



THE "DECAMERON" AND THE CHARACTERISTICS OF EASTERN LITERATURE

Vakhidova Mushtariy Uktamovna
Tashkent University of Applied Sciences

ABSTRACT	KEYWORDS
<p>The article analyzes Giovanni Boccaccio's "Decameron" from the perspective of comparative literature. The compositional structure of the work - the combination of a hundred short stories on a frame-plot basis - is compared with the traditions of "story within a story" characteristic of Eastern literature. The compositional methods and didactic endings of such Eastern narrative complexes as "One Thousand and One Nights", "Kalila and Dimna", "Totinoma" reveal similarities and differences in Boccaccio's poetics. Also, the images of a doctor, merchant, traveler, as well as intrigue and romantic plots found in the short stories shed light on the influence of the Eastern literary heritage on European literature. The article analyzes on a scientific basis how the work, combined with humanistic ideas, the glorification of love and criticism of the feudal-clerical system, served as a literary bridge between Eastern and Western cultures.</p>	<p>Decameron, novella, frame-plot, One Thousand and One Nights, Kalila and Dimna, Totinoma, comparative literature, East-West literary relations.</p>

INTRODUCTION

Giovanni Boccaccio's "Decameron", considered one of the greatest masterpieces of world literature, is a unique product of the literary process of the 14th century European Renaissance, and it stands out not only in Western prose, but also as a vivid expression of the literary connections between Eastern and Western cultures. The work consists of one hundred short stories connected by a unique frame-plot, which is reminiscent of the "story within a story" tradition characteristic of ancient Eastern literature. In this regard, comparing the "Decameron" with such Eastern literary monuments as "One Thousand and One Nights", "Kalila and Dimna" and "Totinoma", and showing their mutual similarities and differences is one of the topical issues in literary criticism.

This work not only in terms of artistic style, but also in terms of ideas and content, put forward the progressive humanist views of its time. Boccaccio emerged as the founder of Renaissance realism in his short stories, extolling the freedom of the individual, the glorification of love as a pure feeling, exposing religious superstition and the ugly sides of the feudal system. At the same time, his stories often contain Eastern motifs, legends about healers, the fate of merchants and travelers, plots based on trickery and humor. This makes the Decameron a kind of cultural bridge.

Today, one of the main tasks of comparative literary studies is to reconsider the literary exchange that took place between East and West, to deeply analyze the ways in which subjects and motifs were

spread, and the role of translation and oral traditions. In particular, studying this process in the case of Boccaccio's "Decameron" serves to determine the place of Eastern narrative traditions in the development of European literature.

Therefore, this article will analyze the compositional structure and artistic features of the Decameron in comparison with Eastern literature, and highlight the specific differences and similarities between Western and Eastern aesthetic views through the functions of the frame-plot in the work, the didactic conclusions of the stories, and the activities of the characters. The results of this study are of great importance not only for the theory of literary criticism, but also for understanding the history of intercultural communication.

MAIN PART

The pages of history tell us that the first story in G. Boccaccio's "Decameron" was the story in the first copy of the collection "One Thousand and One Nights"¹. The collection of Arabic tales aroused great interest throughout the world and gradually spread throughout the world. They were much easier to understand than sources in Sanskrit, Greek, Latin and other languages.² This is a story similar to the one in the fairy tale "One Thousand and One Nights" in the fourth novella of the seventh day of the first history collection in the work "Decameron".³

Boccaccio's "Decameron" recounts the adventures of dozens of characters. This work, which consists of stories, is called a "novel" because it contains a multi-faceted subject. In the 12th and 13th centuries, short stories written in Romance languages, such as French, Italian, and Portuguese, were also called "novels." The subject matter of novels is divided into several types according to the scope of events covered. For example, historical novels, philosophical novels, fantasy novels, adventure novels, socio-political novels, autobiographical novels, etc. However, philosophical observations may be given extensive space in a historical novel, or an analysis of socio-political events in an autobiographical novel. Therefore, dividing novels into groups according to their subject matter is relative.

The Decameron contains one hundred short stories. They are arranged in a certain order, and the short stories are connected to each other by means of special connecting stories. This literary technique was also used in ancient oriental ("One Thousand and One Nights") and antique ("Metamorphoses") literature, but in them connecting stories were introduced to explain the situation and postpone the punishment. Boccaccio, on the other hand, pays great attention to describing life events and characters in connecting short stories.

