

THE INFLUENCE OF EASTERN LITERATURE TO THE WESTERN LITERATURE

Shukurova Zamira Shodiyevna

Scientific adviser.

Rakhmonov Ulugbek Aliyevich

Student.

Karshi state University.

<https://doi.org/10.5281/zenodo.11163451>

Abstract. *This study examines the influence of eastern literature on western literature. The introduction explores the impact of translation as an influential factor in enticing western interest.*

Key words: *Eastern Literature, Western Literature, Literary Interaction, influence.*

ВЛИЯНИЕ ВОСТОЧНОЙ ЛИТЕРАТУРЫ НА ЗАПАДНУЮ ЛИТЕРАТУРУ

Аннотация. *В данном исследовании рассматривается влияние восточной литературы на западную. Во введении исследуется влияние перевода как влиятельного фактора в привлечении интереса Запада.*

Ключевые слова: *восточная литература, западная литература, литературное взаимодействие, влияние.*

This article discusses the influence of eastern literature on western literature. The impact of these distinct types of literature on western literature would fill separate and voluminous studies, we highlight some of the effects we identified through our readings and research for this article. Eastern thought first entered the west in written form through Arabic translation by individuals and through translation centers. One of the first translators from a western translation center was Hermann Von Reichenau (d.m. 1054), also known as Hermann Contractus. Hermann was known for his works, “De prosa astrolabii” and “De utilitatibus astrolabii.” According to Welborn, a western researcher, the ideas, mathematical calculations, and geometrical figures in these two works correspond precisely to the information in Muslim astronomer Masha’Allah’s [b. Eserî (d. 200/815)] work on the same subject. According to Welborn, Hermann wrote the original Arabic words,

which did not have a Latin equivalent, only in Latin letters, and left the same. He made some minor changes in the translation of the two works and published them under his own name.

Another initial translator was a priest named Constantine d’Africain (d. 1087), born in Tunis, Carthage, in 1015 AD. He studied medicine by learning Arabic in Kayravan, then went to

Egypt and studied mathematics under the Fatimids rule. He returned to Sicily and became the administrator of the Monte Cassino monastery, built by the Norman rulers. Constantine d'Africain translated almost all the medical books in North Africa. He adapted Arabic medical books through explanation, commentary, quotation, and even plagiarism instead of straight translation. His work had a regenerative effect on medical schools in Europe.

One of the works translated by Constantine d'Africain was Ali b. Abbâs el-Mecûsî el-Ahvâzî's (d. 400/1010), named Kâmilu's-Sinâati't-Tibbiyye, also known as el-Kitâbü'l-Melekî (Liber Regius), one of the famous names of Islamic medicine. D'Africain translated his work into Latin using the name Pantechne (Liber Pantegni) but attributed the work to himself. Stephan el-Antakî determined that the work was translated from its source, and he translated the entire opus in 1127. It was published in Venice in 1492 under the name "Liber Regales Disposito Nominatus ex Arabico Venetis." British researcher Donald Routledge Hill (d. 1994) also stated that Constantine d'Africain translated the treatises of the physician Huneyn b. Íshak (d. 260/873), who played a significant role in the transition of Ancient Greek medicine and philosophy to the Islamic world, then claimed them as his own.

The diagrams generalize the westerners in different combinations: first, the westerners in population; second, they display a habit of getting together and united as a whole; third, they develop a more complicated net of social relationships. How are these characterizations related to the subject of literature? Some generalizations may be helpful here: first, this is densely populated and has a long and rich literary tradition; second, they like to get together, and most of the literary works often have a happy ending; and third, the writers emphasize the complexity of human Reflections on Literature: East and West 5 relationships, and their works are full of twists and turns, together with complicated emotions and interpersonal relations. As simplistic as they sound, these observations actually indicate the traditional ideal of unity (i.e., being one) in Chinese culture, and its longstanding influence on the literature. The Chinese treat each other as members of the same family, highlighting the significance of human relationship, and the Chinese literature has thus been characterized by its strong focus on social ethics. By comparison, the western culture, as shown in the diagrams, has much space, more straight lines, and sparser room, indicating a stronger focus on individuality and rationalistic relationship. The western literature, even while being lyric, would display strong elements of reason and religious faith.

