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ISSUES OF ARTISTIC  
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**ISSUES OF ARTISTIC SYNTHESIS**

**(In the example of the influence of "One  
thousand and one nights" stories on uzbek  
literature)**

*2024 year*

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*It is no secret that writing a work in the style of an Eastern storyteller, especially under the influence of the motifs of the work "One Thousand Nights", which is a rare example of Eastern literature, found its bright expression. It can be seen in the works of world-famous writers over the centuries. This makes it necessary to study the impact of this work on Uzbek literature from the point of view of its artistic synthesis. This monograph examines the influence of many plots of the work on the creativity of Uzbek literature and thinkers. After all, we are sure that the influence of such a great work as "One Thousand and One Nights" was great in the creation of these works, which decorate the treasury of Uzbek literature with high spirituality and artistic taste. The monograph is intended for all readers.*

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## **INTRODUCTION**

Today, world culture is not just a collection of cultural works created by different peoples on different continents. Every literary work has its own past, and this past somehow exists today.

The determining role of genres in medieval literature and their interdependence determine the nature of the medieval literary process. The evolution of real literature is reflected in the disappearance of some genres, changes in the appearance of others, the formation of new genres and the transformation that occurred in the system of verbal art as a result of these processes. It is important to note that towards the end of the twentieth century, medieval Arabic literature attracted increasing attention from orientalists. First of all, it should be noted the importance of the scientific work of Uzbek orientalists, such as N. Ibragimov, T. Mukhtorov, Sh. Shomusarov.<sup>1</sup> It is important to note that the aesthetic value of medieval literature, in which politeness requires a special category of style. Here, it is not the literary functionality of beauty, but the relationship with folklore that is “additionally” emphasized on a regular basis. In medieval Arab fiction, biographies and adventure works called siyar (folk novels) and qisas (stories) occupied a significant place. It is no secret that some events and heroes of these works, which vary in size and content, are included in the collection “A Thousand and One Nights”.

Works in this category have both common features and differences. All of them were spiritually nourishing forces for the general public in the Middle Ages. It is difficult to say exactly when these stories appeared and there is no way out to their origins. One can only guess about them. This is due to the fact that, on the one hand, they are associated with folklore, on the other, with classical Arabic

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<sup>1</sup> Н.Иброҳимов. Ўрта аср араб халқ адабиёти (Средневековая арабская народная литература). – Ташкент, 1994; Н.Ибрагимов. Арабский средневековый героический эпос. – Ташкент, 2000; Т.Мухтаров. Очерки средневековой арабской прозы. – Ташкент, 1992. Т.Мухтаров, Ж.Серикбаева. Навадир в средневековой арабской литературе. – Алматы, 2000; Т.А.Мухтаров, Ш.Г.Шамусаров, Л.И.Сагдиева. Очерки средневековой арабской прозы. – Ташкент, 1992.

literature, which was slightly revised in different centuries and among different peoples and was periodically subject to changes.

The history of medieval Arab science and culture is a long and informative page with the tales of the Arabian Nights. It is believed that this book, which is considered a masterpiece of Eastern art, was founded in the third century. It is surprising that it has not lost its charm over the centuries. Additionally, scholars suggest that some of these tales predate Islam and date back to the Sassanid period, which ruled Iran from 226 to 652<sup>2</sup>. The story of Shahrizad at the center of the Arabian Nights fairy tales forms the plot logic of the book. The variety of tales, the simplicity of the language, the skillful use of artistic means of expression, the development of events, the charm of the characters - all this captivates the reader at first sight. It is in this regard that it has captivated all nations for centuries and interested its readers with its exciting, magical, intricate plot. All events seethe in it and attracts the reader. Fairy tales "A Thousand and One Nights" illuminate the thoughts and aspirations of the peoples of the East<sup>4</sup>. And the adventure stories are full of impatient events, love relationships and life stories. Tales and stories take their readers to the streets of ancient Baghdad, and the reader travels with the famous Caliph Harun al-Rashid, known throughout the East. Sinbad's travels are part of the sea adventures.

"A Thousand and One Nights" was translated into Uzbek several times and became famous among our people. That is why the episodes of this work influenced the oral creativity of the Uzbek people<sup>3</sup> and Uzbek writers. For example, the structure<sup>4</sup> and internal stories of Alisher Navoi's works "Sabayi

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<sup>2</sup> В введение перевода первого тома "Тысяча и одна ночь" в 1959 году со стороны С. Муталибова написано следующее: место и время создания сказок "Тысяча и одна ночь" неизвестна. Самый верный источник "Кашфуз-зунун" автор которого Котиб Чалабий упоминает только "Алф лайла ва лайла" ("Кашфуз-зунун", 139-стр). Трудно также взять данные из произведения. В нем указывается, что события происходили во время правления Сасанидов (Минг бир кеча. / Перевод С. Муталибова. Ташкент, Уздавнашр, 1959. Т.1. – С.2).

<sup>3</sup> Хоразм эртаклари. (Хорезмские сказки)/ Нашрга тайёрловчи Ф.Абдуллаев. – Т.:1961.стр 14-18. Узбекские народные сказки / Редколлегия: М.Абзалов, Х. Расулов, З. Хусаинова. – Ташкент,.Учитель, 1998. 3 томник. Т.2. Стр. 100. Ф.Фулом. Шум бола (Озорник). – Ташкент, 1992. Стр. 141.

<sup>4</sup> Алишер Навоий. Сабъаи сайёр. (Насрий баёни билан). (Семь планет. Прозаическое изложение) / Редколлегия: А. Каюмов и другие. – Т.: 1991. стр 544.

Sayyar" are reminiscent of "A Thousand and One Nights", and the work of the Majlisiya "The History of Sayf ul-Muluk" is a plot based on the plot of "A Thousand and One Nights"<sup>5</sup>. Fairy tales "Punishment of slanderers"<sup>6</sup>, fairy tales from "Urozboy and Altynjon", "Poor Woman" - from Khorezm folk tales and Tricks of Maysara H.H. Niyaziy received energy from "A Thousan and One Nights"<sup>7</sup>.

Among them, the book of the writer G. Gulyam, the episodes increased the interest of the story "The Noise of Bola" (The Mischievous Man), which became the favorite humor of the Uzbek people<sup>8</sup>.

Copies of the translation of the work "A Thousand and One Nights" in several languages are kept in the manuscript collection of the Institute of Oriental Studies of Uzbekistan. In particular, the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan named after H. Suleiman preserves the Uzbek version of the book of fairy tales "A Thousand and One Nights", published in Tashkent in 1913 (translator Sidki Khandaylikiy), Persian copies published in 1891, an Arabic version of 528 pages, published in Egypt, and a Turkish copy of the work.<sup>9</sup>

It is still unclear how many of the stories in this work, which were passed down from generation to generation, were translated into different languages and distributed throughout the world.

At the beginning of the 20th century, in Muslim countries, in Europe, in Russia, and then in Uzbekistan, all the main monuments of Arabic literature from the early period to the late Middle Ages were published. "The Thousand and One Nights" were examined in the works of Russian scientists who studied Arabic

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<sup>5</sup> Хоразм эртақлари. (Хорезмские сказки)/ Нашрга тайёрловчи Ф.Абдуллаев. – Ташкент, 1961.14-18с.

<sup>6</sup> Ōzbek xalq ertaklari. / Tuzuvchilar: M.Abzalov, X. Rasulov, Z.Xusainova. – Ташкент, O'qituvchi, 19983. В 3х т. Т.2. – В.100.(Узбекские народные сказки).

<sup>7</sup> Ҳамза.Танланган асарлар (Избранные произведения). /Тахрир хайъати К.Яшин ва бошқ. – Ташкент, 1981. В 4х т. Т.4. – С.73.

<sup>8</sup> Ғ.Ғулом. Шум бола (Озорник). – Ташкент,1992. – 141с.

<sup>9</sup> В самом деле Сидкий Хондайликий родился в селе Хандаклик (Ямное). За это его именовали Хандакликий. خنداقلی (Хандакликий, так он указал на свое имя в своих произведениях. В литературе он известен как Сидкий Хондайликий. Мы также будем именовать этого ученого мыслителя.

literature. Examples are the works of Y. Krachkovsky<sup>10</sup>, I. Filshtinsky<sup>11</sup>, B. Shidfar<sup>12</sup>. Such works and articles explore the history, translations, reasons and essence of the work "A Thousand and One Nights". There have also been many scientific studies of ancient oriental stories.

It is also worth mentioning the studies of Arab literary scholars Ehsan Abbas, Louis Awad, Mahmoud Tarshun, Farouk Khurshid, Iranian literary critic Muhammad Ramazani and others.

The true study of folk tales in the Arab world is also associated with the growth of national liberation movements and liberation from colonial slavery. As a result, the national identity of the Arab peoples is being revived and their interest in rare written sources of the past is growing. Wonderful editions of classical literature of the Middle Ages appeared.

A number of Arab scholars have studied the Arabian Nights and Arab folk tales.<sup>13</sup> Arab literary critics have explored this valuable cultural heritage in several ways.

For the first time, Arab scholars took the book "A Thousand and One Nights" seriously. There were several reasons why the Arabian Nights tales became so popular among the Arab world. First of all, medieval storytellers bakhshi - singer-storytellers believed that "A Thousand and One Nights" comes from various religious books.

