Expression of the Motive of Traveling in Uzbek and English Folklore

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Abstract: This article analyzes the use of the motive of travel in English and Uzbek folklore examples-fairy tales and its meaning.

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Folklore has always been considered a source of creativity. That is why humanity expressed its great hopes, joys and struggles in songs, legends, fairy tales and epics. Folk art is very important for its meaningful diversity, lofty ideals, folk life, work, in a word, its inseparable connection with all aspects of the life of the people.

Fairy tales are one of the richest and most colorful genres of folk poetry. In many fairy tales created by the people, the unique lives of people of different ages have not gone unnoticed. One of the important features of fairy tales is that they are always closely connected with life, struggle, history, the spiritual world, worldview, traditions of people, and become moral and spiritual companions for people.

Motives that help convey the main idea are widely used in epic works of folk art. Many scientists and researchers expressed different opinions about the concept of motive. But many rely on the definition given by the Russian scientist A. N. Veselovsky, that is, he describes motives as the main link that creates the plot, and says: "Motives are combined, forming a plot cycle". So far, several types of motifs have been distinguished, and in one work, different motifs are connected with each other and require each other to arise. For example, one dream motif is closely related to other motifs such as marriage, probation, travel, return.

Among the examples of folk poetic creativity, one can find many travel motives. The motive of travel consists of various images. In some places, they may consist of symbols such as the action of the protagonist, i.e. the person setting out on the journey, or the person setting out on the journey, the guide. Heroes of fairy tales can sometimes go on a journey at their own discretion, in some cases at the command, direction or request of other heroes.

From Uzbek folk tales: "Bulbuligoyo", "Susambil", "Egri and Togri", "Three heroes", "Khusnobad", "Pakhlavan Rustam", "The only child of Bahovuddin", "Gulziyba", "Takhir and Zuhra", "Carpet Airplane", "Makobil Toshotar", "Clumsy Bear", "Gulikhahkah", in addition, in the epic "Gorogly" we can find various manifestations of the motive of travel. In some fairy tales, the hero sets off on a journey with the goal of doing good, alleviating someone's problem, patriotism, filial duty, finding his love.

In the "Bulbuligoyo" tale, the tyrant king sends his children to catch a strange bird that steals emerald leaves from a golden tree. The youths go through dangerous journeys. The idea behind the travel motif is to show that the youths are brave, heroic and doing their filial duties. Young men go through a lot of difficulties during the journey, visit different countries and reach their intended goal when they return from the journey. During the journey, the heroes will get to the...
bottom of some secret or put an end to injustice. In essence, their journey ends with them marrying a peerless princess and living happily ever after. Examples of such tales include "Three heroes", "Malikai Khusnabad", "Egri and togri".

In another well-known Uzbek fairy tale “Susambil”, the motive of the journey is somewhat different: the heroes of the fairy tale “a blade of grass, the transparency of water, liberation from suffering, living happily”, where everything is provided for them on the journey to find a place where they can live happily, without suffering. Until Susambil is found, all the heroes become close friends, and at the end of the journey, the heroes reach the land of their dreams, cleanse it of enemies and live a harmonious life there.

If we analyze the ideas of the travel motif found in English fairy tales, which are unique examples of English folklore, we can see that, unlike Uzbek fairy tales, travel in them is mainly carried out in the context of gaining wealth. As clear evidence of this, "How did Jack find his happiness?" can be quoted (How Jack went to seek his fortune). In the fairy tale, the main character Jack goes in search of wealth. Looking for a lodging for the night, he unexpectedly stumbles upon a house where thieves collect and count their money, and with the help of animals accompanying him, he cracks down on the robbers and drives them away, as a result of which he becomes the owner of all the wealth that they left during their escape and gets a ready house. Similarly, in Mr. Vinegar, a couple living a poor life, as stated above, embarks on a journey under the pretense of gaining new shelter and wealth. The happiness they were waiting for smiles at them, and they find the loot - gold coins that the robbers forgot when they ran away. However, due to Mr. Vinegar's naivety, they are forced to return with only one stick.

In short, the meanings of the travel motif in English and Uzbek tales are not the same, and as discussed in the above analysis, this motif in Uzbek folk tales is mainly a test of courage, risk tolerance, promotes ideas such as growing up, on the contrary, in English fairy tales, we see that the characters go on a journey in pursuit of a fulfilling life. The basis of this, of course, is that both peoples have their own way of life and mentality, and that they have a different past. In Uzbek fairy tales with an oriental flavor, the courage of young men and the fidelity of lovers are sung, and the condemnation of tyrant kings is once again proved. Western people's emphasis on the materialistic in many ways, their optimistic approach to life and their resilience to failure are evident in their millennial tales.

References: