

"ONE THOUSAND AND ONE NIGHTS" AND COMPARATIVE INTERPRETATION IN WESTERN LITERARY STUDIES.

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Abstract: This article is devoted to the comparative interpretation of the work "One Thousand and One Nights", one of the most famous masterpieces of Eastern literature, in Western literary studies and its influence on literary processes. The rise of Oriental science in the 11th–14th centuries had a significant impact on the European Renaissance, and the stories of "One Thousand and One Nights" entered European culture, especially through translations of Arabic, Persian and Indian literature. Jean Antoine Gallant's translation into French sharply increased interest in this work throughout Europe. Studies conducted based on the methods of comparative literary studies reveal that the plots and images of "One Thousand and One Nights" had a significant impact on the work of Western writers such as Pedro Alfonso, Juan Manuel, J. Boccaccio, W. Beckford, T. Moore, Andersen, Pushkin and Goethe. The narrative style, symbolic imagery, and colorful plots of the novel inspired the formation of new genres and compositional forms in European literature. The work is valued not only artistically, but also philosophically as a bridge of cultural dialogue between Eastern and Western cultures.

Keywords: One Thousand and One Nights, Eastern literature, Western literature, comparative literature, Renaissance, story within a story, plot, Goethe, Boccaccio, Eastern motifs

INTRODUCTION

Literary contacts between Eastern and Western cultures are one of the most important pages of human civilization. The rise of Eastern culture and science in the 11th–14th centuries had a strong influence on the European Renaissance. During this period, the scientific heritage of Arab, Persian, and Indian scholars and writers entered the West through translations, as a result of which the achievements of the East became one of the main sources of European spiritual and cultural development. In the literary process of the French, Spanish, Italian, English, German, and other European peoples, the role of Eastern storytelling, especially such great literary monuments as "One Thousand and One Nights," was incomparable.

"One Thousand and One Nights" as the most famous masterpiece of Eastern literature attracted not only the readers of its time, but also lovers of world literature. This work is distinguished by the diversity of the artistic plot, the perfection of the narrative style within the story, the ideological and artistic depth and the richness of symbolic meanings. Its content combines love and loyalty, justice and honesty, life advice, adventure and fantastic events. In this regard, "One Thousand and One Nights" with its unique poetic style has become an object of comparative research in Western literary studies.

In Europe, the translation of various works from Arabic and Persian from the 12th to the 14th centuries, and the establishment of departments of Oriental languages at universities led to a widespread study of Eastern culture and science. In this process, the work "One Thousand and One Nights" created an opportunity for Western readers to understand the magical world, lifestyle, customs and values of the East. The translation into French by Jean Antoine Gallant in 1704–1711 stimulated a sharp increase in interest in this work throughout Europe.



Studies conducted in literary criticism based on comparative analysis methods show that the plots, images, and artistic styles of "One Thousand and One Nights" were significantly reflected in the works of famous Western writers - Pedro Alfonso, Juan Manuel, J. Boccaccio, W. Beckford, T. Moore, Andersen, Pushkin, Goethe, and others. Eastern storytelling traditions, in particular, the story-within-a-story style, served as an important source for the emergence of new forms of prose literature in Europe.

Thus, the influence of "One Thousand and One Nights" on Western literature is a phenomenon that has left a deep mark in historical, artistic and philosophical terms. The study of this work is of great importance in understanding the interaction between Eastern and Western cultures, analyzing their common and different aspects, and shedding light on the process of the formation of universal human values. This study examines the comparative interpretation of "One Thousand and One Nights" in Western literary studies, its influence on literary processes, and its analysis based on methodological approaches.

MAIN PART.

In the 11th–14th centuries, the culture of the East had a great influence on the spiritual and cultural life of other peoples. Because during this period, the ancient culture, science and spirituality of the peoples of the East were reborn and developed significantly. The achievements of the first and second Renaissance periods that took place in the East gradually migrated to Europe. Its center was initially France, then spread to all of Europe - Spain, Italy, Germany. As a result, mutual literary contacts had a positive effect on each other, enriching and complementing the spirituality and culture of each other.

The scholar F. Sulaymonova in her book "East and West" writes: "In the 11th-14th centuries, knowledge of the Arabic language and even superficial familiarity with Eastern culture, science, and literature were considered a prerequisite for the intellectuals of European nations. It was unusual for any university in Western Europe, especially a medical faculty, to function without Arabic science and language."¹, - he noted. As a result, the West was able to make extensive use of the scientific achievements made in the East during its Renaissance.

