

## Artistic and Philosophical Interpretation of Islamic Civilization in the Works of Yu. V. Goethe

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### Abstract:

The article deals with the Islamic civilization in the work of the great thinker of German literature I.W.Goethe. It is recognized that the attitude of the poet to Islam was shaped by the ideas of the Enlightenment. Goethe was more in terms of his personality than the prophet Muhammad and Islam. As a result, his views on Islam surpassed all the extraordinary, narrow ideas and views that existed in Germany on their own. His positive attitude towards Islam was discovered by Goethe at a time when his personal beliefs and thinking were in line with the mainstream religious teachings. Due to his interest in the Qur'an, he not only draws conclusions about the Qur'an from various surahs, but traces of Islam and the Qur'an have been preserved in many of his poems and works. The most famous of them are, without a doubt, "Faust" and the "West-Eastern Divan". At the same time, Goethe paid special attention to the religion of Islam, which embodied in its essence the ideas of religious tolerance. Goethe's interest in the East was a fitting response to his doubts about his being a Muslim. Moreover, Goethe focused more on Islam and Eastern civilization than on the origins of language and poetics. One of his opportunities was to find European culture in this East. In this sense, his concept of world literature has a solid foundation and develops from it.

**Keywords:** civilization, enlightenment, faith, contemplation, religious doctrine, Koran, sura, oriental motive, tolerance, Islam.

**Introduction.** The famous German writer Johann Wolfgang Goethe (1749-1832) occupied a great place in the Islamic world. However, although he is known for his interest in Islam, many of his writings were inspired by Islam, particularly the Qur'an, which is often overlooked in today's research. Moreover, the influence of Islam on Goethe's thoughts and poems is often underestimated and the subject remains silent. Islamic studies, of which we can see many examples today, dates back to the 7th century in the West. According to historical sources, words derogatory to Islam and the Prophet Muhammad were used, and a special attitude was shown to Ghanim.

Goethe discusses the difference between a prophet and a poet in the prose part of "Devon" and makes it clear that it is sometimes difficult to reduce the role of the prophet Muhammad to the role of a narrator, not to allow him to be treated as a poet. showed Goethe's appreciation of the Qur'an was related not only to the brilliance of the language, but also to the fact that the poet found the main teachings of the Qur'an in the Christian faith and thus was able to establish contact with a foreign religion.

When thinking about the great thinker of German literature, Johann Wolfgang Goethe, it should be recognized that the poet's attitude towards Islam was shaped by the ideas of the Enlightenment. Regarding Muhammad and the religion of Islam, Goethe stood more from the point of view of his personality. As a result, his ideas about Islam surpassed all the unusual, narrow ideas and views that existed in Germany before him. Goethe discovered his positive attitude towards Islam when his personal beliefs and thinking were in line with the main religious teachings. Such a situation awakened deep religious tolerance and benevolence in him. As a result, we were able to create

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magnificent works, imbued with religious tolerance, in the tone of the poet's free and open courage. [11:130]

**Literature analysis and methods.** With his works inspired by Islam and the Qur'an, Goethe tried to introduce Islamic culture to the West and build a bridge between the East and the West. For this reason, his works were received with interest among Muslims. Due to his interest in the Qur'an from a young age, he is not content with drawing conclusions about the Holy Qur'an from various chapters, traces of Islam and the Qur'an have been preserved in many of his poems and works. Among them, the most famous works are undoubtedly "Faust" and "East-West Divorce". But although it is known that Goethe created works inspired by the Qur'an, most studies focus more on Christian theology and philosophical elements.

