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GOETHE AND EASTERN POETRY: DIALOGUE OF CULTURES

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Annotation: This article delves into the exploration of Goethe's "West-Eastern Divan," examining its poetic realm and tracing the history of its analysis within Uzbek literary criticism. Additionally, it addresses the challenges of translating the "West-Eastern Divan" into Uzbek. Within this masterpiece, Goethe skillfully intertwines romanticism with oriental themes, marking a significant milestone in European literature—the fusion of Eastern and Western cultures. Through his work, Goethe seamlessly integrates an oriental essence into Western poetry, facilitating a cultural exchange between two distinct worlds. Consequently, Western audiences are afforded a glimpse into the realm of the East, as Goethe fosters a dialogue between German and Persian cultures.

Key words: translating literature, global culture, Eastern, literary works, poetic works, Divan, Johann Wolfgang von Goethe, West-Eastern Divan, Hafiz.

INTRODUCTION

Throughout the history of human societal development, there are no instances of entirely isolated cultural progress, particularly in the realm of literature, as interaction and mutual influence among its various representatives, whether direct or indirect, have been pervasive.

As international connections proliferate across all facets of public existence in our era, the interconnections among the world's literary traditions are growing stronger. Consequently, exploring the dynamics of literature's interaction among diverse cultures has become intricately linked with the paramount issues of our age. Investigating this matter is not merely an academic pursuit but also a practical imperative. Indeed, no national literary tradition can thrive devoid of vibrant and imaginative exchanges with the literary traditions of other nations.

The mutual influence and intertwining of literatures are historical connections shaped by creative exchanges among national literary traditions. Through this process, not only do artistic and aesthetic values emerge, but also new literary traditions are engendered, fostering a sense of unity in the poetic comprehension of the world.

Literary and artistic translation serves as a conduit for mutual enrichment and interconnectedness, enabling the literature of various nations to enter the global stage and become integral components of world literature.

Translation serves not only to enrich the artistic expression of another nation but also plays a crucial role in facilitating international communication and fostering closer ties between Eastern and Western peoples. It acts as a catalyst for the advancement of global culture and literature. The poets of the East, including Firdausi, Omar Khayyam, Saadi, Hafiz, Nizami, Jami, and Navoi, have made invaluable contributions to literature. Their names stand alongside those of Homer, Dante, Petrarch, Shakespeare, Goethe, Pushkin, and other renowned poets, influencing the works of both Eastern and Western European poets and writers.

In exploring the issues surrounding the reciprocal influence of Eastern and Western literatures, the "West-Eastern Divan" holds significant importance, as Goethe skillfully amalgamated two cultures and two worlds within its pages.

The fascination with Goethe and his "Divan" extends far beyond the West and Russia; it resonates strongly in the East, particularly in Central Asia. Here, a fresh interest emerges in understanding "the types, forms, and manner of assimilating and adapting German culture (with all its depth and variety)"—a cultural exchange not limited to Russia but extending to Uzbekistan as well. Hence, the theme of "Goethe in Uzbekistan," focusing on the introduction of Goethe's poetry and his "Divan" into Uzbek culture, appears highly pertinent in this context.

Drawing on the insights of contemporary Goethe scholars, the article endeavors to provide a comprehensive analysis of Goethe's "West-Eastern Divan" and to convey the uniqueness of its poetic universe.

This article attempts to consolidate the abundant research material on Goethe's "Divan", namely:

- detailing the genesis of Goethe's "West-Eastern Divan";
- to provide an insight into the poetic realm of the "West-Eastern Divan";
- to ascertain the significance of Goethe's "West-Eastern Divan" in shaping literary interactions between the East and the West;

Secondly, this endeavor aims to shed light on the following issues for the first time:

-addressing various challenges concerning the assimilation and propagation of Goethe's works in Uzbekistan.

-summarizing and highlighting the critical analyses by Uzbek literary scholars dedicated to Goethe's oeuvre. Thirdly, an attempt will be made to conduct a comparative analysis between the original text and Russian and Uzbek translations, focusing on works featured in Goethe's "West-East Divan":

-assessing which Uzbek translators succeeded in maintaining fidelity to the original.

-formulating fundamental criteria for literary translations and outlining the most suitable methods and principles for approaching the translation of classics.

MATERIALS AND METHODS

BASIC MATERIALS. The article utilizes the poetic writings of the esteemed German poet Goethe, along with his discussions with Eckermann, his analysis of the "Divan," Goethe's articles, and more.

Goethe was consistently drawn to the world of the East, displaying a fervent admiration for its literature. His fascination with the East is evident in his exploration of five distinct cultural realms. Firstly, there is the biblical or Jewish sphere, which captivated him since childhood and remained a lifelong interest. The Arab East constitutes the second region, evidenced by his writings such as "Arabs" and his thoughtful portrayals of works like the "Muallakat". Persia holds a special place in Goethe's heart as the third cultural domain. The fourth and fifth regions encompass China and India respectively. In his West-East Divan, Goethe primarily delves into the cultural landscapes of the Arab East and Persia, although traces of biblical motifs can also be discerned in certain poems.

According to K. Burdakh, a researcher of Goethe's "Divan," the poet extensively delved into the works of Orientalists and acquainted himself with numerous translations of Eastern poets. Goethe dedicated considerable time to understanding the distinctive traits of the East. In his own words, as cited in the Annals, he acknowledged his familiarity with the peculiarities of the East and expressed his need to immerse himself in its language and writing styles in order to truly absorb its essence. His acquaintance with the Arab East and Persia predated the inception of the "West-East Divan." As noted by K. Momsen, Goethe's engagement with "1001 Nights" spanned from his youth to his later years, drawing inspiration from its tales for his own works. Goethe also found fascination in the persona of Muhammad, the founder of Islam. He studied biographies of Muhammad, including one by K.E. Ulsner, and contemplated writing the tragedy "Muhammad" in response to what he perceived as Voltaire's one-sided and overly negative portrayal of the prophet. Although his work on the tragedy remained incomplete, a solitary verse titled "Mahomet's gesang" (Monologue of Muhammad) survived. Furthermore, Goethe's interest extended to the Quran, as evidenced by his thorough examination of various translations, including those in Latin, French, English, and German. He even undertook the task of translating ten suras from the Quran himself.

Goethe endeavored to gain a deeper understanding of the influences that shaped the works of poets such as Ferdowsi, Saadi, Hafiz, and Alisher Navoi, aiming to grasp the essence of a distinct culture. The study drew upon a methodological

framework grounded in the works of prominent literary theorists and critics, both foreign and domestic, who examined Goethe's oeuvre. Scholars such as V. Bartold, A. Krymsky, N.I. Konrad, and others, along with conversations and writings by Goethe himself, provided the foundation for this research. Employing the comparative historical method, the study also utilized a systemic-integral analysis approach in interpreting Goethe's "Divan."

RESULT AND DISCUSSION

Goethe's "Divan" serves as a testament to the harmonious integration of diverse and multi-genre texts, embodying a vast and cohesive poetic universe. It is described as an immense integral organism, comprising interconnected microworlds that, while capable of individual existence, derive their significance from the overarching semantic connections. Each segment of the "West-Eastern Divan" is intricately linked to others, with strong semantic bonds binding them together to form a unified whole. Throughout the work, recurring motifs and leitmotifs drawn from oriental poetry define its character and uniqueness, bestowing upon it an inner form and integrity. These elements collectively expand the content and form of the book, revealing a vast and open world within its pages.

In Goethe's "West-Eastern Divan," the essence of Eastern poetry permeates the pages. However, rather than merely echoing the works of Hafiz or other oriental poets, Goethe approaches oriental themes and motifs with originality. He refrains from emulation or imitation, instead crafting diverse compositions that are both distinct in form and content.