With his successively published articles on the issues of literary and cultural relations and interaction between the East and the West, due to the enormous burden and responsibility of the work, he initiated a new direction in our literary studies that most scholars have not yet touched. His book "Avicenna and Dante", published in 1983, was, without exaggeration, a discovery in our science. True, there were honest Western scholars who acknowledged the influence of medieval Eastern science on European Renaissance literature, in particular, the "Divine Comedy" (Dante) and the "Decameron" (Boccaccio), including the Eastern sources of both works. But, firstly, there were very few people who were aware of them. And most of these aware people were people who were interested in keeping this

¹Wieland Ch.M. Geschichte des Weisen Danischmend. 1775. (Ch.M. Wieland: Sämtliche Werke, hrsg. v. Hans Radspieler u. Neu-Ulm. Bd. 8. Hamburg, 1984.). -S.62.

²Robert I: Die Welt von Tausendundeiner Nacht. Frankfurt am Main/Leipzig, 1997. -S.83.

³Wolfgang Eitel: Die romanische Novelle. Darmstadt, 1977. -S.64.

information out of sight. Secondly, even in those "confessions" the truth was not fully revealed. Najmiddin Kamilov was the first in Uzbek literary studies to conduct a comprehensive comparative study of the famous "Divine Comedy" with the works of Ahmad Ferghani, Farooqi, Ibn Sina, and Ibn Rushd, showing not only its idea and content, but also its form and sources.

"1001 Nights" in Arabic literature is a work influenced by Indo-Persian literature and has a special significance in the formation of the Arabic novella. However, in the Arabic novella, the elements of magic and anecdote are much weaker and are formed in a way that is subordinated to the requirements of the novella. Some Arabic novels with romantic themes resemble the novels of the Tang period in Chinese literature. It can be observed that Arabic novels based on a cunning plot in the "Maqoma" genre (plutovskie) are created at a higher level than Chinese fraud novels, and in some cases even higher than Western plutovsky novels.

The formation of the novella in the West dates back to the Renaissance, to the time of the creation of Boccaccio's "Decameron". A comparison of the stories of the "Decameron" with Arabic and Chinese novellas clearly shows the difference between the West and the East. In this, the activity of the characters of Western novels and the lethargy of the characters of the East are clearly visible.

In the history of world literature, there are such works that embody the creative experience of many peoples, the results of intellectual development of several eras. Each time this collection is enriched with the content of new ideological struggles and brought to the stage with a new spirit. Therefore, these truly folk works are eternal. "Kalila and Dimna", "One Thousand and One Nights" and other immortal cultural monuments of world significance include "The Decameron" by the great 14th-century Italian writer Giovanni Boccaccio.

The great writer J. Boccaccio, who continued the traditions of Dante Alighieri, one of the great representatives of European Renaissance literature, and boldly promoted humanistic ideals, lived and created between 1313 and 1375. Researchers describe him as the founder of Italian prose, a brilliant writer who truthfully depicted the life of his time and established realism in prose. The writer gained worldwide fame for his work "The Decameron". Boccaccio, defending human freedom, opened fire on intellectual and emotional neglect, religious prejudice and ignorance. Indeed, in "The Decameron" the corruption of the feudal lords - the nobles and church patrons - was mercilessly exposed. Boccaccio portrays the Roman Catholic Church, which ruled over all of Europe, as a den of corruption, hypocrisy, and hypocrisy. The main idea of the work is to glorify natural, human love. Love is a noble, pure feeling. Hiding it, humiliating it is a great sin. True love brings a person closer to life, to nature, and helps him understand his own identity. Every person has the right to freely enjoy the blessings of nature. This is the motto of the heroes of the "Decameron". They are called to compassion and cooperation on the path to achieving personal happiness. It is not for nothing that the work begins with the phrase: "Compassion for the suffering is a truly human virtue, which, although it is considered an obligation for each of us, we must first demand it from those who need it and who have already benefited from it." Boccaccio considers himself to be just such a person - someone who needs compassion and is ready to fulfill such a duty. "The Decameron" was written to be a balm for the hearts of the needy and the needy. The writer, first of all, includes women whose feelings are stifled and deprived of worldly pleasures in the category of the needy. Because, both in the East and in the West, they were deprived of rights and feudal oppression. Sorrow and the world were "sucking the tongue of these soup-saucers like a leech." Boccaccio creates an image of a woman as the most

beautiful creature, the jewel of life. Women are the main characters in all the stories of the Decameron, and no matter what topic he is talking about, the writer certainly ties him to a woman - a girl.