Although Goethe's works were met with great success in the literature of the whole country, especially the poet's "Gharbu Sharq Divan" caused some controversy. [17:174] One can take as an example the opinion of Goethe's contemporary literary scholar Mansel: "Goethe was not a genius, he was just a master of talent, and he slavishly followed and imitated foreign writers. His works have no political value." [7:560] History has shown that Menselnie's negative opinions about Goethe's works are unfounded. His work, as the Second Renaissance, had an impact on all cultural aspects of Europe. However, this effect was partial and limited to certain areas. As H.G. Schwarz noted, "compared to the First Renaissance, the breadth of Eastern motifs in Goethe's works is not noticeable. "Only examples typical of Greek culture were widespread." [16:19] Even if misinterpreted, the expression of the East remains. [13:68] The interest of German literature in the East and its cultural heritage did not cause the French to try to spread the East for the promotion of culture in general, as well as for economic and geostrategic purposes. "Goethe wrote the West-East Diwan with an admiration for the East, but his attitude to Islam is more important than is often said today." [8] It is no coincidence that he abandoned the project of "Muhammad". In this context, Goethe is appreciated and accepted in Morocco both as a "Devon" poet and as a "lover of the Eastern world", but also as a strong believer in Islam and its prophets. His strong faith in Islam and the superiority of the ideas of religious tolerance promote the world of Eastern culture to the general public.

Goethe's "Devon", which embodies the spirit of East and West, is a child born from the blood of two cultures. Along with ancient Greece and Roman science, the great Goethe eagerly absorbed the achievements of Eastern culture and literature and infused his works with the traditions of Eastern spirit and poetry, writes professor Najmiddin Komilov, "Oriental literature and poetry in Goethe's eyes" , Firdavsi, Sheikh Saadi, Hafiz Sherozi, Jalaluddin Rumi's works - "Khizr fountain". It is always pure and smooth, the breath of life is blowing from it. It is the source of spirit and creativity, the kingdom of love and song. [9:14]

**Results.** A special chapter is devoted to Zoroastrianism in the scientific research part of Y. V. Goethe's "Garbu-Sharq Divan". Speaking about Eastern culture and history, Eastern reality, and religious tolerance, Goethe expressed the following opinion: "Zoroastrianism transforms faith in precious nature into a perfect religious faith." The ancient Persians did not limit themselves to the worship of fire, they did not consider all elements (powerful forces) of (Zoroastrian) nature as dear and honorable. For this reason, they feared that it was a sin to pollute the water, air, soil, and all nature. Believing in this creed gave them civic virtues, hard work, cleanliness, and prudence. Based on this belief, they did not throw garbage in the river, they dug canals, brought water, saved water and collected ten times more than the current harvest. He (Zoroastrian) took care of everything that the Sun laughed at, including vines and vines. [4:153-157]

"Garbu Sharq Divan" by literary scholars and specialists, the Holy Qur'an and Hadith, the influence of Sufism, which is the basis of Eastern poetry, and the influence of Firdawsi, Anwari, Nizami, Rumi, Hafiz Shirazi, Sa'di and The opinion that it was created in the interpretation of Jami's ghazals is completely justified. Goethe is so devoted to Hafiz's poetry that it seems to him that Hafiz is the key to all puzzles. In this sense, we think that it is appropriate to evaluate Goethe's "Devon" as a literary bridge connecting the East and the West, or an introduction to oriental studies. [5:5]

Goethe, who read the works of Eastern poets such as Hafiz, Sa'di, Jami, mainly in English and French translations or in Hammer's translations from these languages into German, absorbed the Eastern traditions and Islamic philosophical views. We can understand the idea that Goethe converted to Islam from the content of the following verse:

*Allohga itoatdur Islom degan so 'z asli,*

*Islomda yashab hamma, o 'lajakmiz islomda.* [3:204]

While creating this poetic treasure, Goethe deeply studied the history and culture of the East, the life of Muhammad, the Hadith, the Holy Qur'an, and the teachings of Sufism, which is the basis of Eastern poetry. The poems included in "Devon" are not mere copies of Hafiz's or Saadi's creations, but purely original poems wrapped in an oriental shell, inspired by oriental symbols and melodies, and finished by creatively assimilating them.

