

"A THOUSAND AND ONE NIGHTS" AND UZBEK LITERATURE OF THE 20TH CENTURY

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Abstract

It is no secret that writing a work by the method of an Oriental storyteller, in particular, under the influence of the motives of the work "A thousand and one nights", a rare example of Oriental literature, has found its vivid expression in the works of world-famous writers for centuries. This makes it necessary to study the influence of this work on Uzbek literature from the point of view of its artistic synthesis. This article discusses the influence of many subjects of the work on Uzbek literature and the work of thinkers of the XX century. After all, we are sure how great is the power of the influence of the "A thousand and one nights" on the world of these works, which adorn the treasury of Uzbek literature of the XX century with high spirituality and artistic taste

Key words: "A thousand and one nights", Shakhriyada, Uzbek literature, fairy tale, concubine, image, art.

At the beginning of the XX century, or rather, after the translation from Persian to Turkish in 1912-1913 of the work "A thousand and one nights" by Sidki Khandailikiev and Sayyid Ahrar Makhdum, interest in this work in the Turkestan region increased. The artistic synthesis of the work first appeared at the beginning of the XX century in the work of Hamza Hakimzade Niyazi. We see this in Hamza's comedy "The case of Maysara" [1;73]. The comic image taken as the basis of Hamza's comedy based on the wandering plot of the Arabian Nights is also present in the Spiritual Masnavi Mawlana Jalaliddin Rumi.

It is known that for almost a quarter of a century of creative activity, Hamza Hakimzoda Niyazi managed to become a kind of bridge between Uzbek classics and Uzbek literature of the XX century, played an invaluable role in the birth and formation of new Uzbek literature, its enrichment with new genres and forms. This is what Ulugbek Hamdam said in the article: "to become one of the founders of new literature, it is not enough for a creative person to be born talented. To do this, he, as a creative person, will also be lucky. That is, the needs of the period with his talent should coincide. Just like Dante, Navoi, Pushkin-happy fateful news. In this sense, Hamza Tole is a laughing creator. He, along with behbudi, fitrat, Kadiri and chulpan, is one of the creators who laid the cornerstone of the new Uzbek literature"[2], which was quite justified when he wrote. Hamza Hakimzade knew many versions of fairy tales and legends that are common among the people. In particular, it is not difficult to notice that "A Thousand and One Nights" was one of his favorite books. We see that Adib's comedy "the case of Maysara" is much closer to the plot of the complaint of the sixth minister in the chapter "The prince and the seven ministers" of the work "A thousand and one nights". It is noteworthy that in the comedy "The case of Maysara", the negative type and images – from court officials to merchants and mirshabs - were punished by the rulers of that time not on the basis of witnesses, but by the verdict of active, wise, intelligent, sober, business women and were cursed by many.

However, in the "A thousand and One Nights" the idea of the complaint is a little different. In the chapter "The prince and the seven ministers" we are talking about the complaints of the minister to the tsar about female treachery. There are shots in which the lustful woman of the merchant makru tricks everyone into a trap, from the carpenter to the king, eventually rescuing her mistress from prison and escaping with her to another city. Naturally, in this the reader, although admiring the macro tricks that a woman uses, never justifies them. He will always remain in a negative way. However, it is not difficult to understand that the purpose of the complaint was not only to reveal the machinations of a woman of that time, but also to reveal the negative behavior of officials, starting from a simple carpenter and ending with the tsar.

The common feature of Hamza's comedy "The case of Maysara" with this complaint about the "A thousand and One Nights" is that it is aimed at exposing unfaithful personalities deprived of the norms of social morality. At this stage, it should be noted that the comic based on the plot of the "A thousand and One Nights" has the status of H.H.Niyazi, giving a social and moral character, showed the national tragedies of the beginning of the XX century in the form of tragicomedies. It is this plot, that is, the tragedy of dirt, that is present in the drama of Abdurauf Fitrat "The Lion".

