on the basis of scientific information that serves to highlight the spiritual-educational and socio-aesthetic significance of the literary and artistic connections between East and West.

The study reveals the processes of cultural cooperation between East and West, the artistic interpretations of the Eastern image in German literature, and historical figures (Amir Timur, Babur and others) in the Western cultural environment, and the aesthetic integration, cultural identity and the role of transcultural mediation that emerged in these processes, such as state scientific results at the State University of World Languages of Uzbekistan -technical programmes, the scientific results obtained within the dissertation were used in the innovative project IL-27-4722022413, entitled “Creation of the ‘Comparatistics’ Electronic Platform for the Discipline of Comparative Literature (2023-2025)”. During the project's implementation, the content of the electronic platform was

enriched and its database of cultural and literary sources was expanded, based on the scientific results obtained from the dissertation. Furthermore, within the scope of the project, A. Tursunov's article, "The Interpretation of Babur Mirzo in the Works of the German Writer M. Pravdin" (pages 262–272), was published in issue 6 of the "KOMPARATIVISTIKA" (Comparative Studies) scientific e-journal. Through this article, the scientific conclusions put forward in the dissertation were applied in practice, and the sources obtained on the interpretations of historical figures in German literature were presented as an open scientific resource for the platform's users (5 September 2025, Reference No. 04-04-1/4985). As a result, the research material enriched the scientific-theoretical foundation of the electronic platform and created new groundwork for comparative literary studies.

Approval of the Research Findings

The main findings of the research were discussed at 12 scientific and practical conferences, including: 10 international scientific and practical conferences, 2 republican scientific and practical conferences, as well as a number of scientific seminars and round tables.

Publication of research results. A total of 24 scientific works on the dissertation topic, including 1 monograph and 11 articles in scientific publications recommended by the Supreme Attestation Commission of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations. (10 in republican and 1 in a foreign journal) articles, and materials have been published in 12 republican and international scientific-practical conference proceedings.

Structure and volume of the dissertation.

The dissertation comprises an introduction, four main chapters, a general conclusion and a list of references, with a total volume of 245 pages, of which the main text occupies 232 pages.

Main Content of the Dissertation

In the introduction, the relevance and necessity of the chosen topic are justified, the extent to which the problem has been studied is analysed in depth, and the research's purpose, objectives, object, subject and methods employed are described in detail. Furthermore, the dissertation research is shown to be linked to the scientific and research work plans of the higher education institution where the work was carried out.

Furthermore, the relevance of the topic to the priority areas of scientific and technological development in the Republic of Uzbekistan is substantiated, and the research's scientific novelty, practical results, reliability, and scientific and practical significance are extensively discussed. Additionally, information is provided on the implementation of the research findings, the published scientific works, and the structure of the dissertation.

The dissertation's first chapter, entitled "**The Formation and Theoretical and Methodological Foundations of Hungarian Oriental Studies**", consists of four sections. The first of these is dedicated to the emergence of **Oriental Studies in European scholarship and to historical and cultural factors.**

According to S. Marchand, although the term “Orientalism” (Orientalismus, Oriental Studies) only became firmly established in Western scholarly traditions during the 17th and 18th centuries, its conceptual roots can be traced back to antiquity. The word “Orient” originates from the Latin *oriens* (“sunrise”, “east”), initially denoting a geographical direction, which later came to signify a specific cultural and political region. As a scholarly term, the concept of “Orientalism” was used in some academic societies and universities in Europe from 1683 onwards³⁸. Scholarship of the East initially developed in close connection with biblical studies, Greco-Roman historical and geographical knowledge, and diplomatic interests. At this stage, the East was primarily portrayed as “exotic” and “a source of religious wisdom.”

Our analyses reveal that in ancient Greek and Roman culture the image of the East was formed along two lines: the first was the Persian Empire and its political power as a symbol of an “other” civilisation for the Greeks, while the second was the expansion of cultural contacts through the campaigns of Alexander the Great. Historians such as Herodotus, Ctesias and Strabo produced the earliest written accounts of Eastern peoples. In the Roman era, the East was primarily studied through trade routes (the Silk Road) and diplomatic relations within the Roman-Parthian-Kushan triangle. Until the Renaissance, this knowledge was preserved in Western monasteries and through scholarly works translated from Arabic into Latin, later forming the basis for Renaissance scholars.

In the Middle Ages, the image of the East was shaped against the backdrop of Christian theology, encounters with Islamic civilisation, and trade and political relations. The Crusades (11th-13th centuries) brought the West into direct contact with Eastern culture, resulting in the East being regarded not only as a “religious rival” but also as a “centre of learning and the arts.” In Toledo, Sicily and other translation centres, the translation of the Arabic scientific heritage into Latin became widespread. In this process, the works of Muslim scholars in the fields of medicine, astronomy, mathematics and philosophy had a profound influence on European science. In the German territories, the first translations and scholarly commentaries were used more for religious-polemical purposes.

It should be noted that the Renaissance sparked a new humanistic interest in the East. This was precisely the period when the collection, analysis, and study of Eastern manuscripts through philological and historical methods began. In the 15th and 16th centuries, German scholars became acquainted with works in Arabic, Persian, and Turkic languages alongside Greek and Latin sources. During the Enlightenment, Orientalism developed within a Eurocentric paradigm. Eastern culture was systematically analysed as a “scientific object”, but was often used to justify the superiority of Western values. At the same time, this period saw the formation of the methodological foundation of German Orientalism through the philological-historical approach.

In the West, the Romantic movement of the late 18th and early 19th centuries marked a radical shift in attitudes towards the East. German romantics

³⁸ Marchand, Suzanne L. *German Orientalism in the Age of Empire*. – Cambridge University Press, 2009. – p. 24.

(Herder, Novalis, Schlegel) regarded Eastern culture as a source of spiritual and moral renewal. The Vedas, the Qur'an, Persian ghazals and Arabic maqams occupied a special place in German aesthetic thought. The process of translating Eastern literature and philosophy and incorporating it into artistic creation developed rapidly during this period. This process found its most brilliant expression in Goethe's "West-östlicher Divan" and laid the foundation for an Eastern poetic in German literature.

Thus, the processes from antiquity to Romanticism created a solid historical and cultural foundation for 19th- and 20th-century German Orientalism. Geopolitical conceptions from antiquity, medieval translations and religious dialogues, The philological-historical method of the Renaissance and Enlightenment, and the artistic-aesthetic interest of the Romantic period, all provided the intellectual infrastructure necessary for the formation of subsequent scientific schools. This evolutionary process, on the one hand, linked German Orientalism to the general Western tradition of Orientalism, whilst on the other, it gave it a distinctive philosophical, aesthetic and philological direction, setting it apart from other European schools.

The second chapter of this section discusses **the formation of German Orientalism in the 19th century, focusing on the main schools and leading figures.**

It is well known that 19th-century German Orientalism was shaped against the backdrop of the Industrial Revolution, the consolidation of nation-states and the expansion of the university system. Special chairs in Oriental languages were established in centres such as Berlin, Bonn, Leipzig and Vienna. In 1845 the Deutsche Morgenländische Gesellschaft (DMG) was founded, and within a short time it transformed Oriental studies in Germany into a scientific discipline. The DMG systematised the collection, publication, translation and annotated analysis of Eastern manuscripts³⁹. 19th-century German Orientalism was distinguished by its deeper reliance on the philological-historical method compared to other European countries.

German Oriental studies in the nineteenth century developed on the basis of the philological-historical method. This method entails a thorough analysis of texts in relation to language, grammar, palaeography, historical context and cultural sources. In particular, the concept of "Bildung", with its idea of personal and national spiritual maturity, justified the necessity in Oriental studies of studying the East not only as a source of scientific knowledge but also as a source of moral and aesthetic education⁴⁰. This approach became one of the main principles distinguishing German Orientalism from the French and English schools.

Edward Said's "Orientalism" (1978) assesses 19th-century Orientalism as a tool of the West's political and ideological supremacy. According to her, German Orientalism was not entirely free from a colonial discourse, but unlike its English

³⁹ Mangold, Sabine. Eine Weltbürgerliche Wissenschaft: Die Deutsche Morgenländische Gesellschaft 1845-1945. – Stuttgart: Franz Steiner Verlag, 2004, – s. 12.

⁴⁰ Marchand, Suzanne L. German Orientalism in the Age of Empire: Religion, Race, and Scholarship. – Washington D.C.: German Historical Institute; – Cambridge University Press, 2009. – p. 44.

and French models, it was not directly geared towards colonial interests. German Orientalists were primarily focused on philology and history, which ensured a degree of academic independence. Said's approach made it possible to critically assess the methodological position of German Orientalism in the 19th century.

Suzanne Marchand links 19th-century German Orientalism to the process of forming national identity and cultural selfhood. In her view, German Orientalists sought to enrich and strengthen their own national culture through the study of the East. In Marchand's analysis, the East is interpreted as part of the German cultural memory, and the scientific enterprise is united with an aesthetic ideal. This approach indicates the necessity of studying German Orientalism not only in the context of foreign policy or geopolitical interests, but also from the perspective of internal cultural processes.

Remi Brague explains East–West relations through the model of “cultural transfer”. In his view, Europe, particularly Germany, assimilated from the East not only knowledge but also philosophical, religious and aesthetic values. In Brague's interpretation, 19th-century German Orientalism is a two-way stream: the heritage received from the East is reworked in the West and returned to the East with new content⁴¹. This process allows for the interpretation of the history of German Orientalism as intercultural dialogue.

It should be noted that 19th-century German Orientalism is characterised by processes of scholarly institutionalisation, methodological depth, and the search for cultural identity. E. Said's discursive critique, S. Marchand's national-cultural context, and R. Braga's theory of cultural transfer make it possible to interpret Orientalism of this period from various perspectives. As a result, 19th-century German Orientalism emerged not only as a body of philological and historical research, but also as a complex cultural model of East-West interaction.

In the third chapter of this section, **the scientific characteristics of the German Orientalist schools in the early twentieth century were analysed.**

At the beginning of the twentieth century, German Oriental studies, having expanded its scientific capacity and methodological scope, became one of the most prestigious academic disciplines in Europe. This period is characterised for the German schools of Oriental studies by the further consolidation of their scientific system, their international recognition, and the emergence of new research directions. By the end of the 19th century, the scientific legacy accumulated in the fields of philology, history and archaeology was now enriched through the activities of major projects and institutions based on complex research methods.

The scholarly schools that formed around the universities of Berlin, Vienna, Leipzig, Heidelberg and Bonn remained the main centres of German Oriental studies. At the University of Berlin, Eduard Sachau and other scholars conducted major research into Semitic languages, comparative grammar and Islamic history. In particular, Zahau's work in cataloguing Arabic manuscripts and his role in bringing them into scholarly circulation set German Orientalism apart from other

⁴¹ Brague, Rémi. *Eccentric Culture: A Theory of Western Civilization*. – South Bend: St. Augustine's Press, 2002. – p. 28.

European schools at the time. The work of scholars at the University of Vienna, in turn, reinforced the tradition of studying the East not only through textual criticism or historical sources, but also through direct field research and ethnographic observation. Max von Oppenheim's archaeological expeditions in Syria and Mesopotamia became a source of new empirical data not only for German but for all European Oriental studies.

At the University of Leipzig, the work of August Fischer and Karl Broekelmann is particularly noteworthy. Broekelmann's *Geschichte der arabischen Litteratur*⁴² as the first major encyclopaedic study to systematically illuminate the Arab literary heritage, it became a primary source in world Orientalism. This work demonstrated the distinctive features of German Orientalism in terms of philological precision, bibliographic thoroughness and historical scope.

The University of Bonn became known for its great scholars, such as Martin Hartmann and Theodor Nöldeke. Nöldeke's work on Qur'anic studies, Arabic philology, and the history of Islam established his leading position not only in German but also in world Orientalism. Hartmann, meanwhile, was one of the first European scholars to analyse the political processes, nationalist movements and issues of modernisation in the Arab world from a scholarly perspective. It should be noted that this period saw the emergence of new socio-political approaches alongside the philological-historical tradition, which was one of the distinctive features of German Orientalist methodology.

The complex philological paradigm of the 19th century was enriched in the early 20th century with elements of sociology, political science and cultural studies. In this process, the study of the East began to focus not only on texts but also on contemporary political realities and cultural transformations.

Another important aspect of the German schools of Oriental studies was the development of an international system of cooperation and scholarly exchange. The journal *Zeitschrift der Deutschen Morgenländischen Gesellschaft* (ZDMG), regularly published by the Deutsche Morgenländische Gesellschaft (German Oriental Society), featured articles not only by German scholars but also by researchers from across Europe and Asia. Thus, German Orientalism consolidated its leading position in the international scientific arena.

At the beginning of the 20th century, German Orientalist schools were distinguished by their scientific potential, institutional base, methodological innovations, and international reputation. The consistent application of the philological-historical method, extensive bibliographical work, field research, and the integration of modern socio-political approaches elevated German Oriental studies to a leading position in the development of European scholarship during this period.

The final chapter of the book is devoted to **the methodological foundations and principles of Nemiszabon Oriental Studies**. The history of Western Oriental Studies in the 19th and 20th centuries is characterised by a qualitative renewal of

⁴² Brockelmann, Carl. *Geschichte der arabischen Litteratur*. 2 vols. – Weimar -Leiden: Brill, 1898-1902 (Supplementbände: 1937-1942).

methodological approaches and by processes of interdisciplinary integration. During this period, there is an exchange of scientific paradigms, a re-examination of epistemological principles, and research on the East is conducted not only in philological but also in sociological, philosophical, cultural and political dimensions. German Orientalism played a leading role in these processes, distinguishing itself from other European schools with its high scientific precision, systematicity, and consistency.

It should be noted that in the 19th century, the philological-historical method emerged as the primary methodological approach. This approach was based on the comparative study of texts' historical context, linguistic features, and sources. Franz Bopp's work in comparative linguistics, Theodor Nöldeke's studies of the Qur'an, and Julius Wellhausen's concepts on the history of Islam can be considered perfect examples of this method. The strength of the philological-historical method was its high precision in working with scientific sources and texts, while its weakness was often its tendency to isolate Eastern culture from modern social processes. By the early 20th century, this methodology had been enriched by new approaches. Firstly, the historical-genetic method was developed, which focused on studying the origins, stages of formation, and socio-historical factors of cultural and literary phenomena. At the same time, the method of comparative-cultural analysis also developed. This approach made it possible to study the cultural codes, poetic models, and semantic systems of the East and West in parallel.

In the second quarter of the 20th century, particularly after the Second World War, *cultural and sociological approaches* came to hold an important place in the methodology of Orientalism. The work of Max Weber on the correlation between religious ethics and economic development, Karl Mannheim's views on the sociology of knowledge reinforced the need to study Eastern culture not merely as a collection of historical relics but as a dynamic social system.

As we have established, the publication of Edward Said's *Orientalism* in 1978 marked a fundamental turning point in the methodology of Orientalism. Said exposed the connection between scholarly discourse on the East and colonial ideology, introducing the paradigm of postcolonial criticism to Orientalism. This approach also resonated widely in German academic circles. Meanwhile, among German scholars, Suzanne Marchand explained Orientalism in terms of its role in the construction of national identity, based on a historical-contextual analysis, Remi Brague, in turn, explained the mechanisms of mutual enrichment in East-West relations through the theory of cultural transfer.