Interestingly, the Decameron, considered one of the first written works of the West, was created under the influence of stories and legends that were widespread among the peoples of the East, including Central Asia. According to researchers, out of the hundred stories in the work, eighty-seven plots were borrowed by Boccaccio directly from Eastern literature and ancient Roman folklore. Indeed, Uzbek readers, having read the "Decameron" under the guidance of the talented translator Kadir Mirmuhamedov (T., G. Gulom Publishing House of Literature and Art, 1978), will encounter stories and anecdotes, wonderful and strange legends that are already familiar to them. In addition, the plot - the compositional structure of the "Decameron" is also oriental. It also uses the same plot-building method (telling a story within a story) as in "One Thousand and One Nights," "Kalila and Dimna," and "Totinoma." This further increases our interest in the work of the Italian writer.

The plot usually serves as a climax - the main character's life is in danger, and the internal stories that are told in passing serve to prevent this disaster. We know that various stories and tales were told to save the Prince from death in "One Thousand and One Nights", to turn a woman from a bad path in "Totinoma", and later, in "Sabai Sayyora", which was inspired by the pen of Navoi, to save Bahrom Gor from this torment, who was burned in the Dilorom Hajri. The basic plot of "Decameron" is the same: a plague spreads in Florence and the population begins to die. Many people go in all directions. Among them, seven young women and three young men make a pact to go to a remote village until the plague is gone, to have fun, and thus find relief from this sadness. They tell each other stories for ten days. After all, "decameron" means ten days in Greek. In this way, the writer brings to life this work, which consists of a hundred large and small stories told on various topics.

It is known that examples of Eastern literature, especially folklore works, were widely distributed in Europe in the 11th-14th centuries in Latin, Spanish, and French. In the cities of Toledo and Bologna, specialists who were engaged in the systematic translation of Arabic literature gathered. Stories such as "Sinbadnoma", "The Forty Ministers" (especially its Turkish version), "Kalila and Dimna", "One Thousand and One Nights" were passed down from mouth to mouth through Cordoba under the Caliphate and spread to Spain and Italy. Participants in the Crusades, as well as cultural contacts with Turkey, Syria and Egypt, also played an important role in this process.

However, these sources, that is, examples of Eastern literature, had naturally undergone many transformations before they reached Boccaccio. Therefore, they also entered Italy through various routes. The ancient Eastern culture that developed in Andalusia spread and was assimilated in all spheres. Various fairy tales, "advice books", works based on interesting plots began to gain a firm foothold in Christian homes. The Arab heroic epic "The Life of Antar" became famous under the name "Arab Days" and became the basis for the creation of Spanish epics and epics. Spanish writers of the 11th and 12th centuries, taking their cue from Eastern examples, began to write books in Latin. A. According to Griбанov, the oriental storytelling method was very suitable for the Spanish urban social environment of that time (i.e., the 10th-13th centuries).

Indeed, the genre of the short story (novel) is a product of medieval urban life. Reading adventure stories, decorating speech with legends and anecdotes, parables and parables, as in the East, became a tradition among the Andalusian intelligentsia. Urban artisans and merchants also enjoyed such works. Because, thanks to the power of the Arabs, who introduced advanced culture to the West, industry and crafts flourished in the cities of Spain, as in Cairo, Damascus, Samarkand, Bukhara, and

Baghdad. As a result, spiritual life revived. Fortunately, prose genres of Eastern literature, especially the story, gained great popularity here. Historiography, which is considered a part of literary prose, also played an important role in the widespread dissemination of these stories. Because, in the East, historians were also mostly writers, and in addition to narrating events in a literary language, they often included stories and legends, as well as legends about the lives of kings, in their books. In particular, King Alfonso X (Alfonso the Wise), the founder of the Toledo "Academy of Translation", who translated a number of works into Latin and Castilian, made effective use of the oriental literary prose style and information from the "literary chronicles" in his book "General History". After that, other Spanish historians also fully adopted the oriental style of writing. This is why "historical fiction" continued in Europe until the 16th century.

