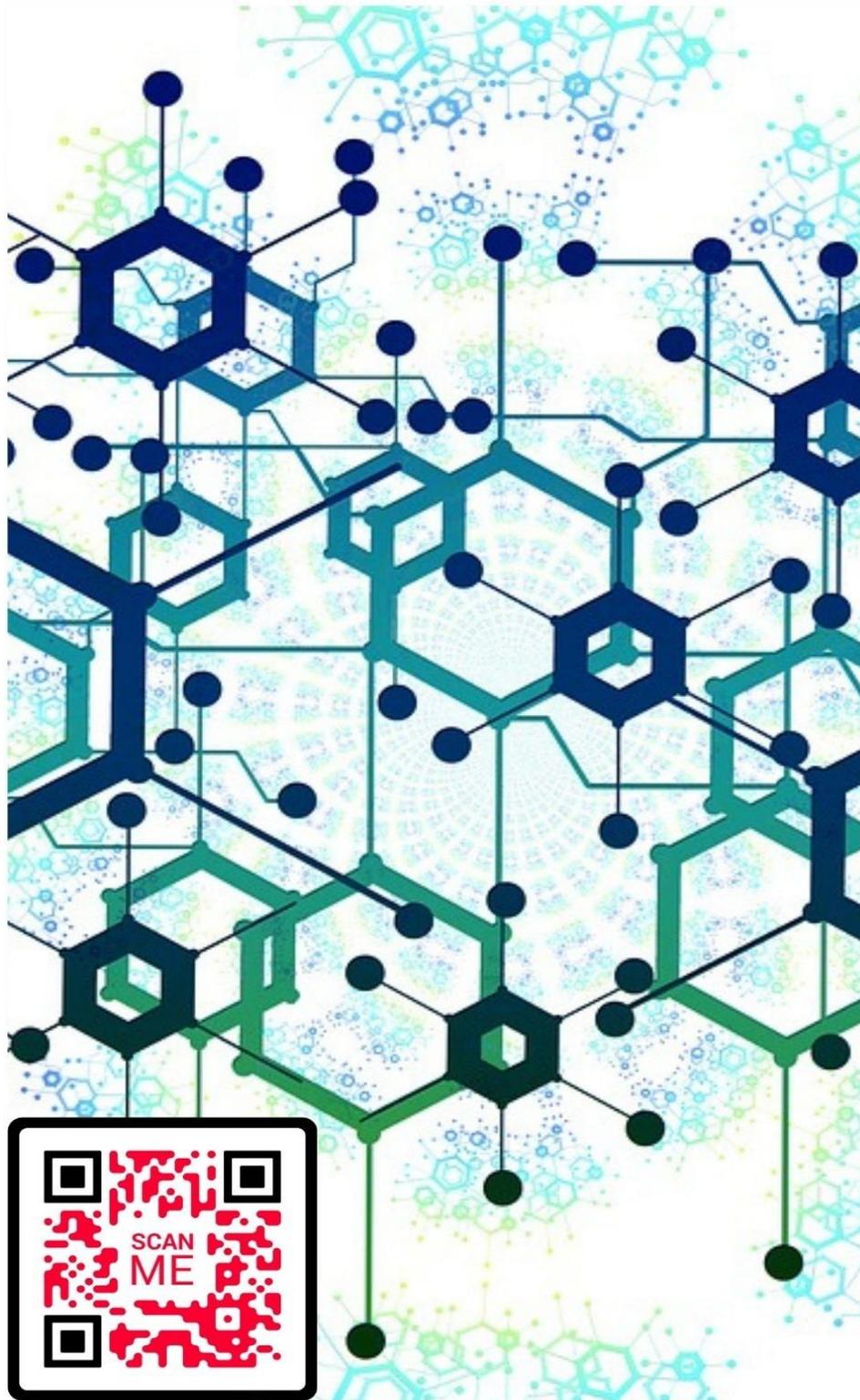


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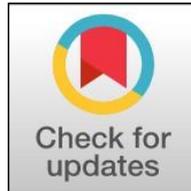
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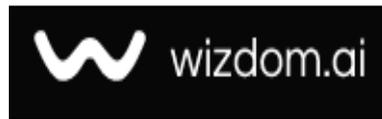
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**THE MYSTICAL IDEAS IN THE "WEST-EAST OFFICE" ARE
TRANSLATED BY SADRIDDIN SALIM BUKHARI**

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***Abstract:** The article tells about the skill of Sadriiddin Salim Bukhari, translator, versatile writer, mystic, poet, who occupies a unique place in the Uzbek translation, in the translation of mystical ideas in the "West-Eastern Divan".*

***Key words:** translator, scientist Goethe, creator, translation, translator, image, activity, masterpiece, researcher, translator, Devonian.*

Sadriiddin Salim Bukhari was able to fully demonstrate his skills as both a poet and a mystic in the process of translating Goethe's "West-East Office".

