



Section 5. Languages of the world

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ON THE PENETRATION OF EASTERN LITERARY TRADITIONS INTO GERMAN LITERATURE

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Abstract

The article summarizes the theoretical and factual materials that determine the penetration factors of the literary traditions of the East in the literature of medieval Europe, primarily in the poetry of the XII century German literature.

Keywords: *Provence, troubadours, knightly literature, courtly literature, Minnesang, Minnesinger, heroic epic, dastan, zadzhal, muvashshah, mulamma*

Introduction

As historical sources testify, the Arab domination, which lasted in Spain for about eight centuries, the development of the culture of the East on the peninsula, the development of science, philosophy, fiction, the assimilation of the culture of Iran by the Arabs, its improvement by the Spaniards did not pass without a trace for many peoples of Europe, especially for countries bordering Spain. On the contrary, this process became the impetus for the formation and development of the culture of the peoples of the West (Sulaymanova F., 1997; Martens K.K., Levinson L.S., 1971).

Traders, Jews and Armenians, who served as intermediaries between the West and the East, as well as Christians living in the East, made a significant contribution to

the dissemination of the scientific and cultural achievements of the East. Thinking about the issues of literary mutual influence between the West and the East, we consider it appropriate to refer to the prominent orientalist V.M. Zhirmunsky, who in his fundamental work “Comparative Literary Studies” particularly states the influence of the literary traditions of the East on the formation of Western literature of the Middle Ages. Noting the importance of economic, military-political and cultural ties, the scientist states the two-way influence of this process (Zhirmunsky V.M., 1979, p. 55–56).

Literature review and methods

Speaking about the ideological community, the commonality of plots and motives of the heroic epic, the researcher pays main

attention to the analysis of the German epic “Song of the Nibelungs” and the Uzbek dastan “Alpamish”, identifying the common features in them using specific examples. Using specific examples, he shows the commonality of images in Indo-European literature using the example of Siegfried, Achilles and the image of Isfandur from Firdausi’s “Shahname”. Among the common traits that unite these heroes, the scientist names their supernatural birth, unusual formation, first exploits in childhood, a long journey in search of a future wife, and defense of their fatherland from enemy invasion.

Examining the motifs in the “Song of the Nibelungs” and the “Alpamish” dastan, the German scientist especially highlights the common motif of matchmaking (matchmaking) and notes that this motif penetrated into the Western epic directly from the East. In his opinion, the process of matchmaking penetrated through Russia, on the one hand, to the edges of the lower Rhine, and on the other, to the edges of the southern Rhine, and thus took a place in the plot of the heroic epic. Winning a bride in this manner is widespread in 12th – century German heroic epic.

Analyzing similar motives in the plot of the German and Uzbek heroic epics, he notes the exact coincidence in both epics of such motives as the heroes being captured, a false proposal and matchmaking (Ziyatdinova E., 2005, 337).

If the first reason for the spread of the influence of literature and culture of the East to the West was Arab Spain and Sicily, then the second impetus was the crusades that began at the end of the 11th century.

Begun on the initiative of Pope Urban II, this invasion lasted more than 300 years. They conquered the largest centers of advanced science in the East – Palestine, Syria, Egypt and Tunisia. Lasting for about three centuries, this invasion gave the peoples of Europe not only material, but also spiritual values and wealth. On this occasion, V. Robertson wrote: “Western society, until the 11th century, lived in darkness and oppression; starting with the Salbian invasion, radical changes began to occur. It awakened Europe from a long sleep to major changes in governance and morality. Walking through numerous countries, the Salbs began to learn useful

things for themselves, their horizons expanded, and they themselves felt their ignorance” (Sulaymanova F., 1997, 313). The famous German literary figure F. Schiller called the Salbian invasion medieval darkness, ignorance and at the same time “primary ray”. In his opinion, following the invasion of the Salbs, traders set out on the road, “building a bridge between the West and the East” (Sismondi J. C., 1823, 208).

