

The Creative Art of “Arabian Nights” Construal

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Abstract

The present article aims at studying literary architecture of stories of “Arabian Nights” which for centuries have continued to excite scientific interest of scholars in the spheres of Humanities and Arts. The enormous spiritual-aesthetic wealth of Art, in general, inspiring people, was created not only in different art media forms: painting, music, opera, ballet but in creative **literary art**, as well. The collection of tales of “One Thousand and One Nights” presented one of the best examples of such phenomena. The present empirical research was based on contemporary interdisciplinary approaches to cultural studies, literature and linguistics. The initial pilot study of the studied text-construal singled out the prevalence of stable narrative structures of fairy-tales' architecture. However, the presence of the substantial number of cases of norm violations determined the additional choice of new devices of analysis borrowed from one interdisciplinary branch of science: synergetics. The latter proved to have the power not only to explain violations but, in addition, to demonstrate them later graphically with the help of image-like fractals.

Keywords: creativity, literary art, text-architecture, narrative tools, interdisciplinary approach, synergetic fractals, mapping images

1. Introduction

The theme of the present article was initially inspired by the mystery of continuous interest of the specialists, as well as readers (especially of children), on the tales of the collection of ‘One Thousand and One Nights’. Borges very rightly remarks that we are still hearing Scheherazada's voice though many centuries passed by. The source of attraction of this study lay not only in the enigma of this phenomenon itself but also, mainly, in the desire to understand the reasons of this strange phenomenon. As Language is always the universal way of rendering any content, the attention, from the start, was directed to discourse and to its text-centered core.

The tales of Arabian Nights date back to prehistoric Middle Eastern and South Asian folklore traditions of fairy tales' story-telling, and they were very popular in the Middle Ages. Indian origins may be detected in several special editions as well. From the scope of cultural studies moral tales occupy an important place in developing the ideas of cultural and ethical enlightenment. Three hundred years ago the tales of ‘ARABIAN NIGHTS’, unknown to the mysterious East, were revealed themselves to the European eyes with all its luxury, beauty and charm. Since that time the same interest continued to excite new generations of readers.

The first acquaintance of the European reader with ‘Alf Layla wa Layla’ took place in 1704 when the first French edition of the collection by A. Galland (based on initial Syrian version) was published in twelve volumes. The first English version namely the so called ‘Grub Street Version’ appeared in 1706 under the changed title ‘The Arabian Nights Entertainment’. Later on, numerous other versions, varying in length, partly rendering the content, followed this first edition in many different languages. The present English edition in three volumes by Malcolm Lyons and Ursula

Lyons, best known to readers, was published by Penguin Classics in 2008 with an introduction by R. Irwin. (12, 17) This very version has been used for the empirical part of this article as basic macrostructures in fiction are mostly universal, deep-rooted, and remain unchanged in various variants.



The picture by Anton Pieck

Since its first appearance the Europeans enjoyed the novelty and were fascinated by the exciting cultural phenomenon of the East and took it as a sort of pleasure and entertainment as its scientific interpretation was not discovered yet. Only some specialists in the world of artistic imagination understood and valued it from its first appearance, developing its emotional-aesthetic atmosphere in different forms of art: W. von Goethe, A. Pushkin (in fiction and poetry); G. Dore (in painting); C. M. von Weber, N. Rimski-Korsakov (music). Official scientific investigations began much later.

Actually, the end of the twentieth century was marked by deep scientific interest and met the challenge of exploring the universe of immense human experience: Gerhard 1963; Mahdi 1983; Grotzfeld 1985; Naddaff 1991; Pinault 1992; Ghazoul 1996; Beaumont 1998.

In the beginning of the twenty-first century new scientific investigations of 'Arabian Tales' in linguistics, literary criticism and correlated studies was also notified: Ghazoul, Ferial 2014, 1996; Beaumont, Daniel 2004; Fishburne, Eveline 2004; Irvin, Robert. 2004; Leeven van, Richard. 2004, 2007; Ulrich, Marzolph. 2004. (6, 3, 7, 12, 15, 21). After three hundred years of its composition in 1704 a special tribute was paid in 2004 to commemorate the anniversary. The date was recognized even by UNESCO as a significant commemorative occasion. Special international scientific conferences were held to honour this event at the University of Sheffield in the UK in 2004 and

