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## EASTERN POETRY IN GOETHE'S WORKS

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**Annotation:** This article is devoted to the analysis of the poetic world of Goethe's "West-Eastern Divan", as well as the history of studying Goethe's work in Uzbek literary criticism and some other problems of translating "West-East Divan" into Uzbek. The West-Eastern Divan is one of Goethe's great lyric works, where romanticism is intertwined with oriental motives. Its appearance marked the beginning of a new phenomenon in European literature - a synthesis of Eastern and Western culture. The great creator introduced an oriental flavor into Western poetry in a peculiar, but very organic way, bringing together two completely different cultures. Thanks to Goethe, Western readers acquired the opportunity to travel to the world of the East. This work is a kind of dialogue between two cultures, this is the contact of the work of the German poet with the Persian.

**Key words:** literary translation, world culture, East, literature, poetry, sofa, Goethe, West - Eastern sofa, Hafiz.

**解说：**本文致力于分析歌德《西东方诗篇》的诗意世界，以及研究歌德作品在乌兹别克文学批评中的历史以及将《西东方诗篇》翻译成乌兹别克文的一些问题。《东西方歌唱》是歌德最伟大的抒情作品之一，浪漫主义与东方动机交织在一起。它的出现标志着欧洲文学新现象的开始——东西方文化的融合。这位伟大的创作者以一种奇特但又非常有机的方式将东方气息引入西方诗歌，将两种完全不同的文化融合在一起。多亏了歌德，西方读者获得了前往东方世界的机会。这部作品是两种文化之间的一种对话，这是德国诗人的作品与波斯人的接触

**关键词：**文学翻译，世界文化，东方，文学，诗歌，沙发，歌德，西方-东方沙发，哈菲兹。

### Introduction

The history of the development of human society does not know examples of absolutely isolated cultural (hence, literary) progress, without direct or more distant interaction and mutual influence between its individual representatives.

Since in our time international contacts are expanding in all spheres of public life, the interrelationships of the literatures of the peoples of the world are strengthening, the study of the problem of the interaction of the literatures of various peoples has turned out to be closely related to the most pressing issues of our time. The study of this problem has become not only a scientific, but also a practical task.

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Not a single national literature can develop without lively and creative interaction with the literatures of other nations.

Mutual influence and interpenetration of literatures are historically conditioned creative ties between national literatures, in the process of which not only artistic and aesthetic values arise, but also new literary traditions are born, unity appears in the poetic perception of the world.

One of the forms of mutual enrichment and interconnection is literary and artistic translation, thanks to it, the literature of this or that nation enters the international arena, becomes a part of world literature. Translation not only enriches the art of another nation, but also performs the most important function of international communication and rapprochement between the peoples of the East and West. Literary translation thus acts as a stimulator of the development of the movement of world culture and world literature.

The poets of the East made an invaluable contribution to literature. The names of Frowsy, Omar Khayyam, Saadi, Hafiz, Nizami, Jami, Navoi are on a par with the names of Homer, Dante, Petrarch, Shakespeare, Goethe, Pushkin and other great poets. They influenced the work of both Eastern and Western European poets and writers.

In elucidating the problems of mutual influence of the literatures of the East and the West, the "West-Eastern Divan" (ZVD) is of great importance, in which Goethe brilliantly synthesized two cultures and two worlds.

Interest in Goethe, in his "Divan" is enormous not only in the West, not only in Russia, but also in the East, in Central Asia. Here a new interest, "the type, forms and character of assimilation and processing of German culture (in all its richness and diversity), "culture not only Russian, but also Uzbek. In this regard, the topic "Goethe in Uzbekistan", associated with the introduction of the poetry of Goethe and his "Divan" in Uzbekistan, seems to be very relevant.

The article makes an attempt, relying on the achievements of modern Goethe scholars, to give a holistic analysis of Goethe's "West-Eastern Divan", to give an idea of the originality of the poetic world of Divine.