Y.V. Goethe's "West-East Office" begins with the "Singer" section. At the beginning of it is the poem "Hijrat". In this poem, the poet considers it necessary to migrate to the East at a time when the thrones in the North, the West and the South have collapsed and everything is in ruins. Because in the East, he understood the futility of indulging in the fleeting desires of this world, and realized that it all depended on the will of Allah, and that only those who fell in love with him had grown up, and that their teachings could be followed. With this confidence the poet writes:

There is no love in it
And there is the water of Hizr,
Eternal life will help you.
[Unda ishqu mayu mutrib
Hamda Xizr suvi bordir,
Boqiy umr senga yordir.]

In this way, the poet accompanied the imaginary shepherds, wandering in the desert in the morning and evening in a caravan for the sale of coffee, kings, musk warehouses, walking on lonely and unknown trails, crossing dangerous rocks. Heads east. During this arduous journey, the poet is amazed that the verses of Hafiz are a source of spiritual support to all, and that the caravan's cousins, the pirates, are frightened when they hear his poems. It is a pleasure to travel for a while. The discovery of the science of the stars in the East, on the basis of which science caravans enjoy land and water, beacons them and does not get lost. In general, he is amazed at the richness of existence and believes that the path he has taken is the path of Truth:

God created the East,
The building is in the west.
There is no disaster on the right or left
The North is in the hands of the South.
The poet then praises Allah:
He will be the judge,
Everyone agrees.
We respect the name of the face,
We say honorably, "Amen!"

If I make a mistake,
You know me.
In every work, in creation,
Get on the right path, Lord.
[Sharqni yaratgandur Xudo,
Mag‘ribni etgandir bino.
Ofat yo‘qdir o‘ng-so‘lida

Shimol, Janub Haq qo'lida. ¹

Ul o'zi qozi erur,

Barcha el rozi erur.

Ardoqlaymiz yuz nomin,

Sharaflab deymiz: "Omin!"

Xato etib adashsam gar,

O'zing mendan bo'l boxabar.

Har yumushda, ijodda ham,

To'g'ri yo'lga boshla, Egam. ^{2]}

The poet reminds that breathing and exhaling should be understood as a gift given to oneself, and one should give thanks to Allah both when one breathes in and when one breathes out. He confesses that he blessed the Arabs and created four things. These are:

the first is a turban, which is more beautiful than the royal crown;

the second is a tent that can be a ready shelter if you build it anywhere;

the third is a sword that serves as a cradle for the hero;

and the fourth is a song that turns a girl into a rum.

Knowing this, the poet fell in love and decided to sing love songs without fear of pain. He does not hide the fact that his heart is filled with strong divine love, he confesses:

Who can hide their love,

The eyes tell.

Leaving the tongue during inspiration

It's impossible to hide a poem.

¹ Гёте Й.В. Фарбу Шарк девони. Олмон тилидан Садриддин Салим Бухорий таржимаси. – Т.: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2010. – Б.18. (Бундан кейинги бетларда фақат шу манба номи ва саҳифасини кўрсатиш билан чекланамиз).

² Тилсимлар / Фарбу Шарк девони. – Б.18.

[Ishqni kim der yashirib bo‘lar,
Ko‘zlar uni bildirib qo‘yar.
Ilhom payti dilni tark etib
Chiqqan she'rni bo‘lmas berkitib.]³

The poem "Anosir" in Devon begins with love, every word, every sound is mixed with love, the melody sounds like a full glass of wine, the lines of the battles are decorated with "urho", at the end of which hatred of evil is expressed, beauty it is hoped that the glorified poem will be a noble and powerful song, and that it will not forever fall from the language of nations like its creator, Hafiz. In the poem "Tashrif", the poet says that he met Hafiz because of this song, and that the time spent in rindona is sacred.

In the poem "Immorality" the poet warns that only a calm artist can sing with pleasure, so he teaches him to completely remove all obstacles, to save himself from his pain.

In the poem "Selige Sehnsucht" at the end of the chapter "Muganniynoma", the poet uses the traditional symbol of the propeller associated with Eastern poetry, through which he calls the pain of true love a blessing. He hates the ignorant who laugh at him, applauding the butterfly that flees from the darkness and seeks the light. Through them, the creator promotes the mystical idea that in order to go beyond the limits of normal life and to be spiritually renewed, one must strive for the vision of Allah.

It is known that the main idea of Hafiz's poetry was love. But it is not man's love for man, but man's divine love for God. The poet understands the manifestation of Allah in the image of his mistress. Reaching the vision of a lover is in fact equivalent to reaching the vision of Allah. And for some as a baby gets older, he or she will outgrow this. That is why Goethe thinks like Hafiz and emphasizes in his poems not to lose his identity:

³ Икром / Фарбу Шарқ девони. – Б.20.

No matter what you miss

But don't lose yourself.