However, the oriental plot spread in the West, initially, orally. Because before books in Arabic were translated into Latin, trade relations, long-term relations - transactions, small prose genres - anecdotes, legends - passed from mouth to mouth and became absorbed into the people. These plots were adapted to the national spirit of the Roman peoples and assimilated. After the appearance of the books "Advice to the Clergy" (by P. Alfonso) and "Calilah and Dimna" in Latin, the oral method of storytelling continued to develop. However, it was these two works – "Advice to the Clergy" and "Calilah and Dimna" – that initiated the development of literary prose in Spain. According to Menéndez Pidal, P. Alfonso first created his book in Arabic and later translated it into Latin. In it, the author sought to reinforce his ideas with various admonitions and stories. The plot of the novel is the advice of an Arab who is losing his sight in life to his son, that is, the advice of a father to make his son happy. P. Alphonse included thirty stories in the plot of the novel. Menéndez Pidal, examining the sources of the book "Advice to the Clergy", writes: "It is impossible to determine the direct source of each of the thirty stories and issues contained in it... However, even a superficial comparison of this book, created in the 12th century, with translations of famous collections of short stories from the 13th and 14th centuries, shows that the Aragonese Christian writer made effective use of these sources. Most of his stories are based on "Kalila and Dimna" (Arabic version), "The Cunning of Women", which is an analogue of "Sinbadnoma", "The History of Barlaam and Josaphat", and other famous books.

The characters in "Admonitions to the Clergy" have Muslim names; most of the events take place in the provinces of the Caliphate. For example, the twentieth story is about the Khojasaroyes, the seventeenth tells of the pilgrimage to Mecca of two townspeople and a peasant, and the fifteenth story tells of the adventures of two merchants who leave their property in Egypt and go to Mecca. P. Alfois also included oral stories of the peoples of the East related to Luqman the Wise, Plato, Socrates, Aristotle, and Alexander the Great in this work. As a result, "Advice to the Clergy" took on the form of a century, collected from various storybooks distributed in the East and brought to a certain regularity. After Pedro Alfonso's "Advice to the Clergy," which he created through free translation, King Alfonso commissioned a Latin and Spanish translation of "Calilah and Dimnah" (from the Arabic version of Abdullah al-Muqaffa), as well as a Latin translation of "Sindbodnoma."

Thus, these translations introduced and established a new literary movement - didactics, a new genre - the novella, a new pictorial method - the way of telling a story within a story. Just as books of advice were highly valued in Andalusia, they were also used as educational textbooks. In raising young people to be educated and well-mannered, a set of moral and educational rules is considered an indispensable source of guidance for life. One of the features of works written in the form of a model is that in them, advice is reinforced with illustrations, that is, stories that illustrate ideas through

images. This enhances the interest of the reader and helps to fix ideas in memory. In other words, the ratio of thought and its depiction, the balance of interest and impact on consciousness are preserved. The connection of internal stories to each other and, in turn, to the main plot, and their grouping by theme are also advantages of such works, and this method has existed in Eastern literature, especially among the Indians, since ancient times. The compositional integrity allows you to deepen the topic, give examples from different sides, and illuminate the goal - the purpose. The conclusion of each story serves the main idea of the work. Such a conclusion is emphasized separately or arises from the logic of images, sometimes it can be expressed with a symbolic gesture. In particular, in "Admonitions to the Clergyman" and "Kalila and Dimna" the "part of the story" is clearly stated. Another common feature of these works is that the final meanings are not only for the library, but also for the fate of the heroes of the work. Because the heroes, coming from the content of each story, consider good and evil, and accordingly take the next step. So, here: the didactic call is a motive, and the stories are the artistic interpretation of this motive - a supporting document. The conclusion is the part that strengthens the motive foundation, tying it together with the plot and images. Didactic meanings thus organized various - vague stories into one place, and in Spain in the 11th - 14th centuries, as in the literature of the peoples of the East, a large "story fund" was formed. In this case, the stories passed from work to work, underwent changes, and acquired new meanings. It was during this period that in Europe, adding new plot lines to a story and intensifying the content became an important feature of the writing art. The author gives an idea of his artistic skill. Later, the original works that appeared in this way were King Sancho's "Doctrines and Documents" (13th century), Sancho de Vercio's "Book of Examples" (14th century), and finally, the most striking manifestation of this genre in the Spanish-Arab world, Juan Manuel's "Count Lucanor" (1328-34).