2016. In 2004, the event was also notably marked by the publication of ‘The Arabian Nights Encyclopedia’ in two volumes by Ulrich Marzolf and Richard von Leeven with fourteen interdisciplinary essays by internationally renowned specialists. (21) Officially, at last, the collection, ‘One Hundred and One Nights’ was recognized as a brilliantly entertaining narrative, a profound work of art, and a creation of considerable skill. (22) A special dissertation of Michael Lundell was defended, under the title: “Bound Infinities: Scheherazada’s Moral Matrix of 1001 Nights” In 2012, at the University of California. (18)

To conclude this small preliminary part, it is important to admit the following. A certain research gap in the preliminary studies of the source revealed the fact that the problem of general construal of this unique collection of stories based on text-oriented study of its macrostructures unfortunately was not in the center of the scholars’ attention yet. Thus, it demanded special research.

The present article aims to single out some basic macrostructures of textual construal of the tales of “The Arabian Nights”. To achieve this multi-dimensional technologies combining with the classical narratology of the Golden Age, and the special innovative tools of the new interdisciplinary branch of science, linguistic synergetics, have been applied in this research.

2. Material and Methods

2.1. Narrative Prototype as a Methodological Device for Macro-textual Construal of Tales

The first and most commonly used statement in literary science concerning the tales of ‘1001 Nights’ was that they represented narratives. Other similar references stated that the tales usually belonged to narrative prose, narrative traditions, and narrative cycle. This was officially accepted as an axiom. However, recognizing this really traditional statement the following fact could not be ignored about the obligatory reference concerning the contribution of the special scientific discipline, Narratology.

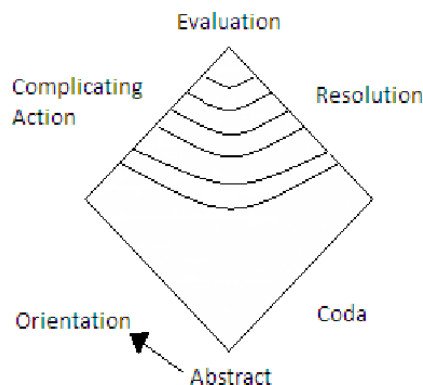
Narratology, an academic discipline which broadened and changed the traditional approach and status of narrative, was worked out in the second part of the twentieth century with the special task to investigate narrative. The name of this originally new discipline was coined out by Z. Todorov with the intention of studying a narrative’s nature, form, and functions, as well as the narrative competence. Thus, narrative, as the main unit of narratology, got a new life and scientific status of in the second part of the twentieth century, the so-called “Golden Period” of Narratology. Its significance was recognized by practically all key scholars of that time.

In 1988, Gerald Prince published his *Dictionary of Narratology* which became the main source of reference for the scholars of the discipline. It includes all the basic notions of narratology. (27) Actually, Narrative is defined by different scholars in different ways which are partially connected with its study in different genres and styles, and with its oral or written presentations. In this research, the definition of narrative by Charlotta Linde has been chosen, which appeared to be reliable, innovative, and suitable for this research. It presents Narrative as a special discourse, the first textual prototypical unit learnt by children, used by all people in different situations which has universal usage. (16)

Yet, the most valuable contribution to the study of narrative is the discovery of the American scholars W. Labov and J. Valetsky who define the functional model of narrative. It was worked out as the result of their practical investigation of experiments analyzing oral narratives produced by the citizens of New York about the most remarkable happenings to them during a limited period

of time. (13, 14) The worked out model is known as the “diamond scheme”. It includes six basic functions representing the basis of narrative. It looks in the way shown below.

TABLE 1. DIAMOND SCHEME OF NARRATIVE BY W. LABOV and J.VALETSKY.



The obligatory functions of this model are summarized in this way.

- ABSTRACT: What, in a nutshell, is this story about?
- ORIENTATION: Who, When, Where?
- COMPLICATING ACTION: What happened?
- EVALUATION: So what? Why is this interesting?
- RESULT OR RESOLUTION: What finally happened?
- CODA: That's it. I've finished and am coming back.

(op.cit, 13, 14)

Later on the model was successfully applied to many different narratives in various genres and styles of different languages, and it proved its universal character. The functions of the model appeared to be a reliable tool for more objective affirmation of different stories, novels, many other texts of differing genres and even media, and in this special case, of most tales of '1001 Nights' as narratives. Many monographs were devoted to the theoretical discussions of the importance of narrative; practical analysis was based on the empirical application of this scheme (1); and even dissertations were defended.

More arguments should be added concerning the reliability of this approach. One of the basic properties of narrative is its universal prototypical nature. The notion of PROTOTYPE intensifies this recognition. PROTOTYPE is understood as a special unit which has a sum of generic features with other units of a group explicitly expressed, presenting itself as the best ideal sample of this group. In other words, prototype occupies the place at the top of some special hierarchy with other elements occasionally declining from this top. Actually, quite a number of preceding experiments, especially with the texts of different genres of classical literature, supports the validity of usage of the “diamond scheme” for asserting their narrative status (although with some reservations). Thus, for instance, the functions COMPLICATION-RESULT appear to be the most important ones supporting the core of the prototypical model.

Another function, EVALUATION in further studies and experiments proves to be obligatory and very special. The latter is included into the functional scheme with the aim to express the so called “points” like the reason, the necessity of producing the story; and it could be placed in various positions of the text. It is used together with the two previously mentioned functions to attract the attention of the recipients, and to estimate its importance. This appears to be just to hold the attention of readers and listeners and to determine their choice to accept the tale as deserving, special one, or to refuse it from the start. (Toolan 2001, 2009)

It can also be specially mentioned that this phenomenon makes the specialists interested in the field of psychology even earlier, who mark it as the “centre of attraction” created by the so called “keys (or even hooks) of fascination”. It is mentionable that its presence is predetermined for usage in any good story; it is obligatory as a certain matrix, and is embedded into our brain as “a special sample”. (Voyskunskyi 1982: 30) The events presented in the narrative should be special: unusual, interesting, horrible, funny, and appealing to our emotions.

In the beginning of the twenty first century a few new books were published in the field of narratology like “Narrative: A Critical Linguistic Introduction” by Michael Toolan (28, also in 29) and “An Introduction to Narratology” by Monica Fludernik in 2009. (8) Furthermore, special conferences took place and many publications appeared in scientific journals. All this proves the ongoing interest on narrative studies. The author’s sincere conviction is that the following words by Monika Fludernik are true: ‘The human brain is constructed in such a way that it captures many complex relationships in the form of narrative structures’. These words not only reflect the modern situation of research on narratology but also connect it more closely with cognitive explorations of the present day. (8)

2.2. New Linguo-synergetic Ideas and Methodological Tools for More Efficient Analysis

In this part of the article a new methodological approach which claims the opportunity to explain the “strange” phenomena with the help of new devices of synergetics has been briefly outlined. Linguistic Synergetics is a new off-branch of the more general discipline: Synergetics. Today synergetics itself is a relatively new scientific discipline, as well, developing the theory of big, complicated, and dynamic self-organized systems extending its boundaries and, at the same time, acquiring new interdisciplinary status. At present it has considerably broadened its theoretical and practical applications in partially correlated disciplines, such as natural sciences, humanitarian disciplines with its inborn general ability to explore the universal laws of evolution and self-organization of various complicated systems. It led to the creation of new scientific paradigms, new non-linear vision of the world. Linguistics itself also represents a big, complicated, and self-organized system. Hence, the basic ideas and notions of general synergetics can be applied to linguistic synergetics as well.

Briefly stated, the basic facts about the initial phenomenon informed that synergetics was initially launched by I. Prigogin in the second half of the twentieth century as a new discipline under the influence of the more general theory of self-organization. The term for the discipline was coined by the German scholar G.Haken. The basic notions were organized into the system of special terms correlating with the ideas of non-linear development and the appearance of complex self-organizing systems including preliminary chaos, labyrinth, fluctuations, bifurcations, fractals and a new state of the system. (23) Since that time synergetics has got into the center of interdisciplinary research, and its basic principles have been recognized as useful

technologies for solving serious problems in the spheres of financial, economical, social, and ecological research.