According to the French scholar Gui, after Europe became acquainted with the translations of the works of Eastern scholars in the 12th–13th centuries, there was a general need to get closer to the East and its culture. In accordance with the decision of the Vienna Cathedral of 1311–1312, departments of Oriental languages were established at the universities of Paris, Rome, Oxford, Bologna, and Salamanca. The main goal of this was to use the treasures of Oriental science. As a result of these efforts, the customs and traditions of the peoples of the East were harmonized, and a new high cultural heritage was created. Gradually, due to mutual contacts, the inhabitants of the earth had a strong positive influence on each other, enriching and complementing each other's spirituality and culture, and at the same time, it was a life-giving path that spiritually awakened Europe. There is clear evidence of the influence of "One Thousand and One Nights," a masterpiece of Eastern literature and an example of this spirituality, on Western literature.

In this part of my scientific research work, we will study the centuries-old influence of the work "One Thousand and One Nights" on Western literary studies. After all, through this study, we will be able to observe the similarities and comparative analysis and interpretation of the work "One Thousand and One Nights" in Western literary studies in several works, as

¹Sulaymanova F. East and West. - T.: Uzbekistan, 1996. - B. 5.



well as analyze them together. The formation of artistic images in many works of the West, the tradition of incorporating Eastern plots into the content of their stories, the reflection of national and spiritual values, and the universal values in culture and poetry are shown not through the help of a single hero, but through the expression of an entire Eastern culture. Such an artistic approach is being studied and compared as one of the important aspects in Eastern and Western literary studies. The work "One Thousand and One Nights", which was considered a unique masterpiece in Eastern literature in its time, also had a positive impact on the literary works of the Western Renaissance. We will examine these comparative analogies in several Western works and thereby shed light on the comparative interpretation of the work "One Thousand and One Nights" in Western literary studies.

"The fact that by the 12th-14th centuries, many magical tales and legends, stories telling about incredible adventures, and various Eastern romantic works were translated into the languages of European peoples, and that the enchanting stories of the tales of "One Thousand and One Nights" among Arabic works translated into European languages have conquered the hearts of readers around the world since ancient times, indicates the interest in studying the work "One Thousand and One Nights" in world literary studies. Initially, Europeans learned about the oriental artistic images in this work through its beautiful translations, in particular, the fact that the work "One Thousand and One Nights" was translated into a number of Western languages, including French, English, German, Spanish, Italian, Slavic and Russian, led to the further expansion of the work's influence on Western literature.

During the Renaissance of Western literature, Italian writers discovered the tales of "One Thousand and One Nights," a unique masterpiece of Eastern literature of that time, as an important guide in embodying artistic images and reflecting the appearance of ideological and thought in their works. Although "One Thousand and One Nights" was not fully translated into Latin in the 12th-14th centuries, some of its parts were absorbed by the Romance peoples. "Originally appearing in India and later translated into Persian and Arabic, this series of tales from "One Thousand and One Nights" had a strong influence on the work of Pedro Alfonso, Juan Manuel and other Western writers. After all, it is appropriate to point out that these tales were repeatedly published in French, Spanish and Italian until the 18th century as proof of this.

According to literary critic B. Riftin, Western writers such as Juan Ruiz de Alarcón (17th century), François Blanchet (18th century), Juan Valera, Hans Christian Andersen (19th century) and others effectively used stories and plots common in Eastern literature in their novels and short stories, dramas and comedies, and created wonderful characters based on Eastern motifs.²

"The unique creative style of "story within a story" that has long been prevalent in Eastern literature has given rise to many wonderful prose works, first in Italy, and later in Spain, France, and England. Writers of the Renaissance and later European writers, in particular, made effective use of the plot of a great work like "One Thousand and One Nights." Works based on these plots in the West have become classics."

²Riftin B.L. Typology and intertextual literature of the Middle Ages in the East and West. - M.: 1974. - S. 81.



"Vatek" by Western literary critic William Beckford³ story, "Lalla-ruk" by Thomas Moore⁴ novel, by Pedro Alfonso⁵, Juan Manuel⁶, Franco Sacchetti's "Three Hundred Novellas"⁷ We can clearly see the influence of "One Thousand and One Nights" in the collection and other similar works.

W. Beckford's "Watek" (The Story of Caliph Wasiq) is a work about the history of the ninth caliph of the Abbasid dynasty, Wasiq - the son of Mutasim and the grandson of Harun al-Rashid, in which medieval Eastern customs and lifestyle are expressed in vivid images.⁸

In 1817, the Anglo-Irish writer Thomas Moore wrote his greatest work, Lalla Ruk (in Persian, "Lole Ruh"), a collection of four stories set in an oriental motif. The exoticism and archi-romantic interpretation of the plot rank it with Beckford's Vathek and Byron's Oriental Poems. Thomas Moore created these works in a compositional style. Lalla Ruk was translated into Persian and is known in Persian as the "Great National Essay".

Pedro Alfonso is a Spanish writer who wrote a collection of thirty-three short stories in Latin in the early 12th century, a collection of Oriental tales with a moral character, translated from Arabic. Some of his tales appear in One Thousand and One Nights.

Franco Sacchetti's "Three Hundred Novels" became, like Boccaccio's "Decameron," the most brilliant and popular literary form of Italian literature during the Renaissance.

In the 12th-14th centuries, interesting adventure and romantic works were more common in Italy. G. Boccaccio's "Decameron" is one of such works, and there is no doubt that it was created based on the artistic impression of "One Thousand and One Nights"⁹ Because it is clearly noticeable that G. Boccaccio used the style of the "Thousand and One Nights" in writing his work. Although this work of G. Boccaccio is among the works that have not lost their readers to this day, it does not reach the level of "Thousand and One Nights" in terms of its level.

The tales of "One Thousand and One Nights" are artistically and aesthetically sophisticated, and their poetics - the logic of the plot - are extremely rich. The details of the events, which are interconnected in the style of "a story within a story", tie the plot of the stories of the work together.

Among the admirers of the work "One Thousand and One Nights" can be mentioned the names of famous Russian writers, including A. Pushkin, N. Chernyshevsky, I. Turgenev, L. Tolstoy, who really liked the stories of "Shakhrisade". They note that they read these magical tales with enthusiasm, and that they had a great influence on the formation of their creative fantasies. For example, Pushkin, when he first got acquainted with the work, became so interested that he found a Gallic translation and read the entire work "One Thousand and One Nights".

Comparative analysis is one of the stages of the methodology for understanding and changing phenomena in existence. Comparative methodology forms the basis for comparing different processes existing in a given space and time. Therefore, there is a need to determine the place of comparative analysis in the methodology.

³Shidfar B. Ya. Kniga dalyokaya i blizkaya. - Tsyacha i odna noch (Izbrannye skazki). M.: Nauka, 1975. - S.5.

⁴<https://ru.wikipedia.org/wiki>

⁵<https://amp.google-info.org/>

⁶<https://facetia.ru/>

⁷<https://librebook/>

⁸<https://ziyouz.uz/jahon-nasri/vilyam-beckford-1760-1844-angliya%20/>

⁹Boccaccio J. Decameron. / translated by K. Mirmuhammedov. - T.: Teacher, 1979. - 345 p.



As we know, methodology is the study of scientific research methods, which are divided into empirical and theoretical methods. It is on the basis of empirical and theoretical methods that literary studies also forms its research methods.

The empirical method is associated with observation and experimentation and consists of stages such as planning, classification, and statistics.

Theoretical methods include analysis, synthesis, abstraction, induction, deduction, analogy modeling, etc. All theoretical methods go through stages such as comparison, generalization, classification, and evaluation.

The main goal of comparative analysis is to identify the similarities and differences between the objects being compared and to uncover common patterns between them.

When it comes to the function of comparative analysis, it is explained in scientific literature that there are epistemological, logical, methodological, methodical, axiomatic types of comparative analysis.¹⁰ In other words, we will go through these stages in the process of comparing the literary phenomena of "One Thousand and One Nights" and Western literature in our scientific work.

Benfi, the founder of the comparative method, confirms that almost all the tales of the Thousand and One Nights are found in Indian folklore. Based on Bede's ideas, Bruneterd also concludes that "The tales of different peoples are the same." Because Bede also comments that this collection first appeared in the Persians on the basis of Indian tales and then passed to the Arabs. The Egyptian ethnographer Edward Lane also says that the beginning of these Arab tales goes back to Indian folklore. But he does not agree with this trend. Gammer, in his article published in the journal "Asia" in 1827, fully supports the ideas about the belonging of the "Thousand and One Nights" to the Indo-Iranian and Arab peoples.

