



## The Place of Translation of "Gharbu Sharq Devoni" in S. S. Bukhari's Work

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**Abstract:** Eastern literature became famous for its unique literary forms and genres, filled with high universal feelings expressed in them, and for centuries gave a spiritual impulse to many peoples of the world. Although German literature is related to Western literature, it has also been observed to be influenced by Eastern literary traditions. The same aspect aroused great interest in Sadriddin Salim Bukhari's translation of Goethe's writings, especially "Garbu Shark Divan", written based on the poetry of Hafiz and Sufi literature which is spiritually close to him. This article discusses the role of the East-West theme and the translation of the book "Maghribu Mashrik" in the work of S. Salimov.

**Key words:** Johann Wolfgang Goethe, Maghreb Mashrik, West-East, translator, thinker, creativity, theme, reverence, motif, Sufism.

In world translation studies, special attention is paid to the issues of re-creating nationality and artistry in translation, questions of adequacy and creativity, revealing the characteristics of the national mentality, summarizing scientific theoretical views in the direction of scientific assessment of the transformational processes that have taken place in them. In particular, adequate interpretation of national-cultural and artistic features in translation between relative and non-relative languages has created a demand for theoretical and practical interpretation of creativity in the form and content of the original. After all, although significant research works on these issues have been carried out in the field of translation studies, the problems that need to be studied in the field of translation between languages are important. In the field of world literature, research is being conducted on the study of Uzbek literature and the literary environment of Bukhara, which is a part of it, and the life and work of great people who lived and created in this area since ancient times and are known to the world for their scientific, religious-educational, artistic and translation works. The scientific study of the poetic traditions of the Bukhara literary environment, which has been continued until now, allows to determine and evaluate the characteristics of the current development of literary studies, the improvement of genres, the need for renewal of artistic-aesthetic experiences and the social-psychological basis, to deeply understand the content and essence of the created works, the genre composition and methodological directions. special attention is paid to the study of authors' works in connection with the period and environment in which they lived.

In the current situation where great attention is being paid to the position of our language as a symbol of our national identity and independent statehood in our country, "Each of us should regard attention to the state language as attention to independence, respect and loyalty to the state language

as respect and loyalty to the Motherland, and make this view the rule of our lives."<sup>1</sup> This encourages a wider study of artistic, historical, philosophical, journalistic, educational and translation works created in our national language. A brilliant creator, who enriched the Uzbek literature of the end of the 20th century and the beginning of the 21st century with his works in such a spirit, his translations from German and Tajik languages, epics, Sufi poems, *tatabbu'*, rubai and quatrains, dedications, humor, laments, and wisdom, as well as, the legacy of scientist, poet, translator Sadridin Salim Bukhari attracts special attention. Enlightening the aesthetic psychology of the poet, who was able to express his sincere love for his motherland Bukhara, his sense of pride, patriotism through unique art, creativity and the skill of adequate translation from the original, in harmony with the social and natural realities of the time he lived, enriched our national literary studies with theoretical views and solutions. The works of F. Bodenstedt, H. Broms, K. Burdach, J. Ch. Bürgel, K. Mommsen, V. M. Zhirmunsky, I. S. Braginsky, A. M. Kogan, A. Kessel, O. in world and Russian literary studies are of great importance. Monographic studies and scientific research on the analysis of the German poet Y. V. Goethe's "Garbu Sharq Devon" were investigated by scientists such as Conradi, R. A. Dehoti, etc.<sup>2</sup>

G. Salomov, M. Sulaymonov, P. Usman, R. Karimov, S. B. Yakubov, A. Allaberganov, N. Komilov, S. Salimov, Ya. Egamova, K. Tojiev, S. Jabborov, K. in Uzbek literary studies are notable. Bobojonova's research also belongs to this group.<sup>3</sup>

<sup>1</sup>Миллий ўзлигимиз ва мустақил давлатчилигимиз тимсоли. Президент Шавкат Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи / Халқ сўзи. – Тошкент, 2019, 22 октябрь. – № 218 (7448). – Б.1.

