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A SURVEY OF SATISFACTION TECHNIQUES IN HEZARO YEK SHAB STORIES

UNA ENCUESTA DE TÉCNICAS DE SATISFACCIÓN EN LAS HISTORIAS DE HEZARO YEK SHAB




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RESUMEN
El propósito de esta consulta es determinar las técnicas de satisfacción en las historias de Hezaro Yek SHab. Una de las características más destacadas de Hezaro Yek Shab Este método de investigación fue descriptivo-analítico. Los resultados mostraron que la expresión de conceptos éticos, culturales, sociales y educativos es en forma de anécdotas y leyendas, lo cual, de acuerdo con los elementos de este trabajo, uno se puede preguntar si ¿Hezaro Yek Shab todavía se puede utilizar para cultivarlo en la actualidad con los niños?
Palabras clave: técnicas de satisfacción, Hezaro Yek Shab, literatura infantil, educación.

ABSTRACT
The purpose of this query is to determine satisfaction techniques in Hezaro Yek SHab stories. One of the most prominent features of Hezaro Yek Shab This research method was descriptive-analytical. Results showed that the expression of ethical, cultural, social, and educational concepts is in the form of anecdotes and legends, which according to the elements of this work, one can ask whether Hezaro Yek Shab, can still be used to cultivate it for today's children consider?
Keywords: satisfaction techniques, Hezaro Yek Shab, Child Literature, Education.

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INTRODUCTION

Some believe that "before the constitutional revolution, the history of the creation of literary works for children was not special" (Mahmudi, 2016, p. 30). This claim may be true at first glance, but a closer look at the forms of ancient literature, as well as a closer look at classical works, reveals that literature in the field of children and adolescents in Iran has a much longer history.
An example of this claim is the children's old songs full of educational problems and, because of their natural and pleasing language, they sat in the minds and hearts of children, many of which such lyrics are "native, which was prevalent in Iran before Islam", which relates to some of the native legends of ancient Iran (Hedayat, 2018). Namely, it is from the place where Hezaro Yek Shab's anecdotes and many other legends and stories originated.

The scope of thinking and the power of writing and the high value of works of art such as Hezaro Yek Shab, KALILA and DEMNA, Nambanban Marzban, etc. have caused different segments of society to be targeted (Fudge, 2016). With the passage of time and the aging of the language of these works in comparison with today's standard Persian version, children and adolescents were separated from these literary treasures (Parishani and Shibache, 2016). However, due to the simplicity of harmonizing the themes of these texts for the upbringing of children, as a result of the existence of face-to-face imaginations and battles, imaginary creatures and all kinds of epics and heroism, they have the potential to attract a wide range of any age group (Nayebpour, 2017).

In these anecdotes, the one who teaches human beings is not a wise man and not a human trainer. It is, however, the collective mind of a nation that, during its quest for the ideal of purpose, has always tried to link these useful teachings with the minds and soul of its audience in later generations.

Of course, his main audience was the active, energetic and flexible minds of children. That is why the matching and the intrinsic nature of the hero, shitty and playful (vitality and evacuation), or the advent of dangerous and unknown realms (dealing with complexes and pressures), or speaking and interacting with objects and beings periphery (similarity with being and nature), or flight to the sky (escape from gravity), is the most attractive and grateful part of the stories, which, in the form of an unflattering process, sends the child to the stages of procession or perseverance (Bettelheim, 2015). In these parables, the child is allowed to fill the vacancy with the help of imagination, and in fact this child is a teacher who teaches the stage of education to it.

Children bring myths inspirational in their myths. (Though) in (their) stories they say (many) ridiculous things, (yet) in all ruined places do thou ever seek the treasure (Molana, 2017).

METHODOLOGY

This article examines the adaptation of Hezaro Yek Shab's classical work to the educational problems of children and adolescents through a descriptive-analytical method and according to the storytelling process in this work, according to modern literary criticism. In the first step, the main question and variables of the study were identified. After selecting the research question and variables, a set of documents or messages from the book were collected and personalized to answer these questions. These documents and messages were then categorized into categories, with a code for each of these categories. Finally, the word, phrase, theme, sentence and content were selected as the unit of analysis and final analysis was conducted.