While women of this type, along with corrupt officials in the complaint "A thousand and One Nights", are sharply criticized and embodied in negative images for the reader, the comedy shows loyal, intelligent, wise, dexterous, enterprising women devoted to their fellow men, the suffering they experience when their time comes, various ways to avoid a hard life, etc. the fact that events are thought out and "tricks" are also used makes them a positive image for the reader. In the comedy "the case of Maysara" we see the masterful use of ironic, ironic laughter, sharp humor and satire in the interpretation of the main characters, along with such features as conciseness in plot construction, images, fluency of

language. For example, in the comedy, Maysara says to Mulladust: "Take your time if not! I have slaughtered my cow, and so, I take off her skin and cover her when she comes in, and wrap two hooves around her in my hands, and put some straw in front of you. As soon as he enters, I will trick him into sleeping, and then pull him out," he says[1;73]. In comedy, history develops on the basis of artistic reflection of large and important social phenomena. In these social phenomena, through the sharp satirical means of folk art, it is revealed what vile deeds the representatives of the feudal estate spend their goods earned by the oppression of the working people. These thoughts can also be expressed in relation to this complaint in the "A thousand and One Nights". We will not be mistaken if we say that the complaint stated that the woman was motivated by the "road" pursued by the lawn in order to lure officials into a trap. But anyway, we cannot justify the idea put forward in the complaint. "A thousand and One Nights", that is, the way of a mistress to reach her lover. On the other hand, the idea in Hamza's works is known, namely the issue of exposing the oppressors of that time. Despite the fact that Hamza created in his work shots similar to the plot of this complaint, he deserves praise. The situation that first of all pushed Hamza to write the comedy "The case of Maysara" is precisely the socio-political environment of the early twentieth century in which he lived. As a result of the renewal of socio-political life at the beginning of the XX century, a dramatic type emerged in Uzbek literature, which had been developing for centuries in the spirit of the traditions of Eastern Classical literature. The birth of drama was a new literary phenomenon for Uzbek literature, as was the genre of the novel. Hamza stood at the origins of this phenomenon and laid the foundations of Uzbek dramaturgy with his dramatic works. "Summarizing Hamza's activities in the field of Uzbek drama, we can say that he managed to reflect the folk life of his time" [2].

When we talk about the "A thousand and One Nights", we involuntarily recall the sage Gafur Ghulam. Because the "Noise boy"[3;141] of Gafur Gulam is directly related to the "A thousand and One Nights". It is known that by the middle of the XX century in our literary studies, Gafur Ghulam became a recognized master of unique skill in both poetry and prose. In particular, through the novel "Noise boy" the author was able to show his ability to respond, to master the word, to create comic situations. In literary studies, such issues as the autobiographical nature, genre, ideological and artistic nature of the work, the world of heroes and the skill of the writer are widely covered. We want to focus on just one image in "Noise boy" to prove the above considerations, and thus reflect on the skill of Gafur Gulam. In the work "A thousand and One Nights" we can find shots that increase the level of interest in the book in this work "The Noise of the Ball" [3;141], which occupies a place among the masterpieces of Gafur Gulam and wins a place in the hearts of the Uzbek people.

After all, the first volume of the Arabian Nights contains a complaint against "Merchant Ayyub and his son Ganim ibn Ayyub" [4;343]. Attaching importance to the details of the complaint in it, the following sign appears in the course of events: the merchant's son Ganim takes his father's goods and starts doing business in Baghdad. On one of these days, Ganim goes to a dead merchant and stays overnight. As a result, the city gates are closed. To wait for dawn, go to the cemetery near the city, enter the spacious tomb and settle down well. At this moment, three slaves from outside come with a chest and descend into this tomb. When they get tired and rest, he tells each other about his own experiences. Our attention was attracted by the story told by the second of the three slaves:

"The second of the slaves began: "I," he said, "when I was eight years old, I deceived my castle master by lying only once a year. One day the boss, worried about my lies, handed me over to dallol. He told me to sell, saying that I was to blame. "What's the fault?" Dallol asked. "Once a year he lies," the boss said."

