



UDK: 82-1/-9 + 82(0.053.4) + 82(091)

Ziyoda MIRUSMANOVA,

Fan va texnologiyalar universiteti katta o'qituvchisi

E-mail: Mirusmanovaziyoda@gmail.com

ToshDO‘TAU professori v.), f.f.d O.Hamroyeva taqrizi asosida

THE INFLUENCE OF EASTERN CLASSICAL POETRY ON WESTERN POETS

Annotation

Literature serves as a mirror reflecting the cultural, social, and philosophical contexts of its time. Western and eastern literature has impacted each other in all era. While Western poetry has its own distinct heritage, it has also been significantly influenced by Eastern classical poetry. The interplay between Eastern and Western literary traditions has been a significant area of exploration in comparative literature. This article examines how Eastern classical poetry has influenced notable Western poets, specifically Johann Wolfgang von Goethe, Alexander Pushkin, and Lord Byron. By analyzing their works, we can uncover the profound impact of Eastern themes, forms, and philosophies on Western literary expressions.

Key words: classical poetry, heroism, cross-cultural influence, romanticism

ВЛИЯНИЕ ВОСТОЧНОЙ КЛАССИЧЕСКОЙ ПОЭЗИИ НА ЗАПАДНЫХ ПОЭТОВ

Аннотация

Литература служит зеркалом, отражающим культурный, социальный и философский контексты своего времени. Западная и восточная литература влияют друг на друга во все эпохи. Хотя западная поэзия имеет свое особое наследие, на нее также оказала значительное влияние восточная классическая поэзия. Взаимодействие между восточными и западными литературными традициями является важной областью исследований в области сравнительного литературоведения. В этой статье рассматривается влияние восточной классической поэзии на выдающихся западных поэтов, в частности на Иоганна Вольфганга фон Гете, Александра Пушкина и лорда Байрона. Анализируя их произведения, мы можем выявить глубокое влияние восточных тем, форм и философий на западное литературное творчество.

Ключевые слова: классическая поэзия, героизм, межкультурное влияние, романтизм

SHARQ MUMTOZ POETIKASINING G‘ARB SHOIRLARIGA TA‘SIRI

Annotatsiya

Adabiyot o‘z davrining madaniy, ijtimoiy va falsafiy kontekstlarini aks ettiruvchi ko‘zgu bo‘lib xizmat qiladi. G‘arb va Sharq adabiyoti barcha davrlarda bir-biriga ta‘sir ko‘rsatib kelgan. G‘arb mumtoz she‘riyatining o‘ziga xos merosi bo‘lsa-da, unga Sharq mumtoz she‘riyati ham sezilarli ta‘sir ko‘rsatgan. Sharq va G‘arb adabiy an‘analarining o‘zaro ta‘siri qiyosiy adabiyotda muhim tadqiqot sohasi hisoblanadi. Ushbu maqolada Sharq mumtoz she‘riyatining taniqli G‘arb shoirlariga, xususan, Yoxann Volfgang fon Gyote, Aleksandr Pushkin va Lord Bayron ijodiga ta‘siri o‘rganilinadi. Ularning asarlarini tahlil qilib, Sharq mavzulari, shakllari va falsafalarining G‘arb adabiy muhitiga ta‘siri ochib beriladi.

Kalit so‘zlar: mumtoz she‘riyat, qahramonlik, madaniyatlararo ta‘sir, romantizm

Introduction. The cultural exchanges between the East and West have a long history, characterized by trade, exploration, and the translation of texts. As early as the Middle Ages, European scholars began to engage with Eastern texts, particularly those from the Islamic and Persian traditions. The translation of Persian poetry, particularly the works of poets like Hafiz, played a crucial role in introducing Eastern literary aesthetics to Western audiences. Another well-known movement in history which is considered key influence to European literature is Romantic movement. Romantic movement in the late 18th and early 19th centuries saw poets seeking inspiration from nature, the sublime, and the exotic. Eastern poetry, with its rich imagery and philosophical depth, provided fertile ground for Romantic poets.