In doing so, they used a wide range of sources, from the Bible and the Koran, to medieval literary sources and various folk tales. Such sources include heroic epics (The Story of Umar al-Numan), fantastic stories (The Story of the Snake Queen), and romances of cunning (The Tale of the Cunning Delilah and the

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<sup>10</sup> И.Ю.Крачковский. Избранные сочинения. – М.: Из-во. Акад. наук СССР. 1956. – С. 443-449.

<sup>11</sup> Фильштинский И.М. Арабская литература в средние века: Араб.лит. VIII-IX вв. – М.: Наука, 1978. – 256с.

<sup>12</sup> Шидфар Б.Я. От сказки к роману. // Народы Азии и Африки. – М.: 1975.

<sup>13</sup> Ихсан Аббас.-Тарих аль-адаб аль-арабий. –Аль-Қаҳира,1960. – 480с.; Форук Хуршид. Адва' `ала-с-сийар аш-ша`биййа. – Қаҳира (Каир), 1964; Таршун Махмуд.Миат лайала ва лайла. – Тунис,1979. – 560с. (на арабском языке) Муҳаммад Рамазоний. Ҳезору йек шаб. (Таҳқиқ ва баҳси адабий ва тарихий). /Перевод от арабского на персидский, – Техрон (Тегеран), х.1315.

Hypocrite Zainab).

The poetics, specificity of genres, and the spiritual and moral world of the heroes of the work attract special attention. In some stories, the conveyance of the extreme mental state of female characters is associated with shades of asceticism. This is the skill of storytelling. In addition, the Arabian Nights stories are a means of providing art of language, poetic fragments that provide poetic variety and charm of the work, features of artistic language in expressing the character of the main characters (similarities and rhetoric) and their relevance to the plot. At the same time, one of the important tasks is to study the effectiveness of “A Thousand and One Nights” in world and Uzbek literature.



## **ARTISTIC MASTERY IN “A THOUSAND AND ONE NIGHTS”**

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 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.

“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, Sinbad'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 Shahrman, 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:

" بسم الله الرحمن الرحيم الحمد لله رب العالمين و الصلاة و السلام على سيد المرسلين سيدنا مولانا محمد و على آله و صحبه صلاة و سلاما دائمين متلازمين إلى يوم الدين (و بعد)... "

[5,2]

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

" فان سير الاولين صارت عبرة للاخرين لكي يرى الانسان العبر التي حصلت لغيره فيعتبر و يطالع حديث الامم ما لسألفة و ما جرى لهم فينزرجر فسبحان من جعل حديث الاولين عبرة لقوم آخرين " فمن " تلك العبر الحكايات التي تسمى ألف ليلة و ليلة و ما فيها من الغرائب و الأمثال.. "

[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:

و الله أعلم انه كان فيما مضى من قديم الزمان..

[5,2]

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

Every evening , Shahrizoda begins to utter wisdom as follows: بلغنى ايها الملك (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:

و ادرك شهرزاد الصباح فسكتت عن الكلام المباح فلما أصبح الصباح دخل الملك محل الحكم و احتبك الديوان الى آخرين نهار ثم طلع الملك قصره فقالت لها اختها دنيا زاد تممي لنا حديثك قالت حبا و كراماً...

(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] ادركت شهرزاد الصباح فسكتت عن الكلام المباح.

(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 anisuljalis 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.

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", "Masroul and his mistress Zainulmavosif", "The story of the fisherman, the Caliph and the monkeys".

**In 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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## **INTERPRETATION OF THE IMAGE OF THE HERO WOMAN IN THE STORIES OF SHAHRIZODA**

The Motherland, its prospects and destiny can not be imagined without women. Women also have an incomparable role in the prosperity and tranquility of the motherland.

Despite the women's reactionary attitude of the medieval system, history is rich in strange events that tell about the patriotism, heroic courage of woman. The history of the Eastern women who fought alongside the men when the Black Days fell on the head of the country also ended in their pages. The same historical evidence coincides with the specific romance, fantasy, style of folklore, and in the work "A Thousand and One Nights" created more and more patriotic and heroic images of woman. In Proverbs of Arabic origin, female heroes play a big role. Because the great power that governs the role of men in wisdom is the role that women play in it.

An educated, brave, intelligent heroic woman in most cases ensures that she and her lover easily get out of all sorts of situations. Indeed, we see this in the images of Mary in "the story of Ali Shor and Emerald"[1.122] similar to this story of Emerald and content in "the story of Ali Nuriddin and Mary Zunnoria"[2.3].

From history it is known that the peoples of the East suffered a lot from the time immemorial by the invading peoples. The role of women who showed courage in such struggles is unusual. They fought side by side with the men against the invaders. Those who showed heroism and courage. Similarly, they also demonstrated their bravery in the fight against internal enemies – the Tsar, The Amir, the Khan and the rulers. These Heroic Events, the sense of patriotism in women, artistically embodied in the stories "One Thousand and One Nights", with the reality of life, their romantic ideals were confused and United.

We can see such scenes, in particular, in the story of the nobility of Malika Abriza, in pahlavon, in the story of Ali Nuriddin and Mary zunnoriya, in the story

of Mary's valor, in the story of the Prince and the seven ministers, in the story of Kanizak, in the story of one queen's pahlavon.

If we analyze the image of Malika Abriza in the work "The story of King Omar Ibn Nu'man, his sons named Sharrikon and Zuulmakon" [3.3]. Malika Abriza is the daughter of the King of the Greek land. A wise, clever girl, "versatile" in the words of the modern language, who has learned from her youth to courage, courage, invincibility in fights. The son of the Arab King Omar Ibn Nu'man, who set out to fight against the Romans with his army, Sharrikon is lost on the way and reaches a valley at midnight. Among the beautiful landscapes out there, there will be faced by Malika, who is standing with ten beautiful canines, and a campaign that encourages them to fight alone. One pas follows them from behind and observes the Queen's encounter with the old woman, admiring that she had overcome the old woman several times with her enthusiastic actions. After that, in order to test the pahlavanlik of the girl once again, he blows his horse in the shoulder towards her, stops in front of the girl and introduces himself as a stranger Muslim. Sharricon hopes to get him prey, encourages him to fight.

"O young man, get ready for the fight" - said the girl rolled up their sleeves. Sharricon has lost his absolute self. At one moment, Sharricon's hands began to tremble, the concubine lifted it up and hit the ground. Then he sat down on his chest and said: "What do you say now? I can kill in your religion whatever you want" " he said. [3.17]

After that, Sharricon again engages from the girl anyway, although several times calls him to fight. Then the Pahlavan(strong) girl says:" This is the case of those who wants to attack the land of the Greeks."

The story shows the image of a brave, Pahlavan(strong) woman who, through the help of Malika Abriza, can always stand ready to defend her native land from the enemy.

It is known that such brave, fearless, constantly ready women for the protection of their homeland have passed a lot in history. Because the brave

Ta'maris of Central Asia, the activities of the wife on the site of the ruler of the Ray, are a vivid example of this. We can continue this list again. In the research of the Turkish scientist Bahriya Uçak devoted to the Princesses of the past East, [4.36] in his visit to the ruler of the Ray in the X century, relying on authoritative sources, the wife talks about her life and activities: after the death of the Ruler of the Ray in 997, her younger son remains the heir to the throne. Naturally, the mother of the child will be a wife in the Sayyida – the acting governor of the government. His son Majdu ud-Davla grows up naughty and the state does not belong to Bashkruvi. On the planet, the wife performs this work quite skillfully.

The Sultan of the Treasury, Mahmud ibn Sa'buk-Tekin (998-1030), used the youth of the Ray ruler to subjugate him. On his visit, he sent an ambassador to the wife, demanding that his name be mentioned in the Friday sermon in the Ray mosques, that his picture be tattooed on the coins. If the desire is not fulfilled, the Ray will appoint an army. The ambassador, who conveyed these words to the wife in Sayyida, will carry the following to his ruler:

"Tell Sultan Mahmud that my husband, Fahr ud-Davla, in his life, was in danger of the Sultan's attack on Ray. When my husband died, I avoided such a danger. It seems to me that Sultan Mahmud is a wise man, he does not see himself an EP to fight with a woman. He was known not only as the lion, but also as the fashionable lion will be dangerous. If he attacks us, knowing God, I will not escape from him. And one of the two jobs will happen: either I will win, either defeat. If I am defeated, I will put a jar that I have overcome Sultan Mahmud, who has more than a hundred rulers under his feet. If he overcame me, Sultan Mahmud to the whole world would enter into a battle with a woman, saying shame that he overcame, and his name would be erased. For this he is not praised, poets poetry to him does not end. Because this is a victory over a woman. The Sultan, who heard these words from the ambassador's mouth, no one else will look at Ray. As a result, Sayyida Khatun managed to peacefully rule the state for 39 years. [4.45]

At first glance, the work "A Thousand and One Nights" seems to be such a hero that he set himself the goal of creating the image of women.

"A Thousand and One Nights" gives a description to the image of his hero girl as follows: "he studied the science of writing-drawing, account fascination. Even riding a horse is enough to be ambitious. He studied jewelry, hell, weaving craft of zunnor-UGA. He mastered all the arts belonging to men and women, and finally the Farida of his time grew up to be the collar of his century." [2.66] This Is About Mary, the daughter of the king of pharyngia, in the story of Nuriddin and Mary zunnoria. [2.3] he falls into the hands of a Muslim, being destroyed as a result of a sea disaster. "Joriya" is sold on the slave market at its discretion to the Enlighten. Mary Falls in love with Nuriddin. Living with him for a little while, he falls into the hands of spies and is returned to his homeland. He shows much suffering to his father, brother Mary, who has passed through his religion and heard that he has become a Muslim.

