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TÍTULO: Franz Kafka y Stefan Zweig en la investigación y traducciones de Azerbaiyán.

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RESUMEN: Los conocidos escritores austriacos Kafka y Zweig, como en todo el mundo, también son populares en Azerbaiyán. Desde la década de 1960, sus trabajos han sido traducidos y analizados repetidamente por especialistas en literatura de Azerbaiyán. En el artículo se investigan todos estos hechos literarios y se muestran como un aspecto significativo de las relaciones literarias entre Azerbaiyán y Austria.

PALABRAS CLAVES: Franz Kafka, Stefan Zweig, investigación de Azerbaiyán, traducciones.

TITLE: Franz Kafka and Stefan Zweig in Azerbaijan research and translations.

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ABSTRACT: The well-known Austrian writers Kafka and Zweig, as in all the world, are popular in Azerbaijan also. Since 1960s, their works have been repeatedly translated and analyzed by Azerbaijan literature scholars. In the article, all these literary facts are investigated and are shown as a significant aspect of Azerbaijan-Austria literary relations.

KEY WORDS: Franz Kafka, Stefan Zweig, Azerbaijan research, translations.

INTRODUCTION.

Regarding the study in subject, it should be noted that the branch of modern Azerbaijan philology studying the literary heritage of prominent Austrian writers of the XX century, to our opinion, can be symbolically called a newborn section. Up to now no monograph has been written on the topic of “Modern Austrian prose and Azerbaijan” (or “Austrian literature of the XX century and the East). Even in the media of the republic we do not meet any articles of scientific character devoted to this topic.

However, not so great experience has been gained in the field of journalism in regard with the cultural relations, or rather, the musical and theater relations. Majority of such kind of articles were written or after holding official Days of Azerbaijan in Austria, or were devoted to the high-rank meetings of the officials of the both states. But literary and music “contacts” are not of our interest so much, so we will remind this issue briefly at the end of the research work. We tell it on the ground that Azerbaijan journalists widely covered the Days of Azerbaijan in Austria, and it was highly appreciated by the highest state representatives of the Republic which also included poets, writers and play writers.

Here, scientific innovation of the dissertation implying to unify various articles on literary and scientific topics or separate book chapters about work of the Austrian literary figures comes into vision. Moreover, innovation of this research work should be sought in the views and ideas of Azerbaijan literary scholars which we have generalized and combined in a common denominator; for example, we have used the materials reflected in assistant professor Vakil Hajiyev’s, PhDs Svetlana Jabrayilova’s and Naida Mammadkhanova’s works. These persons made their

contributions in development of Azerbaijan-Austria, and partially Azerbaijan-German language literary relations.

We are sure that young literary scholars will make certain steps in this sphere: although they are not always able to solve the serious problems, but the structure of the issues are very important contribution. The ties beginning from the young Azerbaijan philologists last towards the other scientific pursuits over the national relations with modern Austrian literature and opens up wide opportunities for the development of this field.

The research work indicates that the majority of poets and writers of the XX century Austria, of course, does not try to reflect abstract ideas, on the contrary, create certain methods of exiting from extreme situation. Although, the philosophy of the authors and their literary characters are quite subjective, and sometimes are presented as an abstract and a passive lifestyle, a certain pattern (or stereotype) of the nostalgic behavior has emerged.

During our comparative (comparative-typological) literary and partially, linguistic analysis it was discovered that some of the works of the poets and writers who lived in that historical period of Austria can be compared with the systems like existentialism, or avant-garde. Theoretically, these systems are characterized not by expression of the preconditions with a certain behavior, but rather with the core of the behavior itself.

Theoretical considerations and dogmas are presented as a secondary element. This principle makes the basis of a number of works of S. Zweig, F. Kafka, R. M. Rilke, R. Muzil and some other notable poets and writers of Austria. It should be noted that no scientific-research work has been carried out in Azerbaijan in this regard. This, in its turn, confirms scientific innovation of the research once again.

DEVELOPMENT.

Despite the efforts of the influential international organizations, people's fundamental motives and goals, their knowledge obtained in the course of the history were substantially different and the different parties from separated barricades still remain in the natural forms. At present days the events occurs for the same reason, and it should be sought in the methods of every nation's own sorrow and truth, justice views and achieving goals of vital importance. Foreign manipulations, through the strengthening and deepening of the individual and the general concept of "energy capacities" and diversity of desires and intentions are the main causes of the global conflicts.

