



ARTISTIC SYNTHESIS OF "ONE THOUSAND AND ONE NIGHTS" TO UZBEK CLASSICAL LITERATURE

Astanova Gulnora Aminovna

Department of Uzbek Linguistics, associate professor of journalism, doctor of philological science, BukhSU, Uzbekistan

ABOUT ARTICLE

Key words: "A Thousand and One Nights", Schaherazade, Uzbek, classical, fairy tale, concubine, image, art.

Received: 03.04.2024

Accepted: 08.04.2024

Published: 13.04.2024

Abstract: In the world of literary, the study of medieval Oriental culture and literary heritage on the issue of interaction with the culture and literature of the peoples of the world is becoming more relevant than ever. In particular, the study of the influence of the work "A Thousand and One Nights", a rare example of Oriental literature, on the development of culture and literature of the peoples of the world, continues to remain in the constant focus of attention of Orientalists and literary critics. This makes it necessary to study the effective influence of this work on Uzbek literature from the point of view of its artistic synthesis in Uzbek literature. This article is devoted to the study of the same issues, and it is argued that many of the plots of the work influenced Uzbek folk oral art, Uzbek classical literature and the work of thinkers.

INTRODUCTION

In the narratives, myths and stories of the Schaherazade language in the work "A Thousand and One Nights", in fact, historical reality was combined with folk imagination, dreams, noble deeds, forming an artistic generalization. Traditions and values of Eastern decency, wisdom, and religious views have become traditions and found their obvious expression in them. In a word, the monuments of the instructive past have acquired a wide encyclopedic scope. We can say that it reflected the wisdom and artistic thinking of the peoples of the East. Because, the people of the East have an ancient and very rich culture. The roots of this culture go back to the culture created by the Greeks, Persians, Indians, the peoples of China and Rome, as well as the peoples of Central Asia. Possessing a rich written literature, the peoples of the East have also created huge and colorful masterpieces of oral poetic creativity. Matals and masals (sayings) of the peoples of the East, proverbs and sayings, fairy tales and stories arose as the fruit of centuries, pearls of folk wisdom, the art of words, expressed

history, marriage, struggle, hard and hard days of the people, the desire for rejoicing and happiness, added strength to the power of the people, consciousness, preserved the best works, finally, a great work "A Thousand and one Nights" saw the face of the world.

The work "A Thousand and One Nights" effectively influenced not only the creativity of Western writers, but also the oral creativity of the Uzbek people and the creativity of writers-thinkers. After all, intellectuals who knew Arabic and Persian read it in the original. Many plots of the work also influenced Uzbek classical literature. While some of the plaques of Chunonchi, Rabguzi "Qissasul anbio" resemble some of the plaques of the work "A Thousand and One Nights", the work of Poshshoji "Miftohul-adl" reflects the traditions of Eastern wisdom. Or if the structure and internal plots in the work of Alisher Navoi "Sabai Sayor" [1.544] resemble the "thousand and one nights", then the "History of Sayfulmuluk" of the Majlisi is a saga created directly on the basis of the plot of the "A Thousand and One Nights". In addition to them, among them is the famous work of Mohammad Sharif Gulkhani "Zarbulmasal".

The work "A Thousand and One Nights" contains only stories related to the life of the prophets who passed before the advent of Islam, historical events of the period after the spread of Islam, the life of Khulafoy Roshidin, the Umayyad and Abbasid caliphate. Thus, the images of Sufis, hermits and Obedians who sought to fear Allah appear.

In particular, let's recall the following story, which we mentioned in "Schaherazade". In the "story of the deva with the fisherman" [2.41] it is described that one terrible demon who disobeyed the command of Allah and His Prophet, His Highness Solomon, was put into a small copper jug by a spell, and the neck of the jug was forever covered with lead, and after 1800 a poor fisherman threw a net into the sea and caught it. However, the reasons why the demon-Dev, who was enchanted in the "A Thousand and One Nights", imprisoned in a copper jug and thrown to the bottom of the sea, received such severe punishment for his sins, are not described in detail.