Goethe found the right companion of monotheism in the Prophet of Islam. This information was also confirmed in the article written by Mommsen. Goethe discovered the roots of Western European enlightenment in the foundations of Islamic culture. [10] According to Katharina Mommsen, Goethe studied in detail the traditional hadiths of the Prophet Muhammad, during which he had negative experiences with misogynistic words. Below are some hadiths: "I saw the fire of Hell and most of its inhabitants were women. Our Prophet [...] turned to the women and said: "The gathered women [...] I saw many of you in the fire. They asked why, O Prophet of God ! - Because you do a damnable thing... .Isn't a woman's testimony worth half the value of a man's? - Why - Because woman is by nature weak in spirit and judgment. I looked into hell and saw that most of its inhabitants are women. rdim ... . [God says:] "I have not left men with a greater calamity than their wives. All evil is in the family. of the house, of the woman, of the horse ... . I [...] stood at the gates of hell and its inhabitants I saw that most of them were women. I saw the Fire and Hell, and most of them were women [...] etc. [12:253]

**Discussion.** When we study the position of women in Islam in our research work, it draws our special attention that Goethe questioned and strongly criticized the position of women in Islam. This criticism is also found in Goethe's "Book of East and West," such as "The Book of Love" and "The Book of Paradise." In The Book of Heaven, Goethe even tries to describe women as a special enrichment for life on earth, instead of valuing them. [14:110]

The main goal of Goethe's "Diva of East and West" is to criticize the image of women mentioned in hadiths. In the book of thought, lyrically, "I" is required: "Be kind to women!" [2:1072], which also quotes from the Qur'an provocatively, suggests that the masculine gender is also fragile: "It is not good that you have ribs. Although the masculine gender is evoked here, lyrically what he says is gentle, and the verse refers to the Qur'an. [2:1072] the lyrical digression refers to the Qur'an to treat women with patience and not with the place of women. Here, Goethe makes a clear statement. recites that by referring to the Qur'an and studying the hadith, he asserts that the Qur'an is superior to the hadith.[12:256] Goethe makes it clear that he is trying to soften the position of women in The Book of the East and the West. .Written by Goethe with the intention of promoting the dignity of

women, this "Devon" is primarily associated with the image of Zulaiho, because it elevates the image of Zulaiho as a woman, through which the lyrical digression expresses the vision of God:

### **Suleika spricht**

Der Spiegel sagt mir ich bin schön!

Ihr sagt: zu altern sei auch mein Geschick.

Vor Gott muß alles ewig stehn,

In mir liebt Ihn, für diesen Augenblick. [12:45]

### **Zulayho so‘zi:**

Oyinada ayon: go‘zalman behad!

“Qaritadi, - deding, seni ham qismat.”

Faqat Tangri erur abadiy, ey yor.

Abadiy yoshdirman sen sevgan fursat. [6:190]

Goethe's passion for the East and Islam in general was not an accident, but a decision he made during his life experience and creative activity. [15:69] "Therefore, Goethe has no exaggeration, no exoticism, but has deep knowledge of Islamic and Eastern cultures." [1] Although the "Image of Muhammad" remains only a fragment, Goethe's interest in Islam is very evident. "Along with Prometheus and Ganymede, the image of Muhammad forms a classic trilogy." [15:67] The highest point of Goethe's last poetic work is "East-West Divorce".

**Conclusion.** Thus, Goethe's interest in Hafiz's work is a decisive factor for the creation of "Devon". "Devon" created by Goethe was supposedly a "twin work" with the work of the Persian poet Hafiz. The Persian poet Hafiz left the most important and authentic treasure of lyrical works of the 14th century. According to historical sources, one day the German translation of Hafiz's "Devon" fell into Goethe's hands. As Goethe read and studied this translation, he was amazed by Hafiz's language skills. In this translation, the poet was able to identify many similarities and was deeply inspired by his spiritual attitude. Especially during the period when he was writing his "Devoni", as Goethe repeatedly pointed out, Hafiz served him as an elementary dialogue partner. Through it, the German poet Prince could lyrically build a bridge between the East and the West. He assumes the role of a mediator between the East and the West.

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