Literary Expressions of Relationships and Ethics in East and West Let me start with the number of human characters in the literary works, an element indicating that the idea of being part of a family and the functionality of human relationships and emotional ties often characterize

the literature. Although it is not rare to find so many characters in a western novel such as *Ulysses*, *David Copperfield*, and *Moby Dick*, one is surprised at the sheer number of characters in three classic Chinese novels like *The Dream of the Red Chamber*, *Outlaws of the Marsh*, and *Romance of the Three Kingdoms*. There are 983 characters in *The Dream of the Red Chamber*, characters in *Outlaws of the Marsh*, and 827 in *Romance of the Three Kingdoms*. What are the thematic threads that connect so many characters in a novel? The 983 characters in *The Dream of the Red Chamber* revolve around one family headed by a matriarch, and they are connected by the emotional ties between rulers and subjects, parents and children, spouses, siblings, and friends. This huge family becomes an epitome of the then feudal society. The novel opens with a statement, “this work for the most part is about emotion,” and the various plots of emotional affairs include love stories of youngsters, attachment between parents and children, incest, loyalty to the emperor and the state, and betrayal of friendships. The multiple layers of relationships in and out of a family are described in a complicated and meandering manner. In *Outlaws of the Marsh*, the 108 rebels are not from the same family, they share the common goal to overthrow the tyranny. They treat everyone as brothers and sisters, and may even die for each other in times of crisis. As their compassion and loyalty transcend the traditional kinship boundaries, these heroic characters form a close-knit family to fight for the same cause. In a similar fashion, *Romance of the Three Kingdoms* concerns the brotherly love and *Reflections on Literature: East and West* 7 struggle of feudal lords and their followers, seeking to restore and unify the divided Han dynasty (206 BC—220 AD). The juxtaposition of family and nation is a dominant theme in these works. Even in modern fictions, regardless of its diverse techniques, the concept of family and the importance of emotional links are always there. *Big Breasts and Wide Hips*, written by Nobel Prize winner Mo Yan, also centers upon a family that survives through the Anti-Japanese War (1937—1945) to the present, and portrays as a country full of historical sweep and earthy exuberance. The literary image of the same big family runs through these works, and lays the narrative framework to construct complicated plots and characters. The same element also embodies the lyric tradition, expressing various sensibilities and realism. Western literature has similar expressions concerning human relationship and family ethics, and it tends to dichotomize these issues as human sins versus salvation, human creativity versus alienation. In Nathaniel Hawthorne’s (1804—1864) *The Scarlet Letter*, set in a Puritan context, the heroine Hester betrays her scheming and long-lost husband and falls in love with the priest Dimmesdale.

The letter A that she is forced to wear symbolizes the repression of social morality and the harshness of puritan doctrines. William Golding's (1911—1993) *Lord of the Flies* allegorically explores human nature by putting home-lost boys and girls in an isolated island.

The *lord of the flies* has a biblical connotation of the prime evil, symbolizing not only the ugly pig head but also the darkest human nature. In Christopher Marlow's (1564—1593) *Doctor Faustus*, the man sells his soul to the devil for power and knowledge; here, man's desire to know is tragically but powerfully presented. The ideas of sin and punishment, repentance and dignity, freedom and humanity pervade the novel.

REFERENCES

1. Amīn. 'Izz al-Dīn. *Theory of Regenerative Art*. Cairo: Dār Al-Ma'ārif. P. 97 Ibid. P. 98
2. Ḍaif. Shawqī. *Contemporary Arabic literature in Egypt*. Cairo: Dār Al-Ma'ārif, p. 45
3. *Contemporary Literature*. P: 45-46
4. *Theory of Regenerative Art*. P. 30
5. Hilāl. Muḥammad Ghunaimī. *Comparative Literature*. P. 414