LINGUISTIC SYNERGETICS belongs to the list of most innovative scientific branches. The similar ideas and associations of preliminary chaos, labyrinth preventing the way out were previously mentioned in relation to the literary (mainly post-modern) texts by such key specialists as U. Eco and Borges. Borges created the image of the garden with innumerable paths (4); and Umberto Eco, in his turn, fancied the forest with dozens of roads leading from one place to different possible directions. (5)

Further on, to continue explanations, the article represents the list of the basic notions mentioned above, which could be used for more valid and explicit analysis and understanding of construal of the text of the tales of '1001 Nights' with corresponding definitions. The latter was borrowed from the Glossary of the Russian scholar V. Melnik. (23)

According to the Glossary, 'SELF-ORGANIZATION is a process in which components of the system accurately fit together in accord with their spontaneous interrelations in coordinated behaviour'. (23: 18) Changes resulting in self-organization may be determined by specific problems in the system. Gradually, evolution of the system itself leads to certain new organization of the form. (23: 18-21) FIUCTUATIONS are understood as specific changes leading to deviations. (23: 19)

The notion of FRACTAL, came initially from geometry, denotes fractional dimension. The usual examples of fractals present physical objects in nature like crystals, snowflakes, and flowers. The notion implies the ability to create self-similar objects. (23: 28) Some illustrative examples to clarify the approach would be adduced in Part 3. BIFURKATION (from English and French: splitting into two) was defined as 'division into two parts during the development of dissipational systems'. (23: 11) It means that the system may be characterized by two possible types of behavior: the process may move from stability to chaos or in the opposite direction. In Russia special dissertations by Natalia Olizko and Natalia Mamonova were defended on the basis of synergetic approach. (25, 20) The articles also tested this approach. (2)

3. Results and Discussion

3.1. Brief Preliminary Survey

This part of the article reveals the realization of the main purpose of this research which aims at the discovery of the basic macrostructures of the text construal of 'ONE HUNDRED AND ONE NIGHTS' built on the interface of more traditional narrative and innovative tools and approaches of linguistic synergetics. But, at first, some additional preliminary explanations concerning macrostructures like text construal should be given. The primary goal of this study has been directed to text-oriented approach. The notion of the tales' text construal implies its recognition as a structural-semantic unity (the whole) of its parts realized in the form of a system of Macrostructures of corresponding units. Macrostructures are reasonably divided into two unequal parts: Mega -structures of the whole text construal and ordinary smaller macrostructures, entering, as a unity, into the system of MEGASTRUCTURE. Mega-structure is conceived as responsible for the whole text, its 'architecture' supporting it as its backbone. In the case of the analysis of the text of the tales it is realized as the MAIN MEGAFRAME of Scheherazada and Schahriyar's life and, in its literary form, semantically as the whole 'universe', space of the events of their life restricted by time limits and space, and especially by literary construal of these events.

The latter approach would be exemplified in one of the sections in terms of linguistic synergetic paradigm. Macrostructures of the first type (in the form of episodes) of the texts of ‘1001 Nights’ were specially tested in the status of typical narratives with the help of the application of the prototypical narrative model, the so-called ‘diamond scheme’ by Labov and Valetsky. (13,14)

It is noteworthy to mention that in preliminary literary studies all the texts of the ‘1001 Nights’ are semantically divided into two big parts: 1. fantastic fairytales and 2. didactic stories (dating back to ancient Indian Panchatantra). In this article the texts of the magic (or fantastic) stories are specially chosen as the selected illustrative examples of the undertaken analysis. They are initially divided into narrative episodes, certain parts in the process of progression of short-term events of the stories under study. The choice of episodes is determined by the actions (or even its moments) of different characters' lives due to their life incidents violating from the more ordinary ones to some unusual, special ones like criminal, frightening, terrible, tragic, funny, joyful, romantic.

The formal composition of the episodes is referred to usual macrostructures; in most cases they consist of several sentences and are extended. The tale ‘Aladdin, or the Magic Lamp’, the biggest of the tales under analysis occupying 152 pages in the cited collection, has been chosen as an example of narrative testing. This has been given in the next section. It should be mentioned that fantastic tales occupy a prominent place among the whole corpus of ‘Arabian Nights’.

3.2. Prototypical Narrative Construal to suit Mundane Readers’ Comprehension

The texts of magic (fantastic) tales chosen for illustrative analysis in this article are limited in number. The latter includes the fairytales which are chosen as the best known ones admired not only by children but also by grown-up readers. Hence, to the general knowledge of the most mundane readers with the content of the tales, the analysis presented in this part would be transparent enough even for young researchers. The list of the examined magic tales includes twenty texts. In all of them the magic elements are quite evident; and, thus, they consequently have the right to be referred as magic ones.