Again, this phenomenon is relevant, in some areas women have an advantage over their beloved ones. For example, they do not go to constancy when they are tormented and alone in the Pharaoh, but work with the mind, mindfulness, patience. Especially in the military process, they take a sword in their hands and fight with the enemy. Let our hero Maryam, send an army led by her father brothers against the girl who is trying to grow up her own prisoner. Maryam wears war appliances and immediately rides a horse. Then she says: "Well, my lord, if you go to war, - to the trembling light, - ride a horse, walk away from me." [2.101] Maryam overcomes her rabid brothers, trembling in rage. As the alps in the thrown, the lion ripens, strangles in the tiger, using the martial art of Rosa, makes a victory. Maryam shows a lot of heroism. With this she saved not only herself, but also Nuriddin's life. There is also the fact that in the personal life of Maryam Nuriddin remains a thief-robber. "Maryam heard what she was saying, but doesn't say anything, slowly tore her sword and lowered it on her shoulders. The sharp cockroach divides it in two and begins to bleed into the blood. Slave reached and

fell to the ground, and so began to sneeze, do not ask it..."[2.114] Nuriddin holds the collar of the maid that Maryam killed him, and admires the girl's sensuality, bravery and bravery.

The main idea of such a saucer in the "A Thousand and One Nights" is known. First of all, we have heard a lot about the heroic women who fought against the attack of other tribal tribes, such as the Arab tribal lads in ancient times, or we know that women also made significant contributions in the efforts to spread and strengthen the religion of Islam. But, such a hero among women, is a joke (R.the A.) it is necessary to note that they participated in the "Jamal" war together with the commander-in-chief Talha and Ibn Hubaira, among the soldiers of Muawia sent to conquer Cyprus, Ummu Harem, who came out of the Hazraj tribe, was a martyr.[5.56] Therefore, the work encourages women to such courage and determination.

"A thousand and One Nights " takes the foreground with the colorful, repetitive idea that he created, the images of a mature, courageous and entrepreneurial, loyal and beautiful hero girl from all sides.

In the game, such cases as the oppression of a man against each other, the cruelty to women, the use of force, are strongly condemned. We can see proof of this in the story that Kanizak told The Prince in the story of the work "Prince and seven ministers". He has the following content: being the daughter of a tsar (King in old Russia) named Datmo said: "I touch the one who has won from me in the field of sword chop, spear stab, so that I touch with my own consent, if I win, I take his horse with such, his armor, his clothes-heads" this man was released by such. [6.431]

The girl smiled so, that the long-more closely the tsars competed with her would have come. And the girl would win over all and surpass all of them. He would take his weapons out of his hands, but would stamp their foreheads.

The girl – Datmo in the presented story practically demonstrates that women do not stay from men in consciousness and perception, in strength and power, in courage and maturation, in their miracle.

We can also see public figures coming out of women in “A Thousand and One Nights”. In the story “Emerald with Ali Shor” in the work [1.122] in the continuation of the story, we witness that the details of the events that could have happened with the women of the eastern Sultans of that time were embodied in the behavior of the Emerald.

The story tells that the Emerald lover Ali Shor was looking for a city-by-city. Against this background, one enters the city gate and faces a strange phenomenon. When he looked, it turned out that soldiers, Amirs and city achabirs(very important and famous persons) were gathering. Emerald surprised “ O people of the city, what kind of event happened? when asked, one of the people of the palace replied: "the one who did not care about giving gifts, gave happiness and appointed you as the Sultan of this city. You have become the ruler over all the heads of this country.”[1.150] “The story tells us that there will be a custom in this city: if the king dies, if he does not have offspring, the armies will come out of the city and wait three days, while whoever comes into the city from the established path, they will raise him to themselves as a sultan. They continue to Emerald again and say: thank God, he sent a beautiful man from the Turkish generation to us.” [1.150]

Throughout the story, it is said that the Emerald sat on the throne and spent money on soldiers from the Treasury, all slaves and residents of the city obeyed him unconditionally, thus dominating for some time. “In the hearts of those who are in it, and those who are chaste, they have great respect for him. He abolished taxes, freed those who were in prison, lifted the oppression from the middle. Thanks to this all the population got it well considered.” [1.151]

It is noted by historian scientists that such a plaque in the “A Thousand and One Nights ” also took place in history. But, scientists J.Barakaev and Y.

Haydarov, based on Narshakhy's information in their book "History of Bukhara", described in beautiful terms that before the Arab invasion the ruler woman ruled Bukhara: " Malika went out of Bukhara Lake on horseback every day, stopped near the gate of Registan and sat on the throne. Next to him were the ghuloms and the people of the palace, that is, the servants and the original ones. Malika had introduced such a procedure that, according to this order, about 200 peasants and princes from the inhabitants of the village were to come to her, their golden belt was tied around their waist and their swords were to be hung over their shoulders. Malika came out before them, they were all polite to the queen, two rows, and the hostel was lined up. Malika consulted with them about the affairs of the Tsar, gave orders and gave goodies to the one who was approved, and punished the dishonorable. Malika would sit here in this way from morning till breakfast and then return to the castle and from there she would send flirting and dishes to her loved ones. By the evening, Malika again came out of the castle and sat on the throne." [7.17]

Now it's a similar incident. We compare it with the information in the book of the pilot. According to her, many Eastern women who ruled the state with such decency will be found. Chunanchi writes that since 1257 year her husband Qutbiddin Sultan of Kerman, the southern province of Iran, died, and his wise and wise wife Kutluğ – Turk ruled the state. Kutluğ-Turkan haqiqatgüy, historian Mirkhond also stated that she was a woman who could manage her state wisely, who would give life for the prosperous life of her people, who was a caregiver of scientists, a builder of buildings, and many charitable institutions. The fly highlights. [4.62] this woman also took into her own hands Kerman's commercial route of sea and land and ruled the state for 12 years at rest and died in 1282 year. After that, Kerman was led by his daughter King – wife B. Uchak noted that the woman is very beautiful, evangelical, appreciates scientists as her mother, and also emphasizes that her people are trying to improve her life, that she is a very cruel hattot and poet. [4.77] or in 1249, the Egyptian Sultan Malik Salih died and his wife



Turkish Abdulloh's daughter Shajarat ad-Dur ruled the kingdom. We will learn from B.Uchok's works. Shajarat ad-Dur becomes so clever and knowledgeable that at that time when the Franks occupied Damascus, they also hang more than a thousand French soldiers along with the army narrow, Ludovic IX. Also, Shajarat ad-Dur first laid the foundation for the Sultanate of the mamlukes of Bahrain in Egypt, which was ruled by 140 Sultan for 25 years. It is this courage that has preserved Syria from the attack of the Crusaders and organized the sending of Kaaba to Mecca as one of the first. [4.58]

The image of Malika Abriza, Emerald or Malika Budurs in the work "a thousand and one nights" we are sure that such wise, enterprising, brave princesses in life – Shajarat ad - Dur, Kutluğ-Turkon (which comes with the name Turkon-Hatun), Tsar is the image of women.

Thus, the centuries-old dream of the people, the artistic ideal embodied in the image of the heroic girls-brave princesses in the above-mentioned stories, and in his socio-political activity.

In general, positive heroes created in oral creativity can be called those who carry ideals, such as masculinity, courage, struggle for truth, as well as hatred against oppression, deception. In a word, the people believed in the intelligence, abilities and great spiritual strength of women. Well, such a Hero Girls can not imagine love without Fidelity, courage, fight for the sake of compromise, overcome the ghouls.

In order to be saved from the rebellion of medieval feudal rulers, the common people thought that with the achievement of justice, the people's Tsar, it was possible to sustain peace and prosperity. He dreamed, on the one hand, of a just and enlightened ruler, on the other hand, when he was desecrated from the oppression of feudal rulers, raising ghouls against them. The dream of a just and people's ruler was also of progressive essence in turn. Because: 1. This dream came into being as an expression of humanism, of nationalism. 2. He would

increase hatred and anger of the people's masses against injustice and oppression, positively affecting his ideals.

Therefore, the people of progressive science, art and literature of the Middle Ages, the creators of the people promoted the idea of a just ruler. Those who fought for centralized power against feudal separatism.

Accordingly, the dream of the princesses in the "A Thousand and One Nights" Noble. They consider the peace of the people, the prosperity of the land higher than anyone else. Their character, qualities correspond to this dream. They are brave, compassionate to the good, hard-hearted against the evil, resourceful, diligent, expensive, brave woman. Princesses with these attributes are an example to everyone. They achieve their dream goals by fighting, fighting intensively, eliminating ghouls. With this, the dream of a good life began to appear not only sweet dreaminess, but also struggle, strength, enthusiasm in their youth.

