“A THOUSAND AND ONE NIGHTS” AND UZBEK LITERATURE

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ANNOTATION

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.

«ТЫСЯЧИ И ОДНОЙ НОЧЬ» И УЗБЕКСКАЯ ЛИТЕРАТУРА

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АННОТАЦИЯ

В XII–XIV веках многие мифы и легенды, рассказы о странних приключениях и различные восточные романтические произведения были переведены на европейские языки. Хорошо известно, что среди арабских произведений, переведенных на европейские языки, волшебные сказки “1001 ночь” очаровывали читателей мира с древних времен. В результате это произведение оказало влияние на произведения мировых и узбекских писателей. В статье проанализируется наилучшие произведение мирового литературы который было создано на основе арабские сказки “1001 ночь”.

Ключевые слова: Европейская литература, средневековая, арабская литература, любовно-романтические произведения, ренессанс, волшебные сказки и легенды

It is not secret that, in XII-XIV centuries a number of magic tales and legends, the novels which contain wonderful adventures, various oriental amorous–romantic novels were translated into European languages. It is known that among the works which were translated into European languages “One thousand and one nights” has attracted all world readers with its magic stories from ancient times. Although “One thousand and one nights” was not translated completely into Latin in XII-XIV centuries some parts and separated plots of this work absorb among the Roman people. Among the plots which entered to European literature of Middle ages from “One thousand and one nights”, especially “The story of Sinbad” and “Forty Viziers” are very popular. “The stories from “One thousand and one nights”
which were initially appeared in India, then was translated into Persian and Arabian languages had a strong influence on creative works of European writers, such as Pedro Alfonse, Juan Manuel. Till XVIII century these stories were published repeatedly into French, Spanish and Italian languages.”-wrote scientist N.Komilov in his book. [4, 131]

According to the literary researcher B. Riftin’s information European writers Juan Ruiz de Alarcon (XVII cent.), Fransua Blanshe (XVIII cent.), Juan Valera, X. Anderson (XIX cent.) and others effectively used in their work from widespread stories, plots, novels, dramas, comedies of Indian and Arabian literature of Middle ages. They created wonderful characters on the base of oriental motives. [6, 81]

So, in oriental literature the continued method – telling story in the story, aimed at making order of works which are close in meaning first of all began in Spain and then in Italy, France and England and did great contribution to create prose works. Writers of Renaissance and then European writers efficiently used plots of the works as “One thousand and one nights”. The works created in the West on the base of these plots have turned into classical monuments. There is much information that amorous-romantic works of East were translated into European national languages. According to this information Spanish intellectual people who know Arabian well read oriental literature in original and spread them among the people. Scientist N.Komilov informed us that traveler actors, narrators went out for a stroll in the cities and played these works. [4, 30] As well as, Italians and Spanish people were in closely relation. Besides, Italians set economical and cultural relation with oriental countries through the Mediterranean Sea. In XII-XIV centuries interesting adventures, amorous-romantic novels were widely spread in Italy. Analyzing thoroughly J. Boccaccio’s creative work scientist N. Komilov expressed his opinion about inspiring works and said: “J. Boccaccio was ……. In his disposal there were Arabian translating works, the books of Italian and Spanish writers which created on the basis of oriental stories, legends and tales of East and West folklore, the memories of Rome and Greeks contemporary people, recollections of travelers and tradesmen. Italian writer positively used from them. Especially, he used modeling of the stories and with that way he collected all his large and short stories as whole composition.” [4, 132]

There can be no doubt that Boccaccio’s well-known work “Decameron” [2.135] was also written by the influence of the oriental people’s unique work “One thousand and one nights”. Because for writing this work Boccaccio used the
methods of “One thousand and one nights” as well as the method of molding. “One thousand and one nights” consists of more than 300 tales and stories. This is done by the method of molding. In “Decameron” Boccaccio also set hundred stories in the same model- plot, and according the themes adapted to ten day and divided them into ten chapters, but from point of view of content and concept there are many close and similar stories in the work. There is no connection between molding stories and initial stories.

“One thousand and one nights” is amorous-romantic, rich in adventures and the theme which brings dramatic character is connected with the women’s activity as well as majority of women are the main hero of the novel. “Decameron” by Boccaccio also belongs to these types of works. Because in this work also women are in the centre of attention. The idea of going to a village in order to forget terrible view of the town is owned by them. The stories vary in length too. In this book we can read either short stories which consist of one or two pages and long stories. This peculiarity is the main sign of “Decameron” too. One can see profitable influence of “One thousand and one nights” in many chapters of Boccaccio’s work. The plot of the stories of “One thousand and one nights” sometimes are given in changing form, but sometimes they are just copied. As well as in a story marquis left his family for taking part in a war. Having heard about beauty of marquis’s wife the king Philip fell in love with the woman. In order to see and to make marry himself he went to Montferrat palace. The woman met him with kindness, and she put on the table various meals but made only from hen. Noticed it the king asked woman: “Lady, you have only hens, haven’t you cocks?” “Why? Oh, king, we have cocks, that’s why our hens needn’t cocks” – she answered ingeniously and the king was checkmated. [1.85]