At the end of the 20th century and the beginning of the 21st century, methodological approaches became increasingly multifaceted. The concept of trans-cultural and trans-disciplinary research entered the field of Oriental Studies, beginning to interpret East and West not as opposing poles but as a complex system in which they intermingle to create new cultural forms. At the same time, methods from the digital humanities, electronic catalogues, manuscript corpora and digital philology tools emerged as promising directions for modern German Oriental studies. Thus, over the 19th and 20th centuries, the methodology of

German Oriental Studies traversed a broad developmental path, from a philological-historical foundation to the integration of postcolonial criticism, transcultural analysis, and digital technologies. This process has made German Orientalism one of the key sources of methodological innovation, not only within its own national scientific school but also in the global scientific community.

In the second chapter of the dissertation, entitled **“German-language Orientalism and Intercultural Relations in the 19th–20th Centuries”**, the issues of German-language Orientalism and intercultural relations in the 19th–20th centuries are examined, in particular the development of intercultural relations and Turkology, The influence of Eastern culture on the West and its artistic expression in German literature, as well as the cultural influences between East and West and their scholarly interpretations in Oriental studies, were analysed.

The first chapter emphasises that, during the 19th and 20th centuries, intercultural relations within German-language Orientalism developed significantly in both substance and form. As one of the main factors in this process, the strengthening of scientific, cultural and political relations between Germany and the Turkic world was of particular importance. In the early 19th century, interest in the East, particularly in the history, language and culture of Turkic peoples, within German academic circles was shaped in close connection with European Romanticism and philological-historical research. During this period, systematic research in Turkology was conducted in academic centres such as Berlin, Leipzig, and Vienna, which paved the way for the systematic study of the cultural heritage of the East.

It should be noted that in the development of Turkic studies, the activities of German Orientalist scholars in studying and preparing manuscript sources for publication played an important role. From the second half of the nineteenth century onwards, connections were established with the rich manuscript repositories in Istanbul, Cairo, Saint Petersburg and other cities. The work of scholars such as Karl Brockelmann, Georg Jakob, and Annemarie Schimmel encompassed not only linguistics but also history, ethnography, and cultural studies. They made a significant contribution to the introduction into scholarly discourse of the comparative analysis of Turkic languages, Old Turkic written monuments, including the Orhon-Enasoy inscriptions, Chinggisid literature, and the heritage of the Timurid period.

One of the scientific aspects of intercultural relations was also linked to the processes of translation studies. The translation of works by Turkic peoples into German, including those of Hafez, Al-Ghaffari Nizami, and Babur, brought about a rich exchange of content between the two cultures. This process was not limited to the translation of texts but also broadened the German reader’s perception of the East through commentaries, philological notes, and scholarly introductions to these works.

At the beginning of the 20th century, Germany’s political and economic interests also influenced the development of Turkology. During the First World War, because Germany was allied with the Ottoman Empire, the collection of

strategic and scientific information about the Turkic world intensified. At the same time, German Orientalists were also actively involved in studying the processes of national awakening among Turkic peoples and their cultural heritage. A distinctive feature of intercultural relations during this period was that they were not limited to a unidirectional “West-East” flow of knowledge, but rather took the form of a bilateral dialogue through the entry of Eastern thinkers into the German and European scientific sphere. As a result, in German-language Orientalism, Turkology was established not only as a philological discipline but also as a comprehensive scientific field of intercultural mediation.

The second chapter investigates **the influence of Eastern culture on the German literary process.**

In the 19th and 20th centuries, the impact of Eastern culture on the West, particularly on German literature, manifested itself as a complex and multi-layered process. This influence was significant not only at the level of aesthetic forms, artistic imagery and symbols, but also in the realm of philosophical thought, moral values and literary genres. In German literature, Eastern cultural traditions, particularly Islamic civilisation, Persian-Turkic literature, Sufi philosophy and Eastern poetry, were regarded as a distinctive source of creative inspiration.

During the Romantic period of the 19th century, writers such as Goethe, Ruckert, and Platen regarded Eastern poetics not only as a source of inspiration but also as a means of introducing new expressive possibilities into the German literary-aesthetic system. In particular, Goethe's *West-östlicher Divan*⁴³ The work is a brilliant example of the creative use of the heritage of the Persian poet Hafez. In this piece, Eastern metaphors, Sufi symbols and philosophical reflections are harmonised with the romantic spirit of German poetry.

In the early 20th century, the influence of Eastern culture on German literature became more closely associated with the modernist and expressionist movements. Writers such as Hermann Hesse and Thomas Mann drew inspiration from Eastern philosophy, particularly the ideas of Buddhism and Sufism, using them to depict the human inner world and spiritual quest. During this period, the East was interpreted not only as an exotic backdrop or an artistic, decorative element, but also as a means for the Western individual to overcome spiritual crisis.

In German literature, the reflection of the Eastern cultural heritage was also enriched through translation studies. Translations of samples of Arabic, Persian and Turkic literature by Friedrich Rückert, and the scholarly publications of Karl Brockelmann, conveyed Eastern poetics to the Western reader, accompanied by scholarly commentary. Thus, translations became one of the most important forms of intercultural mediation. One of the significant aspects of this process is that, from the mid-20th century onwards, the attitude towards Eastern culture became more critical. Under the influence of postcolonial approaches and Edward Said's theory of “Orientalism”, a trend developed in German literary studies to analyse

⁴³ Goethe, Johann Wolfgang von. *West-östlicher Divan*. Herausgegeben von Hendrik Birus. – München: Deutscher Taschenbuch Verlag (DTV), 1998. – 580 s.

the reflection of the East in Western literature not merely as an aesthetic phenomenon, but as a cultural and ideological discourse. As a result, the artistic interpretation of the image of the East became more multifaceted, interactive, and dialogue-based. Thus, throughout the 19th and 20th centuries, the reflection of Eastern culture in German literature underwent a continuous process of transformation, from romantic idealism to modernist explorations, this transition from romantic idealism to modernist explorations, and then to postcolonial critical analysis, demonstrated the dynamic and ever-renewing nature of intercultural influence.

The third chapter of this section is dedicated to **the paradigmatic hermeneutics of Orientalism and Occidentalism**.

During the nineteenth and twentieth centuries, cultural influences between East and West unfolded in two directions: the West's cultural, scientific and artistic impact on the East, and the East's on the West⁴⁴. This process found expression not only in the domains of literature and art, but also in scientific-philosophical thought, religious perspectives, socio-political ideas, and cultural identity. The German-speaking schools of Oriental studies held a leading position in examining this two-sided exchange.

In our view, while nineteenth-century German literature, shaped by the spirit of Romanticism and Enlightenment, drew upon the East primarily as a source of inspiration, by the early twentieth century this relationship had grown increasingly complex. The East's rich philosophical heritage namely Sufism, Confucianism, Buddhism, and Indian philosophy was valued by German intellectuals as a resource that expanded the boundaries of Western culture and thought, urging them toward cultural and spiritual renewal. At the same time, the West brought technological progress, scientific methodologies, and modernist ideas to the East.

According to the orientalist Sabine Mangold, interpretations of Eastern and Western cultural influences within German Oriental studies often began from a Eurocentric standpoint and gradually shifted toward a more multifaceted, dialogic approach. Edward Said's theory of "Orientalism" and subsequent postcolonial studies critically examined the tradition of portraying the East as the "exotic Other" in Western literature⁴⁵. This approach was widely adopted in German literary studies as well, and cultural relations between East and West began to be evaluated on the basis of new epistemological criteria.

It should be noted that the transformation of the Eastern image in the West manifested itself not only in theoretical discourse but also clearly in artistic creativity. For instance, while in the era of Goethe and Rückert the East was viewed primarily as a source of aesthetic and spiritual inspiration, in the time of figures such as Hermann Hesse or Annemarie Schimmel, it began to be depicted as a field of equal dialogue between Eastern and Western cultures.

⁴⁴ Marchand, Suzanne L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Washington D.C.: German Historical Institute; Cambridge University Press, 2009. – p. 19.

⁴⁵ Mangold, Sabine. *Eine Weltbürgerliche Wissenschaft: Die Deutsche Morgenländische Gesellschaft 1845-1945*. – Stuttgart: Franz Steiner Verlag, 2004. – p. 39.

