

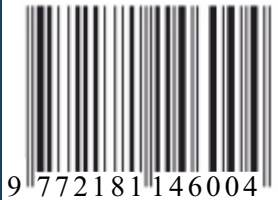
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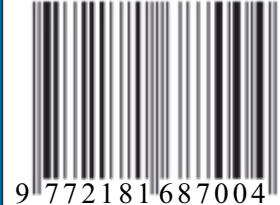
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COMPLEX NATURE OF THE TERM "MOTIF" IN LITERARY CRITICISM, AND THE ANALYSIS OF ONE OF ITS VARIATIONS ON THE EXAMPLE OF THE UZBEK FOLK TALE "MOKHISTARA"

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Annotasiya: Maqola "motiv" atamasining adabiyotdagi ta'rifi, talqini, o'zbek xalq ertagi "Moxistara" misolida amaliy qo'llanilishining o'rganilishiga bag'ishlangan. Turli olimlar tomonidan motivning talqin qilishdagi farqlar, shuningdek, bunday farqlanishning mumkin bo'lgan sabablari keltirilgan. Adabiy tanqid sohasidagi taniqli mutaxassislar tomonidan shakllantirilgan ma'lum bir toifaga kiruvchi strukturaviy elementlar bo'yicha hikoya birliklarini tasniflashning mumkin bo'lgan usullari haqida ma'lum bir ertak tahlili berilgan. Xulosa uslubiy materialni birlashtirish uchun ta'riflarni tizimlashtirish bo'yicha takliflarni o'z ichiga oladi.

Kalit so'zlar: motiv, ertak, sujet, hikoya elementlari, motivlarning tasnifi, motiv turlari, vazifalari, sujet, adabiy tanqid.

Abstract: The article is devoted to the definition of the term "motif" in the literature, its interpretation, and practical application on the example of the Uzbek folk tale "Mokhistara". The paper presents differences in the interpretation of the concept by various scientists, as well as possible reasons for such a deviation. An overview of possible methods for classifying storyline units by structural elements that fall under a certain category formed by prominent experts in the field of literary criticism is given though the analysis of one particular fairy tale. The conclusion contains proposals for structuring the definitions in order to unify the methodological material.

Keywords: Motif, fairy tale, plot, storyline elements, classification of motifs, motif types, functions, plot, literary criticism.

Аннотация: Статья посвящена определению термина «мотив» в литературе, его толкованию и практическому применению на примере узбекской народной сказки «Мохистара». В работе представлены различия в трактовке понятия разными учёными, а также возможные причины такого отклонения. На основе анализа одной конкретной волшебной сказки дан обзор возможных способов классификации сюжетных единиц по структурным элементам, подпадающим под определённую категорию, сформированную видными специалистами в области литературоведения. В заключении содержатся предложения по структурированию определений с целью унификации методического материала.

Ключевые слова: Мотив, сказка, сюжет, сюжетные элементы, классификация мотивов, типы мотивов, функции, сюжет, литературоведение.

Introduction. The definition of the "motif" concept in literary scholarship has been the subject of controversy for many decades. In musicology this term has a fairly clear meaning, but in the theory of literature, scientists have not been able to reach a consensus on the essence, interpretation and categorization of the concept.

It is generally accepted that Johann Wolfgang von Goethe and Friedrich Schiller were the initiators of the transition of the term into literary criticism to characterize the constituent parts of the plot which they named "Theme": "I know of five kinds of themes: 1) Progressive ones, which advance the plot; drama especially makes use of these. 2) Regressive ones, which remove the plot from its goal; of these the epic poem almost exclusively makes use. 3) Impeding ones, which delay action or prolong the process; these both poetic types make use of to the greatest advantage. 4) Reflexive ones, through which that which has happened before the epoch of the poem, will be drawn upon. 5) Anticipative ones, which anticipate that which will happen after the epoch of the poem; both kinds are needed by the epic as well as the dramatic poet, in order to make his poem complete." [Wilmont et al, tr. Mann, 1980]

Discussion. At the same time, in the Theory of Literature, Khazliev provided the following, more open, definition of the motif: "The initial, leading, main meaning of this literary term can hardly be defined.

Motif is a component of works that has an increased significance (semantic richness) ... Having resorted to allegory, we may say that the sphere of motifs is made up of the links of the work, marked with an internal, invisible italics, which should be felt and recognized by a sensitive reader and literary analyst. The most important feature of a motif is its ability to be half-realized in the text, being revealed in it incomplete and at times remaining enigmatic." [Khalizev, 2002] The term began to be widely used for the study and analysis of plots from the end of the 19th century. Its universal and structured definition given by Veselovsky in "The Poetics of Plots" was most widely used: "By motif, I mean the formula that answered at first, to the questions that nature everywhere posed to man, or that reinforced especially vivid, seemingly important or recurring impressions of reality. A sign of a motif is its figurative one-term schematism...". Veselovsky believed that the motif grows into a plot and is the basis of the work, while being historically stable and endlessly repeatable. [Veselovsky, 1940].

The study of the motif, conducted by Veselovsky, was subjected to significant criticism by Propp, who pointed out that: "... those motifs that he (Veselovsky) cites as examples can be broken down to components. If a motif is something logically whole, then every phrase of a fairy tale provides a motif. (father has three sons - a motif; stepdaughter leaves the house - a motif; Ivan fights a dragon- a motif, etc.). It wouldn't be so bad at all if motifs didn't really break into pieces.

This would make it possible to compile an index of motifs. But let's take the motif "the dragon kidnaps the king's daughter" (an example not from Veselovsky). This motif is decomposed into 4 elements, of which each can vary individually. The dragon can be replaced by Koshchei, a whirlwind, a devil, a falcon, a sorcerer... Thus, contrary to Veselovsky, we must assert that the motif is not single-membered, not indecomposable." [Propp, 1969]. Instead, Propp proposed to replace the concept of "motif" with "function", arguing that such a replacement is more appropriate: "... a function, as such, is a constant value. An important question for the study of a fairy tale is what fairy tale characters do, while the questions of who does it and how they do it, are questions of adventitious study. The functions of actors are components that can replace Veselovsky's [Veselovsky, 1940] "motifs" or Bedier's "elements" [Bédier, 1893]."

It was noted that the concept of Propp acts as a kind of synthesis of semantic and syntactic approaches in understanding the narrative motif, where the narrative specificity of a fairy tale is determined not only and not so much by the content of the motif (functions) that fill the fairy tale, but by their consistency and mutual correlation. [Silantiev, 2011]

At the same time, not all scientists shared these views of Propp, which can be noted from the works of Silantiev, [Silantiev, 1999] and Yarkho [Yarkho, 2006]

Results. Various interpretations of the essence of the "motif", or criticism of the definitions given by their predecessors can be found in the works of famous scientists such as A. Bem [Bem, 1919], A. I. Beletsky [Beletsky, 1964], B.N. Putilov [Putilov, 1975], A. Dundes [Dundes, 1962] and others. Despite the fact that different scientists characterize the distinctive features and properties of the "motif" in literary criticism in different ways, all of them are united when it comes to the importance of its role in separating the elements of the work's plot. Each of the options proposed by literary critics has a logical grain, and in order to clearly demonstrate the applicability of various interpretations, it is proposed to consider the correlation of the proposed options based on comparison with the "functions" of Propp contested by many. The Uzbek folk tale "Mokhistara" was taken as the basic material for the analysis. Ancient samples of Turkic folklore are not completely reached today. Ancient myths, legends and narrations, proverbs, puzzles and songs, epic fragments are preserved in written forms of various character, Greek, Chinese, Arab sources, historians' information, archaeological finds, and folklore [Kadirova, 2021].

The plot of the tale revolves around the "Prince Charming" wandering in search of the "Ideal Betrothed", and contains a wide variety of motifs. Sequentially applying the functions, starting with the first one, one can build a sequence corresponding to the plot development line. In particular, the tale begins with the fact that there lived a caliph who had three wives, but had no children (the motifs of childlessness and the miraculous birth of a hero are often found in Turkic-speaking legends). The son, Shavkat, born after a long time, grew up as an incredibly capable boy. Once he went hunting, chasing a beautiful doe, and disappeared from the sight of his parents. At this stage, the applicability of the first motif according to Propp arises: Absentation: Someone goes missing. At the same time, the motif is applicable both to the main character, who practically disappeared in the maelstrom of events, and to the doe, who, having escaped from her follower, was herself the missing heroine, and later turned out to be a beautiful lady (Motif of a beautiful lady). According to the story, Shavkat will get to the house where this doe girl lived with her parents and sisters. Having become a guest in that house, the main character learns from the father of the family about a beautiful princess who is ready to marry only the one who fulfills her single wish. Seeing her image, Shavkat falls in love, and despite the warning that nonfulfillment of her wish leads to admirer's execution (Motif 2:

Interdiction: Hero is warned), he goes in search of her (Motif 3: Violation of interdiction). Since there is no pronounced antagonist of the main hero in this work, there are no separate motifs and functions associated with the actions of the villain in the fairy tale. All the battles in the story is not so much with enemies as with circumstances. At the same time, on the way to achieving the goal (search for a beloved), the protagonist receives magical means (Motif 14: Acquisition: Hero gains magical item). Reaches the residence of the beloved (Motif 15: Guidance: Hero reaches destination), and instead of fighting the enemy, proceeds to fulfill the task of the princess, the failure of which promises him death. This episode can be fully interpreted according to Propp's Motif 16: Struggle: Hero and villain do battle, albeit in a slightly modified state, since for the main character, the task is the battle in which the winner receives the main reward. As a result, Shavkat completes the task and marries the beautiful Mokhistara. The sequence of the storyline development corresponds to motifs 25, 26 and 31 respectively (25. Task: Difficult task proposed to the hero, 26. Solution: Task is resolved, 31. Wedding: Hero marries and ascends the throne). At the same time, the denouement turns out to be not typical for fairy tales, because after agreeing to the marriage, the princess instantly ages, and the hero leaves her, returns to the house of the man who told him about Mokhistara, and marries his daughter.