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## **ANALYSIS OF THE IMAGE OF WISE AND ENTREPRENEURIAL WOMEN IN SHAHRIZODA STORIES**

In the stories of the work "A Thousand and One Nights", the image of women of different categories is beautifully expressed, in color-colored styles. Within the stories described in such diverse female character we meet wit and chevar, entrepreneurial women. Sharqana along with such qualities as beauty, latofat(beauty), hayo(shy), ibo(shy), the image of women who embodied the virtues of wisdom, entrepreneurship, prudence, the stories that have been tarnished have given a gloss to the charm of the work.

It can be said that in any society, in particular the period when the work appeared - even in a feudal society, women were able to show their intelligence, talents always and in any case. Women played a positive role in various spheres of social life, even in the most difficult conditions. They contributed to the development of society, the creation of material, spiritual wealth. In the stories "A Thousand and One Nights" with such a historical truth, the dreams of the people are embodied, the intelligence and entrepreneurship of women are manifested in the harmony of truthful and romantic styles, and their wonderful images are created in the work.

The description of a woman in stories watered with ideas that can encourage women to learn the profession of her time, to be extremely intelligent in education, is presented as follows: description of a girl in an emerald story with Ali Shor of the work "A Thousand and One Nights": "do not be surprised that the girl has a clear feminine temperament from the In addition, he reads the Qur'an in seven verses, speaks the proverbs in the right narration, is able to write letters in seven ways, and is aware of the knowledge that scientists do not know. His hand is better than gold-silver – he will benefit fifty dinars by sewing one silk curtain every week." [3,132]

We can see another story in which a description is given to a similar girl. "The girl was brought up in the bosom of her parents with respect, studied the

science of writing, account fasohat, even riding a horse, she was brought up as ambitious, she possessed jewelry, hell, Zunnoria Uga sewing skills, as long as the girl knew five hands to turn gold into silver, silver into gold. She mastered all the arts belonging to male and female, finally matured as a farid of her time, the yaktos of her own age. Allah gave her such a beauty, knowledge, that she had no equal in beauty."These descriptions belong to the image of Mary in the"story of Ali Nuriddin and Mary Zunnoria". [4,66]

In the story" Anisuljalis with two ministers", we also read the description of Anisuljalis in the following lines:"this girl read a lot: as long as she studied beautiful writing, method fiqh, science of religion, knowledge of medicine, music." [1,293]

In fact, if we look at history, the spread of Islam, from the moment when the Qur'an and hadiths were programmed to lead a way of life, has made a radical turn in the social and legal cases of Eastern Muslim women. It is no secret that Arab women did not have any rights in marriage, divorce, inheritance during the time of ignorance. And in the Islamic period, they created wide opportunities in this regard.

Therefore, during the period of the wide spread of Islam, a Muslim woman was able to take her place. Among a number of Islamic scholars, poets, writers, now we can also see Muslim women. Their names were mentioned in history. By the way, in 1326 year (in 726 Hijri) gave two women – one was Muhammad al-Harroni's daughter, Aisha Ummu Muhammad, and the other was Kamoliddin Ahmad ibn Abdurahman Al – Muqani's daughter Zaynab had a diploma of the famous Ibn Butauta madrasah in Damascus, and awarded her iqbalas the title of "Sheikh Saliha". [6,13].

Apart from them, Ummu Abdullah Muhammad (P.17), the daughter of Qazi Shamsuddin, a descendant of Vojihuddin Hanbalthe a.v.from the hadiths of the Prophet Muhammad (SAV) said that the educator was a famous Muhaddisa, she was invited to Egypt and studied science in the presence of Amir Sayfiddin Arjun,

Qazi Karimuddin Al-Kabir az-Zahabi, Qazi Bahriddin al-Misri, Sheikh Saladin al-adi and others. B.Uchok notes in his research.

It is noted in the sources that Ibn Nasr Ahmad's daughter Shuhda also got knowledge from famous faqihs and after obtaining her document, the palace in Baghdad gave lectures to a large community of all, which was named "Fahr un-Niso", died in 1178 year (Hijri 574) at the age of 90.

B.Uchok brings many of the same women's fasting in his study. Chunanchi, the Prophet Muhammad (SAV) on the distribution of Hadith after the death of the three women of that breed played an important role, especially in the enjoyment of them (r.the a.the daughter of Abdulvahhab ibn Umar ibn Kasir, having got education from the famous sheikhs of her time, was the daughter of the four caliphs of the 9th century (B.C.), who took an important place in the complexities of the four caliphs - Hazrati Abu Bakr (632-634), Umar (634-644) and Usman (644-656) periods .They will be listed until they became famous under the name "St. ul-Qudat" (the Lady of the veterans)in XV). [6,14].

We can be sure that the image of such wise girls in "A Thousand and One Nights" is that B. Uchok was wrote the image of improvisation of the listed Eastern Muslim women in his works.

The other stories of the work continue the topic.

The pearl of the work "A Thousand and One Nights" is the story "Kanizak Tavaddud". It is also not surprising that this story takes the name "pearl of the work". In this story, the worldviews of the great religious debates, the knowledge of the women of the East Muslima, the medical, chess, as well as the broad encyclopedic knowledge of the reading chapter were reflected artistically.

In the story, the efforts of a proprietor of Baghdad, called Tavaddud, to save his master, who has entered the street of economic hardship, from this depression, were described in a wonderful style, in an interesting way. Including read in the story:

"All the property of Abu Hassan is over and there is nothing left but this

concession. Then Kanizak said: "O begim, take me to the presence of Haron ar-Rashid, the Emir of the believers...if you take the exam, the dignity will be known....say that". [4,126].

Kanizak will be told, that is, with the proposal of Tavaddud, her master will take her to the presence of Haron ar-Rashid.

"The Caliph asked:" O, Tavaddud, which of the sciences do you know best? Tavaddud said: "O caliph, I know the science of spending and nahv, the jurisprudence of poetry, the interpretation of the Qur'an, as well as the science of musical science, the science of the distribution of inheritance, the calculation, the science of measuring the Earth, the legends about the ancient people. I read the Qur'an again with seven and ten recitation.....I know the Presidium-the science of politics, the science of geometry, philosophy, wisdom, logic, planted fascism-maturity, and many different sciences have been preserved in my memory. I am also a fan of poetry, I can play ud..." [4,136].

The female breed, which had so much knowledge in the past, was able to fully convey to us in the work "A Thousand and One Nights". Also, through the stories in the book "A Thousand and One Nights" enough imagination can arise about the intelligence of medieval Muslim women. And this, we can not fail to admit that the fairy tale is a typical representative of real persons in life.

In the process of the story, the scientist of the time of the Caliph collected the fuzalos in his palace and invites them to a discussion with Tavaddud. Kanizak entered into a discussion with faqih the first. She perfectly answers her questions about Islam, the Qur'an, Sharia. At the end of the discussion, Tavaddud addresses the Islamic lawmaker with a question, while the faqih cannot answer his difficult question. After that, Tavaddud answers the questions of one by one: a medical scientist, an astrologer and a Hakeem wisely, respectively, she also addressed them with a question. However, none of them could get a satisfactory answer. So the canine began to communicate with all of them and won. Finally, she saved her master from a difficult situation and all scientists achieve her consolation. The

Caliph gives several thousand gold to the victorious Tavaddud and her master and sent them home.

That's also the aspect of the story that surprises the reader, that is, Kanizak, with a sharp mind, a clever mind, led a discussion with all the scientists in the palace of the caliph and admired everyone.

There is no doubt that the image of Tavaddud, standing in the center of the story, is the embodiment of the Muslim women of the Eastern mind. It contains Eastern shy, Islamic morality, thoughtful intelligence. It also embodies the image of a woman who perfectly mastered all the sciences of her time, an entrepreneur, a thirst for knowledge.

In the presence of his caliph, standing behind the scenes, the eloquent dialogue with scientists is an artistic expression of the true *sharqana*.

At the same time, with Tavaddud on the question and answer in the story, it is possible to notice that the scientific debate of the scientists of the sphere is debated, as well as the idea of making *sharqana* clever in the case of the woman's superiority over them. It is worth noting that in these essays in the story it becomes clear that Islam is not indifferent to women's education and upbringing.

Lines that praise women entrepreneurship can also be read from the same stories. The entrepreneurship of the Emerald in the story "Ali shor with the Emerald" mentioned above is reflected in the footage of the Emerald saving him from this misery at a time when Ali Shor spent the remaining property from his father and became helpless. Ali shor, who bought an emerald from the Kanizak market (for 900 Dinar of Emerald), brings her to his empty house. "When the girl saw this, she gave Ali Shor another 100 dinar of money next to him and ordered him to bring palos and dishes from the market. The guy did it as the girl said. The rest of the money was assigned to bring food, drink, enough silk to a veil, a white and red dice, and silk of seven different colors." [3,134]. Starting with the early emerald silk and colorful and brought into the hands of the shayini and the gilded began to differ on it. First a picture of birds, then a picture of a wild animal

on the edge. He spent eight days working on this. When the curtain was ready, he gave it to his master and appointed the sale to the market for 50 dinors. In the same taxi they went to work for money, which is suitable for household rocking, because of the girl's craft.

We can witness that entrepreneurship is a women-specific trait, as shown in other stories. Even in the "Story of Ali Nuriddin and Mary zunnoria", the narrative of events goes like the story above. Bunda also tries to save Ali Nuriddin from poverty through his craft, Mary.