This plaque is very similar to one of those in "noisy boy", which increased the level of interest. Remember: the conversation of the hero of the work "Noise Boy" with a rich man to work in the hands of a rich man named Saribai:

-Boybuva, - I said, - now our trade is ripe. When goods are sold according to sharia, everyone talks about their guilt. I also have a fault, it's good that I said it from the very beginning.

"- So what is your fault? Are you having cramps, cramps?"

- No, it's not my fault, it's my fault, it's my habit from a young age that I unwittingly lie at any time, so if you don't put it down, come on. Service fee, well, let it be as you say.

-Obbo bachagar-oh, you see the swan-Oh, come on, come on, but don't lie a lot!"[3;141]

In the "A thousand and One Nights", however, as proof that the second slave lies once a year, the following passages are again cited in the complaint: sent to bring something from the house of a rich man who organized a party outside the city, khaligi, a "self-appointed" slave, approaches the rich man's court and begins to cry like this it's like he has a voice. "The boss's wife and daughter also came out, opening the door when they heard my voice." "What's the matter?! - they asked me.

- The owner was sitting with his guests under the same old wicker wall. The cob tipped over. Not knowing what to do, when I saw this event, I rode on a mule to tell you as soon as possible," I said[4;350].

After that, the rich man's wife and daughter set off. The slave who reached the rich before them is now weaving lies to the rich: "When I enter the house, I said, mixed with crying," it seems that the wall of the house has collapsed, and the light has flooded your fountains.

"Did my wife survive?! - he said excitedly, - no one survived, - I said."What about my little daughter?- he said, shuddering. "No," I replied. "What about the mule?" No! Dear master, "I said," the walls of the house and barn have become dilapidated, and even the chickens and roosters did not survive, and everyone died. Their meat has already been eaten by puppies" [4; 350].

And the lie of the sage Gafur Ghulam, the hero of the noise-boy, is that he goes to the rich man and tells him that

the knife with the handle of the Dandon broke, his dust broke the dog's skin in sawdust, that the dog died after eating dirty dead horse flesh, that he was the rich man's favorite horse, that the horse died, when he joined the chariot that they wanted to use it to put out the fire.

“And the citadel burned down, and the barn burned down, and the barn burned down, and the horses died, and your dog died, and your knife broke.”..

In this connection, the boy weaves a lie that the boy, whom the rich man loved more than his soul, fell and died, telling the wolf that he would take the Sparrow child to the Poplar. “The rich couldn't take it anymore. I lost consciousness and fell down.”

It is noteworthy that Gafur Gulam skillfully used in his work the above-mentioned excerpts from his complaint in *The Arabian Nights*. Because if these frames are complaints about a major work “*A Thousand and One Nights*” seem like a drop, then similar shots from Gafur Gulam's “*Noise boy*” made the work interesting and took the top in a series of pleasant shots. Because the writer, having slightly changed, slightly expanded the lie woven by the slave in the complaint “*A thousand and One Nights*”, brought the boy's noise into the image and gave him an Uzbek spirit. However, Maksud Shaikhzada said that, according to him, “the poet with the herbaceous heart of Uzbek poetry is, in fact, a man who, having lived a life in fire, was able to influence subsequent generations with the breath of fire.” [5] Gafur Gulam is also unlikely to be asked if the subject of the letter was kammidi. “Gafur Gulam has always lived in the subconscious in a thirst for spiritual freedom. Under the pressure of the prevailing ideology, this thirst intensified even more. To express his spiritual thirst, he needed a symbolic image of a noisy boy” [6], R. Umurzakov writes. “The writer shun poured out everything that was in his heart with the language of a child, in a peculiar way highlighting the changes in the social system, society, law, politics, mores of tsarist Russia after the conquest of Turkestan” [5], the scientist N. Bazarova expresses her opinion in her article. Joining the conclusions of the scientist on this issue, we recognize that he made a great contribution to the development of Uzbek literature by presenting the works of the writer Gafur Gulam to the reader.