RESULTS

The Hezaro Yek Shab storyline is basically the same thousand stories or thousands of legends Achaemenid, which has been included authentic Hindu legends, Chinese, Mongolian, Tatar and Turkmen stories, ancient Jewish stories, along with authentic and ancient stories and myths of ancient Iran (Ameli, 2017).

One of the most important features of this work is that it is one of the few works that have succeeded in discovering itself beyond the boundaries of a particular civilization to other peoples of the world, and to engage itself in dealing with passage of time. This powerful synthesis, will preserve forgiveness and stagnation, and will be generationalized by the various strata of societies.by Antoine Glain and introduced to Europe (Ramezani, 2014), and added to its daily popularity into various nations, as the year of 2017 when was introduced by UNESCO as the year of Hezaro Yek Shab.

This global acceptance is itself a reason for the dynamism and sustainability of this valuable work. Although this ancient work has undergone a change in the encounter with various nations, and in some cases has been drawn to superstitious and sometimes abusive teachings, which are merely a matter of entertainment and jest, but this kind of thinking in many of its Islamic societies has not been accepted, and has been limited to some cultures. On the other hand, it should be noted that along with such anecdotes, subtle teachings and long meanings such as courage, rationalism, encouragement, endeavor, and the like, are the essential and integral parts of the Hezaro Yek Shab stories, which provides a rich source for teaching information and education to children and adolescent.

Hezaro Yek Shab has been influenced by vulgar stories and is in some way related to the oral tradition, and this feature itself has a significant contribution to the making and language of all the understanding of this work. Although this feature has not been much appreciated among the ancient literatures, and in books such as Dastour of Alvozara and Al-Fehrest, they have given the story its cold names, but this kind of literary is exactly the language we need in child literature. Because the meaning of the coldness of these stories in ancient word literature was the failure to observe the secret principles of the literary secret in its appearance, as well as in terms of meaning, the magic and mysterious aspects of the story, the basis of the stories in Hezaro Yek Shab form. Hezaro Yek Shab, on the other hand, is a book full of anecdotes that are “relevant to illustration, because strange creatures, luxurious spaces, and risky adventures are plentiful” (Marzlouf, 2014, p.28).

These features are all specific to popular literature, and folklore, and this is the coordinates that gave rise to dissatisfaction with old literature. However, with regard to modern literary critique, what is being discussed in this article is precisely those characteristics of oral literature that is the best literary type for the transfer of educational concepts to the stratum of children and adolescents.

Because the expression of educational problems in the form of rules of oral and textual literature, without difficulty, creates an internal dialogue in the child, and this particular audience addresses the problems, and places itself in the position of characters and heroes of the story, and as if is in the story process, this listener is subject to trial and error. The same thing a child literary writer needs in order to make things more tangible and acceptable to his educational issues during the stories.

The Hezaro Yek Shab is an Indian-Persian anecdote. When the Hezaro Yek Shab collection came to Arabs, they added anecdotes and stories provided by the narrators and copywriters in order to achieve a complete set. Initially, these Asian Arabs were about the 9th or 10th centuries quoting the Abbasi Caliphate. Anecdotes in which Haroun al-Rashid and his minister Ja'far were seen. Then it turns to Cairo. From the 11th century, it was under the control of the Fatimid series, with amazing and interesting stories. Anecdotes in which magic, goblins and fairy are part of their elements, and other manuscripts whose originality is ambiguous are added to the anecdotes, and eventually it becomes a more stable form. This process of adding anecdotes to the Hezaro Yek Shab series explains two important points.

First, it proves that this amazing work consists of a collection of live and dynamic anecdotes, since narrators from every era and civilization have added stories according to their own culture and their particular audience, without having

disruption in the logic process of the book. So that the reader feels that the narrator of each Hezaro Yek Shab is a single person. Secondly, we can claim that Hezaro Yek Shab is an unfinished story, and should search for its sequel in the thoughts of the next generations.