Moreover, translation studies acquired particular significance in the process of intercultural influence. The translation of Eastern literary heritage into German, accompanied by scholarly commentary, not only opened new spiritual horizons for Western readers but also conveyed the literary and scientific experiences of the West to the intellectual circles of the East.

At the beginning of the twenty-first century, a transcultural approach gained prominence in intercultural research. Theorists such as Wolfgang Iser interpreted the exchange between East and West as a process of “intercultural mediation,” considering it an integral component of global culture. This approach has also been widely applied in German Oriental studies, offering new interpretive possibilities in the analysis of historical figures, literary works, and philosophical ideas. As a result, one can observe that the interpretations of Eastern and Western cultural influences in German Oriental studies during the nineteenth and twentieth centuries evolved from a Eurocentric perspective toward a multifaceted, egalitarian, and cooperation-oriented dialogic paradigm.

The third chapter of our research, entitled “**The Ideological and Artistic Interpretation of the Eastern Image in German-Language Literary Studies**” is devoted to analyzing the formation and content of intercultural relations within the development of German-language Oriental studies in the nineteenth and twentieth centuries. The chapter first examines the processes of development within the field of Turkology and the scholarly achievements attained in this area. It also explores in depth the influence of Eastern culture on the West particularly on German literature and its artistic reflection. In the concluding section, the mutual interconnectedness of cultural influences between East and West and their scholarly interpretations within Oriental studies are consistently analyzed, with the general methodological and ideological foundations of these processes illuminated.

The cultural dialogue between West and East is clearly manifested in Goethe’s *Divan*, in his effort to create an aesthetic space of communication between the two civilizations. The poet regards Hafez as a “friend and spiritual master,” elevating his image to the level of an artistic collaborator. As a result, the poetic dialogue of “Goethe-Hafez” expresses the process of mutual enrichment and synthesis between Western Romanticism and Eastern Sufi poetics⁴⁶. In this dialogue, Goethe does not envision the East as exotic or foreign, but as an equal partner.

The poems within the *Divan* are written in various genres, where the symbolic system characteristic of Eastern poetics harmoniously merges with the expressive methods of German Romanticism. The images of *wine and the cup* signify the joy of life, divine inspiration, and spiritual freedom, while the symbols of the rose and the nightingale become eternal emblems of love and inspiration. In Hafez’s poetics, *wine and the cup* are often interpreted as artistic-metaphorical means of achieving Sufi ecstasy, spiritual perfection, and divine truth. The rose and

⁴⁶ Marchand, Suzanne L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. – Cambridge University Press, 2009. – p. 33.

the nightingale, meanwhile, express the incomparable beauty of divine love and the eternal dialogue between the poet and the source of inspiration.

The writer enriches these symbols with his own philosophical and ethical views, elevating them from representations exclusive to Eastern culture to universal symbols bearing human significance. In his interpretation, wine embodies the freedom of the human spirit and the power of creative inspiration, while the rose and the nightingale represent a form of human love that is intertwined with spiritual elevation. Thus, the poetic dialogue of “Goethe-Hafez,” while preserving the deep layers of meaning within Eastern symbols, harmonizes them with the aesthetic and philosophical principles of Western Romanticism.

Goethe’s turn to Eastern poetics is also directly connected with translations and adaptations. As our study shows, the German translations of Hafez’s ghazals (particularly through Hammer-Purgstall) served as Goethe’s primary source. However, he emphasized not literal translation but creative adaptation. For this reason, the *Divan* may be regarded not only as an example of translation-adaptation but also as a product of cultural reconstruction.

By assimilating Eastern poetics, Goethe introduced new rhythmic possibilities, philosophical symbols, and aesthetic models into German literature. His *West-östlicher Divan* represents one of the most successful examples of the integration of Eastern poetics into German literature. He built an aesthetic bridge between West and East, offering a universal model of intercultural dialogue. The work served as an important methodological source not only for Romanticism of the nineteenth century but also for later periods of German Oriental studies.

In the section of this chapter entitled **“Oriental Resonances and the Phenomenon of Translation in Friedrich Rückert’s Creative Work”** the Eastern poetics and translations found in the oeuvre of the German poet and translator Friedrich Rückert are examined. Friedrich Rückert (1788–1866) is one of the most eminent poets, translators, and Orientalists of nineteenth-century German literature who deeply mastered Oriental poetics and applied it extensively in his works. He possessed perfect command of Arabic, Persian, and Turkish, and by drawing directly on the Qur’an, Hadith, and Sufi literature, he succeeded in adapting them to the German poetic tradition, leaving his mark in history as a distinguished creator. In Rückert’s literary heritage, Eastern sources serve not only as a source of inspiration, but also as a means of opening new semantic and aesthetic horizons for the German reader.

The poet’s translation activity, especially his renderings of Persian and Arabic poetry, introduced new artistic forms and symbols into German literature. His collection “*Östliche Rosen*” (Eastern Roses) offered a fresh interpretation of the Persian ghazal tradition in the German language. In translating the works of great poets such as Hafez, Sa’di, and Rumi, he did not rely solely on a literal method, but sought to preserve their spiritual and aesthetic resonance. At the same time, by harmonizing elements of the Romantic and Classical poetry of his own era within his translations, he created a poetic synthesis between the two cultures.

According to H. Wolfart, Rückert's translations were not limited to philological accuracy alone, but also brought conceptual and aesthetic innovation. By conveying the symbols and metaphors of Eastern poetry in German with clarity and depth, he revealed their philosophical meaning to the reader⁴⁷. For example, presenting to the German reader such concepts from Sufism as divine love, annihilation of the self, and subsistence through God by means of poetic imagery was a remarkably innovative approach for that period. It should be emphasized that in Rückert's work, Oriental poetics was not confined solely to the realm of translation; rather, the deep aesthetic layers of this poetic repertoire were also reflected in his own original lyrical creations. His lyrical collections especially *Östliche Rosen* represent examples in which Eastern imagery, rhythmic structures, and symbolic layers are harmonized with Western aesthetics, making Rückert one of the most prolific and aesthetically rich creators of Oriental representation within German Romanticism.

The following passage is taken from the collection *Östliche Rosen* and demonstrates his mastery in adapting Eastern symbols to the aesthetic context of German poetry:

I send a greeting like the scent of roses,
I send it to a face as fair as a rose.
I send a greeting like spring's caress,
I send it to an eye full of springtime's light⁴⁸.

Here, through symbols such as flowers (*Rosen*), spring light (*Frühlingslicht*), and the queen of spring, he enriches German lyrical style with an Oriental aesthetic. These examples reveal not only the visual dimension of the imagery but also its emotional and aesthetic delight.

Moreover, in the *Östliche Rosen* collection, Rückert directly introduces the symbolic elements of Hafez by name, which reflects his deep connection with Eastern poetry. For example:

The gazelle should leap,
The nightingale return the greeting,
When, drunken, I would sing
Verses from Hafez's songs⁴⁹.

In this example, the images of the rose, the nightingale, and wine are taken from the symbolic language of Hafez's ghazals, and Rückert successfully integrates them into his own artistic context. Through his translation and creative work, Friedrich Rückert deeply infused German culture with Oriental poetics. His works stand as an exemplary model of literary dialogue between East and West and serve as an important source for contemporary studies in Orientalism and translation theory.

In the third section of this chapter, we analyzed **the Sufi-aesthetic approach and Islamic poetics in the research of Annemarie Schimmel**.

⁴⁷ Heinrichs, Wolfart. Rückert as a Translator of Oriental Poetry. In: *Journal of Arabic Literature*, 7, 1976. – p. 56.

⁴⁸ Rückert, Friedrich. *Östliche Rosen*. In: *Gesammelte Gedichte*, Bd. 2. – Stuttgart und Tübingen: 1822. – s. 45.

⁴⁹ Rückert, Friedrich. *Östliche Rosen*. – s. 52.

