



# REVIEW OF THE WORKS OF PERSIAN AND TAJIK WRITERS IN EUROPE

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## ANNOTATION

*Persian and Tajik writers' works have been researched and translated for a long time, and literary critics and translators played a big part in this good deed. Thanks to the work of translators, our rich literature's treasured heritage was gradually presented to European readers. The "Shahnameh" by Abul-Qasim Firdavsi is one of the most prominent works, which is very popular in Europe and has been translated multiple times into English, German, Italian, and other European languages by the efforts of translators.*

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The history of research and translation of the works of Persian and Tajik writers has a long history, and literary critics and translators played an important role in this good deed, and thanks to the work of translators, the valuable heritage of our rich literature was gradually offered to European readers. One of the most popular works, which is very popular in Europe and has been translated into English, German, Italian and other European languages several times by the efforts of translators, is the "Shahnameh" by Abul-Qasim Firdavsi.

Researcher Shakir Mukhtor expressed his opinion in detail on the French translation of Firdousi's "Shahnameh" in the book "Firdousi and France" and provides interesting information about the first translators of this masterpiece. According to him, the first translator and researcher of Firdousi in France was Louis Langle, and according to Professor S. Mukhtor, "Langle's translations were literal (literal) translations". Sh. Mukhtor also tried to compare the original text with the translation and show their closeness. The researcher draws interesting conclusions in this regard and emphasizes that Langle tried to "preserve the originality of the poet's poems (i.e. Firdousi)...", therefore, when translating, he demonstrates all the nuances and stylistic beauties of the work in the language of translation. The researcher also highly appreciates the works of orientalist S.R. Valenburg and A.S. Jourdon and emphasizes that they are propagandists of literature and culture of the Tajik people.

It can be seen from the arguments of the French language scholar that the study of Firdousi's "Shahnameh" in France began with the translation of Jules Mole (1800-1886), and the rest of the translators are considered to be the continuators of the work of this translator. The acquaintance of the peoples of England and other countries with the works of Tajik writers begins in the Middle Ages. The first person to present Firdousi's Shahnameh in England was Professor William Jones, who described parts of the Shahnameh in the form of short and small patriotic and defensive stories.

However, according to other sources, "Firdousi's name was first mentioned in the report of the English traveler John Freyer (1698) about his journey to Persia (modern Iran), who considered Shahnameh a chivalrous novel about Iranian heroes"

Rudaki's fame as the "leader of the poets of the world" came to Europe much later. Although studies of his work began in this part of the world from the beginning of the nineteenth century, the collection of his surviving works dates back to the 70s of the last century, and a significant contribution to this honorable work was made by the famous German orientalist Hermann Ete. He collected the remaining fragments of Rudaki's poems from various sources (238 beits in total), translated them into German and published them together with his article "Rudaki - the poet of the Samanids" in 1873. And this good deed allowed the name of Rudaki and the fame of his poem to spread throughout Europe, Russia and even the East. In addition, other sources point to the long-standing fame of Rudaki's work in many countries.

If the American orientalist Jackson Williams compared Rudaki to a bright star that was the "discoverer of the dawn", then this is undoubtedly a sign of Rudaki's fame in the West. The East also, using the example of dozens of domestic and foreign researchers, later highly appreciated the work of this poet of the centuries. This is evidenced by Rudaki's own poems "from the events of that time", which have reached the whole world. This conclusion was reached by the famous orientalist I.S. Braginsky, having studied Rudaki's work through the prism of comparative literary studies (the last work of the researcher on Rudaki's work was published in Moscow in 1989 under the name "Rudaki") and from this point of view, the works of Rudaki and Pushkin reveal most scientific and educational problems.

French orientalist J. Darmstetter translated the poems "Complaint of Old Age" and "The Smell of the Mulian River" into French and included them in his book "The Phenomenon



of Persian Poetry". The poem was re-translated and published in French by the famous French orientalist Henri Mass (1876-1969) in 1950 and in 1964 by Henri Masset, Gilbert Lazarus and Lescaut. In addition, the poem "The Smell of the Muliyan River" and the question of its translation into Armenian, and the dialects of the translation of this poem were studied separately by poets of different periods.