So, we can conclude that representatives of different nationalities, the people of different traditions and religious beliefs nowadays do not understand one another already. Of course, we should admit that strengthening and expansion of the globalization and ideological conflicts in today's world put forward necessity of establishment of constructive mutual relations between people. Therefore, literary conferences and forums held both in Azerbaijan and in European countries are of great importance. So that in these conferences and forums, increase of social cohesion, improving the overall equality, development of cultural relations between the nations are discussed, organization of inter-religious dialogue is supported.

Forgotten moral commandments from the classic literature, their admittance in a friendly way and presentation in the spirit of a mutual esteem is considered one of the priority issues at these forums. Of course, the latter factor helps to avoid antagonistic competition to a certain degree, decreases the tension of the conflicts between different ideologies and social systems, national and ethnic intolerance, ethnic conflicts, confrontation between the world's religions and civilizations.

Indeed, in a large-scale process it is very difficult to assess the role of international relations in the field of culture, art and literature. In this research work, the relations namely between Azerbaijan and Austria will be thoroughly discussed from different aspects.

Azerbaijan-Austria, partially, Azerbaijan-German-speaking (in the period of existence of the Austro-German Empire) literary connections, the issues of oriental motifs, intervention to foreign cultures, as well as, coverage of the Austrian idea or topic in Azeri literature in the XX century Azerbaijan literature are considered the actual issues of the science of philology of Europe.

In our opinion, the problem put forward can be considered a problem set forward in a timely manner for Azerbaijan linguistics. Because, up to now, no special investigations have been carried out in this area. To my mind, future development of its efficient and effective ways of resolving depends on a correct choice of the scientific method.

It is clear that in-depth and comprehensive study of literary relations between Azerbaijan and Austria throughout the XX century with all its diversities opens a wide panorama of the relations between East and West in front of European literary critics, cultural experts, linguists, philologists and historians in literature and culture spheres.

We are confident that the exchange of the highly skilled scientists - writers, historians, theologians, philosophers, psychologists, linguists and the expertise which is relevant to them serves to strengthen positive tendencies in this direction.

It should specially be noted that Azerbaijan nation during creating its national material and spiritual culture and developing the national literature has always acted as an active supporter of other people's experience on the issue.

Therefore, detection of the creativity interest and impulses thrilling the writers belonging to different generations and nations is very important and urgent. Those authors have created their works independently from one another, but in the history of the world literature, the base inevitably linking them to one another, and containing certain ideas is clearly evident.

Based on the above-stated, it should be noted that since a few decades wide range and multilateral tasks stand before modern Azerbaijan science of philology. These tasks consist of comprehensive study of development forms, objective laws and main stages of relations and methods of cultural enrichment with the advanced Western literature. Without a doubt, among them Austrian literature is one of the most important in the world.

It is obvious that active and deliberate research of enrichment methods of contemporary Austrian literature with Eastern motives will not be of great importance without specific textual comparison and confrontations. At the same time, it should be noted that the process of change in creative direction in certain degrees at the second half of the XX century has occurred in all literatures of the Western Europe without exception. However, this change in Austria, as we discovered, has shown itself in a particularly different way. We have tried to prove that throughout all the process of the development of the research work.

Furthermore, it is known that in a certain period the Austrian literature, culture and art has been closely related with Germany's literature. Austrian writers' fiction and publicist works up to now are still being published in Germany retaining the national spirit, and the writers, in their turn, are actively cooperating with the West German media. Of course, one way or another, they have been affected by certain socio-political environment of not only Austria, but also Germany. For example, it is not surprising that many people still indicate Austrian Khandken as a representative of the West German literature. Therefore, whenever necessary, to some extent we have added more important aspects of the Azerbaijani-German-speaking literature to literary and cultural relations between Azerbaijan and Austria.

In addition, the Austrian literature kept its originality and authenticity throughout the XX century, and the Eastern motives used in this literature enriched it even more in terms of artistic point of view objectively. So, besides the monographs and literary-critical analysis on the level of fiction

and publicist literature, we have also included to the work the samples from the works of contemporary Austrian writers in the works of which we have discovered successful "Eastern" traditions.

Franz Kafka (1883-1924) is a famous Austrian writer, the author of "America" (1914), "The Process" (1915), "Castle" (1922) and a number of other world-famous novels. The spiritual problems which he put forward during his short-term activity have not still lost their relevance. As the most of his stories are written in the form of cautionary stories, some modern Russian, Azerbaijani and Western European scholars (L. Andreev, T. Motilev, G. Samarin, R. Vayman, S. Jabrayilov, R. Rovshan, M. Garayev, etc.) claim that they belong to a parable genre. In his works, he showed in a literary way tragic weakness of a human against the meaninglessness of the bourgeois society. In his story "Transformation" (1916), Kafka attracts attention by depicting the horrors of fantastic transformation.