Discussion and results

N. Komilov emphasized that intensive cultural and economic ties between East and West also prepared the ground for the development of literary processes. Translations of One Thousand and One Nights, Kalila and Dimna, and Tutiame contributed to the creation of Spanish and Italian didactic books and the formation of the short story genre. The adventure narratives that exist in primary Western novels are also a consequence of the influence of Eastern literature.

The influence of Eastern literature on the literature of the West was assessed by the German scientist H. Herder as follows: “The images of mermaids, which passed from Indian and Iranian legends to the Arabs and from them to Christians, “1001 Nights” taught Western authors the subtleties of presentation of a jewelry presentation of life wisdom” (Komilov N., 1999, 62). The development of literature of the Middle Ages in Germany falls on the period from 1172 to 1230, so during this period such outstanding literary figures as Heinrich Feldeke, Gottfried Strasburg, Wolfram Eschenbach, Hartmann von Ayu, Walter von Vogelweide lived and worked. It was during this period that German literature was formed and its immortal works were created: “The Song of Aeneas” (Heinrich Feldeke), “Tristan and Isolde” (Gottfried Strassburg), “Poor Heinrich” (Hartmann von Ayw), “Parzival” (Wolfram Eschenbach), “Minnezang” (Walter von Vogelweide).

At the end of the 12th century, chivalric and courtly novels began to be created in Germany; the first examples of such works were created in France. Southern France at that time, in terms of its level of economic development, occupied one of the leading places among Western countries. The influence of

Southern France, along with the emergence of feudal society, also contributed to the formation of chivalric poetry. The chivalric poetry of Eastern and Southern France, somewhat changing its content and form, entered German poetry. Thus, the motifs and subjects characteristic of oriental poetry came first to France, then to Germany (Schiller F., 1895, 28). The theme of motive also became the main one in knightly poetry.

The lyrical creativity of the knights developed under the influence of folk songs and Provençal singers over the course of the century. Knightly poetry, being popular, did not coincide with church views on life and had social significance (Karimov Sh., 2010, 17). In the 12th–13th centuries, court poetry developed in knightly literature, a branch of which was knightly poetry, which in German was called *minnesang* literature. The German *Minnesang* was created on the basis of folk songs and French troubadour poetry. The original *Minnesangs* were troubadour songs and originated in Southern France, then the songs of the *Trouvères* appeared in Eastern France. Under the influence of troubadours and *trouvères* in the German-speaking regions, first knightly songs were created, then songs of the *Minnesangs*.

According to Sh. Karimov, *minnesang* was usually sung in two styles. The first style was formed under the influence of folklore, in such songs a warm heart, love and amorous feelings were sung; In the songs sung in the style of the palace *minnesang*, the poets sang their love for the palace princesses, for this reason they somewhat lost their naturalness. The influence of Eastern literature on German poetry was most clearly manifested in the songs of the *Minnesang*, as they sang love, infatuation and high spiritual feelings.

As F. Suleymanova emphasizes, Eastern science and philosophy influenced not only Spain and Southern France (Sulaymanova F., 1997; Martens K. K., Levinson L. S., 1971). At the same time, the influence of the East was felt not only in philosophy and science, but also in literature. Popular literature arose in Europe, initially in Spain, first in Arabic, then in the form of *mulamma* (white sweet). Such poems were mostly created in the genres of *zazhal* and *muwashshah*, with *zazhal* being especially common. The poem was clamped,

performed like a song under music, the choruses of the poem were sung to the choir by all listeners. The genre was so widespread that it was performed even in France.

As M. Pidal testifies, this type of poetic genre was widespread in the 10th–12th centuries in Spain, Italy and also in France. The famous scribes Ibn Kuzman and Ibn Zaydun recited their poems throughout Europe. The first troubadour poets, Gilome IX, the Count of Poitou, and the Duke of Aquitaine, fueled their creativity with this genre. Before the arrival of the Arabs, this type of masculine poem did not exist in Western Europe (Pravalov I., 1991, 484).

Science has established that meetings with the East in European countries, even in France, written literature was created in Latin by religious figures and was of a religious nature. By the 13th century, the feudal system had fully formed, and knighthood lost its status. This process began especially early in the south of France-Provence.