European scholars have examined the similarities between the stories of "One Thousand and One Nights" and Greek fairy tales. The flying horse in "One Thousand and One Nights" is likened to the winged Pegasus of Greek poetry, the invisible cap is likened to the Ring of Gyges, and the black giant creature is likened to Polyphemus. Although Salkhani cites these as examples, these similarities are relative. Since Pegasus is a living horse, and the flying horse is a wooden horse controlled by two ears, G. Gorster and A. Krymsky also emphasize that the above examples are not exactly similar.

Western writer I. Filshtinsky, throughout his literary work, divides the tales in "One Thousand and One Nights" into three groups.

1. *Originally created Indo-Iranian fairy tales.*
2. *Baghdad Tales, created in the 10th-11th centuries.*
3. *Egyptian fairy tales that appeared in the 13th-14th centuries.*

The book "One Thousand and One Nights", which conquered not only the literary world of the East, but also the whole world with its colorful plots, is considered one of the unique masterpieces of world literature. The history of this work has been scientifically studied by many scholars for centuries and has given rise to various scientific debates. It is difficult to give a definite answer to the question of when and where the book "One Thousand and One

¹⁰ Mineralov, Yu.I. Sravnitelnoe literaturovedenie (comparative studies): uchebnik dlya vuzov / Yu. I. Mineralov. 2-e izd., ispr. i dop. - Moscow: Izdatelstvo Yurayt, 2023. - 328p. - (Vysshee obrazovanie). - ISBN 978-5-534-08048-3. - Text: electronic // Obrazovatel'naya platform Yurayt [site]. - URL:<https://urait.ru/bcode/513110>(data processing: 04.09.2023).



Nights" appeared, even if we rely on studied scientific research, but we have analyzed some of the studied research works and divided it into three parts:

- a) Persian figurative tales that arose under the influence of ancient Indian folklore;
- b) Arab tales of an adventurous nature created in Baghdad in the 10th-12th centuries;
- d) It includes three stages, such as the Arabic novelistic tales that emerged in and around Cairo in the 13th-15th centuries.

It is believed that the sources are not yet sufficient to understand this truth hidden in the depths of centuries and to restore the original history. This issue cannot be resolved definitively, we can only rely on assumptions. However, this issue has been studied and commented on by leading scientists of the world, and we will try to shed light on it in detail, based on historical evidence.

The term "Orientalism", translated into English as "Orientalism", is considered a product of the development of cultural relations between the West and the East, and refers to the study and research of information about the Eastern world, its languages, cultural heritage, civilization, its past and present. Debates still continue among European historians about when the concept of "Orientalism" appeared, most of them note that interest in the East and its study began in the Middle Ages. Initially, Westerners, who studied the religion of Islam and the customs of Muslim people, gradually became seriously interested in Islamic principles and the history of this religion, and decided to study the Arabic language. After that, it was the turn of studying the origin, culture, traditions, religious views, nature and most widely spoken languages of the peoples of the East. At the same time, the concept of Orientalism, that is, Oriental studies, was developing in the West. Due to various, mainly religious and political, motives in the Eastern world, from that time to the present day, the focus of attention of Oriental scholars has been the study of Islam, the Arabic alphabet, and Islamic civilization.

Johann Wolfgang Goethe (1749-1832), known in Western literary criticism as a sensitive literary soul and a great German poet with his unique works, was not only a poet, but also achieved fame as a literary scholar, historian, philosopher, artist, playwright, and statesman. All of his creative works published in Weimar amount to 143 volumes. Goethe's works such as "Faust", "The West and the East", "Iphigenia", "The Years of Wilhelm Meister's Study", "The Sorrows of Young Werther", "God and the Dancer", "In the Tall Tree of Humanity...", "The Maghreb and the East" and many other poems such as "Muganniynoma", "Hofiznoma", "Ishqnoma", "Tafertizm", "Ranjnoma", "Hikmatnoma", "Temurnoma", "Soqiynoma", "Zulayhonoma", "Masalnom", "Persiynoma", "Khuldnom" occupy a significant place in world literature. In addition, the poet's works have been translated into many languages of the world. Among them, the work "The West and the East", which is permeated with the spirit of humanity, occupies a special place, embodying the subtle artistic aspects and unique characteristics of Eastern and Western literature.

