

EAST IN THE TEXTS OF GOETHE**SCHOLASTICO-2021****Iskandarova Nodira Bachrambekovna****Researcher at the Urgench branch of the Tashkent Medical Academy****Annotation.**

Goethe's West-Eastern Divan (1814–1819) is one of the most important parts of his later work. In "Divan", which refers to the East, the author laid the foundation for features such as deep irony, cyclical, and spiral, which were developed in his further lyrical works.

Key words.

Divan, west-east synthesis.

Introduction.

It should be noted that in the 1960s and 1970s the "west-east divan" in the works of I. Braginskiy, L. Kessel, N. Kogan was viewed from two perspectives: West-east synthesis as a qualitatively new level in Goethe's later texts and study of the eastern specifics of the work.

M. Schaginyan placed particular emphasis on the study of the concept of world literature in Divan - as a means of cultural exchange between peoples. Only the literary critic A. Gabrichevsky did not limit himself to the analysis of the west-eastern divan, but rather compared it to the cycles of 1820 (Pariah trilogy, Sino-German seasons and days).

As the work of the West European scientist-orientalist Germany, A. Kurella, shows, in his notes on his "Divan", Goethe was the first in world literature to introduce the concept of the "Seven Great Lights of the East". Orientalists, who used Goethe's quantitative assessment of the geniuses of poetry of the East, named Ferdowsi, Hafiz, Nizami, Saadi, Anvari, Rumi, Shami among this number. Goethe, a truly devoted poetry of the East, called Hafiz his teacher and Shami "the last great Persian poet". It is also known that G. Schäder, E. Trunz, analyzed the "Divan" in Western Europe and reduced it to proving the dominant position of mysticism, the concept of contemplative pantheism and the factographic traditions of E. Steiger. The leading place is the analysis of the formation of a new artistic style of the late Goethe.

We are interested in valuable information, the diverse colors of the East that Goethe depicts in the "West-Eastern Divan", where big names have gathered, past events that were discussed in German thinking and that have historical, literary and cognitive value.

"This sheet was from the east. My humble one was brought into the garden. And for the seeing eye it reveals a secret meaning" - writes Goethe. Indeed, the East turned out to be a wonderful box of rarities for Goethe, in which his history and culture march across German soil as if on an invisible thread of time. "The East was created by God," exclaims the poet. Goethe addressed the great Hafiz, arranged his poems and did not imitate him, but followed in his footsteps and took a new step in the development of German poetry.

For the German poet, Hafiz's poetry became a window into the vast historical field of the East: "I got some fresh air," writes Goethe. The poet is attracted not only by the exotic, but also by the German beauty of the distant expanses: (Mount Darnavend, banks of Zenderud, Shiraz, Mecca, Medina, Samarkand, Bukhara, etc.), he is looking for images with a universal human content, centuries-old folk wisdom contained in them. A whole world of oriental images, ideas and convictions entered Goethe's texts. And that is why the images of everyday life and customs of the Eastern countries are alive in the "Divan", so that the images of the people are captured precisely and vividly: the wise man, the warrior, the baker, the Barmekids (the Persian family who lived in the 7th century) Century shone and was exterminated by the caliph Garur il Rashid) rulers - Abbas, Bahramgrua, Sedzhan, Shudshi, the Prophet Mohammed, Fatima, etc.

Goethe bows to Eastern poets and expresses his attitude towards them in Hatem's question to Zuleika: "Why are you stuffing the notebooks of Nizami, Shami and Saadi? I know many of these fathers, down to the sound, down to the syllable, but mine - everything in them is new, everything is mine, both the

syllable and the word. The writer of 'Divan' had to refer to big names in Hafiz fashion for better or worse to revive the story. It penetrates deeply into their spiritual world and shows the feelings and passions that the characters of historical figures like Ferdowsi and Rumi have felt "Although they are older than us, they are forever new," concludes the poet. Goethe's creative horizon and state of research expanded, a new, time-enriched feeling of love. Goethe understands the East and looks for morally sound sources in it: " Welcome to the holy book, a creature that shines with beauty! Every Muslim who prayed tirelessly had a clear conscience and was honored among his own people, and we are more in the mist every day. Oh, Eternal Quran! Oh blissful peace! "

In our opinion, the "Koran" for Goethe is only material for poetic processing and not an object of worship. Yes, he used mystical (Sufi) poetry, but he transforms its content and subordinates the proclamations to his own philosophical point of view. We cannot make known some of the poetic lines of the divan speaking of the Quran and God as its religious parts. Apparently the "Koran" was a guide for the German poet for clear, good writing without wanting to hurt the worlds.

So the big names, events, the image of the times in the historical field of the East, which is so important in the Divan, have a special meaning for Goethe. All the stanzas imbued with the spirit of the story continuously show the life process and essence of life. They interweave in the structure of the work and are in motion, inner transition, triumph and unity of the world. Undoubtedly, Goethe's "Divan" is an essential and best part of the spiritual legacy of the past. His ideas and images in the events best reflect the East.

Reference.

1. Goethe I. V. West-Eastern Divan. - M., 1986.
2. Goethe I.V Faust poetry. - M., 1986.
3. Schaginyan M. Goethe. - M., 1950
4. Braginskiy I. West-Eastern synthesis in Goethe's Divan and classical poetry in Farsi. - M., 1963.
5. Kessel L. Goethe and the west-east divan. - M., 1973.6. Kogan N. Orientalische Motive im "West-östlicher Divan" von I. V. Goethe. - M., 1970.
6. Kurella A. Wofür haben wir gekämpft? - Berlin, 1976.