

THE ROLE OF "MING BIR KECHA " IN THE DEVELOPMENT OF UZBEK FOLK TALES

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ABSTRACT

This article contains scientific comments on the history of the creation of "Tutinoma", "Kalila and Dimna", "Xazorafsona", "Ming bir kecha ", which played an important role in the development of Uzbek fairy tales. The similarities and commonalities in the plots of the tales of the various peoples living in the East have been explained on the basis of examples that the history of commonalities is very ancient. The names Shahriyor, Shahzamon, Shahrizad, Shopur are Persian names, while David, Suleiman are Jewish, Khatun, Alibaba are Turkish and Sinbad is Hindi. The Uzbek translation of "Tutinoma", "Kalila and Dimna", and especially the collection of Arabic folk tales "Alf layla and layla", ie "Ming bir kecha", which became very popular among the peoples of the East, had a great impact on the tradition of fairy tales.

KEYWORDS: "Tutinoma", "Kalila and Dimna", "Xazorafsona", "Ming bir kecha".

INTRODUCTION

Along with the national traditions of the development of folk prose genres, literary and folklore influences, folklore relations and "traveling plots" played an important role in the development of Central Asian Turkic peoples, including Uzbek fairy tales and the formation of the plot system of fairy tales. Because the formation and development of a series of epic plots reflecting the uniqueness of Uzbek folk tales is directly related to folklore, one of the sources of enrichment of the repertoire of storytellers are "assimilation plots" passed through the oral art of fraternal and non-fraternal peoples. The Uzbek translation of "Tutinoma", "Kalila and Dimna", and especially the collection of Arabic folk tales "Alf layla and layla", ie "Ming bir kecha", which became very popular among the peoples of the East, had a great impact on the tradition of fairy tales. In the history of the epic art of the peoples of the East there is a tradition of classifying folk tales into a certain system, the collection "Xazor afsona" in Persian and the complex "Alf layla and layla", ie "Ming birkecha" composed of Arabic folk tales. is considered. Especially important is the development of artistic thinking of the peoples of the world "Ming birkecha", which has a unique complex compositional structure, a variety of plots, motifs and systems of images, as well as the perfect elaboration of the literary text. Although the study of the history of the creation of the complex "Ming birkecha" in world folklore began in the XVIII century, when this work was first translated into other languages, the debate about the origin and ancient sources of this rare literary monument has not stopped.

"Ming bir kecha" in A. Salkhani, A.K. Gorster [1], A. Krymsky, M.A. Sale, I. Estrup [2], Gerhard [3], I. Scientific views and factual information in the works of such scientists as M. Filshtinsky, V.V. Lebedev, Hasan Shahrizad, Sh. Shomusarov have important scientific value. In their articles and scientific works, these scholars have deeply considered the origin and sources of "Ming bir kecha", and the generalization of scientific views on the analysis of these materials is of great theoretical importance for folklore.

Before thinking about the history and sources of the collection of fairy tales "Ming bir kecha", it is necessary to dwell on its genre. According to Shomusarov, "Ming bir kecha" is a complex composition of medieval Arabic folk literature, which includes several genres of oral art, in particular, fairy tales, parables, anecdotes and short stories. The basis of this complex is the Arabic "literary tales" [4]. In our opinion, Sh. Seems to have defined it as a "literary tale". In our opinion, this scientific view shows that "Ming bir kecha" consists of literary tales, in contrast to the folk tales written or told in direct oral performance.

It is known that "Ming bir kecha" is a monument to the peoples of the Middle East, Central and South Asia. Because it has Iranian, Arab and Indian colors. The names Shahriyor, Shahzamon, Shahrizad, Shopur are Persian names, while David, Suleiman are Jewish, Khatun, Alibaba are Turkish and Sinbad is Hindi. For this reason, scholars who have studied this collection of tales admit that the epic plots in it are divided into three groups according to their area of distribution, ie geographical area and period of formation: a) the first plots belonging to the Indo-Iranian series; b) Medieval plots that make up the Baghdad series; c) plots that later formed in Egypt [5].

Shomusarov, who studied the genre structure and poetics of Arabic folklore, wrote that the collection "Xazorafsona" ("Ming afsona"), based on Persian and Indian folklore, was first translated into Arabic in Iraq in the ninth century. This creative process, which began in Iraq, continued in Syria and Egypt, and over the centuries, this source has been enriched and enriched with Arab folk tales, stories, narrations, and anecdotes. Thus, the first basis of "Ming birkecha" was a fairy tale about a fisherman and a ghost, Qamaruzzaman and Budur, King Badr and Javhara. Later, a similar collection of fairy tales included Iraqi folk tales and romances, exemplary stories about Harun al-Rashid and the adventures of Sinbad, and battles in Syria depicting the heroic journeys of Umar al-Nu'man. The process of formation of "Ming birkecha" was completed in Egypt, including the fairy tales about "Aloviddin and the magic lamp", "Etikdo'z Ma'ruf", as well as life stories about Ali az-Zeybak and the cunning Dalila, many non-fiction and figurative tales. included in this collection at this stage. The fact that the first edition of "Ming birkecha" was published in Egypt also indicates that the process of formation and completion of this series of fairy tales was completed in this region." [6]

According to GM Ostanova and NK Rakhimova, who analyzed the folk tales created in Baghdad and its environs and later included in the work "Ming birkecha", the historical source of these stories is was a real business trip. The result has been a vast collection of stories over the centuries, consisting of countless truths and myths about distant lands in the coastal regions. The authors of "Ming birkecha" have included adventure stories from such collections. From the 12th century onwards, Egyptian stories and tales were added to the collection, and this lasted until the 14th-16th centuries. "Ming birkecha" is slowly beginning to take shape." [7]

V.V. Lebedev, who studied the written sources of medieval Arabic folklore, found that the world's libraries and manuscripts also contain several manuscripts of "Ming birkecha", which are

believed to have been formed outside the Arabian Peninsula. rather than a literary tale, it is distinguished by its closeness to the method of live oral performance [8]. According to F.A. Isaeva, the copy of "Ming birkecha" copied in Calcutta contains many elements of lively speech and dialectical features of the dialect.

Given the place and role of "planetary plots" in the development of fairy-tale traditions, the epic works of fairy tales, short stories, anecdotes and other genres included in the complex "Ming birkecha" originated in the oral tradition and formed directly in the process of live performance we have come to the conclusion that it is also closely connected with the past "assimilation plots". Because the history of similarities and commonalities in the plots of fairy tales of different peoples living in the East is very ancient..

In conclusion, it should be noted that the role of Indian, Iranian and Arabic folklore in the creation of the monumental work "Ming birkecha" is enormous. This raises a controversial question. Perhaps the basis of some of the tales in "Ming birkecha" appeared in the oral traditions of other peoples and later influenced Indian, Iranian, and Arabic folklore? This can be clarified by future research. In any case, the existence of the ancient source "Xazor Afsona" proves that the ancient roots of "Ming birkecha" go back to Indo-Iranian folklore, and under the influence of this source, Arabic folklore developed and the complex "Ming birkecha" was created. As a result of this complex, Uzbek folk tales have developed and hundreds of new folk tales have emerged.

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