Goethe wrote his "West and East Divan" over five years and completed it in 1819. The publication of this work is a clear proof of the new phenomenon taking shape in world literature - the synthesis of Western and Eastern literature. In this unique work, Goethe skillfully depicts the fact that, despite the spiritual, cultural and historical differences between Western and Eastern cultures, universal human values are the same through the hymn of love, one of the most subtle feelings of the inner world of man, which is understandable to everyone. The great poet shows the universal value of Eastern culture and poetry not through a single hero, but through the expression of an entire Eastern culture. For Westerners, the East is represented by

its magic, its various charms, and, moreover, by its great richness of emotions and its uniqueness.

It is clear to us that Eastern poetry has its own unique method, and at its core, behind the image of the lover is understood love for the Truth. Goethe also took this method from Eastern poets, including Hafez, and used it in his work "The Divan of the West and the East". According to sources, after Goethe read the German translation of the Holy Quran, the tales of "One Thousand and One Nights", and the diaries of European travelers on their travels to the East, the poet's interest in the East, and especially Persian poetry, grew. However, according to many researchers who have conducted scientific studies, the work of the poet Hafez "Divani" had a significant influence on Goethe's understanding of Eastern poetry.¹¹

Goethe recognized Hafiz, Navoi, and Sa'di as the greatest poets of the East and the West, and humbly declared that he was not even worthy of their shadow. He showed his deep respect for Hafiz in his poem "Pairavlik"¹²:

*I have a desire to immerse myself in your house,
It is an honor for me to imitate you.
First come the meaning, then the word.
Spin! Sadaf in Yashirar Durni.
Every word you say has so much meaning,
You alone are the one who was blessed with such happiness.
It appeared like a flame three days ago,
A fierce flame engulfs the earth -
As if flying towards the stars,
From you came power - fire, creeping,
This fire has set the German heart ablaze.
And the eternal fire gave birth to the flame.
The poem is beautiful, with a new meter and rhyme.
The talented person knows, but
As the dry mask is immediately torn,
There is no life or blood in the weight.
If your soul is not happy, it is busy,
Because every new weight is like a death,
The effect reaches the previous weight.*

Sufi ideas inherent in medieval Eastern poetry are also evident in the work of the great German writer of the Western Renaissance, "The Book of West and East." The main idea of Sufism, which arose on the basis of Islamic teachings, is knowledge, justice, free thinking, and social education.

The verse from the Holy Quran, "To Allah belong the East and the West!" was one of Goethe's favorite phrases. Similarly, the poet skillfully combined the great achievements of both cultures in his work "The Library of the West and the East."¹³

God created the East,

¹¹Ayupova, D.I. Sintez zapada i Vostoka v "Zapadno-vostochnom divane".

¹²Johann Wolfgang Goethe / Masterpieces of Wisdom (translated from German by M. Akbarov). - T.: "Yangi asr avlod", 2011 - 256 p. ISBN 978-9943-08-708-8. UDC: 821.112.2(092) Goethe BBCK: 83:3(4Nem) I-63. 175 p.

¹³Goethe. "The West-East Divan". Tashkent: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2018. 168 p.

*The building must have reached the Maghrib.
There is no disaster on the right or left.
North and South are in the hands of the Righteous.*

After that, the poet praises Allah:

*He himself is a judge,
Everyone is happy.
We honor the name of a hundred,
We say with honor: "Amen!"
If I make a mistake,
You know better than me.
In every work, in every creation,
Lead me on the right path, Lord.*

For centuries, the scientific heritage and works of the German poet and statesman Johann Wolfgang Goethe have attracted the interest of scholars in various fields. Lawyers, composers, and naturalists are discovering new facets of his work and activities. Goethe's "The Office of the East and the West" is in harmony with the ideals of humanity, and in it, in an incredibly charming language, describes the friendship and solidarity of the peoples of the East and the West, the ability to solve problems through justice and thought, even without weapons.