CONCLUSION

The artistic realm of Goethe is vast and intricate, requiring the collective efforts of numerous scholars to fully grasp the phenomenon of this German poet. Among his literary legacy, the "West-Eastern Divan" holds a special position, its compact volume of poetry continuing to captivate and retain the freshness of revelation, much like all of the great Master's creations.

In this article, our aim has been to delineate the unique qualities of Goethe's poetic universe as manifested in the "West-Eastern Divan" while also shedding light on some of the challenges inherent in interpreting and translating this work into Uzbek. The issues examined in this study allow for certain conclusions to be drawn, recommendations to be made, and wishes to be expressed.

1. Within the "West-Eastern Divan," Goethe endeavors to delve into the origins that inspired the works of Ferdowsi, Saadi, and Hafiz, aiming to approach the ancient Eastern culture and convey its essence through his unique poetic expression.

2. Exploring the theme of the Poet and the power of poetic language, Goethe looks to Hafiz as a paradigmatic figure. The writings of Hafiz embody the archetype of the Ideal Poet, whose verses meet the highest standards. Goethe perceives in

Hafiz's poetry a profound appreciation for life and beauty, a liberation of poetic thought, remarkable technical skill, as well as rich symbolism and aphoristic wisdom. Throughout the lyrical cycle of the "Divan," the influence of Hafiz pervades, serving as an eternal wellspring of inspiration for Goethe. Drawing from themes and imagery beloved by Hafiz, such as the theme of love explored in the "Book of Love" and "The Book of Zuleika," as well as motifs like the moth and candle, Goethe enriches his poetry with elements characteristic of Eastern literary tradition.

3. Goethe's merit lies in his creation of groundbreaking poetic samples that enrich the landscape of poetic forms. The "West-Eastern Divan" represents a unique fusion of Western and Eastern poetics, demonstrating Goethe's visionary perspective that transcended the limitations of his era. Embracing the idea of cultural exchange and advocating for "universal peace," the "West-Eastern Divan" embodies Goethe's belief in the inseparable unity of the Western and Eastern worlds. The concept of a global culture, a central tenet of Goethe's mature aesthetics as showcased in the "Divan," remains particularly pertinent in contemporary times.

4. Articles discussing Goethe began to emerge in the 1930s, with Ustod M. Sheikhzade introducing the works of the German writer to Uzbek readers in the 1950s, laying the groundwork for Goethe studies in Uzbekistan. Sheikhzade authored critical pieces on Goethe's life and works, as well as the first translations of Goethe's poems into Uzbek. Subsequent contributions by scholars such as G. T. Salyamov, N. Kamilov, V. Zakhidov, and I. Gafurov further enriched the field. In exploring the theme of "The Influence of the East on Goethe's Creativity," the works of G. T. Salyamov, N. Kamilov, and S. Salimova deserve special mention.

5. After analyzing the works of Uzbek scholars and the translation efforts of Uzbek Goethe enthusiasts, we have observed a symbiotic relationship between critical discourse and translation activities. As Goethe's works were translated and assimilated into the cultural fabric of Uzbekistan, they became integral to the spiritual life of the Uzbek people, thereby fostering the growth of Uzbek Goethe studies. It is heartening to note that in addition to literary critics, Uzbek poet-translators such as E. Vakhidov, M. Sheikhzade, Y. Egamova, and S. Salimov actively engage with and interpret Goethe's artistic world.

In conclusion, I would like to extend my best wishes to future translators of Goethe's "Divan."

The imperative for translators is to possess proficiency in the original language. Without this foundation, achieving complete fidelity and adequacy in translation from the source text is unattainable. This is the standard that Uzbek translators should aspire to meet.

We believe that the primary objective for poet-translators is to immerse themselves fully in the rich and expansive poetic universe of the "West-Eastern Divan." Every ounce of effort and talent must be invested to ensure that the

" West-Eastern Divan " becomes ingrained in the cultural fabric of the Uzbek people. After all, the exploration of Goethe's works is far from exhaustive, and encounters with the Uzbek interpretation of Goethe are yet to unfold.

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