

Artistic mastery in “A Thousand and One Nights”

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Abstract. The charming stories described in the work “A Thousand and one Nights”, a rare example of Oriental literature, are full of palaces, outfits, supernatural, unexpected allusions, amazing exaggerations, vivid visual means. Criteria such as humanism (humanism) in the narratives of the work, the formation of an aesthetic sense, vital truth, in deep contemplation, the logic and breadth of creative imagination of the idea of narration, accuracy and service to any idea of artistic details, skill in plotting and creating a system of images, skillful disclosure of the inner world of the characters, the richness and diversity of language works. shows artistic skill. helps to identify: This article examines the problems of artistic mastery in these museum works and provides a scientific analysis of how great the power of this artistic influence is, which was the reason for its worldwide fame. Key words: "A thousand and one nights", Shahrizada, story, image, literary, plot, drama, ability.

1 Introduction

The composition of the work “A thousand and one nights ” is headed by the images of the main character Padishah Shahriyar and his wife, the storyteller Shahrizada. The system of fairy tales that Shahrizada tells the king with extreme ingenuity every night lasts a thousand and one nights. The goal is to dissuade the king from the idea of executing women. This grandiose work, written in the style of a narrative within a narrative, is united around this main idea, and all the stories and fairy tales, big and small, are lined up in one thread among themselves. Hence the inner drama of the work.

The adventure of the Shahrizada, standing in the center of the fairy tale “A Thousand and One Nights”, forms the plot logic of the work. Shahriyar, the king of India and China, wants to see his brother Shahzaman, the ruler of Samarkand, and invites him to his country. When the prince has just come out of the city gate, his wife starts messing with her slaves. The prince, seeing the bride’s bear on his brother’s way, sitting with servants and slaves, tells the story to his brother. Upon hearing this, Shahriyar takes revenge not only on his wife, but also on all women in his country. Every night he marries a girl, and the next day he starts executing her. The minister’s daughter Shahrizada decides to dissuade the king from this path. He says: “I will live with the king all my life to save the girls from

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destruction, or, like all the girls of the people, I will perish under the sword of the king” [1,23]. Thus, Shahrizada starts complaining to the king every night, which is an example and wisdom.

Thus, in this story Shahrizada fights for honor and honor of women and eventually wins. The writer S. Sweig was completely right when he assessed the “A Thousand and One Nights” as the most interesting and powerful life event in the world – “reflecting the eternal drama between men and women.” The work is written in a prose narrative style, from time-to-time poetic passages are also given in order to deepen the content of the story, giving it pleasantness and beauty.

2 Materials and methods

“A Thousand and One Nights” is studied in world literature as a sample of written literature that arose on the basis of oral creativity. In this work, covering various genres of Oriental prose, there are small parables, and fairy tales, and big adventure stories, and legends, and fairy tales. All fairy tales reflect the thoughts and desires of the people. However, in adventure stories you can find love conflicts, stories from life. Fairy tales and stories brought the reader to the streets of old Baghdad, and the reader, together with the famous Caliph Harun ar-Rashid, wanders through these lands. On the other hand, Sinbod's voyages belong to a series of sea adventures.

In the complaints of the “A Thousand and One Nights” historians admit that India, China are described as a country of mythical riches, Iranian carpets, exquisite fabrics of Syria are not only a gift of nature, but are created mainly by its hardworking people. In almost all complaints about the thousand and one nights, each of the above is mentioned again and again [1,23].

In this masterpiece, it is clear that the ancient customs, religion, and way of life of several peoples are perfectly interpreted in artistic images. You can also find tablets related to the ethnology of the Greeks, Greeks, Chinese, Indians, as well as the peoples of Central Asia. That is why this work has attracted the attention of literary critics, ethnographers and historians around the world for centuries.

“A Thousand and One Nights” is structured in its style as a “complaint within a complaint”: while the whole work has complaints in the form of a head, that is, complaints in Shahriyar and Shahrizad, the rest of the stories also contain smaller complaints, narratives. This feature also influenced the plot, the tone of the work.

One of the characteristic features of the character of fairy tales is the image of young men and girls-heroes are more beautiful, wiser and more harmonious than others. The work defines and describes its hero as follows. For example, “this young woman has a handsome figure, a beautiful face, two faces like a red flower, eyebrows pressed together, she herself is a sweet word, constantly laughing, leaning towards joy”[2,62].

Fairy tales “A Thousand and One Nights” are diverse in content, in artistic form, in language, and in narrative style. It also indicates that they belong to different peoples and appeared in the arena at different times. “Every fairy tale carries the ”smell” of the space and time created by it. In the poetics of fairy tales, the originality of localities can also be traced,” was quite right when J.Askarova in her article [3,56].