All the texts are tested of their credibility to be referred as narrative ones with the help of the prototypical universal ‘diamond scheme’ and their narrative status are proved, although with some reservations. The whole texts are primarily categorized into smaller parts presenting episodes with the aim of establishing their significance as narrative parts of the whole text constructions.

The text of the tale ‘The Story of Aladdin, or the Magic Lamp’ is specially selected as an illustrative example of the experiment in this study as the most representative tale. (17) The text construal of the tale is quite classical, not complicated, consisting, nevertheless, of a big number of long and short episodes built as similar-identical presenting a linear succession of prototypical narratives traditionally organized, and realizing the obligatory kernel functions: Complication-Result. Categorization of the episodes presents some practical difficulties for analysis because smaller episodes are embedded into bigger ones, although both nevertheless keep their prototypical narrative form. The list of the biggest episodes will be given a bit later after the analysis of one of the initial episodes and its adequate correlation with the ‘diamond functional scheme’. The first episode of ‘The Story of Aladdin, or the Magic Lamp’ presents the main characters, time, and place of the action and narrates about the first appearance of the magician pretending to be Aladdin's uncle. The “diamond scheme”, specially applied for this case, can represent the narrative in the following way:

1. Abstract: The title of the story;
2. Orientation: Aladdin, his mother and his 'uncle'; past time; place: one town in China;
3. Complication: The appearance of the unknown 'uncle';
4. Resolution: Decision of Aladdin and his mother to accept the unknown man as Aladdin's
5. Evaluation: Aladdin's emotional state of mind: surprise, and, later on, satisfaction.

All narrative functions find their expression supporting the complete realization of the narrative prototype. In this passage Complication and Result follow each other very quickly. From the linguistic point of view grammatical organization closely supports the narrative text construal. Verbs, denoting quick actions become dominant in the linear narrative progression. The sentences and clauses are connected either asyndetically or syndetically by means of coordinated conjunctions, mainly 'and'. The information about the events was rendered by propositions with the extensive usage of active verbs, commonly in PAST SIMPLE. The quoted corresponding examples make use of the verbs: (they) CAME; (he) TOLD; (Aladdin) HAD AMASSED; (the magician) SET FIRE; (twigs) CAUGHT FIRE; (the magician) THREW some incense; (he) HAD READY; (a smoke) ROSE; (the earth) HAD A SLIGHT TREMOR AND OPENED UP (he) SCOLDED HIM AND GAVE HIM A BLOW. . . . The list can be easily continued. Twelve basic episodes include textual macrostructures of the story's text construal. Table 2 presenting the Core of the prototypical narrative construal of several episodes of the story is given below:

TABLE2. The list of Initial Five Narrative-thematic Episodes with the Main Prototypical Functions: Complication–Resolution

Headings Functions	The magician's Arrival	Finding the magic lamp	Aladdin left the ground	Aladdin's Rescue and Return Home	Aladdin at the Market
Complication	A foreigner (the magician) declared to be Aladdin's uncle	The magician opened the entrance to the cave by magic and orders Aladdin to go down and find the lamp	Aladdin wept in despair under the ground	The happy Aladdin got home and fainted for hunger	Aladdin learnt about the appearance of the beautiful sultan's daughter
Resolution	Aladdin and his mother accepted him	Aladdin refused to give the lamp to the magician, and the latter closed the way out	The magic ring saved Aladdin	Gin from the magic lamp fulfills all wishes	Aladdin fell desperately in love

3.3. Complexity and Literary Chaos of the Tales of ‘1001 Nights’

However, not all tales of the collection are identical, as shown in this section, in their text construal and semantics as well. Even their general content has been highly unusual for readers from the start. Thus, the tales of “Arabian Nights”, discovered for the first time to the European readers, appears to be a sort of a revelation representing “a new reality” or “another world”, so mysterious, colourful, and different from their own lives that they cannot but enjoy with it. And, this is possibly the best explanation of the enormous success of the stories. Actually, the literary diversity of real and fantastic characters, unusual happenings organized into different plots and themes are often called the real universe of human existence and experience. Again, special literary technologies, representations of the content in different styles, genres, different additions, and changes and, later, its translation into different versions are also the part of the literary diversity. The starting notions of synergetics can be evidently applied here. Another important feature of synergetics is the similarity of the objects. Before illustrating synergetics in the text a figure of snowflakes illustrating the synergetic phenomenon of the real world is given below for the sake of the explicitness of the readers:

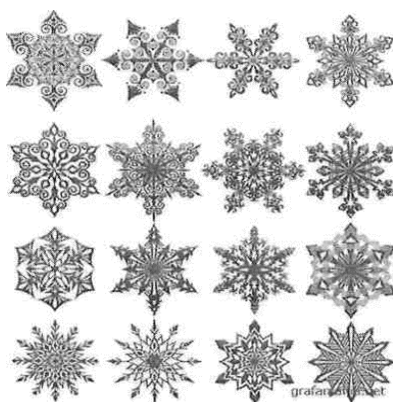


FIGURE 1. Snowflakes as the Prototypical Image of Textual Fractals

Almost all snowflakes in the picture are characterized by self-similarity of form represented by six outer “rays” noticed at first glance. The same six-rays’ organization is repeated in the snowflakes’ inner form (in some cases, several times). However, some elements of instability (bifurcation) can also be observed in the lower level when the number of rays of snowflakes is increased from six to twelve. The same principles of synergetics, self-similarity and bifurcation, can contribute, on the analogy, to better understanding of more complicated literary construal of the tales of ‘1001 Nights’ connected with chaos and marginalization.

3.4. Empirical Synergetic Modelling of Mega Construal of the Collection of ‘1001 Nights’

The unity of the whole collection of the tales of “1001 Nights” can be supported by the backbone of the general story which keeps the whole construction together uniting ‘almost chaos’ of different versions of events presented in different tales.

The initial story of Schahriyar’s life, as the background of the whole plot, is mentioned at the very beginning of the tales of ‘1001 Nights’. From the synergetic approach this sad beginning could be

presented with the help of the Mega -Fractal of the big Circle embracing different periods of his life. The content of the preliminary story could be summed up in this way: Shahriyar was badly shocked at the discovery of the fact that his brother's wife was unfaithful to him. And he was shocked even more when he learnt that his own (first) wife was found guilty of the same crime. Hence, he had her executed. After that, in his disappointment and loss of faith in morality of any woman, he began to marry virgins: every night a new one, executing each the next morning, in his disbelief that they could be faithful and devoted to him after the first marriage night. And that went on and on without any changes. These sad and even tragic events evidently reveal self-similarity via linguistic synergetic approach. For the Fractal model of this period of Shahriyar's life I have used the next Figure 2: Fractal Model in the form of CAMOMILE.



FIGURE 2. IMAGE of THE FRACTAL MODEL OF CAMOMILE.

In this Figure the life of Shahriyar (especially, his inner state of mind) could be placed into the center of the flower, as he was wholly indifferent and not touched by the sad deaths of the virgins whom he had just married for one night, the last in their lives. The self-similarity of the fates of the newly-married brides was presented in the form of self-similar white petals outside the central circle of the flower CAMOMILE.

However, everything changed in Shahriyar's life with the appearance of his new wife Scheherazada (who was very clever, well-educated and knew so many of the most fascinated tales to entertain her cruel husband). She had invented, in advance, a very wise plan to put the horrible routine of killing innocent virgins to the end. So, she started to tell wonderful stories to Shahriyar every night, but always stopped at the most exciting point when the interest of her husband was at the height. Thus, Shahriyar, anxious to learn the continuation of the story, had to postpone her execution. And every night after finishing the previous story Scheherazada began a new one, even more exciting and, again, stopped coming to the next complication (strange or funny or terrible event). In this way it went on and on for as many as 1001 nights. This situation can be marked as the ever continuing process of bifurcation. For this case another image is selected with the Fractal of a big Wheel with rotating elements inside the big circle of Schahriyar's life. In this case he is not indifferent to the tales of Scheherazada (inside the circle); he is excited by the stories, and also by the charm of his wife. The self-similar elements rotating inside graphically representes Scheherazada's stories.