Mary borrowed 50 dirhams from attor, took five different silk threads to her twenty dirhams, and appoint Ali Nuriddin to bring meat, bread, fruit, drink and berries to the remaining 30 dirhams. They prepare and eat food with what they bring from the light. When Nuriddin goes to sleep, Mary goes to work. "When the guy went to a drunken sleep, the girl got up, opened her butt and took out a Category leather bag from her and took off her mouth, although she took two long nines from him and the work began to sew. After the girl thoroughly decorated the zunnor, wrap it and put it under the pillow. In the morning he took zunnor and appointed Nuriddin to buy him 50 dinor." [5,476]. Well, zunnor girl incidentally 50 dinor sold. In this kind of expression of stories, it is not difficult to notice that in its contemporaries lies the idea of demonstrating that a woman can practice her business and smartly. In this regard, it can be said that a similar aspect of the above stories is that more and more hodgas can buy canopies "from the canopies market, the canopies are sold at their own discretion to the hodgas, the economic depressed state of the hodgas, the canopies are artisan, entrepreneurial, they are trying to save their masters from a crisis, both women – Mary and emeralds However, it is also necessary to mention that the recommendations for further events will escalate in a different way. And this is another proof that the author of "A Thousand and One Nights" is not one person.

In addition to the above-mentioned stories, stories permeated with the idea of raising the level of knowledge, wisdom of the female breed to the breasts are told



in the game. Of these, we can cite an example of "Abul Isa and qurratul-Ayn", "The story of King Omar ibn Nu'man, his sons named Sharrikon and Zuulmakon " and many more stories.

"The story of King Omar ibn Nu'man, his sons named Sharrikon and Zuulmakon" [2,99.] is considered one of the most voluminous fairy tales of the work. In it, the bookstore faces different types of women. The plot of his grandmother Zotudahahi is exciting to the reader, if chunanchi, the nobility of the Roman Malika Abriza, one-word, heroic behavior is expressed in beautiful plaques. At the same time, the educated, cleverness of the sister Nuzhatuzzaman Zuulmakon is told in beautiful tablets. Remember, with Zuulmakon, his sister Nuzhatuzzamon embark on a pilgrimage. When they come to the city of Jerusalem, Zuulmacon suddenly falls ill and falls ill. And the sister has to stand up for her brother-spending her thighlasa also does not come to a conclusion. When there is no end to Egulik, Nuzhatuzzamon goes out with the intention of making money ozroq by doing someone's service. The same robber falls into the hands of the old man, suffers a lot of jabru jafo and is sold to one trader. The trader in turn intends to weigh it on the governor. In the same process, the girl's erudition becomes known. "Trader:"...Do you remember the Qur'an?" "Yes," said the girl, "I know the science of wisdom and medicine, I read The Book" Muqaddimat ul-Ma'rifat". Bull, I know the science of member structure. I have read the books of Shafi'i, Hadith, nahv, the science of logic and explain the knowledge, have knowledge of the science of accounts and debates. I have a message from the science of religion, prayer times, Astrology. I have also had discussions with many scholars in many Sciences" [2,101.],- shows that Nuzhatuzzamon possesses extremely strong knowledge. The merchant will lean and weigh it on the governor of Damascus. The governor of Damascus tries to test his intelligence and calls the scribes. Nuzhatuzzamon stands behind the scenes, next to the collected scribes, provides detailed information about the administration of the country, the governors of the royal circulation and Sharia Affairs, and about the rules that are worthy of them, about the manners and

morals of the past caliphs, about the admonitions of the pandu that they have done.  
[2,102.]

So, the above examples draw the following conclusions:

1. The theme of the stories of the work "A Thousand and One Nights" is very rich and insightful. All of the stories (except stories about "poultry and animals") are polished with the image of women. And this led to the fact that the events in the stories turned out to be more attractive and interesting.

2. As we see, the image of women in the proverbs "A Thousand and One Nights", which we see above, is not created by the people themselves. They are a real typical image of intelligent women of that time.

3. The image of Nuzhatuzzamon, given in the story, is a typical representative of the Eastern woman of her period. Bunda also saw the image of sharqana ibo-hayo, a wise, wise woman. B as proof of our opinion. Let's look at the information that the drone gives. He writes: "During the time of Khalifa Al - Muqtadir (908-932), all state affairs were under the control of his mother. He appointed a woman named Sumail as the minister of the Palace, who entrusted her with the solution of problematic questions. Sumail settled in Baghdad in the building where the mother of the Caliph built, collecting faqihs, veterans, statesman to the right and left side, every Friday he conducted excavations and made a decision and signed his own. Similarly, the mother of the Khorezm King Alouddin Muhammad (1200-1220), Turkon-Hatun, also reported that nasafi, a historian, ruled the Khan's "yuluk" convoy and, having considered the complaints received from the state officials, imposed penalties on them." [6,15-16.]

4. Also, the images of Nuzhatuzzamon or Tavaddud, which are described in the stories, as well as the IBA facets of the life of the caliphs mentioned in their language, are an idea for the reader. As for the words spoken in the style of the band-reminder, they serve goodness, truthfulness, justice, and, well, all-of-all, a beautiful person.

5. Through some gestures in the story it is possible to observe that a special

emphasis is placed on the moral and spiritual upbringing of a woman. This, in turn, encourages the reader to take an example from the efforts of his hero. Because the idea that an Ilmu-skilled person will never be a choir is the base content-provision of Proverbs with the content of "A Thousand and One Nights".

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## **THE TRUTH THAT SHAHRIZODA SAID**

The theme of the story of the work "A thousand and One Nights" is very rich and insightful. All of the stories (except stories about "Poultry and animals") are polished with the image of women. And this led to the fact that the events in the stories turned out to be more attractive and interesting.

In the stories of the work "A thousand and One Nights", the image of women of different categories is beautifully expressed, in colored styles. Within the stories described in such diverse female temperament we meet skillful and needlewoman, entrepreneurial women. Eastern along with such qualities as beauty, delicate, charm (shame), ibo (shame), the image of women who embodied the virtues of wisdom, entrepreneurship, prudence, the stories that have been tarnished have given a gloss to the charm of the work.

The period when the work appeared-even in a feudal society, women were able to show their intelligence, talents always and in any case. Women played a positive role in various spheres of social life, even in the most difficult conditions. They contributed to the development of society, the creation of material, spiritual wealth. In the stories "A thousand and One Nights" with such a historical truth, the dreams of the people are embodied, the intelligence and entrepreneurship of women are manifested in the harmony of truthful and romantic styles, and their wonderful images are created in the work.

The description of a woman in stories watered with ideas that can encourage women to learn the profession of her time, to be extremely intelligent in education, is presented as follows: description of a girl in an emerald story with Ali Shor of the work "A thousand and One Nights": "do not be surprised that the girl has a clear feminine temperament from the In addition, she reads the Karan in seven verses, speaks the proverbs in the right narration, is able to write letters in seven ways, and is aware of the knowledge that scientists do not know. Her hand is better

than gold-silver – she benefits fifty dinars by sewing one silk curtain every week."  
[3,132]

We see another story in which a description is given to a similar girl.

"The girl was brought up in the bosom of her parents with respect, studied the science of writing, accounting, even riding a horse, she was brought up as ambitious, she possessed jewelry, hell, Zunnoru uga sewing skills, as long as the girl knew five hands to turn gold into silver, silver into gold. She mastered all the arts belonging to male and female, finally matured as a Farid of her time, the yaktos of her own age. Allah gave him such a beauty, knowledge, that she had no equal in beauty."These descriptions belong to the image of Mary in the "Story of Ali Nuriddin and Mary Zunnoria". [5,66]

In the story" Anisuljalis with two ministers", we also read the description of Anisuljalis in the following lines:"this girl read a lot: as long as she studied beautiful writing, method fiqh, science of religion, knowledge of medicine, music."  
[1,293]

In fact, if we look at history, the spread of Islam, from the moment when the Karan and Hadiths were the rules of leading a way of life, has made a radical turn in the social and legal cases of Eastern Muslim women. Although in Muslim countries women have a much lower stratum than men, now they began to live better than their pre-Islamic counterparts. It is no secret that Arab women did not have any rights in marriage, divorce, inheritance during the time of ignorance. And in the Islamic period, they created wide opportunities in this regard.

Therefore, during the period of the wide spread of Islam, a Muslim woman was able to take her place. Among a number of Islamic scholars, poets, writers, now we can also see Muslim women. Their names were mentioned in history. But, in 1326 year (726 Hijri)it was given the famous Ibn Butauta Madrasah Diploma in Damascus to the two women of mudarrisa – one of Muhammad al-Harroni's daughters – Ayisha Ummu Muhammad, and the other-to Zaynab, the daughter of

Kamoliddin Ahmad ibn Abdurahman al-Muqaddasiy, who also awarded her Iqbal with the title of "Sheikh Saliha". [6,13]

Beside them, Ummu Abdullah Muhammad (P.17), the daughter of Qazi Shamsuddin, a descendant of Vojihuddin Hanbalthe a.v.from the hadiths of the Prophet Muhammad (PBUH) it is said that the educator was a famous Muhaddisa, he was invited to Egypt and studied science in the presence of Amir Sayfiddin Arjun, Qazi Karimuddin Al-Kabir az-Zahabi, Qazi Bahridin al-Misri, Sheikh Saladin al-adi and others. B.Uchok notes in his research. [6,13]

It is noted in the sources that Ibn Nasr Ahmad's daughter Shuhda also received knowledge from famous faqihs and after obtaining her document, the palace in Baghdad gave lectures to a large community of Jami'madonida, which was named "Fahr un-Niso", died in 1178 year (Hijri 574) at the age of 90. [6,121]

B.Uchok brings many of the same women's fasting in his study. Chunanchi, the Prophet Muhammad (s.the a.C) on the distribution of Hadith after the death of the three women of that breed played an important role, especially in the enjoyment of them (r.the a.the daughter of Abdulvahhab ibn Umar ibn Kasir, having received education from the famous sheikhs of his time, was the daughter of the four caliphs of the 9th century (B.C.), who took an important place in the complexities of the four caliphs - Hazrati Abu Bakr (632-634), Umar (634-644) and Usman (644-656) periods .They will be listed until they became famous under the name "St ul-Kudat" (the Lady of the veterans)in XV). [6,14]

The image of such wise girls in "A thousand and One Nights" is B.We can be sure that the uchak is the image of improvisation of the listed Eastern Muslim women.