"Count Lucanor" is very close in its external structure and internal content to the books "Calilah and Dimna" and "Advice to a Cleric". The plot of this work is based on a question-and-answer conversation between Count Lucanor and his teacher, Patronio. Each story arises from certain life problems and is presented in the form of an answer to the question posed to the other. Through this, the author pours his advice into the ear of the count. An example of admonitions is the story that serves as an artistic illustration, each of which has its own logical conclusion. The count, having heard them, gives in to reflection. The author concludes this conclusion in poetic form (as in Sheikh Sa'di's "Gulistan"). Thus, H. Manuel takes the reader from the description of a specific situation to the field of perception of somewhat generalized ideas. The poetic lines, taken from the language of Count Lucanor, not only unite the stories, give the work a single rhythmic rhythm, but also connect the internal plot to the main story. The plots of the stories in "Count Lucanor" are taken from Eastern literature (partly from the books "Calilah and Dimna" and "Admonitions to a Cleric"), but the Europeanization of the content, the use of Spanish folklore, and the expression of the life of local people are more clearly visible in the work of X. Manuel.

Researchers believe that Pedro Alfonso's "Admonitions to a Cleric" had a strong influence on subsequent Spanish and Italian literature. Examples include F. Roja's drama "Celestina" (1499) and J. Ruiz's story "The Love of Happiness." The plot of these works, not only in terms of artistic devices (short stories showing the cunning of women, the image of the aunt, which appeared for the first time in Spanish literature, etc.), but also in the presence of didactic content, is reminiscent of the work of P. Alfonso. The main pattern of short stories in the drama is presented within the plot. Poetic fragments, introduction and conclusion further strengthen the tone of exhortation.

The novella genre, which developed through "Kalila and Dimna", "Admonitions to a Cleric", in turn, also influenced the creation of chivalric novels in Europe. The first such novel to appear in Spain was "The Book of the Generous Sifar" (early 14th century). The work was written from beginning to end in the "molded story" style. In it, the knightly father uses various parables and stories to advise his sons. The entire novel is composed of internal stories. Some of these stories are directly related to the work of Pedro Alfonso and "Calilah and Dimna". The stories in the novel, taken from the Sifar language (advice to his sons and wife), glorify nobility, friendship, and courage, and promote high moral ideals. Sifar's family members and companions are also interesting, because they, in their characters, resemble anecdotes. These stories are connected in the novel to the image of Sifar's friend Ribaldo. Ribaldo is a cheerful, cheerful person, he likes to add proverbs to every word he says. In the work, he is portrayed as an expression of the wisdom of the "black people". Among Ribaldo's "passings" there are also many oriental episodes. For example, Ribaldo is caught filling someone's purse with vegetables from a policeman. "Why did you enter the policeman without asking?" - to the question, Ribaldo says: "A strong wind arose and threw me into your policeman." - "Then who put my vegetables in your purse?" - asks the policeman. "I was surprised not to know that, but it's a good thing you came and explained it yourself," says Ribaldo, with a sense of urgency, and escapes punishment.

It is clear that it was not without reason that C. Wagner, one of the researchers of the "Book about the Jo'mard Sifar", emphasized that Nasriddin Afandi is the prototype of Ribaldo and that the main source of humorous episodes in the novel, in many cases, are anecdotes about Khoja Nasriddin.

It is also worth noting that Ribaldo is "the only predecessor of Sancho Panza known to us," says Pidal. Indeed, the relationships and character traits between Darkhaqat, Sifar and Ribaldo resemble the images of Don Quixote and Sancho Panza in another masterpiece of world literature (Cervantes, "Don Quixote"). Cervantes' work also shows a pattern - plot method, signs of the novella genre. The use of admonition, a tone of scorn (albeit in a satirical direction), the search for adventure, the juxtaposition of "high" and "low" stories began in Spanish literature with "Count Lucanor". In "Don Quixote" this was repeated again in a different way. According to A. Gribanov, this method was used by Cervantes earlier in his "Admonitional Stories".