The comic story formed on the basis of ingenious is as following in the chapter of “Prince and seven viziers” of “One thousand and one nights”. The king was walking around his palace and saw a woman on the roof and felt in love. The king inquired and defined that the house was belong to one of his viziers. The king sent his vizier to another region and he visited to his house. The vizier’s wife welcomed him courteously. While she was busy with cooking she recommended the king to read admonition book. The woman put 90 kinds of meals in front of the king. In spite of meals were different the taste was the same. The king asked woman the reason of that. She answered: “There are 90 bondwomen in the palace. Although they are different in view they are all the same. I do it to teach you “. The king was embarrassed and went out.[3.87]
Though the usage of details, names, situation is different, but the meaning and conclusion are the same. But the logic is strong in “One thousand and one nights”. One of the stories of this chapter of “One thousand and one nights” is given without changing in “The Decameron”. In this story in order to confirm women’s cunning vizier told to the king: “The guard of the king was in love with a woman. One day guard sent his slave to that woman. But the slave also began merriment with that woman. At that time the guard also visited to her and knocked the door. The woman hid the slave in the niche of the wall. The Guard entered the room and sat closely to woman and began amorous. At that time her husband came and knocked the door. When the guard was worried the woman said:”Take your sword out and insult me. When my husband enters the room you’ll go out .” –and opened the gate. When her husband looked her admirably, she began to explain him: “Oh, dear you come in time. A man escaped and entered our house and begged me to hide him. I hid him in the niche. Behind him entered this man looking for that one. If you are late he will kill me.” Husband believed his wife and helped the slave to get down from the niche and watched him over. ” [4.380]

In Boccaccio’s work it is as following: A rich woman named Donna Isabella fell in love with a fellow named Leonetto and she met with him confidentially. Another man named Lambertuchcho also fell in love with Isabella. Although lady didn’t like messier, he sent his matchmakers several times and at least she agreed to meet with him. One day her husband went away and she got an advantage from it. She was amusing with Leonetto when Messer came. The woman hid her beloved behind the curtain and received Leonetto as guest. When their amusement was in the highest point suddenly her husband came and knocked the door. Lady looked at messier and said: “If you want to rescue me, obey my order, take out your knife and shout at me and went out.” Then he obeyed her order and disappeared. Isabella looked at admiring husband and answered his questions: “Unexpectedly a fellow entered our house and begged me to hide him. I hid him behind the curtain. Then messier Lambertuchcho run behind him with knife on hand. I stood on the threshold and didn’t let him to enter and at this time you came in.” [2.85]

It is seen that, there is nearly not difference between two plots. From artistic side “One thousand and one nights” is worked perfectly and it is very attractive. The events full the reader’s soul with sweet dreams. That’s why these tales are considered one of the most favorite books of all world’s readers. As the opinion of P. Grinser, this plot is firstly met in Indian’s “Chitopadesha ” and “ Shukasaptati”
[3; 229]. When professor N. Komilov analyzed J. Boccaccio’s work: “the laws of Boccaccio’s period didn’t let open love, especially the freedom of women were asphyxiated. They had to let their feeling secretly. The writer was against of it. But the love as Isabel’s is not the sign of true love. It is impossible to describe it as the level of noble, sacred feelings of people,” [4;148] he was right. Really, in the East literature faithfulness, loyalty and singing honesty is the theme which is continued over the years. The great poets of the East described these ideas with passion and unfading devotion in different genres. It’s a matter of the greatest importance that this strong, moral code absorbs into people’s life and mind. It helps to consolidate the family. As far as, love and loyalty between husband and wife is a main groundwork of human descendant.

The tales of “One thousand and one nights” are attractive as they are worked perfectly by literary side. The events that are connected delectably with each other take readers’ dream far away and fell one’s soul with sweet dreams. Its heroes always lead person to horizon of human illusion. That’s why these tales became one of the favorite books of the world readers. Translators also made very valuable contribution to the overall success of this work.

But completely translation of this work was done by Antoine Gallan (1646 - 1715). Then from this translation was created English, Russian and German one. The translation was done from original Arabian copy. In the middle of the XIX century the tales of “One thousand and one nights” were famous among mass publication of Europe. Only in English it has been published 25 times with a great edition till the present time. Among the devotees there were writers such as Montesquieu, Vinland, Voltaire, Hauff, Tennyson, Dickens, Byron, and Maurois. They noted that they read those magic tales with envy and it effected on forming their creative imagination. Pushkin also liked the tales of the Shahrizade. Great poet wrote about it on his notes. Being acquainted with the work translated by O. Senkovski, he so interested that he found Golland’s translation and read it completely.[7.2] Having the greatest for folklore N. G.Chernishevski read this book over and over. The magic strength of the tales engaged the thoughts of great writer. He wrote: “In my childhood the tales of “One thousand and one nights” fascinated me. When I became older I continued reading this book again and again and it attracted me anew. I know many beautiful examples of prose, but I don’t know more beautiful than that one.” [9.8]

Significantly, Chernishevski felt profitable effect just on his work. From this side writer’s novel “Stories in the stories” attracts great attention. As writer noted
himself that this literary –belletristic and scientific – critical work written in Petropavlovsk prison in 1863 was appeared by influence of “One thousand and one nights ” wrote N. Komilov. He wrote that his novel “The stories in the stories” was appeared in consequence of his love for “One thousand and one nights” [4.225].