Tiradi continue the topic of other stories of the work.

The ore of the work " A thousand and One Nights "this is the story" kanizak Tavaddud". It is also not surprising that this story takes the name "ore of the work". In this story, the worldviews of the great religious debates, the knowledge

of the women of the East Muslima, the medical, chess, as well as the broad encyclopedic knowledge of the reading chapter are reflected artistically.

In the story, the efforts of a proprietor of Baghdad, called Tavaddud, to save his master, who has entered the street of economic hardship, from this depression, are described in a wonderful style, in an interesting way. Including read in the story:

"All the property of Abu Hassan is over and there is nothing left but this concession. Then kanizak said: "O begim, take me to the presence of Haron al-Rashid, the Emir of the believers...if you take the exam, the dignity will be known....say that", - he said. [4,126]

Bondwoman were told, that was, with the proposal of Tavaddud, her master took him to the presence of Haron al-Rashid.

"The Caliph asked:" O, Tavaddud, which of the sciences do you know best? Tavaddud said: "O Caliph, I know the science of spending and nahv, the jurisprudence of poetry, the interpretation of the Karan, as well as the science of musical science, the science of the distribution of inheritance, the calculation, the science of measuring the Earth, the legends about the ancient people. I read the Karan again with seven and ten recitation. ....I know the Presidium-the science of politics, the science of geometry, philosophy, wisdom, logic, planted fascism-maturity, and many different sciences have been preserved in my memory. I was also a fan of poetry, I played ud..." [4,136]

The female breed, which had so much knowledge in the past, was able to fully convey to us the work "A thousand and One Nights". Also, through the stories in the book "A Thousand and One Nights" enough imagination can arise about the intelligence of medieval Muslim women. And this, we can not fail to admit that the fairy tale is a typical representative of Real persons in life.

In the process of the story, The Scientist of the time of the Caliph collects the fuzalos in his palace and invites them to a discussion with Tavaddud. Bondwoman first entered into a discussion with faqih. She perfectly answered his

questions about Islam, the Karan, Sharia. At the end of the discussion, Tavaddud addresses the Islamic lawmaker with a question, while the faqih cannot answer his difficult question. After that, Tavaddud answers the questions of one by one Kari, a medical scientist, an astrologer and a Hakeem wisely, respectively, he also addresses them with a question. However, none of them can get a satisfactory answer. So the canine begins to communicate with all of them and win. Finally, he saves his master from a difficult situation and all scientists achieve his consolation. The Caliph will send the winner to their homes, giving "how many thousand gold" to the owner and his master.

That's also the aspect of the story that surprises the reader, that is, kanizak, with a sharp mind, a clever mind, led a discussion with all the scientists in the palace of the caliph and admired everyone.

There is no doubt that the image of Tavaddud, standing in the center of the story, is the embodiment of the Eastern Akila Muslima women. It contains sharqana ibo-hayo, Islamic morality, thoughtful intelligence. It also embodies the image of a woman who perfectly mastered all the sciences of her time, an entrepreneur, a thirst for knowledge.

In the presence of his caliph, standing behind the scenes, the eloquent dialogue with scientists is an artistic expression of the true sharqana.

At the same time, with Tavaddud on the question and answer in the story, it is possible to notice that the scientific debate of the scientists of the sphere is debated, as well as the idea of making sharqana clever in the case of the woman's superiority over them. It is worth noting that in these essays in the story it becomes clear that Islam is not indifferent to women's education and upbringing.

Lines that praise women entrepreneurship can also be read from the same stories. The entrepreneurship of the Emerald in the story "Ali Shor with the Emerald" mentioned above is reflected in the footage of the Emerald saving him from this misery at a time when Ali Shor spent the remaining property from his father and became helpless. Ali shor, who bought an emerald from the Kanizak



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the band-reminder, they serve goodness, truthfulness, justice, and, well, all-of-all, a beautiful person.

Well, resourceful, enterprising, courageous women will overcome various troubles thanks to the same quality and virtues in their tales" A Thousand and One Nights", they will finally be happy.

Through some gestures in the story it is possible to observe that a special emphasis is placed on the moral and spiritual upbringing of a woman. This, in turn, encourages the reader to take an example from the efforts of his hero. Because the idea that an Ilmu-skilled person will never be a choir is the base content-provision of Proverbs with the content of "A Thousand and One Nights".

#### **LIST OF USED LITERATURES:**

- 1.A thousand and One Nights. Arabic fairy tales. / S.Mutallibov translation Tashkent, 1963. Eight volumes. C.1.
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## **ISSUES OF ARTISTIC POETICS OF IRAQI STORIES IN «ONE THOUSAND AND ONE NIGHTS»**

In the group of stories created in Baghdad, the work "A Thousand and One Nights", which is a rare manuscripts of the Eastern peoples, was included in the stories of ancient Arabic mythology and legends introduced by the Bedouin-conquerors of the caliphate. It is known that these stories took a literary form in the VII-IX centuries.

The stories created in Baghdad are similar in content, at the same time we can see the historical figures of that time in the images. Even so, it clearly proves the wisdom of Baghdad. This series contains not only stories that give the spirit of Indo-Iranian fairy tales, but also stories that embody ancient Arab folklore, formed in Mesopotamia in different periods, we can also see the stories of Arab Muslim countries, which are occupied by Arabs.

In ancient times, the big cities of Iraq represented a diverse mixed landscape of social-ethnic and religious groups. In ports of Baghdad, Basra and other cities have developed handicraft and trade in their markets. There, sellers met with tourists from different countries of the world. These tourists brought religious and cultural traditions with them. The Arabs were also in distant lands for commercial purposes, and were engaged in studying and mastering the Customs and culture of the country other than their worldview.

The geographical orientation of Arabian trader was very broad and studied at constant risk of landslide and water risks, was formed in a specific tone. Their behavior, which they risk, as well as piracy, suddenly look for ways to get rich, and so on, all this is also absorbed in their folklore,"says the Orientalist scientist I.M.Filshtinsky. [9;534]

The life of the heads of Government of Baghdad in the IX-X centuries was somewhat different from the previous caliphs. Now the habits of the palace, the luxurious conditions and the way of living continue to resemble the Persian ones. The custom of bowing and kissing the ground came to the head of government.

The decoration and luxious of the palace in the "A Thousand and One Nights" are not artistic fictions, but manifestations that have been found their confirmation by historians.

"While the Arab historian and biographer al-Khatib al-Baghdad is writing his work dedicated to the history of Baghdad, he writes how Khalifa Al-Muqtadir (908-932) received the Byzantine ambassador in 917 year. He shows the ambassador a lake made of tin in his garden. The author wrote: "it was so beautiful that even from polished silver, four-parted ships were swimming on the lake. The ships were surrounded by Egyptian percussion flares. Above all, the landscape that admired the ambassador was-between the lake was a silver and gold deciduous tree, and the singer silver birds in it, " - reports I.M.Filshtinsky. [9;533]

According to historians, the work on celebrating a significant date or the birth of an heir was carried out at the palace of the Caliph with great funds. [1;266]

The events of the Iraqi stories of the "A Thousand and One Nights" often occur in Baghdad, in particular in its artisans and shopping centers or in the palace of the Caliph. It will be attended by merchants, artisans, the caliph and his relatives, the good ministers, the fair and unfair veterans, the mirshab's, the deceivers, the girls of the bondwoman singer, the faithful and treacherous servants, the guards of the harem and the people of different cities.

The events mentioned by Shahrizoda are so obvious that it can be learned from the pages of history. Baghdad residents are not inclined to strange things, intelligence and ingenuity but they can only be interested in more interesting events in life. Therefore, it is possible to meet only magic and fantasy, belonging to the Indo-Iranian group of Iraqi tales in the «A Thousand and One Night». Supernatural forces are not involved in the stories that appear on the lands of Mesopotamia.

Baghdad holds an important place in the center of the stories mainly the image of Khalifa Haron al-Rashid. This image is praised as a savior of heroes, a person endowed with good. It expresses the strong and kind of people of that time

and the desire of the head of government to save from the injustices of other government members.