Life skills educating began globally with Gilbert Botvin's efforts and research, and was increasingly divided into various branches using new teaching techniques, which led to the teaching of life skills to children through storytelling attracted a lot of fans. The teachings that comprise the main story of Hezaro Yek Shab include the psychological needs of children with a psychological look, which proves that the creators of this great work have always viewed the spirit and require of all their audiences, including children. They have been building and designing stories based on this, and the attention to these basic and inner needs has been the broad stratum of their audience, which has prevented the aging of its stories.

In fact, Hezaro Yek Shab has been able to address one of the most important achievements of child literature, which is "moral guidance without coercion, punishment or encouragement, personality upbringing, self-confidence and personality independence, as well as satisfaction of some mental, emotional and pleasure needs to audience" (Behdad, 2016, p. 62). This puts itself among the best literary works in the field of the child, which will be followed by some of these techniques during the narrative descriptions.

"The child will study or hear stories and accept them according to their inner needs, problems such as making decisions in crises, courage and self-esteem in hardship, and so on" (Shajari, 2017, p.31). Children are questioning rare events more than the facts they are familiar with. This is the same work that Hezaro Yek Shab is doing in fictional, imaginative anecdotes to accompany the audience with the story process, which leads to the formation of a targeted reader, which in fact is potential childhood in the stories of Hezaro Yek Shab, because, apparently they have not been created for the child, but have features that attract the child, and force us to include children and adolescents as readers of these works.

Abundant educational resources among anecdotes and unique illustrations, multifaceted characteristics of stories and satisfaction techniques, and the way of singer's children, lies at the core of this work, which preserves, revives and transmits the ideas presented in this precious literary text of Iran and the world. It is necessary to make the most of these works in order to improve education as well as increase the emotional bond of children with the ancient literary works. Because if education is conducted in an indirect and curious way, is more efficient. Since "the child's mind intrinsically is a story. And the perception of everyday experiences is organized in the wisdom of stories" (Afrashi, 2016, p. 29).

Getting the right decisions and managing the crisis are two of the most important principles in societies. As many of the frustrations in children and adolescents' lives are the result of this lack of proper management of crises and distrust of individual abilities in dealing with problems. In the critique and description of the story below, how to use the Hezaro Yek Shab anecdotes to educate the social skills of children and adolescents are investigated.

FISHERMAN AND DEVIL

Anecdotes usually begin with a sentence from the speaker, containing the main message of the story. If the story is about praising the wisdom, the speaker deals with words such as implacable consequences and condemnation of doing things unreasonably, and if the anecdote is about courage, this is the same and so on.
The main ethical and educational implications of Hezaro Yek Shab are to educate proper decision-making and timely management of crises, which is undoubtedly one of the most essential social skills that are necessary to educate children, especially adolescents, who are on the verge of intellectual independence and practicing, and, of course, training this skill in the form of stories of exciting and proportional to their spirit will make them understand the right thing.
The following example illustrates some of the techniques used in crisis management educating and the timely and correct use of wisdom, as well as trusting individual abilities in coping with the difficulties that have been raised in the legend of Hezaro Yek Shab.

In Hezaro Yek Shab story, the catastrophe does not occur suddenly, but the story goes on a slow curve toward the incident. Like the devil and the story that begins with a normal day, "An elderly fisherman took his trap every day and went to the sea and did not throw four more traps at sea. Once upon a time, he went by the sea" (Ramezani, 2014, p. 23). Then the anecdote gradually moves towards the tragedy, the fisherman drove himself into the water with all the ability to bring the trap out of the water, he gets sad. Expecting the reader to enter the disaster is one of the main factors behind motivating the audience to follow the story, which is evident throughout the events in Hezaro Yek Shab.