Literature critics believe that as the events in the works of Kafka are described in a "protocol" style, they look like as a reality and fantastic heroes are even more attractive. In contemporary literature study Franz Kafka is considered the founder of modernism. Although Onuri shows a particular tendency to Russian and European classical literature, and studies Tolstoy, Dostoyevskiy, Flaubert, Dickens and other writer's works attentively, his world view demonstrates despair. Kafka, in his works, pays great attention to "border cases", i.e. fear, despair, sadness or frustration. But his putting such cases against the struggle for moral ideas is clearly visible. The world view of the writer demonstrates his tendency for expressionism.

It should be noted, that the first steps for studying Kafka's literary creativity in Azerbaijan were taken in the mid-1960s. However, these studies have been subjected to pressure from communist anachronism, and were dispersed only in a very small number of local periodic publications. Therefore, the works of the genius author have not received an objective assessment. The most

successful of the initiatives taken in this direction is a story collection called "Transformation" translated from Russian by Jafar Bagirov in 1966. This novel was published in the journal "Azerbaijan".

But according the Azerbaijan literature scholars, the translation is not quite successful; some of the ideas of the Austrian writer have been distorted. Seventeen years later, after the necessary amendments, this work has been published in Baku in the collection called "Novels and stories of foreign writers".

The interest to Kafka's creative work was growing in the mid-1990s. Here we would like to pay special attention to the works established in a small genre in the Azerbaijan language. The next book "Franz Kafka: Novels and parables. Diaries. Talks" was published in 1996 in Baku in a translation center [Kafka F., 1996]. As you can see from the title, besides Kafka's works, his drafts also were collected in this edition. In our opinion, very rare materials have been collected here. For example, Kafka's conversations with the famous Czech writer Gustav Yanoux, his diaries were published in a short form. In addition, illustrations and the thoughts of the prominent Russian philologists on the Austrian writer were gathered in this book.

Looking through 1966-1996 years, it comes into view that the local reader is not much familiar with the main stages of Kafka's creative activity. It is very difficult to re-evaluate the publication in this historic eve. In addition to the original source and diaries of the author, the book also includes famous "Advice to my children" and "Kafka of the world and Kafka's world".

Putting aside the calembour style, the literary translation of these words is: Kafka's world reflects his inner world including his world view and surveys. Here it seems that it is important information for the civic position of the writer. In the first part of the article we will have a look at the progress of Azerbaijani-Austrian literary relationship. The editor M. Garayev and his staff note that Kafka is both an original, and a controversial artist. Yet in the 1960s, complete bibliography of the author

was published in Switzerland in five thousand titles. These were mainly critical sources devoted to the short-term, but effective creative work of the writer. Also it is delivered to the reader that the name of Franz Kafka is in the literary focus of the Western Europe literature study.

Azerbaijani scientists think that in the XX century there is not any scientific - literary work where the name of Franz Kafka and his contributions to the world art are not spoken about. Why, there emerged such an interest to the works of Kafka at the end of the XX century in Azerbaijan? First of all, it is due to the distinguishing features of his life. Biographic information plays an important role. It also should be taken into account that Kafka's contradictory position, his peculiar world view which is difficult to understand differentiates him from not only Austrian, even from Western European masters. On one hand, Azerbaijan critics argue that Kafka wanted to get closer to the people morally. On the other hand, the cases are noted when he stands away from the people, maintains a distance with them, and does not bare his heart even before his employees.

Mahir Garayev writes about it the following: "He was working at an insurance company. He hated his work. He was engaged in the work which he did not like in order to avoid his father's punishment. He almost was not in contact with his family members. Most of time, he was thinking. He neglected everything. Despite having a sensitive heart, his relatives and friends considered him a strange man" [Kafka F., 1996].

Clearly, personality contradictions have influenced on the general nature of creativity. (Especially, in the early period of creative work). Thus, showing the biographic facts of Kafka's life, the Azerbaijan scholar drew out attention to the way of life of the writer. "Kafka did not try to criticize the current world order in an open manner. Because, he suffered from his life, too. Life pulled him to the circulation of these events, but he looked at the depth of historical events. He felt that the world would face the disaster, and considered himself a helpless child as he was not able to do anything as the man responsible for the fate of a human.