Jean-Antoine Gallant's Arabic fairy tale "One Thousand and One Nights" published in France in 1704-1711 under the name "Les Mille et une Nuits" fascinates all Western readers with its oriental features. In this regard, French historian and literary critic Paul Hazard (Paul Hazard, 1878-1944) commented: "When Scheherazade began to recount her stories of the night, to unfold the infinite wealth of an imagination enriched with all the dreams of Arabia, of Syria and the great Levant; when she began to tell of the manners and customs of the peoples of the East, their religious ceremonies, their domestic habits, the details of their dazzling and colorful existence; when she showed how mankind could be held and enthralled, not by abstruse intellectual ideas, nor by recondite reasoning, but by the charm of colors and the lure of fairy tales, all Western literary scholars were fain to stop and listen"¹⁴.

We translate these comments of Paul Azar, quoted above: "When Shahrizada began to tell her nightly tales, the vast expanses of her imagination were enriched with the lands of Arabia, Syria, and Sham; when she began to talk about the character and customs of the peoples of the East, their religious ceremonies, their daily chores, their bright and colorful life pictures; she showed how to charm humanity without any complex intellectual ideas or abstract foundations, and made them a guest in the world of fairy tales. All Western literary critics listened with pleasure to this."

Goethe's work is an inexhaustible source for the creation of numerous legends about the revival and perfection of a person who values spirituality and intelligence above all else.

In solving this problem, Goethe turned to the values and achievements of the East. Studying Eastern culture, Goethe comes to an important conclusion: "The main virtue of Eastern poetry, which we Germans call spirit, is in the highest priority... However, this privilege is enjoyed not only by the poet, but by the whole people..."

Goethe solemnly says: "The West can never be separated from the East." He has no doubt that thanks to Hafez, Calderon can be better understood, thanks to the East, Europe can be better understood, thanks to world literature. Goethe loved the word "mirror", the image of

¹⁴ Paul Hazard, *The European Mind* (1953), p. 363.



“mirror” was of great importance in his poetry. Goethe showed in “Devon” the mutual reflection of different cultures as a harmony of West and East in an artistic poetic form. “Devon” stands facing the future. The words of the great Goethe are still relevant.

In conclusion, it can be said that the style of the work "One Thousand and One Nights" is a large work with a story-within-a-story structure, and it is also diverse in terms of genre. It often includes love stories, magical-fantasy stories, life stories, stories about tricks, about travels, about heroes, as well as stories and narratives about advice, which was the most favorite genre of medieval Arabs. The heroes of the anecdotes are usually taken from real people, for example, caliphs, judges, famous poets and scientists. Accordingly, the stories of the work "One Thousand and One Nights" differ from each other in terms of size, time of creation, content, and artistry.

The unique creative style that has been in Eastern literature since ancient times - telling a story within a story, arranging books by arranging works that are close in content with a specific goal - paved the way for the creation of many wonderful works of art in a number of European countries - England, Spain, France and Italy. However, in the work "One Thousand and One Nights" there are many stories with a didactic content. This situation is almost not noticeable in works of European form that have undergone artistic synthesis. In them, the scenes invented by the author often serve only to interest the reader.

While "One Thousand and One Nights" is a story about the idea of a character's inner feelings, thoughts, and even the smallest details of the scenes, the new European version of Eastern storytelling focuses on revealing the characters' psyches and bringing details to life in a concrete way.

CONCLUSION

In conclusion, the work "One Thousand and One Nights" as the greatest artistic masterpiece of Eastern literature left a deep mark not only in its time, but also in the entire world literature. When the achievements of the Eastern Renaissance penetrated Europe in the 11th-14th centuries, the work began to be studied as a source in Western literature and literary studies. The structure of the story within the story, the diversity of plots, and the deep symbolic meaning of the images opened up new artistic possibilities for Western writers. Writers such as Pedro Alfonso, Juan Manuel, J. Boccaccio, W. Beckford, T. Moore, Andersen, Pushkin and Goethe were inspired by the content of the work and synthesized Eastern motifs in their works. Through this, new genres and compositional forms appeared in European literature. As determined by the methods of comparative literary studies, the plot and images of "One Thousand and One Nights" created a mutually enriching dialogue between Eastern and Western cultures, and served to form common values. This work, serving as a bridge between cultures in historical, aesthetic and philosophical terms, has not lost its scientific and artistic significance even today, as a rare phenomenon that combines Eastern poetics with Western aesthetics.

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