"The fisherman threw again the trap in the water, when he wanted to bring it out, he saw that it was heavier than before, brought it out with all the trouble; and he saw an earthenware full of pebbles and muds" (Monshi, 2016, p. 28).
The speaker is in place an overwhelming story, wherever the opportunity is right, seeks to bring a pond commensurate with the status of the hero When he saw this, he grumbled and said:

> If, with force and gold, to our hand, the bounty of eternity without beginning union with the true Beloved had come. The water of life of Khizr Sikandar's portion would have come, and he threw the heavy trap,

> after a while trapped out, he saw that the broken clay was inside the trap and said that I did not thrust into the water more than four times and trapped in the water (Monshi, 2016, p. 31).

The hero's attempt is from the beginning of the story to the last moment of the story, and this makes the listener with the champion's twin to himself always in his side and in the process of the story and considers himself to be a partner in the defeat and victory of the hero, and it also engages himself in decisions made by the hero in critical moments The trap was brought out and saw it's Roein's earthenware, he was happy and joy. He overthrew it if it has something in between was came out. Smoke was coming out from earthenware to the sky. The attention to detail and precise description of the scene, such as the being Roein of earthenware and etc., tells the story to the listener just like the scene, which makes all the details of the scene in the child's mind to be restored.

The heroes of Hezaro Yek Shab, unlike the usual myths, have heroes with supernatural power, and have always been fully aware of the adventure and confronting the dangers and usually with the help of their own specific abilities such as being invulnerable, having spell and magic, a special tool like a sword or bow and etc., they win. The heroes in Hezaro Yek Shab, besides being an ordinary person, is not supportive of any external power and relief, sometimes the only words that express from his heart belief is his consolation.

Therefore, he always faces fear in the first encounter with the crisis, like other ordinary humans. The fisherman saw the devil and shook, from fearing his mouth was dry, the fisherman said that it was fearful that the soul would be cut off from it. This is the kind of hero choice in Hezaro Yek Shab, which brings the listener's closest presence to the characters of the story.
Shahrzad's heroes must decide alone, act on their own, and accept the result of their actions, which teaches children and adolescents that it is the responsibility of everyone to behave with him. In fact, the story of events in Hezaro Yek Shab is based on the assessment of human physical and mental strength, with all its weaknesses.

In Hezaro Yek Shab, humans are the only ones in their choice and getting rid of crises and should not wait for oracular help devil said: you have no choice except killing, because fisherman saw death in front of his eyes, devil said: "You are a human being, and this is from goblins, you have to take it down, so he told devil that now tell me true that how you had fitted in this large earthenware, so that I didn't see my eyes, I could not believe. The devil turned to smoke, rising up on the air and went into the earthenware" (Ramezani, 2014, p. 27).

Always in the top of story, and at the moment that there is no longer hope for salvation, wisdom accelerates with the help of the hero to manage the crisis, and by resend request of devil from the fisherman to free him and express the anecdote of the Greek property and Hakim Royan of the zeal for the end of the magnitude unappreciated, the story continues, and with the formation of a dialogue and debate like that between them, we saw a variety of stories in intricate core of the main story; but we can accomplish the story at the moment of the capture of the devil and the victory of the fisherman with help of his wisdom and reason, and make the right conclusion from this story.

That's why it's possible to say that multifaceted stories with several different endpoints are another feature of Hezaro Yek Shab, which makes this series of anecdotes suitable for child literature. In fact, in these multifaceted and multi-story stories, author eliminates himself and decides how to end the story with a creative listener, which is the same children. An example of this kind of story can be mentioned in the fox and wolf's story.

FOX AND WOLF

The story begins with a scene in which the main theme is the bullying by a powerful person but ignorant to a weak but wise person. The fox and the wolf were living in a home for a long time, but the wolf was oppressing the fox (Ramezani, 2014, p. 20). In the course of the events on the storyline the wisdom finally victoriously overcome on physical strength.

The conversations between the two main characters of the story represent a significant educational and ethical point of view. The fox invited him for friendship and tolerance, saying that if you do not go wrong and you do not have the right to friendship, it is unlikely that God will overcome people against you. In all the fables Hezaro Yek Shab, human beings are a symbol of wickedness, often referred to in the stories by his superiority over other creatures. In the story, the advice does not have any effect on the wolf, which leads to the story moving toward disaster. Once upon a time, the fox went to the grape gardens and saw a gap in the wall, he said to himself that there is no doubt that this gap is causal and said that the caution is half-conscious, then he slowly approached the wall and saw a deep hole in it.