When classifying elements according to Horst, completely different facets of the "motif" term come to the fore. In particular, "motif" is considered in terms of seven basic principles:

1) Semblance. Motifs either convey the appearance of a concrete, actual substance (place/topos, object/image, comparison/metaphor, figure/characteristic) or function in relational patterns (action/structural relations) that permit the identification with observable qualities; 2) Positional alignment. Motifs serve as coupling devices on the narrative plane that provide for and facilitate integrational relations with successively different planes of signification; 3) The principle of polar dimension. Motifs are positioned as textual units in an indefinitely large number of linguistic sequences generated in literature; 4) Tension. The tendency of motifs to occur in clusters or to be joined in sequences such as heart-hand, straight-crooked path, or ship-shipwreck/ harbor creates powerful contrasts and provides alternate solutions to questions of human development; 5) Schematization. The continued use over long periods of time, in addition to the pronounced reductive characteristics of some motifs, can foster schematized action sequences; 6) The principle of supporting themes. Motifs sustain and clarify themes by supplying concrete details and by establishing in concert a basic grid of references in the form of primary and secondary associations; 7) Textual organization. Aside from the aforementioned functions, motifs contribute to the textual arrangement by initial foregrounding and subsequent restatement [Horst, 1985].

The proposed approach allows a broader interpretation of the role of the motif in the work, and at the same time does not contradict the fundamental remarks noted by Propp. At the same time, one may notice that the definition given by Beckson and Ganz are even more general: A theme, character, or verbal pattern which recurs in literature or folklore.... A motif may be a theme which runs through a number of different works. The motif of the imperishability of art, for example, appears in Shakespeare, Keats, Yeats, and many other writers. A recurring element within a single work is also called a motif. Among the many motifs that appear and reappear in Joyce's *Ulysses*, for example, are Plumtree's Potted Meat, the man in the brown mackintosh, and the one-legged sailor [Beckson et al, 1960].

Tomashevsky defined the motif through the concept of a theme: "By <...> decomposing a work into thematic parts, we finally reach the parts that are indecomposable, to the smallest fragmentation of the thematic material, "Evening has come", "Raskolnikov killed the old woman", "Hero died", "Letter was received", etc. The theme of the indecomposable part of the work is called the motif. <...> The theme for Tomashevsky is "what is being said". These definitions demonstrate the connection of thus understood motif with the narrativity. In fact, the connection between the motif and the theme turns out to be purely terminological, it is no coincidence that when describing the plot and the story, Tomashevsky again refers to the motif: "From this point of view, the plot is the totality of motifs in their logical causal-temporal relationship, while the story is the totality of the same motif in the same sequence and connection in which they are given in the text.<...> In a simple retelling of the plot, we immediately find that we can omit <...> Non-excludable motifs are called connected; motifs that can be eliminated without violating the integrity of the causal-temporal course of events are called free. "The motifs that change the situation are dynamic motifs, the motifs that do not change the situation are static motifs." [Tomashevsky, 1996].

The structural approach to the category of motif can be seen in the work of Gasparov and Paperno. The motif here is the semantic element of the text, which is characterized by the following features: repetition; the ability to accumulate meaning (i.e., the ability, having appeared in a certain contextual situation, to refer to its previous context, to enter a new context and a new semantic situation with the memory of the former one), the ability to be shown in the text by own representatives, stable attributes. The

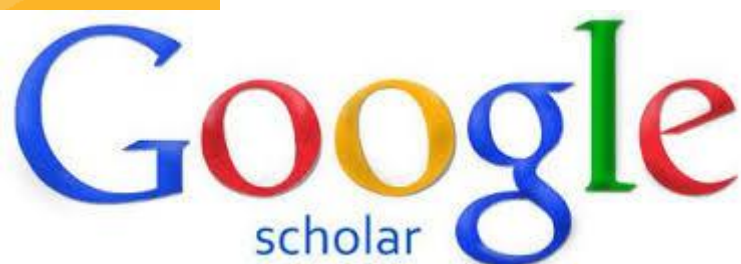
presence of such an attribute is a sign of presence of the motif to which that attribute refers [Gasparov et al, 1979].

Conclusion. From all of the above, we can conclude that the variety of interpretations of the "motif" term is explained by the difference in approaches to the categorization of the work's elements. Broking down the stages of the Uzbek folk tale "Mokhistara" plot into component parts, shows that the blocks that build the storyline can be easily classified both by the Propp's method and according to the options proposed by other prominent scientists, such as Veselovsky, Dundes, Tomashevsky, Shklovsky and others. At the same time, all of the classification options will look logical and will not contradict each other. The essence of this phenomenon lies in the difference of meanings that authors put into their understanding of the term. The lack of unity is explained by the breadth of the approach used in the formation of the definition.

This issue, of course, requires further study, more detailed analysis and the search for consensus. Perhaps it makes sense to delimit the essence of the concept, singling out each approach into a separate term, and fix the distinctions (function, motif, motif [Dundes, 1962], etc.)

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