



MIGRATION FACTORS OF A WORK OF ART

Nishanov Yashin

Senior Lecturer at the Department of Russian Language, Ferghana State University

ABSTRACT

The article analyses the factors of the emergence of plot migration in world literature, as well as, particularly in national literature on the example of the fable genre. It also discusses examples of creative interactions and artistic connections.

KEY WORDS AND EXPRESSIONS: *Social progress, the art of words, a migrating plot, national characteristics, environment, ethical and moral characteristics, example, image.*

DISCUSSION

Fiction is a peculiar reflection of human history and social progress. Factors of ancient mythological concepts associated with religious beliefs and views contributed to the appearance of similarities in literary plots, their harmony, and sometimes migration features. The migration of plots can be observed in many folklore samples, as well as in various writing genres. This feature is quite expressed in the genre of fables.

It is assumed that the origin of the form of a fable in ancient Greece dates to the VIII-VI centuries BC. and is associated with the name of Aesop.

But for the most part, the fable remained as an example of oral creativity. Over time, the aspiration of writers and poets to localize and contain a work of art led the genre of fable to a separate written creation. At the initial stage of development, the fable had the function of a preacher, later it was reformed into folklore. In many sources, the emergence of this genre is associated with Greece and India. It is difficult to agree with the assertion that the fable arose on one of the ancient examples of the fable genre, two have survived to us: the stories about Tevkra and Menelaus from Sophocles' "Ayanti".

Over time, the fable went beyond the high standard of creativity and acquired the status of a popular educational didactic literature. Along with this, the fable became a constant companion of mentors and philosophers. So, already in ancient times, the stage of transformation of the oral form of a fable into a written one began. The basnologist M. Gasparov, characterizing the genre of fable, notes

that this is a short story, sometimes in the form of a verse, containing morality and instructions in the final part. In world literature, the oriental fable is of great importance. Written in India in Sanskrit in 3-4 centuries AD "Panchatantra" (Collection of "five books"), reflects human qualities through images of animals.

"Panchatantra" is widespread in the east, attracting creators with its simplicity and clarity of presentation.

It has been translated into Persian, Arabic and other languages. Translations into Persian (6th century AD) and Arabic (8th century AD) are known as an independent work called "Kalila and Dimna". With the translation into Greek in the 11th century the work became widespread in Europe.

Through Byzantium, the Greek translation became known in the countries of Eastern Europe, particularly, in ancient Russia. In the 13th century "Kalila and Dimna" was translated into Spanish and ancient Hebrew, then into Latin and German, and in the 16th century into English and French.

After the Europeans became familiar with Indian fables, they were repeatedly reworked by modern fabulists.

Around 1270, Ivan Kapuansky, the author of the Hebrew version of the Panchatantra translation, translated it into Latin. This translation for Europeans served as a manual for human life, which introduced them to the specifics of Eastern culture. As a result of creative influence, starting from the 16th century, fables on various topics began to be published in Western European languages. The East is the



birthplace of a fable. We can say that the eastern themes migrated to the west, transformed, and over time moved again from west to east. Attention is drawn to the fact that no matter what time the writer creates, life is always reflected in his fables, a critical approach to the nuances, trifles and shortcomings of everyday life is manifested. From the point of view of the topics touched upon in creativity, Aesop's fables can be divided into the following groups:

1. A foolish person will not become smart because the world is ruled by evil, but a smart person can sometimes turn into a fool.

2. Everything comes and goes, and nothing depends on the person.

3. External impression is deceiving. You must be able to see evil under a good impression.

4. Passion is harmful because it blinds a person and makes it impossible to see reality.

5. Be content with what you have and not strive for more.

So, the concept of Aesop's fables is based on 4 cases.

1. Evil rules the world

2. Fate is fickle, external impression is deceiving

3. Everyone should be content with what he has and not strive for excess.

4. Everyone should defend themselves and fight for themselves

Therefore, Aesop's fables are created according to the scheme: "if a person violates one of the conditions in his own interests, the result will be disastrous", for example: "The goose laid one golden egg every day" The owner did not show patience and killed the goose: as a result, he got gutted instead of gold. Or: "One just felt sorry for the frozen snake, warmed it up, she stung him." The migration stories given above in close form can be observed in Uzbek fabulists, for example: one poor man gave breadcrumbs to a mouse, for which a mouse from a hole gave him a gold coin. It seemed not enough for the poor man to receive a gold coin every day. He decided to destroy the mouse hole but found nothing there. Aesop's second thesis can be cited as an example from oral and written sources of the East (for example, the work of Saadi.)

Once a whip fell out of the hands of a blind rider, without waiting for outside help, he started to look for a whip. A coiled snake was laying on the ground. Despite the warning of the watchers, the rider took the snake in his hands, thinking it was a whip, and continued his way. Very soon, the snake stung him to death. As a conclusion, a proverb can be cited: The blind person believes only in what he has taken, the deaf person believes in what he heard: it is obvious that in wandering plots, there are differences, but the motive and ideas are unchanged. According to Aristotle, methods of persuading artistic speech are

of three types. The first is related to the personality and origin of the speaker. The second is speaking, considering the age of the listeners, their level and mood. The third is associated with speech itself and its content. These conclusions of the famous philosopher of antiquity can be applied to the nature of migrating plots, their ideological goals, moral and ethical boundaries.

REFERENCES

1. Б.Зиёмухаммадов. Педагогика. Ўқув қўлланма. Тошкент, 2006 й.
2. А.Эркаев. Тафаккур эркинлиги. Тошкент, 2007 й.
3. М.Кўшжонов. Бадийят қонуниятлари. Тошкент, 1983 й.
4. Н.Шукуров. Услублар ва жанрлар. Тошкент, 1973 й.
5. Х.Умутов. Бадий ижод асослари. Дарслик. Тошкент, 2001 й.
6. Karimov U. et al. USING NEW INFORMATION TECHNOLOGIES IN DISTANCE LEARNING SYSTEM //НОВАЯ ПРОМЫШЛЕННАЯ РЕВОЛЮЦИЯ В ЗЕРКАЛЕ СОВРЕМЕННОЙ НАУКИ. – 2018. – С. 9-11.
7. Vitaboev M. T., Karimov U. U. «ЗЕЛЁНАЯ ЭКОНОМИКА». МИРОВОЙ ОПЫТ И ОСОБЕННОСТИ РАЗВИТИЯ В УЗБЕКИСТАНЕ //Theoretical & Applied Science. – 2020. – №. 2. – С. 704-710.