So, we think that after reading the reviews of the book the national reader “discovered” Kafka once again. It can be said that Kafka has never been presented in such an objective way, not only in Azerbaijan, but in Russian critical literature, either. In addition, it is shown that Kafka often wrote to his friend and colleague Ernst Rovolta asking him to publish some of his short stories. At the same time, he changes his mind under the influence of his mood and political events, refuses from publication of his works. He repeatedly asked Max Brodi to burn his manuscripts. Sometimes reality seemed to him as a terrible dream and he was suffering from it.

As an interesting case, it can be added that this genius person engaged for three times and each time refused to establish his personal life on the eve of the wedding. In the latter explanations Kafka’s close contact with the masters of the world literature is shown. He considered himself Kleyst’s student and Strinberg’s fan, he had a deep respect for Goethe. Kafka's work had a huge impact not only on a national, but also on the world literature. In the first part of the XX century he was considered a vanguard for the European writers.

Another world-renowned Austrian writer is Stefan Zweig (1881-1942). We can say that from the very first lines of his book, the reader is attracted to it and until the last pages the author gives joy to the reader generously. While reading Stefan Zweig’s short stories and novels, it seems that you “absorb” it.

His works attract the reader with interesting topics, heart-catching images and understandable psiholoizm of dialogues. First of all, the Austrian writer in different genres excites good feelings in the reader. Pushkin said about it briefly and concretely: "I awake good feelings with my poems." He lived in his motherland with liberal humanism wish. At that miserable time, it was his great friend Romen Rollan with whom he shared his warm and glorious feelings.

Let's pay attention to Stefan Zweig's translations in regard with the selected topic. It should be noted that literary and linguistic analysis is carried out in order to overcome the lexical and stylistic difficulties arising during translation. Firstly, let's pay attention to the mistakes occurred while translating the names of Stefan Zweig's novels. It should be noted that during the USSR period, all his works have been translated into Azerbaijani from Russian. Therefore, in order not to mix several languages, let's compare the text in the original and in Russian. The words and phrases in Azerbaijani translation are similar with those in Russian.

That is, the author has got a novella called "Angst". This word's equivalent in the Russian language is the word "Ujas" meaning "to be frozen from the horror". In the original text, the epithet "Todesangst" is often used. In Russian language it is translated as "stricken with the death horror". It should be noted that the Austrian writer deliberately did not use such colloquial lexemes as Sehr, Schrecklich and Furchtbar in his short stories. This stands for expressing the state of ordinary horror in Russian and Azerbaijani languages. In the original text, the story of a woman who has lost her mind from the horror is more clearly reflected: "Nun saß das Grauen bei ihr im Haus und rührte sich nicht aus den Zimmern. In den vielen leeren Stunden, die immer wieder Welle auf Welle die Einzelheiten jener entsetzlichen Begegnung in ihr Gedächtnis zurückspülten, wurde ihr das Hoffnungslose ihrer Situation vollkommen klar. Die Person wußte – unbegreiflich, wie das geschehen konnte – ihren Namen, ihre Wohnung und würde, da ihre ersten Versuche so vortrefflich gelungen waren, nun unzweifelhaft kein Mittel scheuen, ihre Mitwisserschaft zu dauernder Erpressung nutzbar zu machen. Jahre- und jahrelang würde sie wie ein Alp auf ihrem Leben lasten, nicht abzuschütteln, durch keine, auch nicht die verzweifeltste Anstrengung, denn obzwar vermögend und Gattin eines begüterten Mannes, war es Frau Irene doch nicht möglich, ohne ihren Gemahl zu verständigen, eine so bedeutende Summe aufzubringen, die sie ein für allemal von dieser Person befreite" [Zweig S., 1988].

Translation in Russian: «Теперь ужас водворился у неё в доме и не отступал ни на шаг. В долгие, ничем не занятые часы, когда подробности страшной встречи одна за другой вставал в её памяти, она совершенно ясно поняла безвыходность своего положения. Эта тварь, непонятно каким образом, узнала и её адрес и фамилию, и, раз, первые попытки шантажа оказались так успешны, она, без сомнения, ничем не погнушается, лишь бы побольше выжать из своей осведомлённости. Год за годом будет она тяготеть над её жизнью, как кошмар, который не страхнёшь даже самым отчаянным усилием, потому что, несмотря на собственные и мужчины средства, фрау Ирена не могла бы без ведома мужа собрать достаточно крупную сумму, чтобы раз и навсегда откупиться от этой твари» [Zweig S., 1988].

The translation from Russian is similar to the translation in Azerbaijani: "Now, the horror rooted in our house and did not recede a step. In the leisure time, as she reminded the details of that horrible meeting, the woman clearly understood in how miserable state she was. This scoundrel found out her name and surname from somewhere and as her first blackmail attempt had been successful, she would not stop going further and would try to push her even more. She will continue to be a burden on her life. Despite the cash funds of Frau Irene and her husband, she would not be able to save a large sum of money without awareness of her husband in order this rascal left her alone" (The translation from the Russian language is ours).

