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A MASTERPIECE OF ARABIAN TALES AND WORLD LITERATURE

Abstract: *In the XII-XIV centuries, many myths and legends, tales of strange adventures and various oriental romantic works were translated into European languages. It is well known that among the Arabic works translated into European languages, the fairy tales “1001 Nights” have fascinated readers of the world since ancient times. As a result, this work influenced the works of world and Uzbek writers. The article analyzes the best work of world literature which was created on the basis of the Arabian fairy tale “1001 Nights”.*

Key words: *European literature, medieval, Arabian literature, amorous- romantic works, Renaissance, magic tales and legends.*

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Introduction

It is not secret that in the XII and XIV centuries many myths and legends, stories about interesting adventures, various Eastern romantic works were translated into the languages of European nations. It is well-known that among the Arabic works translated into English, the magical tales of the “One Thousand and One Nights” have touched the hearts of readers of the world since ancient times. Although “One Thousand and One Nights” did not fully translate into Latin in the XII and XIV centuries, some parts and chapters, had been absorbed among Roman peoples. The stories from the “One Thousand and One Nights” are very popular in medieval European literature, especially the stories “Sinbad” and “Forty Ministers”. “This series of stories,” “One Thousand and One Nights, which originated on Indian soil and then translated into Persian and Arabic, had a profound effect on the work of Pedro Alfons, Juan Manuel and other European writers. As well, these stories have been published repeatedly in the French, Spanish and Italian languages until the eighteenth century”, Najmiddin Komilov wrote in his book. [4; 131]

According to the dates of B. Riftin, European writers Juan Ruis de Alarcon (XVII century), Fransoa Blanshe (XVIII century), Juan Valera, X.Andersen

(XIX century) and others use medieval Indian and Arabic literature in their own novels and stories. They have made good use of their stories, drama and comedies, and have produced wonderful characters based on Oriental motives. [6; 81]

Thus, in Oriental literature, an old artistic style – a story in story, laying down a book with one purpose and gather series of close-knit works, laid the groundwork for the creation of many wonderful prose works in Spain, then Italy, France and England. Writers of the Renaissance and later European writers have used themes of the Eastern literature, especially stories from “One Thousand and One Nights”. On the basis of these themes, Western works have become classical masterpiece. “Decameron” has a special place among them.

There is much evidence that the romantic works of the East have been translated into European languages. Accordingly, Spanish intellectuals who have a good command of Arabic also read and spread Oriental literature. Traveling actors and Bakhshis performed these pieces in the city.

The Italians also had close relationship with the Spaniards. In addition, the Italians established economic and cultural relations with the countries of the East through the Mediterranean. In the XII-XIV

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centuries in Italy the most interesting adventures, romance and romance works were widely distributed.

Commenting on the creativity of [Giovanni Boccaccio](#), Najmiddin Komilov commented on the works that inspired the work of the famous writer: "He had Arabic translations, books of Spanish and Italian writers based on Oriental tales, folk-tales of the East-West in folklore, memories of ancient Roman and Greek sources, tourists and traders. The Italian writer has made good use of all of these resources. In particular, the formulation of Oriental storytelling was a great help". [4;132]

Indeed, there is no doubt that Giovanni Boccaccio's famous work "Decameron" [2; 135] is based on the impression of "One Thousand and One Nights", which is a rare work of the oriental people. Because Giovanni Boccaccio leaves no doubt that he used the "One Thousand and One Night's" techniques, including molding, in his work. The "One Thousand and One Nights" contains more than three hundred fairy tales and stories. This is done by molding. Giovanni Boccaccio puts together a hundred stories in "Decameron", placing them into ten chapters, each of which is divided into ten chapters, but there are many similar stories in terms of content and ideas. In "One Thousand and One Nights" many internal stories are logically connected to the story, which remains in the focus of the content.

"One Thousand and One Nights" is a romantic, adventurous work, in which the theme that causes dramaticism relates to women's activities, also women mostly known as the main character. Giovanni Boccaccio's "Decameron" is also one of these works. This is because women are portrayed as central characters too. The idea of going to an isolated village to forget the dreadful scenery in the city is their idea. Girls were active, initiative, and fought for their rights.

The "One Thousand and One Nights" stories are varied in size. It contains from small stories, that make up one or two pages, to large stories. This is one of the important features of "Decameron" too. The effect of "One Thousand and One Nights" can be seen in many chapters of Giovanni Boccaccio. "One Thousand and One Nights" are sometimes copied in a much altered way and sometimes directly. For example, in one story, Marxist Monferrat goes to participate in the Christian crusade. King Philip hears about Marquess's beautiful wife and falls in love with her. The King visits the Monferrats Castle to see the woman. Marquise's wife welcomed him with respect. However, the meal was served by a variety of chicken dishes. Realizing this, the king whispered to the woman: Madam, do you have just hens, do not you have roosters? Markiza answers: "Why, sir, we have roosters, so our hens do not need any other roosters. After this answer king ashamed and went back. [2; 85]

The story, which is based on the clever answer, is found in the "One Thousand and One Nights" in the section "Prince and the Seven Ministers": King as he

walks into his castle, he sees a woman on the roof, and falls in love. The king inquires and finds that the house belongs to one of his ministers. The king instructed the Minister to visit the province and he himself visited the house. The minister's wife greeted the king politely. While cooking meal, she recommends to the king to read the book of exhortation. The woman offers ninety kinds of food to the king. The dishes were different, but they all tasted the same. When the king asked what this meant, she said, "I did this to make you learn from it. There are ninety maidens in your palace, even though they have different colors, their taste is the same. The king was embarrassed by this statement and went back... [5; 87]

The details, the names, the situation are different, but the content and the conclusions is the same. But logic of the the story from "One Thousand and One Nights" is strong.