[Neni qo‘ldan boy bersang ham

O‘zni boy berma ammo. ^{4]}

In the poem "Arzu dod", he warns against lying in the trap of demons, who lie in wait for people. False madness criticizes poets who do not keep their word. Scholars call on Muslims to explain the teachings of piety. Hafiz says it is still a rindu trade.

In the fatwa, a mufti reads Mizri's poems chapter by chapter, then tears each page and throws it into a burning fire, burns a good book and turns it to ashes. It is stated that it warns against burning in such a fire. But the poet, as Goethe points out, is free from the scourge of fire because he is inspired by God. If the poet is distracted, he will fall into sin and answer to God himself. " By this, the poet is emphasizing that the divine scholars are always in the sight of God.

It is known that in mysticism there is a concept of "lomakon", i.e. "infinity". One of the poet's poems in the divan attracts attention with its focus on this very topic. In it, the poet considers singing and ghazalism to be boundless, emphasizing that it is old but young. The poem "Payravlik" quoted later in Devon logically continues the above poem. In it, the poet speaks of the fact that the heart of a German like him was awakened by the fire of oriental poetry, that he was inspired to imitate each verse, to tie a knot, and at the same time it was an honor for him. In his view, although the poem is created with a new weight, a beautiful rhyme, a rhyme, each new weight affects the previous weight to death, killing it and creating a new poem.

The kiss is one of the most important symbols in mystical poetry. With this in mind, Goethe pays special attention to the interpretation of kisses in his poems in this spirit:

Eyebrows, kisses on the lips,

What's so significant about a goat's head? ”

⁴ Гёте Й.В. Зулайхонома / Фарбу Шарк девони. – Б.77.

[Qoshu ko‘zi, labidan oldim bo‘sa,
Dardlarimga, netay, darmon shu bo‘lsa? ⁵]

In the same way, the image of May timoli, the drinker who pours it, has a Sufi meaning in the classical poetry of the East. That is why Goethe in his mystical poems pays special attention to these symbolic symbols and images. The poet addresses the bartender with the same appeal as in mystical poetry: "Ayo, the bartender":

Burn in the fire
Ayo, drinker, hold the glass!

With one or two glasses

Will the fire go out?

[Yonayotir o‘t ichra tan

Ayo, soqiy, qadah tut!

Bir yo ikki qadah birlan

So‘narmu bu otash – o‘t? ⁶]

Sometimes the poet points out that the bartender is a young man:

The bartender to the teacher

The glass holds gray,

He has no doubt about education

A flight that may give the soul.

[Soqiy yigit muallimga

Qadah tutadi boz-boz,

Shak keltirmas u ta'limga

Ruhga may berar parvoz. ⁷]

In these verses, the translator appears to have taken the word "teacher" instead of "pir" from the text.

⁵ Гёте Й.В. Хаёлотга чўмиб / Фарбу Шарқ девони. – Б.37.

⁶ Гёте Й.В. Ҳофизга / Фарбу Шарқ девони. – Б.33.

⁷ Ўша жой.

The turban is one of the types of headgear that has become a symbol of Muslims. Goethe, who is devoted to Islam, is ready to wear a turban. He addresses his lover Zulayha and says:

Come on, darling, wrap a turban

Give me your delicate hand.

[Kel, mahbubam, salla o‘rab ber

Nafis qo‘ling bilan menga.]

The poet said that the king of Iran, Abbas, also kindly forbade the turban, and that the turban was suitable and approved by the emperor Alexander and ordered his commander and emirs to tie the turban, but if the turban is decorated with precious rubies, it is called a crown. He expressed his desire to wear a white turban, like the saints of the East, and not such turbans, saying that if the crown was worn by a ruler, his fame would be high.

The poet's divan also contains the image of the "tavern", which is often found in mystical poetry:

When I party in the tavern

I was alone in the hut,

Imagination is always busy with you

The spirit depends on you, the angel.

[Mayxonada bazm etsam

Xoh kulbada men yakka,

Xayol doim sen bilan band

Ruh bog‘liq sen malakka.^{8]}

The following verse also expresses the Sufi idea in a unique artistic way:

Kill the spider, right now

I'm so sad

God gave him life

⁸ Гёте Й.В. Зулайхонома / Фарбу Шарк девони. – Б.73.

He has a right to live like me.

[O‘rgimchakni o‘ldirib, shu dam

G‘oyat g‘amgin bo‘ldim, ajabo,

Unga hayot bergan-ku, Xudo

Haqli menday yashashga u ham.^{9]}

Rudoba and Rustam, Yusuf and Zulayha, Farhod Shirin, Layliyu Majnun, Jamil and Botina, Bilqis and Suleiman, Vomiqu Uzro Ishq and mentioned as symbols of fidelity. The poet reminds that everyone in the world knows the stories about them, that love is a ritual, that it is pleasing only to the misguided, that it is impossible to reach it by force, that true love drives a person insane. In this way, he shows that he has grasped the essence of divine love.

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