It is necessary to mention that “One thousand and one nights” influenced not only on the creative work of West writers but it influenced effectively on Uzbek folklore and the creative work of Uzbek thinker writers too. Namely, Khorezm folk tales’ plot, including the tales “Tuhmatchilar jazosi” (Punishment of calumniator ), [10;14-18], “Urozboy and Oltinjon”, “Poor woman”[8;100] are the same way as “One thousand and one nights” tales. Besides H. H. Niyoziy’s comedy “Maysaraning ishi” ( Maysara’s work) [12;73] is the same. Because, in this comedy we can feel that it is close to “Prince and seven viziers”, a chapter of “One thousand and one nights”. Among the bondwoman’s talking to king the event “Bondwoman and jeweler” [5; 399] also takes place in the story “The Prince and seven viziers” of “One thousand and one nights”. In this story bondwoman told the king about how carpenter was in love with a girl on the picture and he agreed on any challenges to find the girl. As it is told in this story the girl beloved by carpenter and this felling made him ill. When one of his friends visited him and asked the reason of his illness and he answered: “Oh, my friend, the reason of my illness is love. I was in love with the girl on the picture which is hanged on the wall of my friend’s room”. His friend accursed him: “You are mad, my friend. Is it possible to love the girl on the picture? Eventually she is an inanimate object. Painter drew some beautiful girl’s picture. ”[5;400]

Here are some highlights from the events above look like to some features of the “Sab’ayi Sayyor ” (Seven Planets ) by Alisher Navoiy, the sultan of the word property. Remember: Bahrom, who loved hunting, called traveler in the desert and ask who he was. He said that he was a painter and he wanted to meet King Bahrom and told him the secret of his heart. When King Bahrom introduced himself, painter said: “If you want to listen to me I would told. People of the world call me Moniy. My memory has enriched with a lot of knowledge, but I am famous for as the painter.” [1; 386]

After that, traveler painter Moniy said that he had been in many countries and aware of many events, he also had been in China and there he saw a musician girl at a merchant’s party: “She was such a beautiful musician that all the Chinese got troubled to see her. People wanted to give her his life. If somebody didn’t die

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when saw her, she took her musical instrument and people would be in a difficult position. If she began to play her musical instrument and sang a song, he would die…” [1;389]

The painter said that he drew a picture of that girl and showed it to the king Bahrom. The King was fell in love when he saw the picture of the fairy” [1; 389] In the story “Bondwoman and jeweler” in the chapter “The Prince and seven viziers” people who came to see the jeweler began to inquire about the painter who had drawn the picture. The city where the painter had gone, wasn’t been found.” His friends regretted him and asked: “Did you draw the picture of that girl by your dream or did you see her in real life?” Painter answered: “I drew the picture of one of the vizier’s musician bondwoman of Indian country, Kashmir city.”[5:400]

As we have seen, Alisher Navoi’s Bahrom- Jeweler guy in “One thousand and one nights”, Dilorom- musician bondwoman, painter Moniy- a painter in “One thousand and one nights”. This is the congeniality of images. The congeniality of pages are Bahrom’s or jeweler guy’s falling in love seeing the picture of beautiful girl and both of them becoming ill because of the love . But Navoi’s Bahrom-king, the hero of story jeweler, for Bahrom king that girl was lady-love who achieved instead abjuring a yearly tax, but for jeweler she is achieved girl using dodgery. Because in the story is expressed the part that jeweler went to Indian country and hijacked her to his country with dodge.

Besides these stories, there is “Merchant Ayub and his son Ganim ibni Ayub” in the first chapter of “One thousand and one nights”. [5;343] If we pay attention to the plot of this story the events are similar to one of the interesting part of Uzbek people’s famous work “Shum bola” by Gafur Gulom. [11;141]

If we pay attention to these parts, writer G.Gulom inspired from the stories of “One thousand and one nights” and he used in his work “Shum bola”. In result these similar parts make the work interesting and became one of the highest points among the delightful parts of the work. Because, the writer made some changes in the story which slave fictionalized lie, he enlarged it, he absorbed it into the character of “shum bola” (tomboy) and conferred him Uzbek spirit. G. Gulom offering this book to readers he took main place in Uzbek literature and he achieved to create literary work that never loses its charm and force of erudition over the years. Inevitably, we admit that “One thousand and one nights” made a very positive contribution to the overall success of the creating such great works.
9. N.G. Chernishevsky “Stories in the stories”. Grozniy. 1951