Another creator in Persian was Khayyam Nishapuri, known in the West and East as a Tajik poet and scientist. His rubaiyat were not only published all over the world, but were also the reason for various poets to become his follower. In England, for example, Khayyam was known long before the appearance of E.J. Fitzgerald's translations. The name of Khayyam as the creator of the rubai was mentioned by Thomas Hyde in 1700 in his book "The History of the Religion of the Ancient Persians". Thanks to the work of another English scientist Meyerman, the inhabitants of this country recognized the mathematician Khayyam as early as 1772. E. Fitzgerald not only translated Khayyam's stories into English with great skill and attention (1859), but also became so interested in Khayyam that under his influence, he wrote a poem called "Rubaiyat Umar Khayyam", which brought him world fame. Iranian critic Masoud Farzod researched this poem and wrote that "this poem consists of 101 passages, each in its form resembles a Persian rubai, and the translation made by English, Following this translation, Khayyam's fame spread throughout Europe, and his works were translated into other languages and were on the lips. It should be noted that this prestige has not decreased today, but is growing quantitatively and qualitatively. According to the research conducted by Tajik scientist U. Nazir and published in the form of three separate books and dozens of articles on the occasion of the 960th anniversary of the birth of scientist Umar Khayyam, over the past three centuries of the second millennium 115 poets from Europe have addressed rubai Khayyam, translated and published them in English, Russian, German, Italian, French, Polish, Spanish, Czech, Hungarian, Portuguese and other languages. Only in Europe and especially in Russia over these centuries, more than 3,000 articles and essays have been published, which are full of expressions of love for Khayyam and his rubai.

The sincerity of the peoples of the world towards Khayyam's rubai, as they have repeatedly said and written, begins with the fact that the content of his rubai has always been the same as that of their contemporaries. Truly lively melodies of rubai Khayyam resonate in the hearts and express the problems of different peoples, and their children have learned courage and wisdom from Khayyam. The editor-in-chief of the French magazine "Anahit" (in Armenian) Arshak Chopanyan recalls the popularity of Khayyam's work and in one of his articles "The East and Armenian Thought" describes the French literary environment of the late XIX and early XX centuries, which was especially in need of Khayyam's poetry and philosophy. The appeal of the people and society to Khayyam's poetry and Tajik literature took place in a complex historical and cultural context, incomparable at this level.

Thus, the eternal works of the classics of Persian and Tajik literature, such as Rudaki, Firdousi, Khayyam, Nosiri Khusrav, Saadi, Hafiz, Jaloliddini Balkhi, Jomi and dozens of others for centuries, have given spiritual food to the peoples of the world, especially European peoples, and with their supreme

words have added real treasures to the treasury of universal culture.

Classical poetry in the Persian-Tajik language has a huge influence in world culture, the ideas of humanism and justice were preached in it, tyranny was condemned. In poetry, prose and other philosophical works of the East, ancient folk traditions and heroic motifs, images of heroes and just kings, revised in the light of the ideology of Islam, were sung and transmitted. It is necessary to note one very important tradition in the palaces of the shahs in the East. Since ancient times, the shahs and sultans had a group of court poets at their court and even competed for the opportunity to have the best and most talented poets at home, not only because they were fans of poetry, but the fact was that the verse of a famous poet would immediately leak outside the palace and be made public, and he was a source of ideological the life and struggles of that era. The poems of popular poets were mostly transmitted orally, but sometimes recorded.

Persian-Tajik literature has won the hearts of readers in Europe, Africa and America. The names of outstanding poets of Persian-Tajik literature – Rudaki, Firdousi, Khayyam, Saadi, Hafiz and others are known all over the world, whose work has become a source of inspiration for the work of Russian and Western European poets. The Asian theme, being either the external environment of biography or an internal need, often brought by personal fate, is reflected to varying degrees in the works of Russian classics from Derzhavin to Blok. For many of them (Radishchev, Griboyedov, Pushkin, Lermontov, Goncharov, Chernyshevsky, Tolstoy, Dostoevsky, Chekhov, Gorky, Mayakovsky, Yesenin, etc.) Asia has become one of the main conditions for their creative and social activities. The St. Petersburg and Moscow scientific centers studied the historical, economic and social development of European countries. In the research of scientists, the historical background of this phenomenon is considered and highlighted. The research and study of the poetry of great Persian-Tajik poets such as Firdousi, Khayyam, Saadi, Hafiz and others are laid down in the scientific works of Russian orientalists E.E. Bertels, I.S. Braginsky, L. Grossman, A.N. Veselevsky and other scientists. In Russia, the study and familiarization with the East began in the era of Peter I and currently there are universities in Moscow, St. Petersburg and Kazan - Centers of scientific Oriental Studies. Translations of poems and ghazals by Persian-Tajik poets and choosing oriental themes in their work became an organic part of Russian poetry at that time. Pushkin, Fet and Yesenin have such variations. The mutual enrichment of cultures is based on the convergence of the economic way of life and the spiritual disposition of people of different nationalities, and this requires "a broad deployment of the initiative and creativity of the masses, their most active involvement in solving key problems in public life"