The dedicated to Haron al-Rashid covers nearly fifty stories of the work. It is attended by the image of either Aaron ar - Rashid himself, or if not his sons and relatives. These stories are mostly built in the major cities of Baghdad and other Iraq, some seem to have ended up in Egypt. For example: such stories as the story "Nuriddin and Mary zunnor". Haron al-Rashid ruled power in Baghdad in 786-809 years. Historians write that his image in the «A Thousand and One Night» is not absolutely like Haron al-Rashid himself. He never walked in the streets of Baghdad at night. Perhaps he often spent his time in a palace outside the city. True Haron al-Rashid did not enter into history as the great Sultan, but in the years he ruled Baghdad, there was an economic, cultural upsurge and a peaceful life, " wrote the Orientalist I.M. Filshtinsky. [9;534]

In the X-XI centuries, when the Iranian and Turkish military overthrew the rule of power, the people missed the era of Haron al-Rashid and idealized his image. Such stories include "An hour caliph or the story of Abul-Hassan Umavits" [8;333], "The tale of three apples" [3;144], "The story of Anisuljalis with two ministers" [3;291] and other stories. In the proverbs, various events are observed in this process, while the Caliph Haron al-Rashid, who constantly sleepless, walked the streets with the minister of Al-Rashid, Ja'far and jalladi Masrur. In the stories, the image of Haron al-Rashid is portrayed as both furious and merciful, as a fool, as fair, as a villain, as cheerful, as an executioner, as well as a nobleman. In many tales, he is praised as a person who likes humor, and is also shown as a person who creates the same atmosphere. An example of this can be seen in the "An hour caliph or the story of Abul-Hasan Umavits " where Abul Hassan is brought to the palace and treated him as a ruler.

At the very beginning of the group of stories created in Baghdad, the ancient Arabic myths and legends introduced by the Bedouin-conquerors of the caliphate took place. These stories took the form of literature in the VII-IX centuries. Such

stories include "The stories of Hotamu toyi" [5;3], "A story about Ma'n ibn Zoida" [5;7], "Yunus and an unfamiliar person" [5;11], which expressed the generosity and goodness of the Bedouins.

The story "The story of Hind and daughter of Nomon"[6;289] from stories reflecting the events of the inter-tribal war in the period of the spread of Islam to the end and the process of the conquest of other lands by Muslims. It is true that the daughter of the governor of B Khirs was given to the pilgrimage of Hind the governor of Iraq, and from her atrocities the girl suffered, divorced from him and went to the palace of Caliph Abdul Malik (685-705), in order to complain, considered him as a good caliph. Caliph fell in love her and etc.

No matter what fairy tale is in the work, it is possible to face a variety of love conflicts in it. The stage of their beginning dates back to the legends about the poets of the tribe Bedoin, who came from Southern Arabia in the second half of the VII century.

Stories about the pure love of poets of Uzrit first began with the conclusion of comments on them. Later they were considered it as a special genre. Interest in them began in the Umayyads period, when by The X century it occupied a high peak. Historian al-Mas'udiy Khalifa Al-Mustain (862-866) is a very bilingual person, who loves the ancient Arabic heritage, as well as a person who listens to the story of lovers eagerly and shows proof of this in his interview with uzritian Caliph's, - says I.M.Filshtinsky. [9;537]

On "A Thousand and One Nights" we can meet Uzrit tribe lovers and poets Adi ibn Zaid and Al-Mutalammis along with the heroes of the first Baghdad stories Muawiyah and Abdul Malik from the Umayyad caliphs and Al-Hajjaj from the Umayyad commanders.

In the story "Uns ul-wujud and his lover al-Ward fil Akmom" [5;292] in the work, although we see footage of the stories of several ancient Eastern people, we find the motives of Uzrit in the at some pieces. See, the hero of the story lost his memory in parting from his beloved. Even those around him and the animal



poultry not only feel, but also go for a help to him. All the personages, together with the hero, tear spill and say sad poems.

Afterwards townspeople change the subject of excuses, bring into being the story "Muawiya and Bedouin" [7;332]. The poor Bedouin appeals to Muawiya from the Deputy Governor of Medina for help to return his wife, who has been taken away. When he brings his wife in the presence of Muawiya, Muawiya himself falls in love with her and tells the Bedouin that he will give her three bondswomen instead of her. After giving the couple a refusal to Muawiya, the couple lived together.

Baghdad stories cover many narratives and narratives of the love triangle "A thousand and One Nights" in Zamiri. For example, this can be clearly seen in the story "Abul - Hasan Hurasoniy" [7;332] or in the sayings "Ghanim ibn Ayyub" [8;384]. According to the story, a naive merchant young man with a pure conscience of Damascus will come to Baghdad with commercial affairs and will go out on a funeral. Until he returns from the funeral, the city gates are dumped. The guy will have to spend the night in the cemetery. When the guy looked, a beautiful girl slept in a coffin. When the girl wakes up, she gets acquainted and takes him to her house. The guy falls in love with the girl and aspires to her a lot. However, the girl says that she is Haron al-Rashid's mistress Qut ul-Qulub, and the wife of the Caliph Zubayda has put her to a hard sleep. But now the Ghanim pulls himself from her. Because "it comes to the idea that bondswoman, who belongs to the master, is forbidden to the slave". And the Qut ul-Qulub now falls in love with the Ghanim.

So Haron al-Rashid knows that Qut ul-Qulub is alive, that he is in Ghanim's house, and quickly sends his men. In the hands of his people, Ghanim barely escapes. The property is plundered and the girl is returned to the Caliph. Hearing the mute gazelle of a girl trapped in a room, the Caliph bitten by his string understood something and found my Ghanim. Caliph was married these two lovers, he himself marries to her sister.

In the story, the footage is given that the real Bagdad life, the environment, the conditions, the situation and so on is all-all in a truthful form. To such footage: "the distinctive skill of the Baghdad story tellers is that-without having a clear relationship to each other's interconnected footage, it is possible to embody images that can be seen with the help of fine-grained detail in the traditional plot of the plot of the outbreak and clearly show the image..."- writes M.Gerhardt. [2;116]

An important place in Baghdad Proverbs is poems, music and song. We can see that this is often embodied in the image of Concubine girls. The saying of Gazal usually coincides with the decisive moments of Proverbs. Ali ibn Bakkor and Shams un-Nahar [4;116] hearing the singing, John surrenders, Haron al-Rashid Qut ul-Qulub [3;367] hearing the Ghazali and forgives him. In the story "the young man and the bondwoman" [5;367], the girl recognizes her lover by hearing the song that is being sung to her from the ship.

There is another type of Baghdad proverbs, in which the name of the heroes is not mentioned: the young man inherits the wealth left from his father and spends it for canines (for comrades or household in the House). Finally, bondwoman offers to sell himself (that is, bondwoman) to get his master out of a difficult situation. (This plot also comes from the story "Anis ul-Jalis and the two ministers"). The grief of the guy who sold the canine will increase again. Because he steals the money he gets for the canine. (Theft is a situation that is encountered in all Proverbs). When he wants to kill himself, the punishment of the grave is mentioned and returned. After that, he will go out on a ship with the aim of leaving Baghdad, going to be a sailor. There he meets his former lover. The head of the ship will want to combine them instead of putting a condition. The condition is that the guy should be able to sympathize with her, and the girl should sing when the boss wants. But the guy falls off the ship, again suffering from parting. The young man, who has remained for several years in life's worries, walks in the hopes of the girl's health, and on the eve of marrying another, they find themselves again. Such

intertwined events can be seen in many proverbs of the “A Thousand and One Night”.

If we look at the fantasy-related aspects of the adventure stories in the work from other sources, such as Indo-Iranian, Greek and non-Arabic, we will notice that the information about the distant lands is now written on the basis of their impressions of tourists, sailors and commercial Arabs.

The most prominent story of adventure-fiction stories in the work are these "Sindbodi Bahri stories". [6;247.] This story is an independent narrative, appeared in Baghdad in the X century. Then there is not even a hypothesis that the work in Egypt to "A Thousand and One Nights" was included on the eve of the arrival of the perfect collection form. [9;555.]

The story begins like this: in one of the days of Sindbodi, passing by the House of one boy, he goes out over a dark feast and tells about who is helpless, about whom he is rich. [6;247.] Having heard of this, the host invites Sindbodni to the party and makes a guest. He tells Sindbodi his adventures. Here, while the reader reads the travel adventures he has told about with a contemptuous interest, Sindbodi Bahri feels that talking with the poor, rather than with the rich, makes him more enjoyable, and in this way he feels that wisdom should be paid more attention to the poor.

Some footage of the "Sindbodi Bahri stories" was written based on Indian and Greek sources. The story of the Great Fish encounter by travelers in the story is taken from the story "Alexander the great" under the pseudonym Kallisen. While the adventure footage with the giant cannibal creature that feeds his prisoners of wisdom by giving him food that would mislead his mind, the footage from Odyssey, who was buried along with his wife who died in Sindbod's story, was caused by the Travelers remembering Indian traditions. The sheet about the sea old man who rode the Demon goes like the story of Brahman who rode the evil demon in Panchatantra. Holding the bird tightly, the Flying Man's plaque comes from many times in the work" the ocean of stories". [1;555.]

Most of the stories that fall into the Baghdad group of "A Thousand and One Night" are included in the list of historical, fictitious historical anecdotes, taken from literary and historical sources, the reviews of which are written on the devonies of poets Chunchi Abi, taken from historical chronicles. Other ones are taken from folk works about individuals-faqihs, musicians, poets, historical figures, which are sealed to the minds of the townspeople.