It is this demonic part, which was punished for disobeying Allah and His Messenger, is also mentioned in many sacred books of interpretation, as well as in the work of Nasiruddin Rabguzi "Qissasi Rabguzi". After all, one of the remarkable examples of Uzbek classical prose is the work of Nasiruddin Rabguzi, one of the rare monuments that together with oral creativity embody all the elements of written literature. As the only proof of this, it can be seen that the above-mentioned story of dev is much more detailed and fully described in the work of Rabguzi.

By the way, the Qur'an was revealed to the Prophet Solomon (a.s) there are the following verses about this power and miracles. In particular, Surah Naml is quoted in verses 12-17: "By the way, we gave knowledge to Davood and Solomon, and they said: "Praise be to Allah, the one who preferred us to many of his believing slaves." Solomon succeeded Davood and said, "O people, we have been given the language of birds and all things. Truly, this is a blessing from above." And Solomon gathered their armies of jinn, men and birds..." [3.256]

The Prophet Solomon (peace and blessings of Allah be upon him), the king of the earth begins a battle against the army of the witch Akiz Malik ibn Morih, who adores the Rooster, but cannot defeat her. After that, Solomon (a.s.) throws hundreds of thousands of lions, tigers, tigresses, wolves into battle. They can't beat the Witch's Army either. Then the birds were thrown at the enemy and their eyes were lowered. These didn't know either. Then, when the fairy maidens intervened in the battle, enemy was defeated. The witch king was killed, her beautiful daughter named Kuna and Prophet Solomon (a.s) got married.

Holy Solomon, (a.s.) for a while, because he forgot the memory of Allah, the true dev steals his kingdom, steals the ring of magical power, whose name is Azam. Well, it is truly amazing again - after strange

events, His Highness Solomon (a.s.), when he learned humility and sinfulness, his prayer is accepted in the presence of Allah, and his ring and Kingdom return to him. Then the Prophet Solomon (a.s.) Haqiq chained the Dev in a copper jug and threw him into the sea [4.45].

In the wisdom of the "A Thousand and One Nights", a fisherman wants to hook a copper jug with a net, take it to the market and sell it at an affordable price. But before the sale, to find out what's inside, his duet breaks down and shows the recorded lead solder. The demon descends from the high sky and tries to kill the fisherman. The fisherman will tell a story against it. [At-Tariq (who came at night): 14] The demon speaks wisdom against him. The fisherman proves his opinion with another fairy tale-wisdom, and the demon also proves that he is right by telling a different story.

Researcher of the category of the image of demons and fairies Z.Shukurova in the article "The genesis of one image in the short stories of Rabguzi" in this work, the specific images of the fairy image depicted in "Hikayat" are summarized and classified as follows: "1. Anthropomorphic. 2. Zoomorphic. Anthropomorphic fairies live the life they are, reflected in the human form. The anthropomorphic appearance of fairies is active and is found mainly in epics. Fairies of the zoomorphic type appear in the form of various creatures, poultry, and the transformation from human form into birds or animals at any time is their main and specific function" [5.11].

Accordingly, the image of demons and fairies of anthropomorphic and zoomorphic type is very common in both works, and they have a huge impact on the plot of the work.

The goal set in the image of the fisherman and the demon embodied in this story in the "A Thousand and One Nights" is mainly to convey in an interesting way to the reader or listener of the fairy tale the relationship of demonic and human categories, while the scenes described in the "short Work" served to expand the artistic and aesthetic function works, while demonological images are unusual.

In addition, the story "The jeweler with the concubine"[6.399] was also included among the words of the concubine to the king in the story "The Prince and the Seven Vaziers" of the work "A Thousand and One Nights". In it, the jeweler concubine fell in love the girl in the picture, and told about his consent to any difficulties to find the girl. The story tells that the young man of the jeweler fell in love with the girl in the photo and became unbalanced, leaving her unhealthy. When one of his friends came to find out about his condition and asked about the reason for his innocence, he said: "... Brother, my pain is severe, the cause of my illness is love that has entered my heart. I fell in love the photo of girl much and much a friend hanging out at his house," the friend said, "he's very happy." ..You're crazy, my friend. Does a person fall in love the photograph, after all, it's something inanimate, has that been said too? When an artist paints a picture of some beautiful wife," says the artist.