In this article, we have tried, first, to summarize the rich research material on Goethe's "Divan", namely:

- describe the history of the creation of Goethe's "West-Eastern Divan";
- to give an idea of the poetic world of the "West-Eastern Divan";
- determine the role of Goethe's "West-Eastern Divan" in the development of literary relationships between East and West;

Secondly, in this work, for the first time, an attempt is made to highlight the following problems:

- to resolve a number of issues related to the process of assimilation and development of Goethe in Uzbekistan;
- to generalize and proclaim the critical works of Uzbek literary scholars dedicated to the work of Goethe;

Thirdly, we would like to try to compare, compare the original with the Russian and Uzbek translations based on the material of the works included in the book "West-East Divan" by Goethe;

- determine which of the Uzbek translators managed to bring the translation closer to the original;

- to formulate the basic requirements for literary translations and outline the most appropriate ways and principles of approach to translating classics;

## **MATERIALS AND METHODS**

**BASIC MATERIALS.** Used in the article are the poetic works of the great German poet Goethe, his conversations with Eckermann, his commentary on the "Divan", articles by Goethe, etc.

The world of the East constantly attracted, beckoned Goethe, he was a passionate admirer of the literature of the East.

The East, as you know, is represented by Goethe's five cultural regions. The first is the biblical or Jewish world, with which he met as a child, interest in which he carried throughout his life. The second eastern region is the Arab East, as evidenced by his article "Arabs", his thoughtful description of "Muallakat". The third region is Persia, which is especially close and dear to Goethe. The fourth cultural region is China and the last is India. In Goethe's West-East Divan, there are essentially two cultural regions — the Arab East and Persia (although biblical motives can also be found in some poems).

One of the researchers of Goethe's "Divan" K. Burdakh asserted that the poet had thoroughly studied almost all the works of the Orientalists, and was familiar with many translations of Eastern poets. Goethe spent a lot of time to study the characteristic features of the East. "Not being completely unfamiliar with the peculiar features of the East," wrote Goethe in the Annals, "I turned to language, since it was inevitable, in order to breathe the air of the East, I even turned to writing with its features and exercises. The acquaintance with the Arab East and Persia took place long before Goethe began to create the "West-East Divan". As K. Momsen noted, Goethe re-read "1001 nights" from an early age to old age, drew plots from these fairy tales for his works. Goethe was also attracted by the figure of the founder of Islam, Muhammad. He studied the biography of Muhammad, written by K.E. Ulsner, and even decided to write the tragedy "Muhammad" after he translated the tragedy of Voltaire, believing that Voltaire characterized his hero in a one-sided way, too negatively. Work on the tragedy "Muhammad" remained unfinished, only one verse has survived under the title "Mahomet's gesang" (Monologue of Muhammad).

Goethe was also interested in the Koran. To create the tragedy "Muhammad", he studied all the translations of the Koran, including in Latin, French, English and German. He even translated 10 suras from the Koran.

Goethe strove to gain insight into the source that nourished the work of Ferdowsi, Saadi, Hafiz, Alisher Navoi, to their poetry, to understand a different culture.

The methodological basis of the study was the works of prominent theorists of literature, the works of foreign and domestic critics, literary critics about the work of I.V. Goethe. The works of V. Bartold, A. Krymsky, N.I. Konrad, D. Dyurishin, V.M. Zhirmunsky, I.S. Braginsky, S. Turaeva, M. Shaginyan, I.P. Eckerman, L.M. Kessel, I. Hammer, K. Burme, I. Bürgel, H.A. Korffa, M. Momzen, K. Momzen, A.V. Fedorova, G.R. Gachechiladze, M. Sheikhzade, V. Zakhidova, I. Gafurova, G. T. Salyamova, N. Kamilova, Sh. Karimov, Pashali Usman-Ogly, S. Salimov and others, as well as conversations and works of I.V. Goethe

The research was carried out on the basis of the comparative historical method; while interpreting Goethe's "Divan", the method of systemic-integral analysis of the work was applied.

### **(Result and discussion**

Goethe's Divan is a book representing the unity of heterogeneous and multi-genre texts; "This is a huge integral organism, a single poetic world in all-embracing and universality, which simultaneously multiplies, splits into tiny particles - microworlds connected with other invisible threads-meanings." As we could see, each part of the book "West-Eastern Divan" is connected with others, and although they can exist, live a separate, independent life, the semantic bonds are so strong that by separating them, you can destroy the unity of the whole. Throughout the "Divan" there are through motives, leitmotifs, which are a correlation of oriental poetry, which define the character and originality of Goethe's book "West-Eastern Divan", give it integrity and a special "inner form". a whole that opens up into a huge world in content and open in form ”.

