

## A LOOK AT THE HISTORY OF THE MIGRATION OF PLOTS

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### ABSTRACT

*The article analyzes the genesis of travel and similar plots, the commonality of the system of images, the commonality in the expression of ideas, historical and modern features. Whatever the geographic location of the migrant writer, in the mental landscape the writer is forever entangled among threads tied to poles that pull in opposite directions. The rules, laws and regulations of the state are all because of the language. The basis of our whole life is language. Aesop took four eagles, plucked their feathers and began to feed them in a special way. Thus, a historical event or personality finds its reflection in national literature, transcends national and ethnic boundaries and contributes to literary criticism.*

**KEYWORDS:** *Genesis, Historicity, Common Features, System Of Images, Ideological Community, Similarity, Literary Connections, Creative Influence.*

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### INTRODUCTION

It is not only a unique historical source for a certain period of time, but also the literary and aesthetic potential of representatives of peoples, as well as their moral and spiritual integrity.

The story of the great Uzbek poet and thinker Alisher Navoi about prophets and sages says: Lukman cooked dishes using the tongue and heart of a sheep and put it on the table. The next time, the worst part of the mutton was ordered to be cooked. Lukman again prepared dishes using his heart and tongue. When his master asked about the reason for this, Lukman said that if the tongue is sweet and the heart is kind, then there is nothing better than them. On the contrary, there is nothing worse than them" [1].

### DISSCUSSION

Aesop's story also has a very similar plot. When Xanthus orders Aesop to buy the most wonderful products, he buys a pig's tongue and offers his master's guests a dish that is fried, boiled and cooked on the tongue instead of a snack. When asked why, Aesop replied: "What could be better and more wonderful than language? After all, isn't the whole world of philosophy and science based on language? There's nothing you can do without a language - you can't buy, you can't give. The rules, laws and regulations of the state are all because of the language. The basis of our whole life is language. There is nothing better in the world than language." The next day, Aesop cooks for Xanthus, who ordered the worst meal. The next time Aesop replied: "Is there anything more disgusting in the world than language? Language brings us conflicts, strife, lies, carnage, envy, strife, wars: what could be worse than language?" [2]

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Both stories are based on the fact that human language can serve both good and evil. Lukman's story uses the language of a sheep, and the next work uses the language of a pig. It can be said that each story or story reflects national realities. Although the motives in the works of Aesop and in the works of AlisherNavoi are similar, their scope of description, manner of expression, stylistic and poetic features are unique. The fact that this plot scheme is found in the literature of two peoples geographically distant from each other, testifies to its originality in folklore. There is reason to believe that this similarity is due to the nature of the migration of the plot. Although modern folklore and literature do not deny the migration of plots, they recognize that the factors of the independent emergence of similar plots are due to certain socio-historical conditions and ethical and aesthetic needs in different countries. [3]

Commenting on the spread of ancient Greek literature in the East, F. Sulaimonova said that the peoples of Central Asia first met with the Greeks in the VI century BC, especially during the campaigns of Alexander and the Greco-Bactrian state. naturally, this cultural connection also affects the creative process [4].

It is difficult to say for sure whether Lukman the Wise and Aesop were the same person or different people. But we know that when people create a legend, its hero is usually called by the name of a famous historical or mythical figure.

Such a concise, instructive, interesting and memorable way of telling history has been necessary and popular in all ages.

Folklore sources about Lukman say that he was a healer and lived in the time of Alexander the Great. There is a story that he was offended by the king and punished, and later Lukman saves the king from imminent death when he falls ill.

Folklorist M. Juraev analyzes the scientific views of T. Benfein and emphasizes that the reasons for the similarity of European and Indian works should be sought not in the commonality of their history, but in the cultural and historical ties between these peoples. The trade, economic and cultural exchanges that took place during the campaign of Alexander the Great were a period of "migration of epic plots". Thus, the emergence of the migration of plots is associated with the emergence and change of socio-historical and political processes.

In another Aesop fable, the king of Egypt, Nectanebon, said to Lycurgus: "If you build a building that does not touch the ground and does not reach the sky, I will give you a share in ten years, and if you do not fulfill this condition, you will give me the same amount." Lycurgus gives Aesop this task. Aesop took four eagles, plucked their feathers and began to feed them in a special way. When the time came, he put the children on the eagles, and the children shouted: "Bring clay, sticks, poles, bricks and building materials!". And then King Nectanebon recognized the wisdom of Aesop.

This plot is also present in the samples of Uzbek folklore. The king said to a peasant named Ayaz: "Find me a carpenter who will build a house so that the top does not reach the sky and the bottom does not touch the ground." When Ayaz came home upset, his wife heard about it and told him to find two larks. Ayaz's wife teaches these birds to say "raw brick", "raw brick". He tied a rope around their legs, took them to the king and threw them into the air. Ayaz said to the king, "Now, if you find a worker who can deliver clay and bricks, this master will build the building you mentioned." There are many similar examples.

Whatever the geographic location of the migrant writer, in the mental landscape the writer is forever entangled among threads tied to poles that pull in opposite directions. Even if the writer intentionally tries to justify one goal, at the same time, but unconsciously, there is a yearning for another. This is where the fascination of migration literature lies, and all cultural theorists and literary critics agree.

As a result of reviewing the critical classifications and various categorizations of the functions of migration in the literature, the present study tends to present a list of three general themes that are relevant to the migration literature. In addition, each of these sub-categories has certain criteria or qualities that define what distinguishes literature on migration from other types of literature.

Thematically, migration literature depicts characters who try to cope with migration in different ways. This reaction ranges from experiencing the displaced characters' insecurities as "destructive, agonizing, and painful" to experiencing migration as "productive, exciting, and attractive," both of which work towards the same goal of "rewriting identities in order to evoke their impure and heterogeneous nature."

The protagonist of the work on migrants endlessly re-creates himself through encounters with cultural complexities and the discriminatory experiences of a minority, which leads to his identity transcending memories of the past and reaching a kind of maturity, or, as Franz Fanon acknowledges, participates in the "creation of the human world is a world of mutual recognition [1].

It should be recalled here that for Fanon the path to this personal maturity and multi-layered confessions was through clinging to cultural traditions and lost or repressed—in the case of colonized migrants—histories. This contrasts with the tenets of migrant literature, which emphasizes the "non-home". Bhabha states that clinging to past histories and cultures will entail the danger of "fixation and fetishism of identities" and, as a result, will prevent that bright experience of recognition for the artist that moves him outside of this nation (his homeland) or another (his new home). The migrant writer reflects in his works a "transnational" tradition, which means not the superiority of national traditions and not the universality of human traditions, but the representation of those intermediate spaces that go beyond existing binaries and build a bridge "between home and world"

## CONCLUSION

Thus, a historical event or personality finds its reflection in national literature, transcends national and ethnic boundaries and contributes to literary criticism. He adapts to it, studies it, builds historical and literary bridges between nations and peoples.

In ancient times, common plots were coordinated as a result of trade, cultural and economic ties of peoples, that is, the plot moved between peoples, and each nation had its own worldview, aesthetic needs, way of life, customs and national traditions. In the oral and written literature of the peoples of the world, unique historical and mythological images, the burden of national heroes, their life stories, their works serve as an exemplary school and a source of education and upbringing for future generations. On the one hand, such plots are the result of literary influence and literary connections, and on the other hand, they are created in a similar way among all peoples due to the proximity of moral values and the concept of goodness.

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