Annemarie Schimmel (1922–2003) is among the most influential German Orientalists of the twentieth century and a prominent global scholar and advocate of Islamic culture and Sufi literature. Throughout her academic career, she thoroughly studied sources in Persian, Arabic, and Turkish, and widely introduced them to the Western scholarly and cultural community. Schimmel's works particularly *Mystical Dimensions of Islam*, *And Muhammad is His Messenger*, and *The Triumphal Sun* provide an exceptional exposition of the philosophical and aesthetic layers of Eastern poetics.

One of the key aspects of Schimmel's approach is empathic hermeneutics. She analyzed Eastern sources not only from a philological point of view, but also through spiritual-aesthetic perception. This method enabled her to grasp the inner philosophy of Sufi symbols, metaphors, and poetic structures. Schimmel interpreted Sufism as a "bridge of cultural dialogue," presenting it to the Western reader not as an unfamiliar exotic phenomenon, but as a universal spiritual experience⁵⁰. As our analysis shows, the scholar's research illuminated not only the religious-philosophical essence of Sufism, but also its artistic-aesthetic manifestations. For example, she examined the poetic expression, rhythmic structure, and symbolic system of the concept of "divine love" in the works of poets such as Jalal al-Din Rumi, Hafez, and Attar, thereby revealing the mechanisms through which this tradition entered German culture. According to Schimmel, the images in Sufi poetry flower, nightingale, wine, beloved are not merely aesthetic devices, but carriers of complex metaphysical ideas⁵¹.

It should be noted that translation also holds a special place in the scholar's work. In translating Eastern texts into German, she strove not to convey merely the external form of the word, but its inner spirit. For this reason, her translations possess not only scholarly but also literary value. She created special poetic equivalents so that a reader encountering Hafez's ghazals in German could still feel the spiritual resonance present in the original text.

Annemarie Schimmel's scholarly legacy inaugurated a new stage in German Oriental studies. Her approach to Sufism reinforced the concept of "intercultural empathy" within post-Said German Orientalism. Through her scholarly and aesthetic work, Schimmel revealed the most subtle layers of literary, cultural, and spiritual dialogue between East and West. With her Sufi-aesthetic approach, she not only strengthened the position of Islamic poetics within Western academia, but also enabled its interpretation as a model of transcultural dialogue in contemporary humanistic thought. Her works remain an invaluable source for German Oriental studies and comparative literature today.

In the final section of this chapter, the gradual development of **the Eastern image in German-language literature was examined**.

In nineteenth- and twentieth-century German literature, the image of the East was interpreted as multifaceted, complex, and closely tied to the political and

⁵⁰ Schimmel, Annemarie. *The Triumphal Sun: A Study of the Works of Jalaloddin Rumi*. – London: East-West Publications, 1978, – p.25.

⁵¹ Schimmel, Annemarie. *As Through a Veil: Mystical Poetry in Islam*. – New York: 1982. – p. 31.

cultural context of the time. In the literary landscape of this period, the East was depicted, on the one hand, as a source of inspiration, exotic beauty, and Sufi wisdom, and on the other hand, as a scene of political and military power, historical figures, and geopolitical conflicts. In creating this image, German writers and poets drew upon the aesthetics of Romanticism, Realism, Modernism, and later Postcolonialism.

During the Romantic period (Goethe, Rückert, Platen), the representation of the East was revealed primarily through a system of poetic and philosophical symbols. In Goethe's *West-Eastern Divan*, the East is interpreted as a symbol of divine love, human freedom, and cultural harmony, while in Rückert's translations it appears as a source of lyricism shaped by Uzbek, Persian, and Arabic poetic traditions. In this period, the East was regarded as an element that enriched Western culture and expanded its aesthetic horizons.

According to scholarly accounts, in the late nineteenth and early twentieth centuries, Realist and Modernist works emphasized the socio-political context of the Eastern image. Writers such as Thomas Mann and Hermann Hesse employed the East not merely as an exotic backdrop, but as a symbolic realm for human psychology and spiritual searching. In Hesse's works, Sufism, Buddhism, and Hinduism serve as pathways through which the Western individual seeks to overcome spiritual crisis. In this process, the East was viewed as a model of inner awakening and spiritual purification.

In the postcolonial period (late twentieth to early twenty-first century), a new reinterpretation of the Eastern image began to take shape. Under the influence of Edward Said's concept of Orientalism, German writers sought to critique and deconstruct traditional stereotypes about the East. In contemporary works created on the basis of Wolfgang Welsch's theory of transculturality, the East is interpreted as an intercultural mediator and an integral part of global culture⁵². In this process, the image of the East is viewed not merely as a marker of "otherness," but as a subject that fosters mutual enrichment, intellectual exchange, and the creation of a shared aesthetic space between East and West. Thus, in German-language literature, the Eastern image is not a one-sided exotic motif or a political metaphor, but a complex, multilayered concept shaped by the aesthetics of the era, the writer's philosophy, and the level of cultural dialogue.

In the nineteenth and twentieth centuries, the Eastern image in German literature was enriched through historical figures, poetic symbols, and intercultural philosophical concepts. This image continued to evolve in accordance with shifts in ideological paradigms, and today it remains an important component of the model of transcultural integration, preserving both its scholarly and artistic significance.

In the final chapter of the dissertation, entitled **"The Artistic Interpretation of Eastern Historical Figures in German-Language Literature: The Images of Amir Temur and Babur Mirzo"** the historical and literary interpretations of the

⁵² Welsch, Wolfgang. "Transculturality - the Puzzling Form of Cultures Today." In: *Spaces of Culture: City, Nation, World*, ed. by Mike Featherstone and Scott Lash. – London: Sage Publications, 1999. – p. 204.

figure of Amir Temur, as well as issues of Babur studies and the reception of the Baburnama in German literature, were analyzed. In the concluding part, the artistic reflection of Eastern heritage in Western literature through the images of historical figures and its ideological-aesthetic significance were consistently elucidated.

In the first section, **the historical and literary interpretation of the image of Amir Temur in German literature** was examined. The image of Amir Temur in German-language literature began to take shape in the fifteenth century and, over more than six centuries, has been interpreted through the cultural-aesthetic paradigms of different periods. The earliest depictions reached the West through eyewitness accounts of travelers and envoys such as the memoirs of Johann Schiltberger while in later periods the image expanded through diplomatic correspondence, historical chronicles, and translations. Although in Schiltberger's works Temur is portrayed as a symbol of military talent and determination, this interpretation was not entirely free from the "Oriental ruler" stereotype prevalent in Europe at that time.

In the seventeenth to nineteenth centuries, alongside the development of German scholarly and philosophical thought, the image of Temur also became more complex. Scholars and writers of the Romantic period, including Goethe, idealized Temur's personality as a symbol of strength, willpower, and spiritual leadership, while in the late nineteenth and early twentieth centuries, historians and Orientalists such as W. Barthold, B. Spuler, and W. Hinz evaluated Temur's activity within geopolitical and cultural contexts based on historical sources. In the interpretations of this period, Temur appeared not only as a great military commander but also as a statesman who initiated a cultural renaissance and contributed to the development of urban planning, science, and the arts.

Our analysis shows that between 1933 and 1945, under the influence of Nazi (nationalist) ideology in Germany, an ideological distortion of Temur's image occurred. In the literature and academic works of this period, he was predominantly interpreted as a symbol of militaristic power and expansion, while his cultural and diplomatic activities were overshadowed. In the years following the Second World War, historiography in East and West Germany portrayed Temur differently: in West Germany he was viewed as a model of historical and cultural integration, whereas in East Germany he was depicted as a symbol of class struggle and resistance to colonialism.