The influence of Persian-Tajik classical literature on romantic poetry of the early XIX century can be seen in many works of Russian poets, which are composed based on its motives. Magnificent oriental themes are reflected in the poems of A. S. Pushkin ("The Tale of Tsar Saltan...", "The Fountain of Bakhchisarai"), Ivan Bunin ("The Testament of Saadi", "Roses of Shiraz", "To the East", "Wise", "The Shadow of a Bird"), S. Yesenin ("Persian Motifs", "You said Saadi...", "The Blue homeland of Firdousi"), M. Kuzmin ("Friends of Hafiz", "Why the Moon" and "I can't sleep", etc.), Vyacheslav Ivanov



("Hafiz's Tent" and "Meeting guests"), N. Gumilev ("Pillar of Fire", "Imitation of Persian", "Persian Miniature" and "Drunken Dervish") and many others. During this period, many of Yesenin's contemporaries also focused on the theme of the East.

Russian literature attracted attention in the second half of the XVIII century. It was aesthetically new for Russian writers and the Russian readership. In the first half of the XIX century, Oriental studies were rapidly developing in Russia and a new stage of establishing and strengthening both internal and external political, economic, and cultural relations, especially with the countries of the East, was beginning in Russian-Eastern relations. Of course, it is impossible not to recognize the vastness and multidimensional nature of the "West-Russia-East" problem, which has long been posed in works of a very different nature. In them, it often acquired diametrically opposite interpretations: "new" Europe - "old" East, "active" West - "dreamy-contemplative" East, "rotting" West - "sleeping" East.

Nevertheless, there is still no research that analyzes the style of Russian romantic poetry of the early XIX century as a single, holistic aesthetic system; there are also no scientific papers devoted to the special characteristics of the style of Iranian-Tajik and Turkic-speaking classical poetry. The problem of "East-West" has been worrying scientists for a long time; at the same time, it turned out that the concepts of "East" and "West" contain many different meanings - both economic, geographical, spiritual, cultural, and artistic.

With the development of national self-consciousness in Russia of the XIX century, the need for awareness of one's country, oneself, and understanding of one's own self through the refraction of various trends and traditions was keenly felt [Kogan, Hiltukhina, 1994, 8]. Already in the XIX century, oriental motifs confidently entered Russian literature with the poetry of M. Lermontov and Ya. Polonsky. Quite a lot of soulful lines were dedicated to the East by I. Bunin, a Russian writer, poet and translator, Winner of the Nobel Prize in 1933, author of the poems "Zaveta Saadi" and "Roses of Shiraz" at the beginning of the XX century.

In the works of the classics of Russian literature, the use of oriental images, including Persian-Tajik literature, has its own special history. This period can be divided into several stages: 1) pre-revolutionary period; 2) Soviet literary studies (especially the 50-80s); 3) the post-Soviet period until 2006; 4) the period of postcolonial studies of the 2010s.

Each of these stages has its own characteristic features in relation to the East, a certain terminology and methods that allow or deny the goal of achieving other fields of science. Agreeing with the views of such orientalist researchers as G.A. Gukovsky, D.S. Likhachev, Y.M. Lotman, V.N. Toporov, A. Zorin, etc., it should be added to the above that Russian Oriental studies or orientalism has not yet been fully studied as the most important national scientific discourse of the early XIX century, its consistency has not been investigated and its considered resources have been determined to the end.

However, scientists and researchers of the XIX-XX centuries have done a lot of work in studying and considering this problem, especially in matters that relate to the relationship between Russian and Eastern culture and literature, problems of literary translation in the context of the exchange of spiritual and aesthetic experience between peoples. In this area, the scientific works of such scientists as D.D. Blagogo, M.P.

Alekseev, N.V. Izmailova, Yu.D. Levin, M.S. Lobikova should also be mentioned.

A huge contribution to the theory of comparative historical research of literature was made by V.M. Zhirmunsky, a Russian Soviet linguist and literary critic, in the development of the scientific methodology of this field of science, his works played an important and decisive role. "Comparison," V.M. Zhirmunsky argued, "should serve as a technique for establishing the regularity of literary phenomena corresponding to certain stages of social development."

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