

East and Oriental Motives in German Dramaturgy

PhD, Mahmudov Alisher Yuldoshevich

Department of German Language and Literature, Karshi State University

Annotation: The article illustrates the Eastern and Oriental motifs expressed in the German dramaturgy acquire philosophical, satirical and educational significance. The originality of the German dramaturgy on the Eastern theme depends on the literary relations between the West and the East. It is highlighted that the dramatic works of German literature have reached a new level and have a positive effect on the enrichment of the spiritual world and aesthetic taste of the peoples of the East and the West, both in the field of literature and on the path of science and enlightenment. We can observe that the German dramaturgy was imbued with the philosophical spirit of the Enlightenment in the works reflecting the daily needs, including the most important social changes in the life of Western Europe. The works under analysis aim to control the viewer's or readers' experiential perception, so they suggest possibility and concretize the culturally alien. On the other hand, in Lessing's religious-philosophical "dramatic poem", which is not for nothing accepted as a "doctrine poem", the principles of the formation of the East are more clearly manifested. Oriental plots and ideas are interpreted in common with the ideas of tolerance and humanism in German literature.

Keywords: East and West, spiritual-philosophical, aesthetic taste, science and enlightenment, political traditions, classical, editing and interpretation, tolerance, humanism, oriental motive, oriental tradition, dramaturgy, literary communication, tolerance, humanism.

Introduction. Today, German literature, especially German dramatic works, has risen to a new level and has a positive effect on the enrichment of the spiritual world and aesthetic taste of the peoples of the East and West, both in the field of literature and on the path of science and enlightenment.

In the development of literary relations between the West and the East, the role of German oriental studies is also important. [1:613] As a basis for this, the works of Johann Wolfgang von Goethe (Johann Wolfgang von Goethe, 1749-1832) were referred to the East and its culture. Literary debates about this testify. Both subjective and objective interpretations of the East and oriental motifs in Goethe's works were at the forefront and were the subject of many studies. Goethe, Johann Gottfried Herder (Johann Gottfried Herder, 1744–1803) and Gotthold Ephraim Lessing (Gotthold Ephraim Lessing, 1729–1781) reflected their interest in Eastern culture in their works. Goethe's "West-östlicher Divan" (1827) [2:263], Lessing's play "Nathan der Weise" (1779) [3:164] show tolerance and humanism, oriental motifs reflected. In German literature and Goethe's writings, Oriental reality has long been a subject of research, as the following works show: from Friedrich Gottlieb Klopstock's "Christ" to Goethe's "West-Orientation" [4:151], "Goethe und Islam", political theater, theater politics: dramaturgies of the "Sturm und Drang" period and Louis-Sebastien Mercier (1740-1814) , Novels of German writers in the Arab East, Study of Goethe's works in Egypt [5:586]. These works, of course, made an important contribution to the study of the recognition of German literature in the Oriental motif.

Literature analysis and methodology. Johann Gottfried Herder "On the influence of poetry on the traditions of peoples in ancient and modern times" ("Über die Wirkung der Dichtkunst auf die

Sitten der Völker in alten und neuen Zeiten", 1778), by Friedrich von Schlegel (Friedrich Schlegel, 1772–1829) "On the Language and Wisdom of the Indians" ("Über die Sprache und Weisheit der Indier", 1808), "Remarks on Historical Philosophy and Aesthetics" ("Überlegungen zur Geschichtsphilosophie und zur Ästhetik"), the publications of German orientalists reflect the patterns of contemporary Eurocentric thinking. [9:168] These sources serve to enhance European authority through concrete efforts to interpret linguistic, cultural, or world history in ways that legitimize European dominance around the world. The play "Isabella von Ägypten, Kaiser Karls des Fünften erste Jugendliebe", 1812) by the Egyptian Carl Joachim Friedrich Ludwig von Arnim (Carl Joachim Friedrich Ludwig von Arnim, 1781-1831), "Isabella of Egypt, one of the five lovers of Emperor Charles in his youth", Poems by Friedrich Rückert (1788–1866) and Karl August Georg Maximilian Graf von Platen (Karl August Georg Maximilian Graf von Platen, 1796–1835), Judith by Friedrich Hebbel (1813–1863) . Der Heilige", 1879) novella, as well as works of art on the Eastern theme created by Hugo von Hofmannsthal (Hugo von Hofmannsthal, 1874-1929) are repeatedly referred to. [10:178]

Description, comparison and analysis methods were used to cover the topic of this article.

In German dramaturgy, the daily needs of Western European life were enriched by the philosophical spirit of the Enlightenment;

The article analyzed based on tolerance, humanism and oriental motives reflected in German dramas;

The interpretations analyzed in the study were compared with oriental expressions in French and English dramas;

In the German dramaturgy covered in the article, along with the high evaluations given to Eastern and Oriental interpretations, critical views are also reflected.

Achievements: German Enlightenment authors Gotthold Ephraim Lessing's "Nathan der Weise" ("Nathan der Weise", 1779) and Christoph Martin Wieland (1733–1813) "The Golden Mirror" ("Der goldene Spiegel", 1772) . Wieland also wrote other educational works, such as The History of Wisdom ("die Geschichte des weisen Danischmand", 1752) and "Schach Lolo oder das göttliche Recht der Gewalthaber", 1778; In both texts, Arabic fairy tales "One Thousand Nights" and "Oriental travelogues" mainly have oriental motifs. [9:23]

The term dramaturgy appears for the first time in German literature in the work "Hamburg Dramaturgie" (Hamburgische Dramaturgie, 1767-69) written by Gotthold Ephraim Lessing. Lessing, as the first dramatist in world literature, created this collection of narratives based on the principles of dramaturgy. Hamburg National Theater. Dramaturgy. Writing a play. All three activities can be created by the same person. [11:4] However, while dramatists promote the integration of stage work and dramaturgy in creating drama, others express the opinion that creators should adapt dramaturgy to stage work.