In the late twentieth and early twenty-first centuries, as postcolonial approaches grew stronger, the image of Temur in German literature began to be interpreted in a more balanced and multifaceted manner. He emerged as a figure who strengthened political, economic, and cultural exchange between East and West and played a role of global significance in historical processes. Thus, in German-language literature, the image of Amir Temur has been reshaped over time in accordance with political ideologies, aesthetic ideals, and scholarly paradigms. Although he has at times been interpreted as a symbol of power and military might, and at other times as an emblem of cultural harmony and global dialogue, in both directions the historical importance of Temur's personality has never been denied.

The reception of **Babur and his Baburnama** in German-language literature began gradually at the end of the eighteenth century. The initial interest was connected to Europe's growing demand for Eastern historical sources, particularly its increasing curiosity about the history of India. As the last great ruler of the Timurid dynasty and the founder of the Mughal Empire in India, Babur attracted the attention of German scholars; his biography and works were regarded as essential sources for the study of Indian history.

In the nineteenth century, although translations of the Baburnama in various languages and versions had already spread throughout Europe, German scholars primarily relied on English and French translations. Specialized German translations began to take shape in the early twentieth century. In this process, issues of philological accuracy and cultural adequacy became highly relevant; the translations aimed not only to convey historical events but also to reflect Babur's personality, his poetic sensibility, and his intellectual world. Beveridge's translation became one of the main sources for German scholars, and later Orientalists such as Karl Römer compared the Baburnama directly with its Persian-Tajik manuscripts.

It should be emphasized that in German-language Babur studies, the Baburnama has been examined in two main directions:

1. Historical-political approach:

Babur is analyzed as a statesman and military leader, with attention to his political strategy, diplomatic activities, and geopolitical views. These studies highlight the cultural and political transformations he introduced into Indian history as a successor of the Timurid legacy.

2. Literary-philosophical approach:

Babur is studied as a poet, thinker, aesthete, and memoirist; the poetic layers of the Baburnama, its artistic imagery, and the author's personal reflections are examined. In this direction, German scholars including Annemarie Schimmel particularly emphasized the inner sincerity and realistic observations found in Babur's lyricism.

In the second half of the twentieth century and the beginning of the twenty-first, with the intensification of postcolonial studies, approaches to the Baburnama also changed. Babur came to be evaluated not only as a historical figure, but as a transcultural mediator. In these interpretations, the primary emphasis was placed on his ability to harmonize Turkic, Persian, and Indian cultural elements within his own identity, as well as his religious tolerance and openness to intercultural dialogue. In German-language literary studies, the Baburnama is regarded not only as a historical source, but also as a cultural and literary phenomenon. Babur himself remains a figure situated at the crossroads of history and literature, a symbol of intercultural dialogue and harmony.

In the concluding chapter of our study, we analyzed **the artistic migration of historical figures from Eastern literature into Western literature**.

In German-language literature, figures such as Ibn Sina, Beruni, Amir Temur, Babur, Hafez, Hallaj, Salah ad-Din Ayyubi, and Harun al-Rashid occupy a central

place in the artistic interpretation of Eastern heritage. These historical personalities appear not only as political or scholarly leaders of their own time, but also as symbolic representatives of the East in the Western literary imagination, bearers of cultural and philosophical ideas.

During the Romantic period of the nineteenth century, writers such as Goethe, Rückert, and Platen elevated the great figures of Eastern history to the level of poetic mythology. In Goethe's *West-Eastern Divan*, through the figure of Hafez, an ode is composed to the entire poetic tradition of the East, while in Rückert's translations figures such as Ibn Sina and Hallaj are interpreted as symbols of the harmony between mysticism and science. In the works of this period, Eastern historical figures generally appear as embodiments of philosophical and ethical ideals and become important mediators of intercultural aesthetic dialogue.

It should be noted that in early twentieth-century German Modernism, Eastern historical figures appeared in more complex and multilayered interpretations. Writers such as Thomas Mann and Hermann Hesse depicted their life paths in connection with human inner searching, spiritual awakening, and processes of self-understanding. In Hesse's works in particular, within a synthesis of Sufi and Buddhist motifs, the great figures of the East, including rulers such as Babur and Temur are interpreted as symbols of the inner journey and spiritual trials of the human soul.

The images of Amir Temur and Babur in German literature represent two different, yet mutually complementary, aspects of Eastern heritage:

Temur - a symbol of strength, willpower, strategic thinking, and political power. In the works of Western writers, he is often portrayed as an "empire-builder," though in some contemporary interpretations he is also evaluated as a figure who created geopolitical and cultural integration.

Bobur a symbol of lyrical spirit, poetic vision, and cultural harmony appears in German literary interpretation as a mediator between cultures, a ruler capable of blending his personal emotions with his experience in state governance.

Likewise, the portrayal of Saladin in German-language literature as an emblem of chivalry, tolerance, and justice has, to some extent, challenged Western stereotypes about the East. The image of Ibn Sina, in turn, represents "Eastern wisdom" and the legacy of scientific knowledge, and is widely employed in philosophical and ethical contexts.

Overall, the great figures of the East Temur, Babur, Ibn Sina, Hafez, Hallaj, and others have been transposed from historical reality into artistic reality within German-language literature, reinterpreted through the aesthetic sensibilities and ideological paradigms of different eras. This, in turn, enriches the place of Eastern heritage in Western culture not only historically, but also aesthetically and philosophically.

CONCLUSION

From the Greco-Roman period to the Enlightenment, perceptions of the East underwent fundamental epistemological transformations.

1. The idea of “Oriental despotism” proposed by Herodotus and Aristotle, the Christian worldview’s acceptance of the East as a “source of wisdom,” the direct cultural contacts established through the Crusades, and the humanistic perspectives formed during the Renaissance all served as cultural and epistemological foundations for Oriental studies that developed in Europe, particularly within German scholarly traditions. Throughout these periods, perceptions of the East evolved from an “exotic and other” image to the status of an “object of scholarly inquiry.” This process gave rise to the early intellectual and worldview transformations that would define the methodological foundations of nineteenth-century German-language Oriental studies.
2. At the end of the eighteenth century and the beginning of the nineteenth, the institutionalization of Oriental studies developed within the German academic sphere on the basis of firmly established scholarly principles. Influenced by French and British Orientalist institutions, Germany opened specialized faculties for the study of Eastern languages and cultures at the universities of Berlin (1810) and Bonn (1818). The establishment of the *Deutsche Morgenländische Gesellschaft* in 1845 became the most significant paradigmatic event in the institutionalization of German Oriental studies. This institutionalization was important not only from an organizational standpoint, but also in terms of epistemological transformation. Within the framework of the “*Bildung*” concept that dominated German universities, the scholarly culture and philological-historical methodology that emerged introduced into German Oriental studies a deeper and more systematic academic approach, distinguishing it from other European schools.
3. The critical-deconstructive analysis of Edward Said’s paradigm systematically exposed discursive hegemony and epistemological violence within Orientalist studies. In our view, the historical-contextual interpretation proposed by Suzanne Marchand convincingly emphasized the scholarly autonomy of German Orientalism and its religious-theological roots. Rémi Brague’s theory of cultural transfer, likewise, illuminated the “secondary” nature of European culture and its “eccentric” position in fundamental terms. The dialectical tension among these three approaches demonstrates the need for a balanced and holistic methodology in evaluating German Orientalism. This theoretical pluralism fosters critical thinking in contemporary Orientalist research.
4. German Oriental studies achieved revolutionary advances in philological-critical methods, historical-genetic approaches, comparative linguistics, and the fields of palaeography and codicology. In our view, the development of Franz Bopp’s comparative linguistics, Julius Wellhausen’s “documentary hypothesis” in Biblical criticism, and Ignaz Goldziher’s methodological framework for the critique of hadith constituted a fundamental methodological revolution in this field. These methodological innovations significantly influenced not only the evolution of German Oriental studies, but also the development of the humanities as a whole.
5. The formation and development of German Oriental studies in the nineteenth and twentieth centuries constitute an important historical experience and methodological legacy for contemporary Orientalist research. The synthesis of the

approaches of Said, Marchand, and Brague demonstrates the necessity of avoiding one-sided assessments of this field and of systematically accounting for both its positive aspects (such as the scholarly achievements of Heinrich Fleischer, Theodor Nöldeke, and Julius Wellhausen) and its negative ones (including methodological limitations and cultural stereotypes).