Returning to the book "Admonitions to the Clergy", this work was widely distributed in Western Europe. For many centuries it was revered as a reliable and valuable literary monument. Its original, modified, and revised copies are still kept in the libraries of various cities. In particular, there are more than sixty copies of it in the libraries of France, Spain, and Italy. "The work of Pedro Alfonso spread from Barcelona to Rome and from Rome to Uppsala - throughout Europe," says M. Pidal. The same idea can be said about the Latin and Spanish translations of "Calilah and Dimnah". Because this work was later translated from Latin into French, German, English, Greek, Dutch, Swedish, Russian. Some translators changed the names of the work and characters. As a result, the fact that these interesting stories about the two jackals (i.e., Kalila and Dimna) came from the East was gradually forgotten. When the work was retranslated from the original in the 19th century, the source of the earlier versions became known.

In addition to the historical figure Sultan Saladin (who is the hero of several stories in the Decameron), the images of Orientals such as Uzbek Khan, Abdullah, Muhammad, Oliyabeka, and Beminadab are created in the "Decameron". The events in one series of stories take place in Egypt, Tunisia, Babylon, Alexandria, Cairo, and other cities. They depict the landscapes of Eastern countries. In the 9th story

of Chapter VIII, Boccaccio uses the phrase from Dr. Simone: "So, Hippocrates and Abu Ali ibn Sino are democrats?" This fact alone is an important document showing how famous the name of the great ibn Sino was among the people of Europe. The scientist's medical methods and personal virtues were as famous in the West as they were in the East. Stories and legends about him were also widely spread among Europeans, and were included in works of art, as we have seen above. There is another such story in the "Decameron". Count Walter of Antwerp, having fallen into slander, flees France with his two children. He begs in the cities of England. His daughter Janet is raised by a noble woman. He falls in love with the beautiful and kind-hearted Janneta, his wife's only son. But when he learns that the girl is not of noble lineage and that her parents will not allow him to marry her, the young man is crushed inside. Gradually, he becomes bedridden with this illness. Many doctors see him, but they cannot find a cure for this disease. The parents are crying softly next to their children, who are turning yellow and withering. One day, a young but experienced doctor is sitting at the patient's bedside, holding his pulse, when Janneta enters the room. Suddenly, the young man's pulse rate increases. This surprises the doctor, and he decides to observe how long this situation will last. As soon as Janneta leaves the room, the patient's pulse rate slows down again. He takes a moment, and instead of just letting the patient's pulse go, he calls her back into the room on the pretext that he has something to ask of Jeannette. Before the girl can even enter the room, the patient's pulse starts pounding again... ("Decameron". Eighth story of the second day).

The doctor determines that the young man's illness is love, and becomes the reason for the lover's desire to achieve his goal. Among our peoples, this story is attributed to Ibn Sina and is very famous. (See: Zayniddin Wasifi, "Badoe`ul waqoe'", Critical Text, Vol. 1, p. 104; "Stories about Ibn Sina", G` G`ulom Publishing House of Literature and Arts, T.; 1980). The name of the doctor is not mentioned in the work of J. Boccaccio. Nevertheless, the image of Ibn Sina, the sage of spiritual medicine, comes to our mind.

Kadir Mirmuhamedov masterfully translated the Decameron, which embodies the spirit of both East and West and literary traditions, into Uzbek. As much as we rejoice and are proud of every valuable and new work that appears in the literature of our country, we are equally happy and proud of the wonderful translation of rare books that appear in our literature. The translator has his own style, his own circle of interests. He loved to translate epic works with complex content. Q. Mirmuhamedov's talent and creative power as a translator were successfully demonstrated in "The Decameron". Boccaccio's long sentences and compositions, his manner of telling stories, and the countless adjectives and metaphors that have come to mind are so skillfully rendered in the translation that one might think that this work was not created by an Italian writer, but by an Uzbek writer. This must be understood correctly. Because if the translator is creative in the field of language and tries to clearly convey the author's intentions, this is a good and permissible measure. Q. Mirmuhamedov did not interfere in any way with the content or meaning of Boccaccio's stories: he reflected the spirit of the work. However, there is a tendency to "Uzbekize" the language of the work, but this is the translator's right - this is what the re-creation of a work of art requires. Moreover, it was necessary to take this approach to restore the oriental spirit of the "Decameron". For this reason, we see a gentle, delicate, sweet style, similar to the language of Uzbek folk books, novels such as "Days Past" or "Until the Dawn of Fergana", and we are impressed by the translator's resourcefulness. A suitable stylistic contrast has been created. True, the translation uses words that cause difficulties for a certain part of the readers. However, it would be a mistake to evaluate this vocabulary as an outdated archaic layer.