The system of motifs of fairy tales, which Shahrizade spoke about, provided a variety of plot. It includes fairy tales about animals and birds, household fairy tales, a system of magical and fantastic fairy tales. Tales about animals and birds include “Peacock with deer”, “Turtle with waterfowl”, “Wolf, son of man and fox”, “Patch with mouse”, “Cat with crow”, “Fox with crow, mouse with flea and sparrow with eagle”, “Wild pigeon with hedgehog”, An example can be such fairy tales as “peacock with sparrow” [2,2]. Household fairy tales include “Ali ibn Bakkor and Shamsunnahar hikayats”, “Kamaruzzaman, the son

of Shah Shahraman, and Princess Bura hikayats“, “Asad with Anjad hikayats”, “Blessing with Naima”, “Machinist, bukri, Jewish Shahid and Christians”, “Apsuljalis with two ministers”, “Merchant Ayub with his son Ghanim ibn Ayyub” and other similar complaints. Fairy tales include “Gin with a rich man”, “Old man with antelope”, “Old man with a mule”, “Giant with a fisherman”, “Enchanted guy”, “Girls with the wind”, “King Badrbasim and Princess Judhara”, “The story of Sayfulmuluk”, “Daughter Zainab with the witch Delilah” and many others you can find.

“The initiating part of the plot in “fairy tales” consists of an epigraph, introduction, beginning, exposition. The epigraph denotes the narrator’s appeal to the listener. It mainly belongs to the work of an experienced storyteller, and its form-shamaili-is expressed in different ways” [4,115]. From this point of view, attaching importance to the narrative method in the stories of the work, since fairy tales, although belonging to different peoples, were collected and collected into one collection in Egypt in the XV-XVI centuries, a clear proof of this is that the book begins with “praise”, an Islamic preface that can be traced from the very beginning examples:

“In the name of God, the Most Gracious, the Most Merciful. Praise be to God, Lord of the Worlds, and prayers and peace be upon the Master of Messengers, our Master, our Master Muhammad, and upon his family and companions, eternal blessings and peace until the Day of Judgment (and after)...” [5,2]

In the beginning part of the story, we read the following:

“For the lives of the ancients have become an example for others, so that a person may see the lessons that have happened to others and consider and read the narratives of the nations about what happened to them and what happened to them, and then be rebuked. Glory be to Him who made the narratives of the ancients an example for other people.” Among those lessons are the stories called One Thousand and One Nights and what is in them. Oddities and proverbs.. [5,2]

(That is, the days experienced by those who left, their lives, any event, their events have become a great lesson for the future generation. One of such instructive examples of the past are the stories from the “A Thousand and One Nights” .)

And again:

And God knows that it was in the past, long ago. [5,2]

(God knows what happened in one of the ancient times..) - the story begins.

Every evening, Shahrizoda begins to utter wisdom as follows: Let me know, O Master King. (O blessed king, they say that..)[5,8]. While the process of stopping the morning and reciting the story of Shahrizada ends on certain nights as follows:

And Shahrizad realized the morning, so she stopped talking about what was permissible. When morning came, the king entered the place of government, and the court talked to others during the day. Then the king came out to his palace, and her sister Dunyazad said to her, “Continue your speech for us.” She said, “With love and dignity... (That is, when Shahrizad felt the sunrise, she stopped.) telling wisdom, and in the morning the king went to Devon and did his duties until dark. Then he went up to his castle, where Shahrizada’s sister Dunyazod asked her sister to continue her story..)[5,6] while on other nights:

[5,2] Sheherazade woke up in the morning and stopped talking about permissible words.

(That is, having noticed the sunrise, Shahrizoda interrupted his interesting story) ends in style. In this way, wisdom will not be completed every time in the morning.

Scientist K.Imamov explains the introduction to the tale as follows: “the introduction is a separate part of the plot, and its perfect example is found in the repertoire of a professional narrator,” says [4,115]. In the introduction to Uzbek folk tales, we can observe the traditional word play: “as long as there is, no, as long as the Wolf is bakovul(ready for

eating), as long as the Fox is yasovul (ready for making), as long as the crow is the beak, as long as the Sparrow is the call..” . However, in the fairy tales “A Thousand and One Nights”, the stories of the work are not only because they are people of different eras and space, but also because fairy tales and narratives begin in different styles.

“The beginning (zachin) takes the form of a traditional formula, mainly referring to the time and space of the event. Time occurs in the past tense. The name of the place where the incident occurred, represents the exact space. He defines the system of characters, the profession of each” [4,116]. Indeed, Shahrizoda begins his fairy tales with the sentences “as long as he was once a king in Egypt and was fair and Merciful” (“the story of his brother with Wazir Nuriddin”), “as long as he was a machinist in one of the cities of China in ancient times and loved more than humor” (“The Machinist, the bukri, the Jewish witness and the Christians”), “as a merchant in the past” The shape structure of the head is not stable” [4,117]. In fact, the main tale of “A Thousand and One Nights” fairy tales, mainly from the fact that it happened in “ancient times”, “past times”, “one time”, “once upon a time”, while small stories within the main fairy tale begin directly. Because, it is now narrated from the language of domestic characters. We will put this state in the mystery of fairy tales that came without starting. This, too, ensures the originality of the narrative style of the work “A Thousand and One Nights”.