The inaccurate lexemes and complex syntactic phrases used by the Russian and Azerbaijan translators make a serious distortion in conveying the author's thought. In the above-stated episode Zweig describes a man's dying internally in front of a lie. Monten has got a quite nice opinion about it: "Once you turn your tongue to the direction of a lie, you should never be able to turn it to another direction again." These results of this lie are researched in stages. Azerbaijan and Russian translators have not paid good attention to it.

It draws attention that in the original text the name of the short story “Angst” is not used again. The writer chooses different epithets (adjectives and state verbs) to convey Frau Irene’s deep emotional disorders. It can be said that the author is not interested in the fear that the woman feels within a minute. He stresses out the point when the woman accidentally falls into despair. It will not be possible to stop the blackmailing woman.

The phrases Jahre- und jahrelang were used by Zweig in order to indicate the period of blackmailing. It corresponds namely to enumeration intonation (in Azerbaijan and Russian languages used with the phrases "from year to year", "during long years", etc.).

Then Frau Irene calls the blackmailing woman “a vile creature”. To our opinion, a mistake has been made here from ideological and stylistic point of view. While describing the nature of the young woman Zweig is far away from using rude vulgar phrases that a German aristocratic woman uses. Therefore, there are no relevant phrases: Natter or Otter (zoological), swearing phrase Scheugal or a giftige natter (literal translation "a toad", "a vile creature"). Here, from stylistic point of view, the usage of "the wrongdoer person" (Abscheulich), a woman who awakes hatred with her behavior (Widerwillen) is more appropriate. And at last, the feelings of fear that Russian and Azerbaijani translators wanted to convey to a reader “is not possible to take even with the strongest afford”, according to the author’s idea, the phrase "horrible dream" matches to the phrases Grablich, schauderhaft or Alptraum.

In accordance with the above-stated, it is very difficult to translate the phrase “borderline cases” which Zweig has used in his “Tutor woman” story. In that short story the girls are not personalized. Unlike the translation, in the original in spite of the word "girls" the words “seniors” and "juniors" are used. The critic A. Rusakova noted the following for the German-language edition of the short story: "The author is not interested in an approach of each child to an individual fact; he wants to describe the feelings of horror that the children experience. The horror that makes the children for

the first time to stand in front of the cliffs, and in spite of love, beauty, kindness, and justice, face feelings like hatred, lies and rudeness. Children accept everything dramatically, - A. Rusakova, continues her thought – so they feel fear for the future" [Rusakova A., 1964].

In our opinion, it is a pity that while translation of the short story "Tutor woman" Russian and Azerbaijani translators have made a serious mistake. This mistake does not belong to the category of statistics. We can say that this is a political mistake: Russian and Azerbaijani lexemes used in the final of the story make to accept the story as a feeling of hatred of the children and teenagers against the parents. It could be correct only in the case if a serious social explanation was shown in Zweig's focus. However, it is not correct exactly, because during writing the short story, the Austrian writer, first of all, was interested in moral problems. Soviet period had a negative impact on translators. The above-mentioned critic A. Rusakova explains it in her explanations in this way: "Due to social reasons took place in history, such ideas were put forward. But Zweig directs this conflict to an abstract, common humanity plan" [Rusakova A., 1964].

According to all that stated in the second part, it can be concluded that our national translators have to carry out a very difficult and laborious work in order to convey the views of the author properly and clearly.

CONCLUSIONS.

Scientific and theoretical significance of the presented research work is its enrichment of our ideas about the creative work of the prominent poets and writers of Austria and Azerbaijan with its thesis and results. Thematic parallels and combinations can effectively improve the literary and cultural relations between Azerbaijan and Austria.

Of course, from scientific and theoretical point of view, correct interpretation of the text also envisages transportation of the main conceptual information to a colloquial plane. Different interpretations of the German-language texts reflected in this research work clearly and concretely, are related, first of all, with full adoption of the information given in the text and also with the information renewed in implications used in the text; for example, while presentation the realities of Austrian poetry or prose in Azerbaijan language, of course, a form including various semantic, phonetic, orthoepic and rhythmic stylistic methods should be maintained.

During translation of the basic meaning of the translation of the content (mainly, on the poetry level), the usage means of the translators should be taken into account, as it is of great theoretical significance for further development and improvement of translation work in Azerbaijan.

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