Another story from the same chapter from the "One Thousand and One Nights" appears in the "Decameron". In it, the minister says to prove to the king the plot of the wives: One of the king's bodyguards loves a woman. One day he sent his servant to the wife. While the wife was having fun with the slave, the guard knocked on the door. The wife hides the slave boy on the shelf. The guard enters the house with his sword in his hand, sits beside the woman and begins to fall in love. At that moment the wife's husband knocks on the door. When the guard fearing asks: "What have I done now?" the woman says: "Swear at me with your sword, and when my husband comes in, come out" and opens the door.

At that time woman told to her husband who saw this situation: "Oh, hubby, you came here at the right time. A poor man came running into our yard and begged me to save him. I hid him on the shelf, this man came naked with the sword, and if you come late he would kill me". Her husband unloaded the young man and escorted him off safely. [5; 380]

And in Giovanni Boccaccio:

A noblewoman, whose name was Donna Isabella fell in love with Leonetto, and secretly from her husband communicated with young man. To this beautiful woman Lambertuchcho was also enamored. Although she disliked the Lambertuchcho, after sending a lot of people and threatening, she agrees to meet. One day while her husband was away from home and enjoying a dinner with Leonetto, Lambertuchcho came to her. The woman hides Leonetto behind her curtain and accepts Lambertuchcho. As Isabella and Lambertuchcho were on the brink of adventure, suddenly Isabella's husband returned and knocked on the door. Then Isabelle said: "If you want to save me from death, obey my command. Take a knife in your hand and shout. Then threaten to get out of the door. Lambertuchcho erroneously completes his mission and disappears. When shocked husband asked about this situation, Isabella said: "Suddenly a young man came to my

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house. Lambertuchcho followed him with a knife, and when the door of my room was open by accident, the young man came in and trembled, begging me to save him, and I hid him behind the curtain. Then I stood on the threshold and didn't let Lambertuchcho go in, and then you came in". [2; 85]

Clearly, there is no significant difference in the plot of both stories. However, Giovanni Boccaccio's pen is sharper in providing details of events. According to Grinser, this plot is first seen in the Indian works of "Hitopadesha" and "Shukasaptati" (the Indian version of the "Tutinoma"). [3; 229]

Analyzing Giovanni Boccaccio's work: "The feudal laws of the Giovanni Boccaccio's era clearly did not allow love, especially for women, who were strangled and forced to express their feelings secretly. The author opposes this. That's a good thing. But Isabella's love is not pure love. This can not be described as a noble, sacred human emotion," [4; 148] – the professor Najmiddin Komilov was completely right.

Indeed, faithfulness, devotion, and pure singing are among the sacred themes of Oriental literature from ancient times. The great poets of the East have expressed these ideas in various genres with great passion and immortality. This strong code of ethics has enriched the lives and consciousness of our peoples and has acquired a great social meaning. He helped strengthen the family. After all, loyalty and love between couples are the foundation of the human race.

A "One Thousand and One Nights" is artfully crafted, and finally charming. That is why these fairy tales have become one of the world's favorite readers.

The translators, of course, play an important role. His entry into Europe in the fourteenth century influenced the work of many writers.

But the most complete translation of the work was made by Antuan Gallan (1646-1715). Subsequently, English, Russian, and German translations were created from this French translation. Translations from the original Arabic. By the middle of the XIX century, the fairy tale "One Thousand and One Nights" was among the most popular in Europe, with only one English edition published 25 times during that period.

N.G.Chernyshevski, who has a great respect for folk art, reads this work over and over again. The magical power of fairy tales captures the imagination of the great writer. He wrote: "I was fascinated by "One Thousand and One Nights" fairy tales when I was young. I know many beautiful examples of prose, but I do not know any better than that".[9; 8]

It is noteworthy that Chernyshevski had a direct influence on oriental literature. In this respect, the writer's novel "Stories in Stories" deserves attention.

"This literary-balletistic and scientific-critical work written in the Petropavlovsk Prison in 1863, as the author himself notes, "was born under the

influence of "One Thousand and One Nights": – It is because of my love for the wonderful fairy tales of the "One Thousand and One Nights". [4; 225]

It should be noted that the work "One Thousand and One Nights" has not only influenced the work of Western writers but also the Uzbek folklore and the works of writers.

For example, the fairy tales of the Kharezmi folk "Punishing of slanderers" [10; 14-18], the fairy tales of "Urozboy and Oltinjon", "The Poor woman" [8; 100] are similar to the story of "One Thousand and One Nights".

