

## THE MOTIVE OF A JOURNEY AND THE COMPOSITION OF A FAIRY TALE

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### Abstract

Numerous reflections have been made in folklore studies regarding the relationship between motive and plot. These two elements, which are interdependent, are among the topics that scholars in the field have paid the most attention to. In our opinion, the epic plot is formed by a 'chain reaction' of semantically related motives. Each of these motives, within this chain, holds its own place and function”.

**Keywords:** fairy tale, motive, composition, exposition, medial, final.

### Introduction

The analysis of epic works through the study of the motives that constitute them is considered one of the leading principles in folklore studies. The phrase 'the place of the motive' encapsulates two concepts. The first: in its literal sense. Where is the motive located within the structure of the tale? For example, the motives of childlessness and miraculous birth belong to the exposition part of the plot, while the hero's defeat of the antagonist and return home relate to the final part, following the resolution. The second: it concerns how significant the motive is within the plot system. In reality, every motive within a cohesive whole has importance, otherwise, it would not have a place in this structure. Nevertheless, based on the function it performs, motives can be divided into those that form the core of the plot and those that connect the plot elements. In previous works, motives have been analyzed based on this criterion [8,2], and we also consider this approach to be correct.

### Main Part

"First of all, when discussing the place of the journey motive within the structure of an epic work, it is important to emphasize its flexible placement within the tale. Khorezm tale researcher Jumaboy Yusupov, dividing the plot of the tale into two parts based on the composition of motives, states that the hero's journey and return belong to the adventure part of the tale [9:246]. According to Tojiddin Rakhmonov, 'in magical tales, the hero – the only son or the socially marginalized younger son, or in tales about a stepmother and child, the humiliated child embarks on a distant journey. His departure marks the starting point for the development of events [6:55].' Both perspectives complement each other and justify

the role of the motive in the epic text. Indeed, 'as a result of the hero's journey, the knot of events begins to unravel, leading the reader toward the finale' [1:73]. After the hero learns about a deficiency, receives a task (or condition), or is exiled or forced to flee, the events related to the journey 'take off.' After that, motives such as encounters, trials, battles, marriage, and return revolve around the journey theme and form a unified whole. The logic of events often changes their sequence. As an example, let's examine the relationship between the placement of the 'marriage' and 'journey' motives.

a) Marriage – Journey: The hero embarks on a journey to uncover the secret of their spouse's disappearance at night ("Khurshid and Laylo") or to search for their beloved, who has left due to the breaking of a taboo ("The Wealthy Man and the Fairy," "The Snake Brother"). In this case, the journey motive comes after marriage. In international folktale catalogs, the motive of searching for a lost spouse is common, where women's bravery is often portrayed as they set off on a long journey to find a spouse who has not returned. The events usually conclude with the happy reunion and restoration of the family.

b) Journey – Marriage: Many examples of this sequence can be found in Uzbek folk tales, as most of the hero's journeys are related to finding a bride. Though the way the hero learns about the bride and the trials of the journey vary, the final outcome is the same: marriage and many years of happy life.

c) Journey – Marriage – Journey: In this case, the hero experiences several journeys. After the first journey, they attain their beloved, but due to jealousy from others or the breaking of a taboo, they lose their beloved. The second journey that follows consists of independent actions that do not repeat the first.

A similar 'structure' can be observed in the trial – journey and encounter – journey units. However, the order of some motives is fixed and cannot be rearranged. For example, the motive of childlessness, as well as the substitution of babies with puppies, always occurs before the journey.

When discussing the placement of the journey within the tale's composition, it should be noted that this motive sometimes appears in the exposition. In some tales, the opening section is omitted during performance, and the events begin directly with the hero setting off on a journey: 'There was a strong warrior named Qilich. This warrior went on a journey' [4:64]. 'Once upon a time, a man set out on a journey' [4:208]. 'Two friends set out one day to go to a salt mine' [3:293]. 'A teacher left his neighborhood' [3:321], and so on. The difference between these journeys, which appear in the medial part, and others, is that the organizing event or reason for the journey is not provided. All incidents occur unexpectedly along the way. As folklorist Okhunjon Safarov points out, 'Such beginnings accelerate the development of events in the tale, intensifying conflicts and setting the stage for heightened tension' [7:205].

The journey motive, which appears in the medial part of the tale, is one of the most frequent occurrences. The events leading up to it, the reasons, character portraits, heroic qualities, and the circumstances that give rise to the situation are described in detail. After a signal indicating a deficiency, the epic hero embarks on an interesting, adventure-filled, and at

the same time, challenging journey. Such journeys serve as the core motive of the tale's plot. All events and the fates of the characters are connected to this journey.

Journeys associated with the final part of the plot are those related to the hero's return home after the resolution. All problems are solved, and the hero achieves their goal, which is why these final journeys are either not depicted at all or are expressed in short sentences: After the wedding, the bride and groom set off on a long journey. Upon arriving in his homeland, the young prince became a king, made his two brothers ministers, and lived happily with his wife, achieving his goals [3:192].

The king, astonished, reluctantly gave his permission. Gathering all his belongings, they set off on their journey. After two years, the brave young men returned to their father as six people, together with their wives [10:123].

If the hero encounters any misfortunes, faces obstacles from others, or suffers during the return journey, it indicates that the tale is not yet finished. In such cases, we cannot say that the journey is located in the final part.

The journey motive that appears at the end of the tale differs from the journeys found in the initial and medial parts in terms of how it is executed. Typically, the hero sets out on foot, alone (with the exception of the journey of the three brothers – G.M.). Even if a king provides the prince with a number of soldiers, such as forty or more (in the tale "Ikki yarim Gulparizod," the king sends 400 soldiers with his son), he often prefers to leave his companions halfway and travel alone.

In the departure journey, every detail along the way is described thoroughly and serves the overall theme of the tale. In contrast, the return journeys in the final part are described with minimal detail. The hero arrives home effortlessly, riding a flying horse, with the help of fairies, riding on giants, or through some magical item: 'Ermagana Mergan was holding a torch, and one of the fairy horses appeared immediately... In ten minutes, they arrived at the land of Ermana Mergan' [10:233].

As can be seen from the examples above, the journey motive can be placed in all parts of the tale's structure. However, their ratios are not equal. The journey motive that appears at the beginning of the tale consists of short, concise sentences, and the processes leading up to the journey and the factors that give rise to it are not described.

The journey motive related to the medial part differs in that it constitutes the main plot line alongside the journeys at the beginning and end of the tale. It is characterized by the richness of the narrative, with ample attention given to details, and it is considered a leading motive. The journey motive related to the final part describes the hero's return home after the resolution. The impressions of the journey are not emphasized; instead, the main focus is on the hero successfully overcoming trials and returning with a reward.

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