<sup>2</sup> Bodenstedt F. Der Sänger von Schiras. Hafisische Lieder. Verdeutsch durch Friedrich Bodenstedt. Berlin; Hoffman comp. 1977. – 211 S.; Broms H. Studies in the relations of Hafiz and the west. Helsinki, 1968. – 105 p.; Burdach K. Zur Entstehungsgeschichte des West-östlichen Divans. Drei Akademievorträge. Herausgegeben von Ernst Grumach. – Berlin: Akademie-Verlag, 1955. – 103 S.; Bürgel J. Ch. Drei Hafis-Studien. – Bern-Frankfurt/V.: Herbert und Peter Lang, 1975. – 80 S. Mommsen K. Goethe und Isla. Stuttgart. 1964. – 15 S. Жирмунский В. М. Гете в русской литературе. – М.: Наука, 1962. – 558 с.; Брагинский И. С. Западно-восточный синтез в «Диване» Гетеклассическая поэзия на фарси // XXVI Междунар. конгресс востоковедов. – Доклады делегации СССР. – М., 1963. – С. 1-11.; Брагинский И. С., Коммисаров Д. К. Персидская литература. – М.: Изд-во вост. лит., 1963. – 213 с.; Брагинский И. С. Проблемы теории литературы и эстетики в странах Востока. – М.: Наука, 1964. – 340 с.; Брагинский И. С. Проблемы соотношения творчества Петрарки Хафиза // Проблемы истории и теории мировой культуры. – М.: Наука, 1974. – С. 130-142; Коган А. М. Восточные мотивы в «Западно-восточный диван» Гете: Дисс.... канд. филол. наук. – Ташкент, 1970. – 325 с.; Кессель Л. М. Гете и «Западно-восточный диван». – М.: Наука, 1973. – 120 с.; Конради О. Гете. Жизнь и творчество. 1. 2. Итог жизни. Пер. с немецкого. Общая ред. Гугина А. – М.: Радуга, 1987. – 648 с. Дехоти. Р. А. Изучение Хафиза и интерпретация его творчества в Германии первой половины XIX в.: Автореф. дисс.... канд. филол. наук. – Душанбе, 1984. – 23 с.

<sup>3</sup> Саломов Ф., Сулаймонов М. Ҳофиз ва Гёте. – Гулистон. – 1974. – № 7. – Б. 23; Саломов Г. Т. Литературные традиции и проблемы художественного перевода: Автореф. дисс.... док. филол. наук. – Ташкент, 1982. – 32 с.; Пошали Усмон ўғли. Журъати маҳоратига эш. Таржима санъати. – Тошкент: Ф. Ғулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 182- 202; Каримов Р. Ҳофиз Шерозий ва немис адабиёти (қискача очерк). Таржима санъати. – Тошкент: Ф. Ғулом адабиёт ва санъат нашриёти, 1978. – 241-244 б.; Якубов С. Б. К проблеме взаимовлияния и взаимообогащения литератур (На основе материалов литературных связей Узбекистан и ГДР 1960-1975 гг.): Дисс. ... канд. филол. наук. – Ташкент, 1980. – 141 с.; Аллаберганов А. Воспроизведение единства содержания и формы подлинника в поэтическом переводе: Автореф. дисс.... канд. филол. наук. – Ташкент, 1986. – 19 с.; Оллоберганов О. Гёте ва Шарқ адабиёти. Таржима маданияти. – Тошкент: Ўқитувчи, 1982. – Б. 94-95; Комилов Н. Тафаккур карвонлари // Махсус муҳаррир: Р. Қўчқор. – Т.: Маънавият, 1999. – Б. 13-14; Бухорий С. С. Тасаввуф ва Гёте. – Ўзбекистон адабиёти ва санъати. – 1993. – 25 июнь.; Эгамова Я. Гётенинг «Ғарбу Шарқ девони» ва унинг ўзбекча таржимаси хусусида // Гулистон давлат университети Ахборотномаси. – 2002. – № 1. – Б. 58-63; Таджиев К. Творчество Максуда Шейхзаде – переводчика: Автореф. дисс.... канд. филол. наук. – Ташкент, 1984. – 18 с.; Жабборов С. Ш. Гётенинг «Ғарбу Шарқ девони». Матн. Талкин. Таржима: Филология фанлари номзоди... автореферати. – Тошкент, 1995. – 24 б. Джаббаров

Separate pamphlets have been created dedicated to the work of the translator-poet Sadriddin Salim Bukhari, who translated Y. V. Goethe's "Gharbu Sharq Divan" into Uzbek. Examples of this are the treatises "Personality and Creativity" co-authored by I. Ganiev and N. Afokova, and "The World of Light" by G. Murodov.<sup>4</sup>

The poet's wife M. Salimova published the book "Man of Light" about the memory of S.S. Bukhari. A broad study of S.S. Bukhari's creativity, his creative skills, poetics, educational-aesthetic nature of his works, in particular, a deep study of his translation activities, is of great importance in learning about the contribution of literary schools in the local regions of Uzbekistan to the development of Uzbek literature and to the improvement of national spirituality. Sadriddin Salim Bukhari's approach to artistic text as an expert, principles of development, aesthetic psychology, unique style of translation language, creative biography related to translation are studied based on systematic analysis, and individual aspects of creativity skills are identified.