Apart from this, H. Niyazi's comedy "The Work of Maysara" [12; 73] is almost the same. Because we can see that this comedy is very close to the plot of the sixth minister in the chapter "The Prince and the Seven Ministers" in "One Thousand and One Nights".

The story of the concubine and the jeweler in the story "A One Thousand and One Nights" refers to the king in the story "Prince and Seven Ministers" [5; 399]. A concubine tells the king that a carpenter was in love with a girl in a carpenter's heart, and that he was in love with her, and that he was willing to work hard to find her. As the story goes, the carpenter was unstable to the girl in the picture, and his love afflicted him. One day, one of his friends came to visit him and asked him why he was sick. He said, "Brother, I am sick and sick because of the love that came to my heart. I fell in love with a picture hanging in my friend's house". After his friend told: you are crazy, my friend. Can a man fall in love with a photo? It is an inanimate thing? – The artist painted a picture of a beautiful woman". [5; 400]

Some of the scenes mentioned above are similar to some of the masterpieces of the master of the word Mir Alisher Nava'i in the book "Sab'ai Sayyar". Remember: King Bahrom, who loves to hunt, calls a traveler in the desert and asks who he is. He says that he traveled from city to city and wants to meet King Bahrom, to tell him the secret in his heart, and that he is an artist. When King Bahrom introduced himself, he said: "If you would like to hear it, I will complain it: I am called by the world people Moniy. My memory is enriched with a lot of knowledge, but I am well-known in the world for painting". [1; 386]

After that, the world-renowned artist – Moniy says that he is familiar with many events, including many in China, and says that he saw a musician at a merchant's party: "She is such a unique-beautiful toy that after seeing her all Chinese people were disturbed. It is as if a man has given his life to death, so that if somebody does not die when see her, after that she clings to her beautiful hands, and woe to him. If the dust of her soul sounds and she sings and follows, then it will end..." [1; 389]

The artist tells to the king Bahrom that he has painted this girl. "And the king was mad when he saw the image of this beauty." [1; 389]

In the story "The Woman and the Jewel" from

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the chapter of "The Prince and the Seven Ministers" people who came to see the jeweler began to look for painter. The artist cannot be found, because he has moved to another city. "His brothers were sorry for him and wrote a letter to the artist: "Have you painted just miracle a picture or seen such a woman in the world?" The artist replied: "I painted a concubine musician from a minister in the Indian city of Kashmir." [5; 400]

As we have seen, Alisher Navoi's Bahrom is a jeweler from the "One Thousand and One Nights", Dilorom is a Kashmiri musician, and artist Moniy is a painter. It is a similarity in images. The similarities between these images mean that Bahrom (or jeweler) will be in love with a beautiful girl, and they will both fall in love, the beauty of the beautiful Dilorom – Chinese merchants beautiful musician were described in the story.

However, Navoi's Bahrom is the king, hero of the story is jeweler, for King Bahrom, that girl was the mistress who was achieved at the expense of one year's Chinese dues, for the jeweler in the story the mistress was the woman which he achieved by the use of cunning. The story tells how the jeweler who was born in Persia went to the Indian country and there he used various tricks and kidnapped girl.

If we pay attention to the story in the "One Thousand and One Nights" ("The Queen and the Seven Ministers") is actually told to the king to prove that a woman can use her cunning trick to men for hiding her bad work. Thinking deeply we could understand that Shakhreizada says that her mister Shakhriyor falls in love not just with women, also with men too. The idea is not to blame someone who fell into a trap. However, we can not always agree with the ideas put forward by the "One Thousand and One Nights".

It was shown by Alisher Nava'i in a different

way, extending it to the image of Bakhrom Gur, extending it and respecting that so-called love.

Nava'i used this plot to express his progressive ideas, complementing the short story novels and creating a compelling piece of content. What is important is that Alisher Nava'i closely linked the seven stories with the molding story, which is the centerpiece of the poem. This connection was masterfully made through the seventh story, thanks to the artist's skill. This ensured that the poem was composed as a whole compositional chain.

In addition to the aforementioned story, the first volume of "One Thousand and One Nights" contains the story of "The Merchant Ayyub and his son Ghanim ibni Ayyub". [5; 343] If we pay attention to the details of the story in it, the development of events is very similar to one of the most interesting scenes in the book by the author Gafur Gulam, "Shum Bola" [11; 141], which is a favorite of the Uzbek people. [11; 64]

Paying attention to these pages, the author enjoyed the above-mentioned story of "One Thousand and One Nights" in his work, and used it in his book "Shum Bola". It is the highest peak in the series of adorable scenes. Because the writer changed the lies of the slave in the story "One Thousand and One Nights" by enlarging it a little bit and introducing it to the image of a naughty boy, giving him an Uzbek spirit. By presenting his work to the reader, Gafur Gulam has firmly established his place in Uzbek literature, and over the years, for centuries, he has managed to create an immortal work that does not lose its charm and readability.

For the creation of the best works mentioned above, of course, one cannot fail to recognize the invaluable contribution of "One Thousand and One Nights".

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