6. In the nineteenth century, distinguished German scholars such as Peter Simon Pallas, Joseph von Hammer-Purgstall, Friedrich Rückert, and Heinrich Ewald elevated the study of Turkic languages, cultures, and texts from empirical observation to scientifically grounded methodological approaches. In particular, Pallas's comparative-philological model, Ewald's historical-comparative approach, and the methods of textual criticism and textology played a paradigmatic role in transforming Turkology into an independent academic discipline. These methodological innovations, extending beyond the boundaries of Turkology itself, played a decisive role in the scholarly formation of Oriental studies in the 19th and 20th centuries.

7. The establishment of the Deutsche Morgenländische Gesellschaft (DMG) in 1845, as well as the publication of its scholarly organ, the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, signified the rise of Oriental studies from the work of individual scholars to an institutionalized, collective, and coordinated sphere of academic activity. This, in turn, shaped Oriental studies into an independent academic discipline grounded in clear methodological standards.

This process of institutionalization was significant not only in an organizational sense, but also as an epistemological turning point: Oriental studies henceforth became a field conducted not through individual observations alone, but through collaborative research, specialized schools, and methodological unity.

8. The translation activity of nineteenth-century German Turkologists served not only as a literary-aesthetic medium, but also as a tool of profound epistemological significance in strengthening cultural ties between East and West. Through Hammer-Purgstall's German translation of Hafez's *Divan* and Friedrich Rückert's artistic and literary translations of Arabic, Persian, and Turkic works, Eastern thought and aesthetics were introduced into the European cultural sphere. These translations played a crucial role in stimulating the emergence of the cultural-aesthetic current in Europe known as Orientalism.

9. Johann Wolfgang von Goethe's *West-östlicher Divan* represents the first systematic and successful paradigm for the reception of Eastern poetics and its creative synthesis within the Western cultural context in nineteenth-century German literary and aesthetic thought. Through this work, Goethe fundamentally rejected a one-sided colonial stance between East and West and, instead, methodologically grounded the idea of an equitable intercultural dialogue. In Goethe's creative practice, classical Eastern sources such as Hafez's *Divan*, Sa'di, Ferdowsi, Jami, and Nizami served as significant sources of inspiration, and the poet did not merely imitate them superficially, but, through deep spiritual assimilation and their integration with Spinoza's philosophy, created a new philosophical-poetic stratum.

10. The twelve-book structure of the *West-östlicher Divan* expresses, as an architectural principle, the ideas of perfection and cyclicity drawn from the symbolic system of the East. Each section whether a spiritual dialogue dedicated to Hafez, a meditation on the philosophy of love, or reflections of a religious-philosophical nature systematically harmonizes the essential motifs of Eastern poetics with Western lyricism and rational analysis. In particular, Goethe's adaptation of the ghazal form its *rhyme, refrain, matla, and maqta* principles to the syntax of the German language became a significant structural innovation in his creative work. The Eastern symbols of the rose, the nightingale, wine, and Zuleikha in the *Divan* are not merely external Oriental effects, but carry deep philosophical and psychological layers, opening a new semantic field for Western poetry.

11. Friedrich Rückert deepened Goethe's tradition through the art of translation, and by adapting the rhyme and radif system of Eastern poetry to German poetics, he provided a fundamental practical grounding for the principle of *Nachdichtung* (creative re-poetization). Rückert's translations and interpretations made it possible to convey Persian and Arabic poetics to the German reader in an aesthetically and semantically authentic form, thereby establishing a theoretical foundation for modern translation studies. Rückert's approach represents a paradigmatic shift from artistic translation to cultural mediation, creating a new methodology for intercultural literary exchange.

12. In the twentieth century, Annemarie Schimmel introduced the legacy of Goethe and Rückert into modern Oriental studies as a methodological foundation, transforming the Sufi-aesthetic and phenomenological approach into an important epistemological paradigm for understanding Eastern sources. Her profound phenomenological interpretations of the symbolic language in the works of Ibn Arabi, Jalal al-Din Rumi, and Hallaj presented Eastern poetics to the Western academic world in its authentic form, surpassing superficial commentaries. Schimmel's methodology of empathetic hermeneutics synthesized the discourse of traditional Oriental studies with postcolonial sensitivity, thereby creating a new paradigm for genuine intercultural understanding.

13. Goethe and his successors Rückert, Platen, Heine, Hesse, and Schimmel integrated Eastern poetics into the German literary process as an essential component, embedding it deeply into the organic layers of literary tradition. The approaches formed toward the image of the East in 19th and 20th century German-language Oriental studies are significant not only within their historical and cultural context, but also in terms of their contemporary relevance and potential future applications. These approaches make a strategic theoretical and practical contribution to the sustainable development of intercultural dialogue on a global scale.

14. The portrayal of Amir Timur in German poetry is directly connected to the succession of historical-philosophical and aesthetic paradigms. During the Romantic period, he appears as an idealized hero, whereas in the eras of modernism and expressionism he becomes a profound symbol of human tragedy.

Postmodernism, in turn, revisits this figure through critical deconstruction. Thus, the image of Timur serves as a distinctive indicator within the evolution of German literary thought. The formation of Timur's image in German literature is a multi-stage, complex, and dynamic process that vividly reflects the shifting aesthetic and ideological attitudes of the West toward Eastern civilization. Over the course of two centuries, this image has appeared in various forms from romantic idealization to expressionist dramatism, fascist ideological appropriation, Cold War oppositional discourse, and contemporary postmodern reinterpretations.

**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ
ИНОСТРАННЫХ ЯЗЫКОВ
ПРИСОЕДИНЕНИЕ УЧЕНЫХ СТЕПЕНЕЙ КАНДИДАТ НАУК.
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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ
ИНОСТРАННЫХ ЯЗЫКОВ**

Турсунов Акмалжон Хамиджонович

**НЕМЕЦКОЯЗЫЧНОЕ ВОСТОКОВЕДЕНИЕ XIX–XX ВЕКОВ:
АНАЛИЗ И ИНТЕРПРЕТАЦИЯ**

10.00.04 – Языки и литература Европы, Америки и Австралии

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Научный руководитель:

Халлиева Гулноз Искандаровна
доктор филологических наук, профессор

Официальные оппоненты:

Мухибова Улфатхон Учкуновна
Доктор филологических наук (DSc),
профессор

Хаджиева Феруза Мэлсовна
Доктор филологических наук (DSc),
профессор

Кахаров Кобил Шухрат угли
Доктор филологических наук (DSc), доцент

Аффилированное учреждение:

Андижанском государственном институте иностранных языков.

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Н.Т.Досбаева

Председатель Ученого совета по
присуждению ученых степеней,
доктор филологических наук (д.ф.н.),
профессор

И.И.Умрзаков

Секретарь Ученого совета по
присуждению ученых степеней,
доктор филологических наук (д.ф.н.),
доцент

Д.М.Хошимова.

Руководитель научного семинара
Ученого совета, доктор
филологических наук (д.ф.н.),
профессор

ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования. Осуществить научный анализ развития немецкоязычного востоковедения XIX–XX веков, его теоретико-методологических основ, роли в межкультурных связях и идейно-художественной интерпретации образа Востока в немецкой литературе на основе системного, историко-типологического и сравнительного подходов. Данная цель охватывает научные традиции немецкоязычного востоковедения, школы, сформировавшиеся в пределах XIX–XX столетий, литературно-эстетические течения и переводческую деятельность.

Объект исследования. Немецкоязычное востоковедение, сформировавшееся в XIX–XX веках, его научные школы, методологические подходы, роль в межкультурных связях и идейно-художественная интерпретация образа Востока в немецкой литературе.