The footage from the process of the above-mentioned event is similar to some episodes from the work of Alisher Navoi "Sabai Sayyor". Remember: King Bahram, who loves hunting, calls a passerby wandering through the desert and asks him who he is. He travels around the city and tells him that he dreams of meeting King Bahram, that he will reveal to him the secret of his heart and that he is an artist himself. When King Bahram introduced himself, he said: "If they hear, let me call it the nickname of the world. My memory has been enriched with a lot of knowledge, but I have gained fame in the world thanks to painting" [1.386].

After that, worldly person says that the artist –Moniy visited many countries, was aware of many events, and among them was also in China, where at a merchant's party he saw a girl playing word games: "The artist says that he painted a portrait of this girl, and Bahram shows her to the king. "And the king will remain a virgin as soon as he sees the image of this fairy."

And in the story "the concubine and the jeweler" of the chapter "the prince and the seven ministers", those who came to the reception to the jeweler begin to question the artist who painted the picture. Until the artist left some city his brothers sympathized with his condition and wrote the following letter to the artist: "Did you draw your picture from your imagination or have you seen such a woman in the world?" they asked. The artist, on the other hand, wrote to them: "I painted a picture of one of the ministers of Kashmir, an Indian country, a janissary in Sozan" [6.400].

As we have already seen, Alisher Navoi's Bahram is a jeweler's boy in "A Thousand and One Nights", Dilorom is an unknown artist in a Kashmiri production – a concubine, Moniy artist – "A Thousand and One Nights". This is the similarity in the images. And the similarity in the pictures is that Bahram (or a jeweler in Hikayat), after seeing a photo of a beautiful girl, fell in love, both of them were engaged in the throes of *ishq*(love), *husn*(beauty) has no equal, a dealer is a musician of a Chinese merchant, a beautiful girl in "Hikayat" is the concubine of a musician of one of the ministers of the Indian region of Kashmir. But, Navoi's Bahromi is the King, the hero of wisdom is the jeweler, for King Bahram, he is the mistress, which is achieved by using a trick for the jeweler in wisdom, the mistress, which is achieved in exchange for giving up the girl Chinese one – year Hiroji. Because the story expresses the footage of the jeweler going from the country of Persia, where he was born and raised, to an Indian country, where he uses various tricks to take the girl to his homeland.

Alisher Navoi used this plot with the aim of expressing his progressive ideas, compacting the novellas that entered the molding story and managed to create a perfect work in terms of content and form. The important thing is that Alisher Navoi closely connected the seven proverbs with the molding wisdom, which is considered the main part of the saga. This connection was masterfully carried out through the seventh wisdom, thanks to the skill of the artist. This ensured that the saga was formed as a work that had a whole composite chain.

Source scientist S. After a copy of Hasanov Alisher Navoi's poem "Sabai Sayyor", published in 1991 with a prose narration, he wrote: "The Great artist can use any plot for the purpose of artistic expression of his philosophical, aesthetic, moral-ethical and social ideas. The biography of the Nizami Sassanid King Varakhran V (421-438), myths and fairy tales about him spread between the peoples of Iran and the Caucasus, as well as photographs of information about this in Kitabu salotin, made by Firdavsi, based on the plot of Haft paykar... Husrav Dehlavi adapted this plot about Bahrom to his aesthetic views based on the demands and needs of his time" [1.538]. We fully agree with these views of the scientist.

We cannot judge in shakhrizo that he describes in his proverbs the image of unfaithful women as the main idea of a whole work is aimed at exposing negative women. In addition to unfaithful women, she is a hikayagu who, in her fairy tales, under any circumstances, was able to masterfully create the image of faithful, honest and chaste, courageous, courageous women. "By comparing these two categories of the female breed with this, they show their appearance, character, The King gradually restores affection in his heart towards unfaithful, chaste women. A woman frees her honor, love from the curse. At the same time, the king also washes away the awakened hatred and bitterness towards the woman in his soul. That is why this huge work, covering colorful fairy tales and stories, has a single dramatic plot" [7.134].

Another classic work in the direction of pand-admonition in "A Thousand and One Nights", which resembles narration and wisdom, is the Book of Poshshohoja" Miftoh ul-adl". The son of Poshshokhoja Shaybani Khan, Timur, at the Sultan, created the work "Miftoh ul-adl" ("key to justice", 1508-1510). The work presents various proverbs and sayings about famous kings for interpreting thoughts that have a

moral-didactic character. They describe issues of state management, relations with raiyat(rules), the image of a dishonest and fair king [8.11].

This work does not have a single plot, but is in the form of a collection of stories, parables. Another distinctive aspect from "A Thousand and One Nights" is that no molding structure was used in it. It should also be said that many of the parables in this are examples of reworked folklore. In it, wisdom and parables of a truly, positive, progressive idea-bearer, life-giving optimistic nature are just as important. These call on people to love life, to deal with life issues, to serve for the happiness of a person, to a good marriage, which necessitates the termination of the existing Governor – evil and oppression. Instructive stories with the participation of such historical figures as Luqmani Hakim, Iskandar Zulqarnayn, Noshiravon (Anushirvon), Mahmud Ghaznavi are evidence of the above points.

If we pay attention to the "Story of Saifulmuluk" [9.133], which includes 756-778 nights of the work, then the wisdom of Saifulmuluk's love for Bediatuljamul and the hard work that he suffered on the way to achieving it will be narrated. In the process of reading the narrative, the reader reflects before his eyes the events of the Hello era of the Prophet Solomon. Because of the stories of the prophets it is known that Allah, by His grace, subjugated the jinns(genies) and fairies to the Salah of Solomon. Events in wisdom are closely connected to this state of affairs. The only son of the king of Egypt, Saifulmuluk, sets off in search of him in order to reach his prisoner, the Artistic Director of the category of demons. Next to him is the son of the minister, his father – the So'id accompanying him. The two experience many adventures in the looking for a girl. In the process, they confront many giants, fairies, cannibals, demons from the category of good and evil. At the end of the narrative, Saifulmuluk finds the girl after many difficulties and is fortunate enough to marry her. The idea of wisdom is known – always good wins over evil, the king-poor in the face of love and striving forward towards the goal are equal. However, the reader does not always agree with all the ideas of these stories. It is especially clear that a person has doubts about his love for the category of demons. This can be judged by the fact that the creators of "A Thousand and One Nights " are a technique conceived to keep the reader's interest in hearing the continuation of wisdom in the same way.

We remembered this story for a reason, because the epic of Majlisi "Qissai Sayfulmulk (The History of Sayfulmuluk)" tells exactly this story in the work "A Thousand and One Nights".. In terms of structure, the narrative has the form of a narrative. Please note that the story of the Majlisi "Qissai Sayfulmulk" tells the story of Sayfulmuluk, the only son of the Egyptian King Osim, the ideological love of the king of the country Fatina Shahbol to the girl Badiatuljamol and her adventures on the way to her achievement. Even the names of the heroes of the saga coincide with the names of the heroes of the story about Saifulmuluk in the work "A Thousand and One Nights".

While reading the saga, one can notice that the author's narrative in the "Thousand and One Nights" is entangled by a thread in its Masonic structure without any changes. This shows the skillful creative approach of the Majlisi. We see in the saga that describes the struggle of a person for his own happiness and his growing up in this process. The work praises justice, kindness and kindness, kings are called for justice, ideas of protecting women's rights are put forward [10.11].

