

**"MAYSARA'S WORK" AND "A THOUSAND AND ONE NIGHTS"**

**Astanova Gulnora Aminovna**

*Bukhara State University*

*Uzbek linguistics and journalism*

*associate professor of the department, doctor of philological sciences.*

*guli4803@mail.ru*

**Annotation:** *This article is devoted to the study of the influence of the stories of the work "A Thousand Nights" on Uzbek literature, and some scenes of the work are analyzed in a unique style in the comedy "Maysara's Work" by the writer Hamza Hakimzada Niyozzi, who created effectively at the beginning of the 20th century.*

**Key words:** *"One Thousand and One Nights", East, story, folk tale, analysis, research.*

By the 20th century, interest in the work "One Thousand and One Nights" grew in Turkestan. The proof of this can be seen in the ordering of the retranslation of the work under the auspices of the proprietors' intellectual distributors at the beginning of the 20th century. The translation of "One Thousand and One Nights" at the beginning of the 20th century, more precisely, in 1912-1913, by Sidqi Khandayliqi and Sayyid Ahror Mahdum, in his own words, take a Persian robe off and put a Turkish robe on, became popular among the people." After that, the work "One Thousand Nights" had an effective influence on the work of Uzbek writers of the 20th century. The plot of "One Thousand and One Nights" stories first appeared in the works of Hamza Hakimzada Niyazi at the beginning of the 20th century. We can see this in Hamza's comedy "Maysara's work"[1;73]. The comic image, which was the theme of Hamza's comedy based on the traveling plot in "One Thousand Nights", is also present in Mawlana Jalaluddin Rumi's "Masnaviyi Manavi".

As it is known, Hamza Hakimzada Niyazi is a creator who was able to become a unique bridge between Uzbek classical and 20th century Uzbek literature during his creative activity of almost a quarter of a century, and played an incomparable role in the birth and formation of new Uzbek literature, its enrichment with new genres and forms. At this point, Ulugbek Hamdam wrote in an article: "In order to become one of the founders of new literature, it is not enough for a creator to be born talented. For this he must be lucky as a creator. That is, his talent and the needs of the time

should be compatible with each other. Just like Dante, Navoi, Pushkin had a lucky fate. In this sense, Hamza is a talented artist. He was one of the authors who laid the foundation stone of the new Uzbek literature together with Behbudi, Fitrat, Kadiri and Cholpon"[2]," he was right when he wrote. Academician N. Karimov writes: "Modern literature, born and formed at the beginning of the 20th century, set a new literary and artistic task for itself, and in the process of completing the task, it required the emergence of new literary types and genres, image tools and methods that were not in the treasury of our literature until then [2]". At this point, it should be said that he is one of the creators who is always with the people and deeply understands the pain of the people. He knew many variants of folk tales and legends [3;86]. Including, it is not difficult to notice that the work "One Thousand and One Nights" was one of his favorite books. We can see that writer's comedy "Maysara's Case" is very close to the plot of the sixth ministers' story in the chapter "The Prince and the Seven Ministers" of "One Thousand and One Nights". It is worth noting that, as in the above-mentioned Uzbek folk tales, in the comedy "Maysara's work", negative types and characters - from palace officials to merchants and dragoons - are not punished by the rulers of the time based on witnesses, but are punished by the verdict of resourceful, wise, intelligent, vigilant, initiator and many would be cursed.

In "One Thousand and One Nights" the idea of the story is a little different. In the chapter "The Prince and the Seven Ministers" it is about the stories that the minister told the king about women's tricks. It depicts how a lustful merchant's wife tricks everyone from a carpenter to a king into a trap, eventually rescuing her lover from prison and fleeing with him to another city. Naturally, although the reader is surprised by the woman's cunning tricks, he never justifies her. It will always remain a negative image. However, it is not difficult to understand that the purpose of the story is not only to reveal the cunning of the woman of that time, but also to reveal the negative behavior of the officials from the simple carpenter to the king.

This story of "Thousand Nights" and the fairy tales created by the Uzbek people, including Hamza's comedy "Maysara's work", have common features - they are aimed at exposing irreligious people who are deprived of social moral norms. At this point, it should be noted that H.H. Niyaziy gave a social and moral tone to the comic situation based on the plot of "One Thousand Nights" and showed the national tragedies of the beginning of the 20th century in the form of a tragicomedy. This very plot, that is, the tragedy of immorality, is also present in the drama "Lion" by Abdurauf Fitrat.

The difference is that women who belong to this type, along with the domestic corrupt officials in the story "One Thousand Nights", are severely criticized and portrayed as negative characters for the reader, while in folk tales and comedies, faithful, intelligent, wise, agile, entrepreneurial women are on their side. Their loyalty to each other, their suffering when the time comes, inventing various measures to escape from a difficult life, and using "tricks" make them a positive image for the reader. In the comedy "Maysara's work", we can see that along with features such as plot, conciseness in creating images, fluency in language, sarcastic, sarcastic laughter, sharp humor and satire are skillfully used in the interpretation of the main characters. For example, in the comedy Maysara tells Mulladost: "Don't hurry, otherwise! I have slaughtered my cow, so I will skin it, cover it over you when you come in, tie two hooves to your hands, and put a little straw in front of you. After entering, I trick him into sleeping and then let him out," she says [1;73]. In comedy, the story develops on the basis of artistic reflection of large and important social events. In these social events, how the representatives of the feudal class are spending their wealth earned by oppressing the working people on what vile things are exposed through the sharp satirical tools of folk creativity. These thoughts can also be said about this story in "One Thousand and One Nights". In the story, it is not wrong to say that the "path" taken by faithful and wise women such as Maisara, Aikhan, poor woman, and Oltinjon were the motivation of the woman in order to ensnare the officials. But in any case, we cannot justify the idea put forward in the story of "One Thousand and One Nights", that is, the path taken by the mistress to reach her lover. The idea of Hamza's work is known, that is, the problem of exposing the wrongdoers of the oppressors of the time. Although Hamza has created scenes similar to the plot of this story in his work, he deserves praise. The situation that motivated Hamza to write the comedy "Maysara's Work" was the socio-political environment in which he lived at the beginning of the 20th century. As a result, at the beginning of the 20th century, the changes in the socio-political life of the Uzbek literature, which has been progressing for centuries in the spirit of the traditions of the Eastern classical literature, appeared in a dramatic way. The birth of drama was a new literary event for Uzbek literature, just like the novel genre. Hamza stood at the beginning of this phenomenon and founded Uzbek dramaturgy with his dramatic works. Summarizing Hamza's work in the field of Uzbek dramaturgy, it can be said that he managed to reflect the life of the people of his time.

### REFERENCES:

<sup>1</sup> Hamza. Selected works. / Editorial board K. Yashin and others - T.: 1981. 4 volumes. - Page. 73.

<sup>2</sup> <http://ulugbekhamdam.uz/> Hamdam U. Hamza is one of the founders of new Uzbek literature.

<sup>3</sup> A collection of articles about Hamza. - T.: 1960. - Page. 86-87.

<sup>4</sup> One thousand and one nights. Arabian tales. / translated by S.Mutallibov. - T.: Ozadabiynashr, 1959. 1 volume - Page. 343.

<sup>5</sup> [www.tsul.uz](http://www.tsul.uz).

<sup>6</sup> [www.saviya.uz](http://www.saviya.uz).

<sup>7</sup> <https://tsul.uz>.