Converting catastrophes and injuries to opportunities in the stories Hezaro Yek Shab is a motive or function in terms of structuralism. Which appears in various forms in Hezaro Yek Shab's anecdotes. In this scene, the fox faces an obstacle to achieving the goal of grape garden, and quickly turns this damage into an opportunity. I hope that the enemy of my soul, the evil wolf will fall there. Ultimately, the weak person overcomes a powerful enemy with the help of his intellect. He came to the wolf, and said to him, “There was a grape garden without any

difficulties. The wolf grew greedy and wanted to go through the gaps of the wall into the grape garden that fell into the gaps" (Shajari, 2017, p.77).

According to the tradition of Hezaro Yek Shab, as we have seen in the story of the fisherman and the devil, the defeated person asks for him by creating a debate with the victorious person and expressing the textual anecdotes, and the anecdote enters the next stage, which in the next scene in this anecdote of this moral argument is proposed that the victor at the top of power forgives the guilty person and prefers forgiveness to the revenge.

The fox got upset for wolf, and at that moment he went up to the edge of the gaps and threw his tail into the gaps and the wolf rose to his tail. The story could end here, and the desirable result was obtained, but because of the multifaceted and multi-end of life stories of Hezaro Yek Shab, the story goes on, and with the betrayal of the wolf, the story enters a new path and continues to make the writer succeed with this technique, to send a few valuable messages from a short story.
With a comparative look between Hezaro Yek Shab's stories, we find that gradual move, not suddenly, towards disaster, the existence of an ordinary hero that does not receive any help from outside, bringing advice and in most of the story, trusting in individual abilities and enjoying power of reason as well as multifaceted stories with several different endings are repeating features throughout the Hezaro Yek Shab stories. We also see exactly these repeatable features in this anecdote in the story of the lion and the carpenter.

The expression of ethical issues in Hezaro Yek Shab, such as the need for a leader and teacher in human life in the anecdote of Princess and Ahu, the value of cooperation and the result of social and cooperative efforts in the story of the collaboration of the flea and the mouse; the importance of gratitude from others in the story of Greek property and Hakim Royan, in the Hezaro Yek Shab universe, despite the repetition, a new image has been presented in the aftermath of the far-reaching ability in the history of the sparrows and eagles and other educational problems that have been repeatedly expressed in other educational books, such as Ka;l;a and Demna and Marzban Name. So that the listener feels to be new and fresh throughout the story. In order to prove this claim, we will criticize and describe two anecdotes in this subject.

KING AND HAWK

Anger is a dangerous excitement because it seeks to destroy and eliminate something or someone, which mechanism makes it an obstacle to its own way (Soudabi, et al., 2018, p. 8). Anger is a fleeting feeling and a moment when it has the ability, the potential to inflict irreparable damage to interpersonal and social situations, achievement of goals and other life situations. Therefore, the control of

anger is one of the most important educational problems that should be considered from childhood and adolescence.
In the critique of King and Shahin's story, we reveal that Hezaro Yek Shab is an excellent example in this field that, in the most concise manner, delivers a delightful story with the help of satisfaction techniques to educate the child's audience, especially adolescents who are at the risk of moral hazard and social problems.

"The kingdom of the kings of Persia always went to the hunting ground and had a hawk hanging on its neck..." (Ramezani, 2014, p. 3). Animals in Hezaro Yek Shab are an integral part of the story, and less of a story can be found that animals do not play a key role in it.