In addition to this, the work of Muhammad Sharif Gulkhani "Zarbulmasal" can serve as an example. A very deep meaning of communication and communication in it, expressed from the language of animals, can be likened to fairy tales and proverbs about animals and birds of the work "A Thousand and One Nights". After all, the idea of this kind of fairy tales of both works is the same, that is, to pour out the pain of people in the language of animals. In this work, Gulkhani skillfully uses the content of proverbs, sayings and sayings of the people. The writer follows the path of formation in the work through the

story of Eagle Owl and Owl, who are in a relationship with each other. The ideological content of the work is revealed through parables and stories told to each other by the Blind, Hudhud, Kulonkir Sultan, Shranul, Malik Shahin and the cordons in it.

"Bonfires could not openly record events such as robberies, bullying of people, the introduction of excessive taxes that occurred in their time. He understands that this can be done only through a fairy tale" [11.38], - M.Djumabayev writes. Such parables as "the astrologer with the monkey", "porridge with the camel", "the turtle and the scorpion" in "percussion" are popular among the public, as are such stories as "the turtle with the water bird" in "A Thousand and One Nights", "The Wolf, the son of man and the fox", "A rag with a mouse", "A cat with a crow".

CONCLUSION

The conclusion is that we observed the appearance in the works of representatives of our classical literature of writing works by the method of oriental wisdom, in particular, creativity influenced by the motives of the work "A Thousand and One Nights", which turned readers' stories into pleasant and pleasant plots into a great work in their works, loaded deeply

Thus, we will be sure that the power of influence of these works of the "A Thousand and One Nights" in the coming world, decorating the treasury of Uzbek classical literature with high spirituality and artistic taste highly.

REFERENCES

1. Алишер Навоий. Сабъаи сайёр. (Насрий баёни билан). / Таҳрир ҳайъати: А. Қаюмов ва бошқ. – Т.: Ғ. Ғулом номидаги нашриёт-матбаа бирлашмаси, 1991.
2. Минг бир кеча. Араб эртаклари. / С.Муталибов тарж. – Т.: Ўздавнашр, 1959. 8 жилдлик. Ж. 1.
3. Қуръони карим. /Алоуддин Мансур тарж. – Т.: Шарқ Юлузи, 1992. Намл сураси. 12-17- оятлар.
4. Рабғузий Н. Қисаси Рабғузий. – Т.: Ёзувчи, 1992. 1-2-китоблар. К. 2.
5. <https://saviya.uz/ijod/adabiyotshunoslik/qisasi-rabguziy-dagi-bir-obraz-genezisi/>
6. Минг бир кеча. Араб эртаклари. / Ю.Ҳакимжонов тарж. – Т.: Ўздавнашр, 1962. 8 жилдлик. Ж. 5.
7. Комилов Н.Тафаккур карвонлари. – Т.: Маънавият, 1999.
8. <https://ziyouz.uz/uzbek-sheriyati/uzbek-mumtoz-sheriyati/poshshохоja/>
9. Минг бир кеча.Араб эртаклари./ А. Расулов таржимаси. – Т.: Ўзадабийнашр, 1963. 8 ж. Ж. 7.
10. <https://qomus.info/>
11. <http://taqvim.uz/uzc/peoples/>
12. Aminovna, A. G. (2020). INTERPRETATION OF THE IMAGE OF THE HERO WOMAN IN THE STORIES OF SHAHRIZODA. PalArch's Journal of Archaeology of Egypt/Egyptology, 17(6), 14365-14373.
13. Aminovna, A. G., & Ozjan, A. O. (2023). Hindi spirit in the tales of one thousand nights. JOURNAL OF EDUCATION, ETHICS AND VALUE, 2(4), 47-49.
14. Aminovna, A. G. (2021). ETHNO-CULTURAL ISSUES IN "THOUSAND AND ONE NIGHTS". Conferencious Online, 84-85.
15. Aminovna, A. G. (2020). INTERPRETATION OF THE IMAGE OF THE HERO WOMAN IN THE STORIES OF SHAHRIZODA. PalArch's Journal of Archaeology of Egypt/Egyptology, 17(6), 14365-14373.