It is proved that the breadth of opportunities to achieve adequacy in the translated works of Sadriddin Salim Bukhari, the ability to preserve them in their place with a deep understanding of the poetic features of the original, is based on principles such as the integrity of the author's and translator's voice, the priority of universal aspects.

It has been proven that the poet's sincere love for the motherland, sense of pride, and sense of patriotism are manifested in unique artistic superiority in a number of poetic masterpieces of the poet, such as poems, epics, Sufi poems, *tatabbu'*, *rubai*, quatrain, dedication, humor, lament, wisdom.

Sadriddin Salim Bukhari's poetic and prose translations are based on his ability to express the national spirit and landscape of the original theme, motif, image, linguopoetic tools, his creativity and individual aspects in translation with a deep understanding of the scientific and artistic interpretations of the ideas of Sufism.

It is difficult to imagine the Bukhara literary school of the 20th century without the work of Sadriddin Salim Bukhari. Thanks to his artistic and aesthetic research, the artistic culture of this ancient center of spirituality became richer. The poet's enlightening works on mysticism, the history of saints, his beautiful translations from Tajik and German, and his novel "Noble Landscapes" have attracted the attention of many readers not only in our country, but also abroad. S.S. Bukhari, one of the pioneers of the literary and cultural environment of Bukhara, was a brilliant and creative artist. He created in many genres both in Uzbek and Tajik languages. The poet's lyrical and philosophical, Sufi poems, *tatabbu'*, *rubai* and quatrains, dedications, humorous poems, *dirges* are proof that he is the owner of a unique talent, as well as a skilled word artist who faithfully continued the traditions of classical literature in a modern form and essence.

S.S. Bukhari first entered poetry as a poet of nature. In general, many of his poems glorify the sense of ownership of the earth and the sky and kindness as an owner. Taking this into account, the well-known literary critic Ibrahim Gafurov wrote in his article "Experiences of a Young Heart": "When Sadriddin reads the book of nature, when he listens to it, he likes to move from natural phenomena to human phenomena, to find proximities and harmonious points in the middle... In this respect, Sadriddin Salimov Khurshid Davron and is very close to Mohammad Rahman," he says.<sup>5</sup>

Sadriddin Salim Bukhari's work was imbued with strong nationalism and patriotism. He showed his patriotism by singing about his children who made sacrifices for this country and the people, who made his name known, and by publishing their works for the promotion of enlightenment, spirituality and culture. He again focused on singing the incomparably beautiful nature of the motherland, the magnificent historical monuments of Bukhara, the feeling of pride in the ancestors who built them, and the desire to be a worthy successor to their great-grandfathers. In this way,

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Салим. Гёте и его "Западно-восточный диван". Монография. – Самарканд, 2015. – 123 с. Бобожонова К. Гёте ва Шарқ. – Жаҳон адабиёти. – 2007. – № 4. – Б. 172-179.

<sup>4</sup>Ганиев И., Афокова Н. Шахс ва ижод. – Бухоро, 1995. – 56 б.; Муроодов Ф. Ёруғлик олами. (Маънавий-маърифий рисола). – Бухоро: Дурдона, 2016. – 70 б.

<sup>5</sup>Гафуров И. Ёш қалбнинг тажрибалари. Биринчи мақола. (1980).

Bukhara became the core theme of the poet's poetry. In the words of the People's Writer of Uzbekistan, Nemat Aminov, Bukhara was for him the highest value in this bright world. He entered the artistic creation with his own subject, his own faith." In particular, he was a singer of the Motherland and faith. "There are such poets that the theme of the Motherland determines the main direction of their work. Sadridin Salim Bukhari is one of such poets... After all, for a poet, Homeland begins with Bukhara: he sees, loves and defines both Uzbekistan and the whole world through Bukhara. E. Ochilov commented that Bukhara is a "beating heart", "mother of suffering", "holy Mecca and Medina" for him. In general, Sadridin Salim Bukhari expanded the horizon of the theme of the Motherland in our poetry to the theme of Sufi love. In his poems on the history of Bukhara, he revealed that during the rule of the Shuras, the historical and cultural monuments here were neglected, some of them were used as barns, workshops, and warehouses. Sadridin Salim Bukhari not only wrote painful lines about the people who ruined Bukhara, turned it into ruins, and oppressed its progressive dear children, but also called "Save Bukhara!" in the press with his compatriot Ne'mat Aminov. he shouted and called everyone to wake up.

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