Goethe's "West-Eastern Divan" is imbued with the spirit of Eastern poetry. But, using oriental themes and motives, Goethe does not act as an epigone of Hafiz, does not imitate any of the oriental poets. He creates original works, diverse in form and content.

### **CONCLUSION**

The artistic world of Goethe is immense, it is not easy to comprehend it, it takes the efforts of many scientists to understand the phenomenon of the German poet. A special place in his literary heritage is occupied by the West-Eastern Divan. A small volume of poetry book to this day excites and retains the freshness of revelation, like all the creations of the great Master.

In this article, we have tried to define the originality of the poetic world of Goethe's "West-Eastern Divan" and highlight some of the problems associated with poetic interpretation and translation of "Divan" into Uzbek. The problems considered in the work allow us to draw some conclusions, give certain recommendations and express our wishes:

1. In "West-Eastern Divan", Goethe strives to penetrate to the source that nourished the work of Ferdowsi, Saadi, Hafiz, aspired to approach the world of ancient Eastern culture and convey the spirit of the East in an original poetic form.
2. Revealing the theme of the Poet, the poetic Word, Goethe turns to the image of Hafiz, who in his view is a role model. The Book of Hafiz presents the image of the Ideal Poet, whose poetry meets the highest requirements. Goethe saw in the poetry of Hafiz the love of life and beauty, the freedom of poetic thought, amazing poetic technique, the symbolism and aphorism of the word. The image of Hafiz runs through the entire lyrical cycle of "Divan". In his poetry, Goethe draws an inexhaustible living source of life, a source for poetic inspiration. Goethe refers to themes and images that were favorite with Hafiz: this is the theme of love, to which the "Book of Love", "The Book of Zuleika" are dedicated; these are images of a moth, a candle, etc., traditional for Eastern poetry.
3. The merit of Goethe is that he created samples of new poetry, enriching genre poetic forms. "ZVD" represents an original fusion of West-Eastern poetics. Obviously ahead of his time, his era, Goethe viewed the world of West and East in indissoluble unity. The idea of cultural exchange, the offensive

of "universal peace" permeates the "ZVD". The concept of world culture, which underlies the aesthetics of the mature Goethe, the author of *Divan*, is especially relevant today.

4. For the first time, articles about Goethe appeared in the 30s of the XX century, in the 50s Ustod M. Sheikhzade introduced the work of the writer to the Uzbek reader, who laid the foundations of Goethe studies in Uzbekistan. He wrote a critical article on the life and work of the great German poet, he also owns the first translation of Goethe's poem into Uzbek. This was followed by articles and monographs by G. T. Salyamov, N. Kamilov, V. Zakhidov, I. Gafurov, and others. In solving the problem "The Influence of the East on Goethe's Creativity," I would like to highlight the works of G. T. Salyamov, N. Kamilov, S. Salimova.

5. As a result of the analysis of the works of Uzbek scientists, translation activities of Uzbek goethe scholars, we came to the conclusion that Uzbek critical thought went hand in hand with translation. As the translation Goethean was enriched in Uzbekistan, as Goethe entered the spiritual life of the Uzbek people, Uzbek Goethe studies were formed and developed. It is gratifying that, along with literary critics, Uzbek poets-translators, who often comprehend the artistic world of Goethe (E. Vakhidov, M. Sheikhzade, Y. Egamova, S. Salimov), also provide an overview of Goethe's work.

Summing up the above, I would like to express my wishes to the future translators of Goethe's *Divan*. The present tense requirement is that every translator must know the original language. Without knowledge of the language, it is impossible to achieve full correspondence, an adequate translation from the original. This is what Uzbek translators should strive for.

It seems to us that the most important task facing the poets-translators is to master the poetic world of the *Divan* in all its richness and fullness. It is necessary to make every effort and talent of the translator to make the "ZVD" the property of the Uzbek people. After all, Goethe has not yet been fully read, and meetings with the Uzbek Goethe are still ahead.

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