A brief anecdote in Baghdad proverbs in "A thousand and One Nights" is also met. In it, the wisdom of tolerance praises the Arab's ingenuity, the ability to easily get out of difficult situations. And this can be seen in the proverbs "Sweet and fishy" about the Jaffar Barmaki.

Heroes of "A Thousand and One Nights" travel a lot. They go to distant lands for various purposes: some carry out the planned commercial work, some seek their lovers, others leave their homeland in order to get out of a difficult situation, or unexpectedly appear in other lands. No matter for what reason the heroes come to other lands, they will study those places meticulously with contempt.

Well, the fact that the footage in the Baghdad Group story of "A Thousand and One Nights" flies from one story-to another story-is an indication that these Arab story tellers have a positive and free approach to materials that are known and understandable rather than traditional fiction and speculation.

While the creators of "A thousand and One Nights" describe the adventures of their heroes, they tried to satisfy the listener or reader as much as possible their interest in strange countries and different wonders. The historical source of these stories was a real commercial trip of Muslims and non-Muslims, whose name was widely spread in the Arab-Muslim countries in the IX-X centuries.

As a result, for hundreds of years, a huge collection of tales, consisting of countless truths and reflections about distant lands, appeared in the surrounding lands. From such collections, the authors of the work "A Thousand and One Nights" entered adventure stories.

From the XII century the Egyptian stories and fairy tales are added to the origins and this continues until the XIV-XVI centuries."A thousand and One Nights" begins to gradually enter into the form that has reached US.

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

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, Ghafur 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 shum 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. Rasulmukhammedova. 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.Tokhtaboyev'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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## CONCLUSION

1. In the work “One Thousand and One Nights,” the views, customs and preferences of the Greeks, Hindus, Iranians, Arabs, Jews and other peoples are also reflected in the collection of fairy tales: for example, the collection is filled with ancient legends, narratives, dastans, borrowed from the Holy Books. There is no doubt that most of the material belongs to the Arabs themselves, but in general the work “A Thousand and One Nights” is a joint creation, born thanks to a certain degree of participation of each people.

2. The work “A Thousand and One Nights” has been translated into different languages of the world for several hundred years. Therefore, writers of the Renaissance and subsequent European writers also used the plots of the work “A Thousand and One Nights”. Works created on the basis of these subjects in the West have become classical monuments.

3. The work “A Thousand and One Nights” had a fruitful influence not only on the literature of the peoples of the world, but also on Uzbek oral creativity and the work of thinkers. Thus, the plots of the work can be traced in Uzbek folk tales, including Khorezm ones. Because every example of oral creativity is based on the realities that occurred in the life of the people during that period. Consequently, it is not difficult to understand that the people's dreams and hopes set out in “A Thousand and One Nights” are not alien to the Turkic-speaking peoples.

4. Based on the artistic nature of the epic layer of our national literature, created under the influence of the plot of “A Thousand and One Nights”, fairy tales were identified that arose as a result of the transformation of the plot, borrowed from the work through the methods of the Turkic epic tradition, fairy tales created on the basis of images or motifs of the traditional plot contained in narratives, types of fairy tales in which the elements of the plots of the narratives of the work are fully preserved.

5. If we speak from the point of view of the synthesis of the traditions of classical literature and the Arabian Nights, then the skill of the writers in the artistic expression of the features of adapting the plots of the stories of the works to the national mentality and traditions was revealed. The depiction of images, as well as the educational essence of the work, indicate that the question of educating a perfect person was raised as the main idea. Proof of this is that fragments of the “A Thousand and One Nights” stories can be seen in the works of Alisher Navoi, Majlisi, Nasiriddin Rabguzi, Pashokhoja, Gulkhani and other major representatives of our classical literature.

6. In modern national literature, under the influence of narrative patterns embodied in works remarkable for writers, the creative abilities of authors have expanded, which also influenced the emergence of new genres in literature. For example, given that by the beginning of the 20th century. H.H. Niyazi’s comedy “The Tricks of Maysara” was written under the influence of “A Thousand and One Nights”, as a result, a dramatic type appeared in Uzbek literature, developing over the centuries in the spirit of the traditions of Eastern classical literature. The birth of drama became as new a literary phenomenon for Uzbek literature as the genre of the novel. In the story “The Mischievous Man,” the writer Gafur Gulyam showed his ability to create savvy, sharp, comic situations. In literary criticism, such issues as autobiographical character, genre, ideological and artistic characteristics of a given work, the world of heroes and the skill of the writer are widely covered. The adventure novel “The End of the Yellow Diva” by the writer Khudaiberdi Tukhtaboev, which was inspired by “A Thousand and One Nights,” brought him worldwide fame and made a great contribution to the development of the Uzbek adventure and detective genre.

7. The translation of this artistic monument into the Uzbek language in the 20th century had great cultural and educational significance both at the beginning and in the middle of the century. Thanks to these translations, Uzbek readers had the opportunity to directly enjoy this work. It is worth noting that it is preferable to



translate a work not through an intermediary language (for translations of the early 20th century, the Farsi language), but from the original, and it is better even based on a reliable, little-known source, because a translation made through an intermediary language cannot claim for accuracy. Over time, translation will become outdated, that is, the development of the literary language requires more and more new translations. Along with the progress of society, the development of language is also moving forward. With this in mind, it is necessary to translate the unique work “A Thousand and One Nights” from the original source in its entirety. After all, more than half a century has passed since the last translation of the work into Uzbek.

8. The work “One Thousand and One Nights” is mainly given the definition of an erotic work. However, this opinion is a biased view of the work. It contains narratives in which the image of a woman was glorified, embodying such traits as wisdom, enterprise, wisdom, oriental beauty, shame, chastity, gave the work a special shine. In this regard, it should be noted that the first manifestation of this is the image of Scheherazade.

9. It is no secret that in the past women also achieved a degree of holiness in terms of piety. They were very pious, and, having cleansed their hearts of lust, they continued to do good deeds in life, wanting to reach Allah in a pure form. The character and actions of such people were an example for others. The narratives of the work, which reflect the idea of piety, always remain for the reader a school of wisdom and example. After all, we must admit that the concept of religious belief lies at the heart of the concept of spirituality and perfection in the upbringing of the younger generation.

10. A comprehensive and in-depth scientific study in this research work of issues related to the work “A Thousand and One Nights” - the scientific conclusions and generalizations made are aimed at the development of fiction, the development of artistic thinking, and the cultivation of artistic taste. However, it is clear that no scientific conclusion can claim to be a final and complete conclusion.

Because, like all developments of science, literary criticism requires enrichment with new scientific research and conclusions regarding a specific work of art.

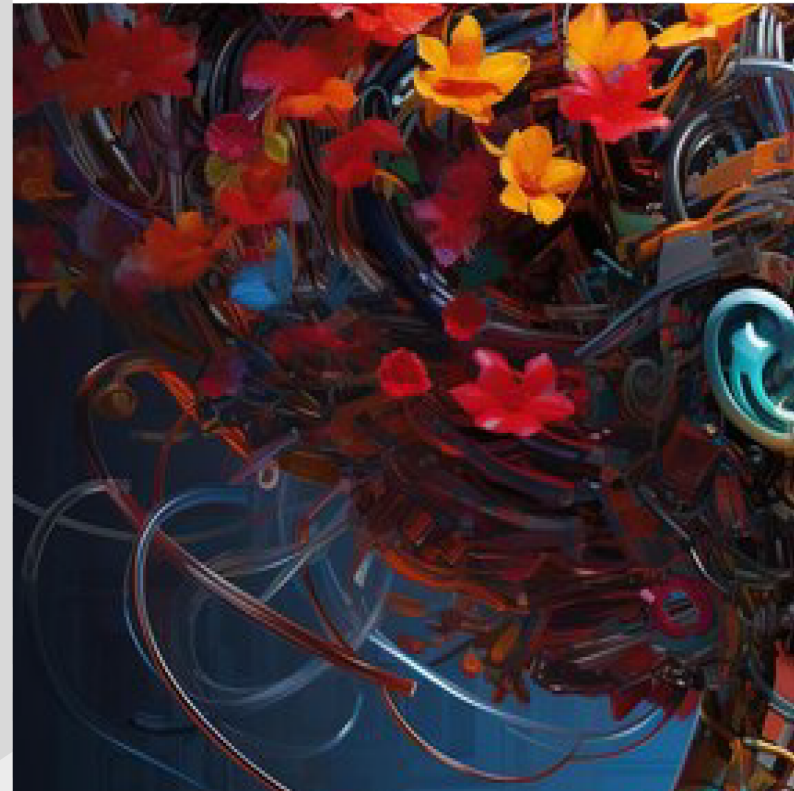
In general, in studying the influence of styles and trends of Eastern classical literature on Uzbek literature, the role of the work “A Thousand and One Nights”, which is one of the masterpieces of world literature, is invaluable. The distribution of the work in Uzbekistan and its translation into Uzbek three times in the 20th century were significant events for their time. Seeing the work “A Thousand and One Nights” from the perspective of an artistic synthesis of the works of literary writers, the writers slightly changed the impressions of the work in their works, embodied the characters of its heroes in the characters of their heroes, skillfully adapting them to the life and culture of the readers of their time, thereby creating completely new works. The creation of such works is an important aesthetic phenomenon that contributed to the development of the Uzbek literary process of the 20th century.

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