

# The impression of China in the story collection of onethousand and one nights

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**Abstract:** the story collection of Arabian Nights is the perfect embodiment of Arab people's artistic talent and creativity. It has contributed to the development of world culture and has an extremely important impact on world literature and art. It includes myths and legends, fables, fairy tales, anecdotes, etc., covering all aspects of Arab society and people's life in the middle ages. It is a precious material for studying Arab history, culture, religion, language, art and folk customs. The Russian writer Gorky called it the "most magnificent monument" in the history of folk literature in the world. The first chapter is a brief introduction to the story collection and its translation in China; The second and third chapter is the main part of this paper. Through the study of the impression of China in the world famous work Arabian Nights, on the one hand, it helps readers understand and understand the ancient civilization and splendid culture of the Arab world; On the other hand, by summing up the similarities between the two civilizations, it has promoted the communication and exchange between the two civilizations, and strengthened the national self-confidence and identity of the two peoples with mutual benefit and mutual trust.

**Key words:** impression of China;Folklore;Comparative literature;National spirit

## Preface

Many of the story backgrounds and characters in the Arabian Nights are based on China. The image of the Chinese people in these stories is generally positive and kind. The reasons behind this are: first, there was basically no major military conflict between China and Afghanistan in ancient history; Secondly, the Arab world is far away from China, so China always has a hazy beauty for the Arab people; Thirdly, there were exchanges between ancient China and Arab countries, especially in the Han and Tang Dynasties, which also made some Arabs understand that China was rich in products and prosperous in economy. At the same time, these Chinese images also reflect the Arabs' imagination of Chinese culture to a certain extent, and their essence is also the projection of Chinese civilization in the Arab nation.

## 1. the story collection of Arabian Nights and its translation and introduction in China

### 1.1 introduction to the story collection of Arabian Nights

In fact, there is no onethousand and one story in the onethousand and one night story collection. According to the custom of Arabic, add one after onehundred or onethousand to emphasize the number. According to the statistics of the original Arab book collection, there are 134 big stories in the book, and each story contains several medium-sized or small stories, which together form a huge story collection.

The Arabian Nights story collection was actually created by the people of Arabia and its surrounding areas. As early as the 6th century A.D., folktales spread from India, Persia and other places to Iraq and Syria. The middle of the 8th century to the middle of the 9th century was the heyday of the Arab Empire. At this time, the inherent culture of the Arab nation was influenced by the culture of Syria, Egypt, the Yangtze River Valley and Persia. He conquered the culture of these regions, and absorbed the ancient culture of Greece and India, and then the Arab people in the Middle Ages created a wonderful new culture. The Arabian Nights appeared from this period and was completed in Egypt around the 16th century after several supplements.

The collection of stories, Arabian Nights, was originally a collection of Persian texts, a thousand stories. It is said that it can be divided into three parts: the first part originated in India, translated from Sanskrit into ancient Persian, and then translated into Arabic; The second part, originated from Iraq, tells the story of the Abbasid Dynasty, especially the reign of Harun Rashid, which was written in the 10th and 11th centuries, mainly focusing on the humanistic anecdotes in Baghdad; The third part comes from some stories spread during the Mamluk Dynasty in Egypt.

### 1.2 translation and research of the story collection of Arabian Nights in China

Chinese scholars' research on the tales of the Arabian Nights is mostly in the study of Arab literature. So far, onethousand and one nights has nearly 200 Chinese academic papers. Sixorseven papers have examined the image of roles, most of which are female roles. Duan Zhijie started from the female image in the Arabian Nights, exploring the patriarchal society in ancient Arabia. Huang Kaiyang focuses on the female roles in the opening of Arabian Nights, discusses the living conditions of Arab women, and analyzes the efforts of Arab women to "save themselves". Lee Teng Hui focuses on the image of the maid in onethousand and one nights, and discusses the social status of ancient Arab women from the perspective of the maid's personality. From the perspective of businessmen's image, Zhu Liuyan discussed the good and evil of businessmen and analyzed the social status of Arab businessmen in the Arabian Nights.