These stories, apart from the being-stories, are fables, which are referred as the "Animal Anecdotes" in the season of Hezaro Yek Shab, where one can see one of the oldest examples of fable literature in the world. Stories such as Hawk and King are abundantly seen in Hezaro Yek Shab, often referred to as an anecdote between texts as a sub-story. Such anecdotes can be considered as an example of short stories in Iranian literature.
In the sequel to the anecdote of Hawk and King, the story goes on in a gentle trend towards the disaster and the top point of the story The king went to look for the deer ... and killed it, but he was thirsty and sat down under the shade of a tree from which the water dropped. The king filled the bowl with water and when he wanted to drink it, the hawk flashed into a bowl of water and poured water (Haman, 2014, p. 32). The lack of awareness of the source and the reason for the incidents and judgments rushed from ignorance to the facts, from the original, the most common cause of anger is a result of abnormal actions.

In this story, the narrator, until the end of the story, puts the main character in ignorance of the truth to point to this psychological point the king so thought that the hawk was thirsty and laid water on the hawk, but the hawk poured water. The king was angry and said: "You did not drink water, nor did I, so he took his sword and beat the hawk feathers. The hawk pointed to the king and said that he had seen a snake on the tree and his poison drops from the top of the tree... Finally, the hawk shouted and died; the king was very sad" (Soudabi, et al., 2018, p. 12).

Another psychological technique used by the author in this short story is that accompanies the listener in unconsciousness to the original story with the personality of the story (king), and repeatedly by using the word of water instead of poison in the text, he has achieved to his willing. At the end, an artistically transforming an exciting story into a tragedy becomes an influential result of the story.

Another example of the story of Hezaro Yek Shab, which has been able to put forward a variety of satisfaction and psychological techniques for expressing a social and ethical doctrine in a short story, is the story of friendship of turtle imitation from francolin, that one of the most important basic skills of children's lives and teenagers are there.

DISCUSSION

In the adventure of francolin and turtles, we see an irregular and inappropriate friendship with individual abilities and social conditions. When francolin decides to make friends with the turtle's group, the bird has to deny its abilities and talents to approach turtles. As a result, he separates his feathers and makes nest on the floor.

But at the time of hawk's attack, the turtles fell to their shell, and the francolin remained intact, and none of the turtles could defend him, and this unreasonable confluence would lead to death. This story is another great example of educating social harm to children and adolescents who are in the stage of friendship dating. They unconsciously associate themselves with the conjugal belief that they eventually work with francolin, the importance of choosing the right friend, so that they understand that the wrong choice may change their lives.

-Initial education (such as story of Hakim Royan) and transcendental education (such as the story of Sulemani's earthenware)
In the collection of anecdotes, the spirit of hard working and lack of hopelessness against difficulties and disasters and resistance to adversity is ongoing, and at the end of each story, the heroes after the fight against disasters and using their wisdom and reliance and belief their abilities turn into salvation and success. On the other hand, the guilty characters reach their punishment, and the law of rewards are practiced throughout the anecdotes. These samples are the only part of a collection of stories that can be used in the literary genre of children and adolescents. Our goal is to bring these samples to display and model the satisfaction techniques and the correct utilization of the text of the story in the effective translation path of the text which Hezaro Yek Shab's authors have been able to design and implement in an elaborate manner.

CONCLUSION

By reviewing the collection of anecdotes, three different versions of Hezaro Yek Shab's book, it has been proven that the legends contained in this work have an appropriate context for teaching individual and social skills to children and adolescents, whose readiness and correct attitude in this valuable text, encourages

individuals involved in the education of children and adolescents to provide a great source of wisdom, ethics and other parameters needed in this regard in the form of pleasing stories as well as unrivaled satisfaction techniques for teaching a sensitive stratum to a child and adolescent. This is important, firstly, since it transmits and preserves the values of our past and the bond of the younger generation to cultural heritage of the homeland. Secondly, with the adaptation of the techniques and educational methods contained in this book in modern ways, one can achieve a comprehensive mastery of the plan, which not only does not suppress the wonderful imagination of children under the mass of dry education, but it can be enjoyed from this divine gift in the way of the more dynamic the educational talent of children and adolescents has been used. In this query, the educational techniques in the stories of Hezaro Yek Shab were studied, and the unique power of stories and storytelling in education was analyzed; it is suggested that this valuable treasure would be considered from a different perspective, such as story-therapy in children.

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