Literature review. Johann Wolfgang von Goethe (1749-1832) is often regarded as a pivotal figure in the dialogue between Eastern and Western literature. His work, *West-Eastern Divan* (1819), is a direct response to Persian poetry, particularly the ghazals of Hafiz. For many Persians, the poet Muhammad b. Muhammad Shams al-din Shirazi known as Hafiz (ca. 1320-ca. 1390) and his *Divan* epitomize Iran’s rich poetic and cultural tradition. The esteem with which he is held is represented concretely by the effort expended over the centuries to collect, edit, and analyze his poetry, making him easily the most closely studied and widely well-known Persian poet [6].

Goethe’s fascination with Hafiz began after he encountered a German translation of the poet’s *Divan*. This led him to study Persian literature and language, culminating in his own collection of poems that reflect Eastern themes of love, nature, and spirituality.

In *West-Eastern Divan*, Goethe employs the lyrical form of the ghazal, adapting its structure to express his own philosophical musings. This blending of forms illustrates how Eastern poetry influenced his stylistic choices.

Although Goethe’s *West-Eastern Divan* was not a translation of Hafiz, he utilized the themes he found in the poetry of Hafiz. He

interposed Persian terms in his poetry in order to convey a just idea of what Hafiz intended in his *divan*. Indeed the work can be seen as the fusion of the Occident and the Orient. The *West-Eastern Divan* consists of twelve books all with Persian words: *Moqqani-Nameh* or *Book of the Singer*, *Hafi z-Nameh* or *Book of Hafi z*, *Eshq-Nameh* or *Book of Lover*, *Tafakkor-Nameh* or *Book of Reflection*, *Rind-Nameh* or *Book of Ill Humour*, *Hikmat-Nameh* or *Book of Maxims*, *Timur-Nameh* or *Book of Timur*, *Zuleika-Nameh* or *Book of Zuleika*, *Saki--Nameh* or *Book of the Cupbearer*, *Matal-Nameh* or *Book of Parables*, *Parsi Nameh* or *Book of the Parsees* and *Khuld-Nameh* or *Book of Paradise* [1;5]. Goethe’s work exemplifies a dialogue between cultures, where he not only assimilates Eastern themes but also critiques and reflects upon Western society through an Eastern lens.

Research Methodology. Lord Byron (1788-1824) is another key figure whose poetry reflects the influence of Eastern classical poetry. His travels through the Ottoman Empire and his interest in Eastern themes are evident in several of his works. As Peter Cochran mentions Byron’s Orientalism is often praised, and used as a contrast with that of other “romantic” writers, because it was based on experience [4]. He is also considered one of the poets who was inspired by Hafiz. Byron’s admiration for Hafiz is explicitly noted in his satirical poem *English Bards and Scotch Reviewers* (1809), where he references the Persian poet’s insights on love and aging:

“Love conquers age - so Hafiz hath averr’d” [2]. This line encapsulates Hafiz’s belief in the enduring power of love, regardless of age, a theme that resonates throughout Byron’s own poetry. Byron’s poetry often mirrors Hafiz’s exploration of love’s complexities. Byron’s engagement with Hafiz is not merely an act of admiration; it also reflects a complex relationship with Eastern culture. While he reveres Hafiz, Byron’s depictions of Eastern societies often carry an ambivalent tone. For example, in *Childe Harold’s Pilgrimage*, Byron expresses both fascination and critique of

the East, illustrating a duality that mirrors Hafiz's own nuanced portrayals of love and spirituality.

Byron's references to Hafiz serve to bridge the gap between Eastern and Western literary traditions. His acknowledgment of Hafiz as "the immortal Hafiz, the oriental Anacreon" underscores the poet's significance in both cultures [Byron, qtd. in Lord Byron's *Allusions to Persia*]. This recognition reflects Byron's broader interest in the interplay between different cultural narratives and the universal themes that connect them.

Byron's *The Giaour* and *The Bride of Abydos* draw heavily on Eastern settings and characters, reflecting the fascination with the exotic "Orient." His portrayal of Eastern characters often challenges Western stereotypes, presenting a more nuanced view of Eastern cultures. Byron's engagement with Eastern themes serves as a critique of Western imperialism. Through his poetry, he questions the moral implications of colonialism and the representation of the East in Western literature.