In the past, scholars studied the characters in onethousand and one nights mostly from the plot of the story, analyzed the characters and characters, and then discussed the theme of the work. This paper attempts to explore the Chinese image in the Arabian nights from the perspective of comparative literature, which is very different from the traditional image research. Based on this theory, this paper will explore the image of China as the other in the Arabian Nights, analyze the acceptance or rejection of other foreign cultures by Arabs, and discuss the image of "Chinese Arabs" and "Chinese" in the eyes of other nations. (zhipuhao, dingshuhong 2010:180-205)

## 2. the “Explorer” of Chinese impression in the novel Arabian Nights

### 2.1 Aladdin, the just embodiment of China’s image

Aladdin’s character and characters are clearly introduced in the story. According to an Arabic study on Aladdin and the divine lamp published in Cairo: “In a big city in China, there lived a tailor named Mustafa. He was poor and poor. Mustafa could not afford the income he earned from his craft every day. The names Aladdin and Mustafa here literally represented a beautiful and positive symbolic meaning. The word Mustafa in Arabic means “Selected and selected” can be understood as “the person selected as the prophet of the people”. In the story of Aladdin’s magic lamp, we also see the image of China summarized by the narrators of the Arabian Nights. They imagine that China is a beautiful and rich place:

One day, the wizard learned from the magic book that at the foot of a mountain on the outskirts of China, there was a huge treasure with rich financial resources. The most wonderful treasure was a magic lamp. People with magic lamps are invincible, and no one can match their status, wealth and power. The powerful emperors and generals in the world are also a drop in the ocean compared with the magic of the magic lamp.

Although the climax of the Arabian story in Arabian Nights is in the period of the Abbasid Dynasty in the era of the Arab Empire, for ordinary people, wealth is still what people pursue and yearn for, so they imagine that there are rich treasures in distant China, which is the same as that of the rich western countries in the East in the colonial period, projecting their greed for wealth to distant places, This assumption is the self projection of the pursuit of wealth.

### 2.2 beautiful mapping of Chinese women -- bertulan

In this story, the devil, on behalf of henishu, made a bet with the fairy mainom, which happened to lead to a beautiful love story. Although the final result was unsatisfactory, the description of the characters in it was also worth studying and discussing. The devil recounts what he saw in China:

“The island I left tonight is the territory under the jurisdiction of King eyour. He is the owner of the islands and seven palaces. The king’s princess is a peerless beauty. Her beauty is unparalleled in the world. The king is bold, brave and good at fighting. He trains troops day and night, and his soldiers are brave and courageous. Under his command, the country is rich and powerful, and awes all over the world, countless towns and islands are under his jurisdiction. “

From this description, it is not difficult to see the beautiful imagination of the Arabs on the ancient Chinese emperors and royal children at that time. In the following narration, it is also mentioned that the king loved his daughter Princess baidurun and would not hesitate to fight with neighboring countries for Princess Bo’s smile. In material life, it is extremely extravagant, especially for the princess built seven magnificent and unique palaces. These seven palaces are also different. They are crystal palaces, dolomite palaces, iron palaces, gem palaces, pearl palaces, silver palaces and gold palaces. Princess Bethune lives in another palace every year, enjoying a luxurious royal life. Through these descriptions, it vividly reflects the Arabs’ beautiful imagination of ancient China’s national strength and economic prosperity. (Naxun 1978:1-81)

This story describes how the Chinese Princess Bai Dulun is so talented and beautiful:

Her cheeks are as sweet as nectar, the bridge of her nose is as straight as a knife, her delicate forehead is as beautiful as lotus, her lips are as beautiful as agate coral, and her saliva is as sweet as honey, as if she can cure all the ailments in the world. She is eloquent and intelligent. She is graceful, graceful and graceful, and has a myriad of graceful appearance. Those who look at her are crazy. No one in the world laments the greatness of the creator because of her existence. Her twin peaks are like ivory, delicate and smooth, as if the moon could shine only by its fragrance.