This is the realization by the translator of the richness of the Uzbek language, its expressive and figurative possibilities. Researchers say that Boccaccio was a great writer. And since this is so, his translation should also testify to this. This work has also taken its place in our literary repertoire, enriching our ideas about Italian literature.

The famous German writer Johann Wolfgang Goethe (1749-1832) was a poet, playwright and literary critic, lawyer and orientalist, historian and philosopher, artist and theater critic, scientist and statesman who made discoveries in the fields of biology and mineralogy. He is the author of such works as "Faust", "The Sorrows of Young Werther", "The West and the East", "Iphigenia in Tauride", "Roman Elegies", "Torquivo Tasso", "The Evolution of Naboth", "The Magical Sibizga", "On Color", as well as more than three thousand poems. According to information, the writer's artistic and scientific heritage, published in Weimar, consists of 143 volumes.

Among these works, a special place belongs to "The West and the East", which Goethe began writing in 1814-1815 and first published in 1819, at the age of 70. At that time, in a situation where the socio-political system in the West was collapsing, and in the environment in which he was breathing, Goethe, unable to find anything that would serve as a spiritual support, mentally "emigrated" to the East. He draws inspiration from Eastern poetry and is busy writing "The West and the East." This work combines Western and Eastern literary traditions in both form and content.

The great Goethe, along with ancient Greek and Roman science, eagerly assimilated the achievements of Eastern culture and literature, and infused his works with the Eastern spirit and poetic traditions, writes Professor Najmiddin Kamilov. For Goethe, the works of Eastern literature and poetry, Firdausi, Sheikh Saadi, Hafiz, Shirazi, Jalaluddin Rumi - "The Fountain of Khizr". From it always blows the pure breath of life. This source of spirit and creativity is the kingdom of love and birds.

Goethe, although he lived and created in distant Germany, is still an Eastern poet in spirit. The meaning and content, feelings and emotions in his works are distinguished by their characteristic of an Eastern person. When reading some lines of the poet, who was truly devoted to the East, one can see his great love for the Muslim world, the Eastern world, and a strong desire to know this world. According to him, all seven stars in world poetry are Eastern poets. When they mentioned Saadi, Hafiz, and Navoi among these seven stars of the Eastern world, Goethe said: "I am not even worth their shadow."

Goethe's worldview was not limited to Western culture and Christianity. He was a great thinker who had a very broad perspective and deeply absorbed the thinking, spiritual world, and humanity of the Eastern world.

Goethe's "The West and the East" begins with the poem "Emigration":

No wonder thrones fall,

The desert is north-west and south-west.

Migration to the East is obligatory,

There is love and affection in it.

There is also spring water,

Eternal life is your companion. (Translated by Sadriddin Salim Bukhari.)

Although this poem alludes to the Prophet Muhammad's migration from Mecca to Medina, fleeing from his enemies, these lines are actually symbolic, signifying the poet's "migration" or "emigration" from Khayal to the East. In the poem, the poet, whose hopes have been dashed, proclaims that the

goal of "escape" from the West, South, and North to the Eastern world of poetry is to live and start a new life, and calls on others to follow suit.

Literary scholars believe that the "Garbu Sharq Divan" was created under the influence of the Holy Quran and Hadith Sharifs, Sufi teachings, and the interpretation of the ghazals of Firdausi, Anvari, Nizami, Saadi, and Jami. Goethe was so fascinated by Hafiz's poetry that it seemed to him that Hafiz was the key to all his riddles. These verses from the "Hikmatnoma" are clear evidence of this:

Who doesn't know Hafiz and doesn't love him?

He doesn't understand Calderon either.