Dramaturgy is a practice-based literary genre created by famous playwrights such as Gotthold Ephraim Lessing. Miss Sarah Sampson (Miss Sarah Sampson, 1755), Emilia Galotti (1772), Minna von Barnhelm (Minna von Barnhelm, 1767) and Wise Nathan (Works such as "Nathan der Weise", 1779) constituted dramatic works. At the same time, in 1767-1770, Lessing wrote and published a number of criticisms. The work "Hamburg dramaturgy" is a comprehensive analysis and criticism of the German theater and developed a theory. These works made Lessing the father of modern drama. [8:17]

Friedrich Hölderlin, Goethe, Friedrich Wilhelm Joseph Schelling, Thornton Wilder, Arthur Miller, and Tennessee Williams, inspired by Lessing's Hamburg Dramaturgy, Laocoön, and Hegel's Aesthetics (1835–38), were featured in plays and theater. [12:1379]

In Lessing's work, we can base the following opinion on the development of the dramaturgy of Enlightenment literature: "The poet and dramatist Friedrich Schiller, Gotthold Ephraim Lessing, Johann Wolfgang Goethe, Heinrich Heine, who enriched German prose and poetry in terms of content and form, are among the great figures of the development of world artistic thinking, political and philosophical. created mature artistic examples of lyrics, poetic drama and tragedy." [13:14]

Schiller, inspired by Shakespeare's dramaturgy, "Lessing's "Emilia Galotti" and Y.V. Goethe's "Goetz von Berlichingen" did not fail to influence the formation of the mind and worldview of the future artist." [14:7] In fact, "Schiller is not only a stage master, but one of the artists who blessedly contributed to the formation and development of the German national theater in Germany after Lessing and Goethe." [15:16]

Discussion. According to Lessing, German poets would do better to learn from English poet Shakespeare than from French dramatists Corniel and Racine. Shakespeare is closer to ancient Greek geniuses than French poets. Sophocles (Sophocles, ca. 496-406 BC) "Oedipus" ("Oedipus", 430-415) followed by his equivalent "Othello" ("Othello", 1604), "King Lear" ("King Lear ", 1605), it is difficult to find a work other than "Hamlet" ("Hamlet", 1601). Voltaire's "Zaire" ("Zaire", 1732) is a dim copy of "Merchant of Venice", 1596. Both Voltaire's "Zaira" and GE Lessing's drama "Nathan der Weise" (1779) are on the theme of the crusades. But Lessing's heroes are more valuable for the spiritual development of mankind. Thoroughly examines the historical sources of the Crusades depicted in the play Nathan the Wise. The French philosopher and writer Voltaire was the first to point out that the Crusades were extremely important for the social and economic life of European countries. In his opinion, the Crusades stand alongside the conquests of the Huns, the Vandals, and later the Arabs and the Turks in human history. [16:568]

Lessing found this information and other information about the Prophet Muhammad and his religion in the works of the East and in the translation of the Holy Qur'an. As a patient enlightener, he chose his subject carefully and wisely to carry out his purpose. For Lessing and modern Orientalists, Voltaire's letter and all his prejudices against Islam were, by definition, a direct criticism of Christianity. In addition, Voltaire's tragedy "Muhammad" was sharply criticized not only by Lessing, but also by French critics and literary critics. This was explained in detail in 1982 by Amadou Booker Sadjı (Amadou Booker Sadjı, 1935–2010) in his book "Lessing und das französische Theater". "Voltaire's efforts in this regard must not be completely misunderstood." Sadjı also criticized the literary position of French comedy and tragedy in the classicist court poetry of the 18th century. His opinion is as follows: "But in the 18th century, French comedy no longer belongs to classical court poetry, like tragedy." In this literary field, Lessing sarcastically directed his direct satire against Voltaire's work: "What drives him (Voltaire - A.M.), what pleases him" - "his greatest happiness is to enjoy the pleasures of this world." [6:105]

Therefore, the concept of tolerance in the interpretation of the Enlightenment became very important for G. E. Lessing's work, so he later covered it widely in his literary works. The main theme of tolerance occupies the main content of his poetic dramas and religious works. To this day, the concepts of tolerance and enlightenment are considered as criteria for mutual human relations and peaceful living of the people of the society. [8:52]

The works under analysis aim to control the viewer's or readers' experiential perception, so they suggest possibility and concretize the culturally alien. On the other hand, in Lessing's religious-philosophical "dramatic poem", which is not for nothing accepted as a "doctrine poem", the principles of the formation of the East are more clearly manifested.

Rather, a philosophy of tolerance should make room for different religions, even if they could have happened differently in Islam, which Lessing gives shape to in his work. I just wanted to emphasize that the historical reality is not reflected in the fact that it happened with another religion or with a representative of another religion that is not European, but it is illuminated with the tone of Islam and oriental motives. This situation occurs less often in the German drama of the 18th century. But in order to confirm (or reject) this assumption, we really had to reveal the transformation of oriental plots and ideas in the German drama of the 18th century.

In conclusion, it can be said that the development of German literature of the 18th century was influenced by the ideas of the Enlightenment. Enlightenment is characterized by its open conceptuality and representation of reality enriched with philosophical idealism. Genres of enlightenment literature include novels, dramas, epics, philosophical stories, and fairy tales. The leading genre of these is drama. We can observe that the dramaturgy of that period was imbued with the philosophical spirit of the Enlightenment, reflecting the daily needs, including the most important social changes in the life of Western Europe. The reflection of the original philosophical-aesthetic and philosophical-satirical features of the literature of the Enlightenment in oriental motifs was manifested in the dramaturgy.

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