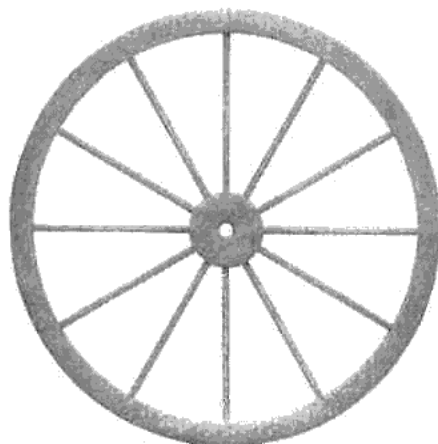


FIGURE 3. The Fractal Model of the ‘Big Wheel’

The evident way of using the global frame of MEGA-STRUCTURE for the whole collection of the tales of "1001 Nights" can be graphically realized by placing all the stories under the same ‘umbrella’. Inside the next circle are all SCHEHERAZADA'S Nights' ENTERTAINING her cruel husband, with the successful result of saving others and being saved from death. The frame can be referred at the same time to one of the basic fractals in linguistic synergetics: the fractal model of concentric circles.

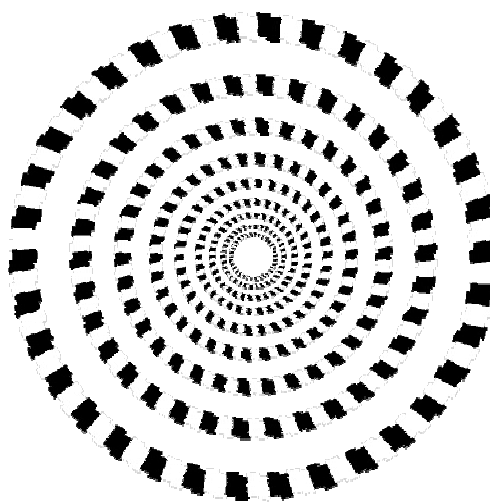


FIGURE 4. THE FRACTAL MODEL OF CONCENTRIC CIRCLES (symbolizing SCHAHRIYAR'S LIFE; up to his final death)

3.5. The Play with Variations

The narrative stability of the text construal of the fantastic fairytales of ‘1001 Nights’ is, however, accompanied by occasional, but not too rare, structural changes of the stories. Thus, the traditional use of narratives in different macrostructures of text construal can be interrupted by certain violations of the expected narrative norms. The real reason for that was possibly the highly expected boredom of the recipients of the usual and traditional usage of the same forms. Readers may be tired and expect something new, and the response to this desire evidently first came in the form of some slight variations inside the texts. The following methods of changing the inner side of the text can be mentioned: EMBEDDINGS (placing one text inside the other); MULTIPLE

REPETITIONS (due, to special dominance of one part of the text based on its semantic importance) as a special way of foregrounding; the use of FRAMES of GLOBAL texts, as a special way of representing Mega-structures (one whole complete text inside the other, the main one (the so-called 'text in the text'). All these possible changes may be treated as interplay of the author with different semantic and structural variations inside and also outside the text construal.

4. Conclusion

.Evident creativity and the art of building the complicated architecture of the collection of "Arabian Nights" have received convincing confirmation. The article has explored the task of establishing the basic underlying macrostructures providing the backbone of the tales of "1001 Nights". The stated aim has principally got successful realization. The final conclusion is that the undertaken study leads to the unique insight of the examined problem. The general construal of the immense number of tales included in the collection of "1001 Nights" may be visualized in the form of many-layered gigantic pyramid artfully constructed by the genius of some very clever, unknown authors. Contemporary multi-dimensional methodology based on the principles of text-oriented approach gives the opportunity to present this construction as a global structural-semantic unity organized as a complicated system of macrostructures of different types. The top of it is operated by the global MEGA-STRUCTURE responsible for the whole text-construction which supports the whole system. Within the limits of this paper it is graphically represented as a fractal model of the 'BIG CONCENTRIC CIRCLE' embedding Shahriyar's and Scheherazada's life. Macrostructures of lower level directed by the MEGA-STRUCTURE were responsible for the building of separate stories and their big textual parts represented in the forms of narratives, synergetic structures or different marginal variants. Traditional narrative text construal of the tales was accompanied by the unexpected violations and changes in the forms of fractals, the phenomenon identified by scholars only recently, and remaining one of Scheherazada's secrets (which could hardly be explained by contemporary science).

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