The conflict in the fairy tales “A Thousand and One Nights” arises at the heart of such ideas as a person and his lifestyle, ingenuity, entrepreneurship. In its solution, righteousness, purity, wisdom are glorified. In a word, negative and positive situations are clearly and clearly reflected in the reader. The completion is the final part of the plot. Now he must give the reader a high spirit. Accordingly, Shahrizoda made his fairy tales aksar “King Wazir King to the country of the young man”, (the story of the Greek king, minister and Hakim Roshan), “...Nuriddin lived for a lifetime in the presence of the caliph and spend his life with his wish”, (“the story of anisuljalil with two ministers”), “in the same zayl (order) it turns out that they lived a sweetly life of cheerfulness until a death messenger arrives, who spoils pleasures, spreads meetings” (The Story Of The Witch Dalila and her daughter Zaynab”).

Heroic figures that are reflected in the fairy tales “A Thousand and One Nights”, many features of the course of events are exaggerated from genesis to suicide, artistic colors are thickened. This, of course, is a characteristic feature of fairy tales and legends.

In the novella and short stories of “A Thousand and One Nights”, a guy in love often relies on the support of friends, enterprising ministers, business old ladies to get to his beloved visoli.

“A Thousand and One Nights” glorifies love in its fairy tales. The question of love is a way of examination, testing their happiness and strength for these guys - a prince, a minister and a merchant. They won't come back from anything. This thing is an expression of the immortality of the spirit of the people in fairy tales, the personification of good by man.

Characteristic of the complex of stories is that they involve heavenly forces, dev-ajins, divine fairies. The story is also interesting for this. Fantasy is strong in them. In the Arabian Nights, unlike other folk tales, giants and fairies serve man. He is flying, carrying them, he will also be the main reason that a guy and a girl will get closer to each other. There are also situations in which a giant falls in love with a princess. Abducted and kept on the Ground or in the depths of the Earth, where human feet do not reach. Naturally, he will be released again. In magical fantasy fairy tales, divine parivash from the category of demons glorify, honor a person. Fairies serve man, express their love. We can see this in the story “This is Kamaruzzamon and the queen, the son of King Shahramon” [2,121].

Such events are often found in stories. Chunonchi is clearly visible in the “History of Hassan Basriy” [6,278]. A young, naive jeweler Hassan falls into the trap of an Iranian

magician prodigy and faces many difficulties. Wandering around the mountain, he gets into the castle. It is here that he falls in love with the most beautiful and charming girl among them, when a flock of birds takes off and turns into people. The bird girls are flying away. Hassan does not retreat in the face of danger in search of his Mahbouba, for the purpose of profit, does not change his mind. Hassan does not come back from anything in the process of achieving his goal – Manorussano. She goes to the abode of death – wok-zhar and returns her lover. With the exception of a small volume of one or two stories, the work contains only “the narrative of Ali ibn Bakkor and Shamsunnakhor” [2,61] with a sad ending. It humiliates the tragedy of lovers who could not reach each other.

In the “A Thousand and One Nights”, the tales of Shahrizoda, addressed to King Shahriyar, are rich in content. In addition to gaining meaning, these fairy tales include stories about historical, moral issues, fiqh (wonderful judgments of wise people), in which the problems of life are described fairly and intelligibly. In the narratives, myths and stories uttered by his language, he actually formed an artistic generalization in harmony with historical reality, folk fantasy, dreams, noble deeds. Oriental manners, wisdom, traditions and values, in which religious views have become customs, have their own clear expression in them. In a word, the memorabilia of the instructive past harmoniously acquired a wide scope.

It should also be noted that even in any era, space and time, women were able to show their intelligence, talents always and in any case. Women take their place in various spheres of public life. Those who have contributed to the development of society, the creation of material and spiritual resources. In the stories “A Thousand and One Nights”, the aspirations of the people were embodied with historical reality, and the intellect and enterprise of women manifested themselves in a combination of truthful and romantic styles [7-12].

A number of negative female images have also been created in the stories “A Thousand and One Nights”, such images have a special essence from the point of view of socio-historical, literary and educational aspects. These negative images are of great importance for exposing the ugliness of the feudal-clerical environment. The atmosphere of an uncompromising society of ancient times would lead to the appearance of bad character traits in women, to a willingness to go to any misfortune in the implementation of their King affairs. As proof of this, we can cite “the story of the machinist, bukri, the Jewish witness and Nazar” in the work “The hikayat(Story) of Asad with Anjad”, “The Prince and the seven ministers”, “His wife with the miller”, “Masrour and his mistress Zainulmavosif”, “The story of the fisherman, the Caliph and the monkeys”.

3 Conclusion

We can say that such a maturation of the language of fairy tales indicates that it has been polished for centuries, combining refinement and splendor of artistic expression performed by a folk genius. All this brought worldwide fame to the “A Thousand and One Nights”. The power of his charm decided.

The plots of the work “A Thousand and One Nights” reflect the views and customs of the Greeks, Indians, Iranians, Arabs, Jews and other peoples. Although most of the material as a whole belongs to the Arabs themselves, the work “A Thousand and One Nights” is a common creation, born thanks to the participation of each nation to a certain extent.

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