Theme/Style	Goethe	Pushkin	Byron
Exoticism	Embraces Persian motifs	Integrates Eastern folklore	Romanticizes Eastern settings
Love and longing	Explores spiritual love	Depicts unrequited love	Reflects on lost love
Nature	Nature as a spiritual entity	Nature as a backdrop for emotion	Nature as a source of inspiration
Cultural dialogue	Engages in a literary conversation	Blends Russian and Eastern traditions	Critiques Western imperialism

While Goethe, Pushkin, and Byron each drew from Eastern classical poetics, their approaches reveal distinct cultural and thematic nuances:

Goethe's *West-Eastern Divan* emphasizes a harmonious dialogue between Eastern and Western cultures, suggesting a mutual appreciation and understanding. In contrast, Pushkin's works reflect a more personal engagement with Eastern themes, often exploring identity and belonging within the context of Russian culture.

All three authors explore themes of love and nature, but their interpretations vary. Goethe's work is imbued with a sense of mysticism and philosophical inquiry, Pushkin's narratives often highlight the tension between love and societal constraints, while Lord Byron's poetry focuses on the dramatic and the exotic, embodying the Romantic ideal of the Byronic hero.

Goethe's use of the ghazal form showcases his admiration for Eastern poetic structures, while Pushkin's narrative style reflects the

Furthermore, Russian literature also shows great interest to Eastern classical poetics. Alexander Pushkin (1799-1837), often hailed as the father of Russian literature, was significantly influenced by Eastern poetry, particularly through the lens of the Persian literary tradition. Pushkin's poetry frequently explores themes similar to those found in Eastern poetry, such as unrequited love and the beauty of nature. His poem *The Fountain of Bakhchisarai* incorporates elements of Eastern romanticism, reflecting a longing for the exotic and the mystical.

In works like *The Tale of Tsar Saltan*, Pushkin integrates Eastern motifs and folklore, showcasing the cultural richness of the East. His engagement with these themes demonstrates a synthesis of Russian and Eastern literary traditions.

Analysis and results

The influence of Eastern classical poetry on Goethe, Pushkin, and Byron can be analyzed through several common themes and stylistic elements:

storytelling traditions of the East. Lord Byron's lyrical and narrative poetry, rich in imagery and emotion, captures the essence of Eastern aesthetics while maintaining a distinctively Western voice.

Conclusion. The influence of Eastern classical poetry on Western poets such as Goethe, Pushkin, and Byron is profound and multifaceted. Through their engagement with Eastern themes, forms, and philosophies, these poets not only enriched their own literary traditions but also fostered a deeper understanding of cultural exchanges. The dialogue between East and West, as illustrated in their works, continues to resonate in contemporary literature, highlighting the enduring impact of cross-cultural influences.

In summary, the exploration of Eastern classical poetry's influence on Western literature reveals a rich tapestry of interconnected ideas and artistic expressions, underscoring the significance of cultural dialogue in shaping literary history.

REFERENCES

1. Ali Salami, "The influence of hafiz on western poetry", *Jurnal Sarjana* Jilid 24, Bilangan 2, 2009
2. Byron, *English Bards and Scotch Reviewers*, Stanza
3. Fadipe, T. F. *A Comparative Study of Byron and Pushkin with Special Attention to Don Juan and Evgeny Onegin*. Master of Arts Thesis, North Texas State University.1975
4. Zhou, X. *East and West Comparative Literature and Culture: A Book Review Article*. CLCWeb: Comparative Literature and Culture, 2(3). 2000. Retrieved from <http://docs.lib.purdue.edu/clcweb/vol2/iss3/9>.
5. Peter Cochran. *Byron and Orientalism*. Cambridge Scholars Publishing, 26 march, 2009
6. Priscilla Soucek. *Interpreting the ghazals of Hafiz*. Res 43 Spring 2003.
7. Jalolovna, Hamroyeva Orzigul. "The study of movements of rhyme." (2022).
8. Bausani, A. *The development of form in Persian lyrics*. East and west. 1958.
9. Mersereau, John, Jr. "Pushkin's Concept of Romanticism." *Studies in Romanticism*, 3 (1963-64), 24-41.
10. Sanders, Charles Richard. *The Byron Closed in Sartor Resartus*. *Studies in Romanticism*, 3 (Autumn 1963-Summer 1964), 77-108