European scientists who lived in the 17th–18th centuries put forward the idea that ancient civil poetry in the national language – Provençal poetry – arose under the influence of poetry common in Arab Spain. Xyu in “Original Romances” (1693), Massis in “History of French Poetry” (1739), Cuadrio in “History of Poetry” (1749), André in “History of Literature” (1808), Sismondi in “History of French Literature” (1814), Gengenot in “History of Italian Literature” (1811), Wharton in “History of English Poetry” (1824) affirm the idea of the emergence of the recognized most ancient troubadour poetry and civilization in Europe directly under the influence of the Spanish Arabs (Ziyatdinova E., 2005, p. 482–96).

Like the idea itself, knightly poetry was formed in Provence. Poets pay special attention to the language and style of poetry and do not use harsh words in them. Such poets were called troubadours or *trouvères*; the main content of the works they created was to glorify the beauty of their beloved, high human feelings, the emotional experiences of a poet in love, devotion, and friendship.

As a result of our research and observations on the relationship between the literature of the West and the East, we note that Provençal-knightly love lyrics arose un-

der the influence of Ibn Sina's work "Risala fil-ishki" (Treatise on Love). In her opinion, the troubadours did not sing about living feelings, but about artificial love invented by the mind. Due to the narrowness of the topic, poets directed their attention to style and artistic skill. Provençal poetry, along with the poetry that emerged in Sicily in the local language, prepared fertile ground for the emergence of the "New Critical Style (Courtoise)" in northern Italy, as well as for the flight of creativity of the great Alighieri Dante, which, in turn, gave impetus to the further development of the literatures of the peoples of Europe in subsequent periods (Sulaymanova F., 1997; Sismondi J. C., 1823).

The influence of Eastern science, philosophy, literature on Southern France-Provence, Eastern France and Italy was very strong. Under the influence of the poetry of the East, the lyrics of troubadours and trouvères became widespread in Provence.

At the end of the 13th century, the epic *Risala Ishq* (Poem of Love) appeared in Provence. The author was Matthew Ermengau. It consisted of 34,000 lines. In this work, the author presents medieval views on nature, religion and spirituality in the light of Ibn Sina's teachings on spiritual and physical love. Following Ibn Sina, he repeats: "love is a treasure of spirituality, not physical strength." Like Ibn Sina, the author affirms the presence of love in the animal and plant worlds. Otherwise, the author notes, there would be no life itself. According to the poet from Provence, love is the source of all existence, and its driving force is high spiritual love.

Indeed, speaking about the five types of love, Ibn Sina distinguished that its highest manifestations are "the love of those with

a high spirit" (i.e., love between spiritually close ones).

Conclusion and propositions

The main ideas of the troubadours' poetry – fidelity to love, heartfelt, spiritual love, generosity – are also borrowed from the literature of the East. All of Europe was filled with this idea, rich in ardent feelings, nicknamed courtly love. The troubadours also loved to sing of exploits in the name of their beloved, praising and raising her to the level of an angel, and depicting themselves as poor and unfortunate. A lover endures everything, endures everything for the sake of pure love. Thus, Europe gradually but carefully began to assimilate Eastern poetry (Komilov N., 1999, 62).

According to the French literary critic and poet Henri Deluy, the poetic traditions of Central Asia came to Provence through the Eastern Arabs, then through the Arab women – Andalusian and Galician – Portuguese poetry. The troubadours developed and enriched them, then gazelles began to appear in Catalonia, Sicily, Burgundy, and later in the work of the Minnesangs in Germany, Bavaria, and Austria (Martens K. K., Levinson L. S., 1971). Based on the above facts, it can be stated without exaggeration that the content, form, and style of the Provençal troubadours were formed on the basis of oriental poetry. Provençal knightly poetry was created according to the laws of Arabic poetry. This point can be confirmed by the following excerpts from a Minnesang song.

In conclusion, based on the above analysis, it can be argued that the penetration of the literary traditions of the East into German literature began in the 12th century with knightly literature.

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