It is known that Goethe was interested in the languages and history of the Eastern peoples, their literature, religious and philosophical views, customs and traditions from a young age. According to Western Goethe scholars, the writer studied the history of the Quran and hadiths, the translations of the Prophet Muhammad, as well as the works of Eastern scholars, mainly from English and French translations or German translations made through these languages, and conducted scientific research on them. In this sense, it is appropriate to consider Goethe's "Deven" as a literary bridge connecting East and West, or an introduction to Orientalism.

Among the many masterpieces of world literature, Goethe's works have long been translated into many languages, becoming a spiritual treasure of humanity. Of course, Uzbek literature is no exception to this creative process. The translation of masterpieces of world literature - Ferdowsi's "Shahnama", Dante's "Divine Comedy", Goethe's "Faust", Giovanni Boccaccio's "Decameron", Balzac's works, Shakespeare's plays into our native language - has become a great contribution to Uzbek culture, has become the spiritual property of our people, and brings us closer to world spirituality. In particular, "Faust" was translated from Russian by the Hero of Uzbekistan, People's Poet Erkin Vokhidov, and from German by the translator and scholar Pasha Ali Usman. The novel "The Sorrows of Young Werther" was presented to Uzbek libraries in the translation from German by Yanglish Egamova. Maqsur Shayhzoda, Shukrullo Muhammad Ali Nasriddin Muhammadiev translated Goethe's poems into Uzbek. The famous poet and translator Sadriddin Salim Bukhori is about to translate Goethe's "West and East Divan" from German directly into Uzbek and present the text of this work and his scientific research to readers in the form of a book.

CONCLUSION

Giovanni Boccaccio's "Decameron" is one of the most important monuments of the literature of the 14th century European Renaissance, serving as a kind of bridge not only in Western prose, but also in East-West cultural relations. The construction of the work on the basis of a frame-plot, the interweaving of stories and the conclusion with didactic conclusions are reminiscent of the traditions of "story within a story" characteristic of Eastern literature. In this respect, it is closely related to such Eastern narrative complexes as "One Thousand and One Nights", "Kalila and Dimna", "To'tinoma".

The abundance of characters such as the doctor, merchant, traveler, and lover in Boccaccio's stories, as well as the presence of plots rich in cunning and humor, demonstrate the influence of the literary heritage of the East on the development of European literature. At the same time, the author stands out as the founder of Renaissance realism through the glorification of human freedom, love as a pure feeling, and the exposure of the feudal-clerical system and religious superstition.

As the article shows, the traditions of Eastern storytelling have led to unique innovations in form and content in European literature. The Decameron is a vivid example of this process. Through it, Eastern

narratives passed to Europe and became the basis for the formation of new artistic genres - short stories and novels. Also, such aspects as humanistic ideas, the glorification of love, and the restoration of the value of the female image expressed the commonality of the literary aesthetic views of the East and the West.

Therefore, the Decameron is not only a classic example of European literature, but also a masterpiece that connects the cultural heritage of the East and the West, becoming an integral part of the global literary process.

References

1. Komilov, N. (2013). *Literary Relations between East and West: Comparative Studies*. Tashkent: Akademnashr.
2. Picone, M. (2017). *The Decameron and the Origins of Italian Prose Fiction*. Florence: Olschki.
3. Eco, U. (2015). *Boccaccio's Decameron and the Shaping of Narrative Tradition*. Milan: Feltrinelli.
4. Usmanov, PA (2016). "Eastern Narrative Traditions and European Short Storytelling: A Comparative Analysis." *Journal of Literature and Art of Uzbekistan*, No. 2, 45–53.
5. Houston, J. (2019). *The Global Middle Ages: Boccaccio and Beyond*. Oxford: Oxford University Press.
6. Kurbanova, S. (2018). "Issues of East-West Literary Relations in the Scientific Heritage of Najmiddin Kamilov". *Philological Issues*, No. 3, 110–118.
7. Saidov, H. (2020). "Oriental Literary Traditions and Their Influence on European Literature of the Renaissance." *Oriental Studies Newsletter*, No. 1, 76–85.
8. Marcus, J. (2021). *Frame Narratives: From Arabian Nights to Decameron*. Cambridge: Cambridge University Press.
9. Ganieva, D. (2022). "The Acceptance of the Decameron among Uzbek Readers and Translation Problems." *Tafakkur*, No. 4, 95–103.
10. Aliyeva, M. (2023). *Comparative Literary Studies Theories and Practical Research*. Tashkent: Ma'naviyat.