
Issues Of Artistic Poetics Of Iraqi Stories In «One Thousand And One Nights»

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Abstract

According to the composition “A Thousand and One Nights,” it contains various genres of oriental prose. It contains small and big fairy tales, adventure stories, as well as myths and legends. In world science, this is studied as an example of written literature based on oral creativity. All tales reflect the thoughts and dreams of people. Some of the stories are in Baghdad. In the Middle Ages, the large cities of Iraq were a diverse mixture of social, ethnic and religious groups. In Baghdad, Basra and other cities, crafts and trade flourished in the markets. There, traders met tourists from all over the world. These tourists brought with selves them religious and cultural traditions. The Arabs, for their part, were on faraway land for commercial purposes and broadened their horizons by studying and mastering the customs and culture of other countries. This scientific and theoretical aspect analyzes the classification and description of the Baghdad tales in the unique masterpiece of the Eastern peoples “1001 Nights”.

Keywords: “A Thousand and One Nights”, Cairo Tales, Baghdad Tales, Shahrizad, Harun Ar-Rashid, Slave, Sinbad.

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. Filshinsky. [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 Anisuljalil 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 Zaida" [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 Umayyids 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.Fishtinsky. [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.

After wards 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 bondwomen 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 Zamini. 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 bondwoman, 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 pating. 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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