The film based on this work by Gafur Gulam is very popular among our people and has been translated into other languages. G.Ghulam is known in the world of literature not only for his work “*Noise Boy*”, but also for his unique poems in the world of poetry known to us, “time”, “longing”, “waiting”, “Alisher”, “you are not an orphan”, as well as such works as “*My thieving child*”, “*Memorial*”, which are an eastern example of kindness and compassion. has a place. “Gafur Gulam, with his unique poetry and the work “*Noise boy*”, created his own school, following many of his pen pals, recognized master artists ” [7], - writes the scientist D. Rasilmukhammedova. Indeed, with his work “*Noise boy*”, the sage penetrated into the hearts of the people, managed to create one immortal work that for years, centuries has not lost its charm, the power of education. Naturally, we cannot but admit that the contribution of the “*A thousand and One Nights*” to the creation of such a work is invaluable.

In addition to the above-mentioned writers, in the work of the Uzbek children's writer Khudoyberdi Toktaboev, it is also possible to trace cases of the influence of complaints on the work “*A thousand and One Nights*”. After all, Adib's work “*Riding a yellow giant*” [8;236] is well known to all Uzbek readers. No reader can easily forget the magic hat of the main character of the work, Hashimjan. The events in it will continue to be embodied in the reader's mind after many years. This, of course, determines the skill level of the author. X.This work brought tokhtaboev great fame.

It is not for nothing that we stopped at the work “*riding the yellow giant*”, as there are places in it that resemble some shots from the story “*The story of Hassan from Basra*” [9;189] from the work “*A thousand and One Nights*”. But although there is no general similarity between the heroes – Hashimjan and Hassan - we will not be mistaken if we say that the idea of the magic cap in “*riding the yellow giant*” belongs to “*A thousand and One Nights*”.

In the story “*The story of Hassan from Basra*” the hero – Hassan- goes to rescue his wife and children from the clutches of villains and faces many difficulties based on a long journey. Finally, faced with two boys, fate takes away from them the magic cap and wand left by their father. The denouement of the events of the complaint goes back to this magic hat and wand. With the help of these items and with their help, Hassan manages to take revenge on the villains and eventually save his wife and children. A complaint usually ends in good. X.Tokhtaboev's hero, Hoshimjan, is a schoolboy, naturally funny, his speech is incredibly rich in humor, sarcasm. He's a little chubby, chubby boy. He has no inclination to work, he is always looking for an easy way in all spheres. Meanwhile, his job suddenly goes away. He finds a legendary magic hat that can create anything he wants, and goes for a walk with it. Arriving at this place, strange adventures begin, which are interesting to each other, funny to each other. However, even a magic hat can't help Ho Chi Minh City. The opportunities created by the magic hat will continue to have unforeseen unpleasant consequences every time the hero's happiness stops smiling, and the pachava of work continues to come out. The author's goal is clear, no success can be achieved without difficulty. The hero, who has experienced many events, appears in a different image at the end of the work, the true path leading to dreams is in diligent reading, in full confidence that he is in work. In this, the little reader will easily understand the author's goal through the hero's adventure.

The artistic synthesis of fragments of the work “*A thousand and One Nights*” in Uzbek literature can be continued for many more years.

Conclusion. The Uzbek people, in particular, the sages, as a result of enjoying this musical work, tried to absorb the most “creamy” scenes into their works. Therefore, the folk work “*A thousand and One Nights*”, which expresses folk thoughts, dreams, as well as history, the past, as well as the simplicity of language, fluency, variety of subjects, is able to equally charm both large and small, to cover the peoples of the whole world. Their high talent, sharp mind and sensitivity were manifested in the fact that they used in their works the impressions received by writers from excerpts from the “*A*

thousand and One Nights”, slightly modifying them, inventively weaving into the soul of the heroes of their works, adapting them to the culture of the reader's life of their time.

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