

ETHNO-CULTURAL ISSUES IN “ THOUSAND AND ONE NIGHTS”

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Annotation: This article focuses on the ethno-cultural issues in “A Thousand and One Nights”, a masterpiece of world literature.

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In "A Thousand and One Nights" you can see that the ancient customs, religions and lifestyles of several nations are perfectly interpreted in artistic images. Not only Arabic, but also Greek, Chinese, Indian, and Central Asian ethnology can be found there. From ancient times the countries of India, China, Iran, Arabia, and Greece have been described as the land of legendary riches. In fact, historians acknowledge that Chinese porcelain, India's epic riches in languages, Iranian carpets, and the delicate fabrics of Syria were largely created by its hardworking people.

In the Middle Ages At that time, the major cities of Iraq represented a mixed of different social, ethnic, and religious groups. Crafts and trade flourished in the ports and markets of Baghdad, Basra, and other cities. There, traders met tourists from all over the world. These tourists brought with them religious and cultural traditions. For their part, the Arabs also traveled to distant lands for commercial purposes, expanding their worldview by studying and assimilating the customs and culture of other countries. The geographical orientation of the Arab merchants was very wide," says the orientalist IM Filshtinsky - their risky behavior, their piracy, their sudden search for ways to get rich, and so on, are all part of their folklore.” [3,534].

In The Story of the Third Cauldron of “A Thousand and One Nights”, we see a picture of a luxurious palace: “I entered the palace. The palace is very luxurious. I entered the king's court. All the tools were made of gold. Behind the silk curtain in this house-sat palace officials, emirs, ministers, dressed in astonishing attire. I went closer. The king sat on a throne adorned with gold and silver and all kinds of precious stones and pearls. Around him, fifty slaves dressed in various silk garments were guarding the king with their swords drawn. Then I entered the harem of the princess. There were gold-plated plates hanging on the wall.” [1,128]. From here, the description of women’s oriental ornaments continues the image:

“The princess was lying down. He was wearing clothes with shiny studs. At the beginning there was also a crown with various precious stones, and at the waist there was a special ornate belt. On his neck was a jeweled pendant made of various dazzling pearls.” [1,129].

We are convinced that these works of art are really at the heart of the realities of life. Because the life of the rulers of Baghdad in the IX-X centuries was very different from the previous caliphs. Now the palace customs, the luxurious conditions, and the way of life were becoming more and more like those of the Persians. The custom of bowing to the head of government and kissing the ground has entered. A similar feature can be found in the story of King Umar ibn Nu'man and his sons. One day, when 'Umar ibn Nu'man was sitting on his throne, he went to the guard of the palace, kissed him and said, 'O king, envoys have come from the king of Rome. They want to enter his presence and kiss the ground. If we have permission, we will enter ...”

The king commanded to enter ... "O great king, unparalleled in generosity," they kissed the ground, "we were sent here by King Afridun, the lord of the Greek cities, the leader of the Christian army." [2,7]. In this way they present the request of King Afridun and the gift he sent to the Arab king. The king gladly accepts the gifts and honors them.

In one of the scenes in this story, we see the image of women's ornaments: “Fifty of the Greek nobles were slaves, along with fifty concubines, who wore their own gold robes and belts with gold, silver, and all kinds of precious stones around their waists. in the ears of a slave and a maid there are stones of rubies, each worth a thousand shekels of gold” [2,9]. As we can see, the palace decorations and luxuries depicted in "A Thousand and One Nights" are not artistic textures.

Here is an example from the work of the Arab historian and biographer al-Khatib al-Baghdadi, a few volumes on the history of Baghdad. He writes about how the Caliph al-Muqtadir (908-932) received the Byzantine ambassador in 917. The caliph shows the ambassador a lake in his garden. The author writes: "She was so beautiful that she was better than polished silver. He was sailing a four-sail ship on the lake, and the ship was wrapped in Egyptian drum cloth. The most astonishing sight to the ambassador was the silver and gold-leafed tree in the middle of the lake and the rare silver birds in it" [3,533]. So, it is clear that the images on the plate are not just a lie, but the truth.

Again, in the process of reading this work, the reader involuntarily feels as if he has fallen into a medieval environment. Notice, "... The streets were clean, swept, watered. A pleasant breeze was blowing. We came to a large two-story gate under a high marble dome. We went inside. The roads were carpeted. Candles were burning in a row of candlesticks with a series of candles. We entered a house unparalleled in ornamentation. Separate silk carpets were laid, and two rows of collected candles were lit. The house was adorned with a chair set with various precious stones and dazzling floral satin curtains." [2,135].

A similar scene: "... They entered a large courtyard; a beautifully erected porch with a series of domed columns. Next to it was a special shed, in the large pool in the middle of the courtyard, a small boat swaying in the clear blue water. In the net of the courtyard, a throne made of marble and decorated with various precious stones shines and dazzles the eye" ... [1,79].

From the above examples, it can be said that the image of a place or person in the work is told in a very fluent language and in a way that suits the reader, as if the reader involuntarily walks through those places and walks side by side with that hero.

Similarly, some of the events described in the play are so clear and obvious that it can be easily learned from the pages of history.

The image of Caliph Harun al-Rashid plays an important role in the center of Baghdad's stories. In the play, this image is embodied as a person who saves the heroes and gives them good deeds. It expresses the desire of the people of that time for a strong and kind head of government who would save them from the injustices of other members of the government. In the tenth and eleventh centuries, when the Iranian and Turkish armies overthrew the government, the people longed for the time of Harun al-Rashid and idealized his image.

So, we are convinced that there are eternal truths at the heart of the wonderful fairy tales and legends described in "A Thousand and One Nights".

References:

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