There are many such descriptions in the article, which fully show the narrator’s praise and appreciation for the image of Chinese princess. And the name of Bai Dulun is actually a beautiful image. Because in Arabic, the name of the princess means “full moon”. It is reported that the round face is the symbol of handsome men and beautiful women in Arab aesthetics of appearance. And because of the scorching sun in the sky and the unbearable heat in the desert area, many people choose to hide in the shade during the day. At night, the weather changes from hot to cool. At this time, the bright moon is in the sky and the breeze is blowing. For Arabs, it is really a pleasant picture of the desert!Therefore, many Arabs named their children after the moon, taking its meaning of beauty and tranquility. (linfengmin 2020:13)

## 3. the similarities between Arab Islamic civilization and Chinese traditional culture reflected in the works

### 3.1 national spirit of solidarity and fraternity

The birth and development of a country is absolutely inseparable from the national spirit of solidarity and fraternity. The unity of the country, the people and all ethnic groups throughout the country is the fundamental guarantee for our victory in the revolution. At present, it is of special significance to strengthen the unity of the people. In the long process of historical development, the Chinese nation has jointly opened up the great rivers and mountains of the motherland and created a splendid Chinese culture. Today, in the socialist modernization drive, the 56 ethnic groups should inherit and carry forward the national spirit of solidarity and fraternity, so as to form a strong endogenous power and jointly promote the modernization process of the motherland.

In the face of today’s complex international environment, a series of new ideas and new generalizations light up the spiritual sky of

the world's people and outline a concentric circle of values that transcend differences and differences. A community with a shared future for mankind is the common value of all mankind. The common key words are "mankind" and "common". Seeking "China's Great Harmony" in the context of "harmony but difference" is exactly where the power of China's plan to lead world peace and development lies.

### 3.2 pioneering national consciousness

Pioneering and enterprising is the eternal theme of the times. Pioneering and enterprising is an important and indispensable national consciousness in both personal growth and social development. This is a way to support the search for innovation, forge ahead and make a difference. It is the driving force to forge ahead, the source of positive progress, and the strength support to forge ahead and explore the future. The new era is a pioneering era. Without the will to advance, it is difficult to achieve a career. Pioneering and enterprising must be the key word of every nation and every era.

Pioneering and enterprising, daring to take risks, is the eternal pursuit of an era and a nation, and is the distinctive embodiment of the spirit of the new era. On the one hand, we should adhere to the pioneering spirit, have the courage to take responsibility, and practice our skills in difficulties and setbacks; On the other hand, we should adhere to the concept of entrepreneurship, risk-taking, innovation and development, and innovation driven national development. Only by persisting in carrying forward the pioneering spirit and setting clear goals can our lives shine and each individual make due contributions to the development of society.

## epilogue

To sum up, the image of China in this work reflects that the Arabs' impression of the Chinese people is positive, kind, friendly, and even admirable and envious. The connotation behind the names of the Chinese Princess and Aladdin and his son, including the story of Sinbad's navigation, also reflects the view of China in the eyes of the Arab people. These stories typically express the "goodwill" of Arab writers towards the image of China.

There are many reasons why goodwill and beauty are added to the impression of China. The Silk Road in ancient China made the Arabs realize that China is vast in territory, rich in resources and developed in economy. Over time, it left a unique impression of China in the hearts of the Arab people.

Although the Arabian Nights misread Chinese culture in terms of customs, civility, architecture, and the relationship between the king and his subjects, it also reflects the impression of China and the Chinese people in the eyes of the "other", which largely confirms the description of China by Arab historians. The survey shows that in contemporary international relations, the Middle East countries have the best impression of China in terms of the friendliness of people around the world to China, which has different realistic factors, and the Chinese image in Arabian Nights is a typical embodiment.

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