Предмет исследования. Представления о Востоке в немецкоязычном востоковедении XIX–XX веков, переводоведение, межкультурный диалог, сравнительное литературоведение и процессы культурного трансферта, а также интерпретации исторических личностей (Амира Темура, Бабура Мырзы) в немецкой литературе.

Научная новизна исследования заключается в следующем:

эволюция европейских представлений о Востоке системно раскрыта, начиная с антично-греко-римской концепции «экзотического пространства» и далее через формирование научных и философских идей эпох Возрождения и Просвещения. Особое внимание уделено влиянию метафизических, гуманистических и филологических воззрений, сложившихся в немецкой интеллектуальной традиции, на эпистемологические решения, связанные с восприятием Востока. Концептуальные изменения в интерпретации Востока, отражённые в трудах Гердера, Канта, Лессинга и Гамана, аргументированы на основе конкретных текстов и исторических примеров. Тем самым убедительно показано, каким образом формировались историко-культурные основания восточного образа в европейском мышлении и какую специфическую роль в этом процессе сыграла немецкая культурная среда.

научно-институциональные основы ориенталистских школ, сформировавшихся в немецкоязычном пространстве в конце XVIII – начале XIX века, подвергнуты новой оценке, при этом выявлена их органическая связь с концепцией «Bildung». На основе материалов немецких архивов и библиотек проанализированы процессы становления и деятельности таких центров, как университеты Берлина, Бонна, Вены, а также Deutsche Morgenländische Gesellschaft. В данном контексте выявлены исторические основы взаимодействия между культурно-нравственными парадигмами немецкой научной мысли и развитием востоковедческих исследований.

роль филологико-критического, историко-генетического и сопоставительного методов в немецком востоковедении рассмотрена в новом ракурсе, что позволило выявить их влияние на формирование научного

мышления. Принципы сравнительного языкознания Франца Боппа, критический подход Юлиуса Велльхаузена к истории ислама и исследования Игнаца Гольдциера в области мусульманской интеллектуальной традиции и текстологии трактуются как важнейшие эпистемологические источники, оказавшие воздействие не только на немецкий ориентализм, но и на развитие европейских гуманитарных наук в целом. Подчёркнуто, что данные методологические подходы заложили прочную основу для современной культурологии и компаративистики.

переводческая деятельность интерпретируется как модель культурного посредничества: показана роль таких переводчиков, как Хаммер-Пургшталь и Фридрих Рюккерт, в введении восточной поэтики в европейский культурный контекст как эстетического и эпистемологического процесса. На основе современных компаративистских методов раскрыто, каким образом восточные поэтические формы и символы интегрировались в немецкую литературно-эстетическую систему в творчестве Гёте, Рюккерта и Аннемари Шimmel. Тем самым интерпретированы механизмы межкультурного диалога и художественного синтеза.

образы Амира Темура и Бабура исследованы в сравнительном аспекте с опорой на диахронно-типологический подход. Их художественные интерпретации в немецкой литературе эпох романтизма, реализма, модернизма и постколониализма раскрыты в историко-философском, эстетическом и идеологическом контексте. Темур концептуализирован как символ силы и воли, тогда как Бабур представлен как модель лирической субъективности и культурной гармонии.

процесс отражения восточного наследия в немецкой литературе через фигуры исторических личностей получил новое осмысление. На основе типологического и сравнительного анализа доказано, какие эпистемологические трансформации претерпели художественные и научные образы Амира Темура, Бабура и других восточных исторических деятелей в немецкой литературной традиции.

Внедрение результатов исследования.

Результаты и материалы диссертации, связанные с ролью немецкоязычного востоковедения в анализе тюркского литературного наследия, научно-текстологическими подходами, художественной интерпретацией образа Востока, востоковедением и межкультурными связями, развитием тюркологии, влиянием восточной культуры на Запад, взаимными культурными воздействиями, а также художественной интерпретацией восточного воспитания в художественной литературе, были использованы в рамках инновационного проекта государственных научно-технических программ на 2022-2024 годы ИЛ-402104209 “Создание программного средства - морфолексикона и морфологического анализатора узбекского языка для автоматической обработки в информационно-поисковых системах (Google, Yandex, Google Translate)” (Справка № 01/4-2950 от 5 июля 2025 года). В результате в морфологический анализ

узбекского языка были внесены научные дополнения на основе тюркских источников, обогащена электронная база морфолексикона и расширены возможности использования языковых ресурсов в поисковых системах.

Результаты и материалы исследования, отражающие непрерывную эволюцию историко-культурных основ, развитие тюркологии, влияние восточной культуры на Запад, взаимные культурные взаимодействия и востоковедческие интерпретации, а также идеологико-художественную интерпретацию восточного воспитания в художественной литературе, были использованы в рамках практического проекта государственных научно-технических программ на 2022-2023 годы ПЗ-2020042022 “Создание лингводидактической электронной платформы тюркских языков” (Справка № 01/4-3004 от 8 июля 2025 года). В результате за счёт интеграции источников восточного и западного культурного наследия в платформу, создания электронных ресурсов на основе историко-культурных материалов при преподавании тюркских языков и расширения сферы их применения повысилась эффективность практических результатов проекта и расширился масштаб их использования.

Новизна исследования, связанная с интеграцией восточной поэтики в немецкую литературу, внедрением поэтических форм и символов в немецкую литературно-эстетическую систему, возникновением межкультурного диалога и художественного синтеза в этом процессе, а также отражением восточного наследия в немецкой литературе через образы исторических личностей и их ролью в эстетической интеграции в западной литературе, формировании культурной идентичности и трансмедиальном посредничестве, а также сведения о роли переводчиков, таких как Хаммер-Пургшталь и Фридрих Рюккерт, в введении восточной поэтики в европейский культурный контекст, их вкладе в литературно-эстетические и эпистемологические процессы и о том, что эти переводы сформировали двусторонний процесс культурного синтеза и семантического обогащения между Востоком и Западом, были использованы в радиопередачах “Мировая литература” и “Образование и развитие», подготовленных творческим объединением “Узбекистан-24” Национальной телерадиокомпании Узбекистана на телеканале “Узбекистан» в февральском и майском выпусках 2025 года (Справка № 05-09-1360 от 26 августа 2025 года). В результате содержание радиопередач было обогащено научной информацией, раскрывающей духовно-просветительское и социально-эстетическое значение художественных связей Востока и Запада.

В исследовании раскрыты процессы культурного сотрудничества между Востоком и Западом, художественные интерпретации образа Востока в немецкой литературе, переосмысление образов исторических личностей (Амира Темура, Бабура и других) в западной культурной среде, а также роль эстетической интеграции, культурной идентичности и трансмедиального посредничества в этих процессах были использованы в рамках инновационного проекта государственных научно-технических программ на

2023-2025 годы IL-27-4722022413 “Создание электронной платформы по дисциплине “Компаративистика” для курса “Сравнительное литературоведение” в Узбекском государственном университете мировых языков. В ходе реализации проекта на основе научных результатов, полученных в диссертации, был обогащён контент электронной платформы, расширена база культурных и литературных источников. Кроме того, в рамках проекта в 6-м выпуске научно-электронного журнала “KOMPARATIVISTIKA” (Comparative Studies) была опубликована статья А. Турсунова “Интерпретация образа Бабура Мирзы в творчестве немецкого писателя М. Правдина” (стр. 262-272). Через данную статью научные выводы, выдвинутые в диссертации, были внедрены в практику, а источники, связанные с интерпретациями исторических личностей в немецкой литературе, представлены пользователям платформы как открытый научный ресурс (Справка № 04-04-1/4985 от 5 сентября 2025 года). В результате материалы исследования обогатили научно-теоретическую базу электронной платформы и создали новые основы для исследований в области сравнительного литературоведения.

Структура и объём диссертации.

Диссертация состоит из введения, четырёх основных глав, общего заключения и списка использованной литературы. Общий объём работы составляет 245 страниц, из них основной текст 232 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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