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THE IMPORTANCE OF ADJACENT MOTIFS IN SHAPING COMMUNICATIVE RELATIONS WITHIN NARRATIVE PLOT STRUCTURE

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Abstract: This article analyzes the communicative relationship between motifs in the formation of epic narrative structures in Uzbek and world folklore. In particular, it examines the interconnection of journey, prohibition, punishment, trial, and dream motifs and their role in shaping narrative dynamics. The study also demonstrates that the violation of prohibition functions as a universal mechanism for generating new narrative developments in folklore texts.

Keywords: motif, plot, folklore, epic narrative, journey motif, prohibition, punishment, trial, fairy tale, communicative relation

Annotatsiya. Ushbu maqolada o'zbek va jahon folkloridagi epik asarlar syujetining shakllanishida motivlarning o'zaro kommunikativ munosabati tahlil qilinadi. Xususan, safar, taqiq, jazo, sinov va tush motivlarining o'zaro bog'liqligi hamda ularning syujet dinamikasini belgilashdagi o'rni yoritiladi. Shuningdek, taqiq motivining buzilishi orqali yangi voqealar rivojining yuzaga kelishi folklor asarlaridagi universal qonuniyat sifatida asoslab beriladi.

Kalit so'zlar: motiv, syujet, folklor, epik asar, safar motivi, taqiq, jazo, sinov, ertak, kommunikativ munosabat.

Аннотация. В данной статье анализируется коммуникативная взаимосвязь мотивов в формировании сюжета эпических произведений узбекского и мирового фольклора. Особое внимание уделяется взаимодействию мотивов путешествия, запрета, наказания, испытания и сна, а также их роли в развитии сюжетной динамики. Показано, что нарушение запрета выступает универсальным механизмом возникновения новых сюжетных событий в фольклорных текстах.

Ключевые слова: мотив, сюжет, фольклор, эпическое произведение, мотив путешествия, запрет, наказание, испытание, сказка, коммуникативная связь.

In folkloristics, it is a well-established scholarly fact that the plot of epic narratives is composed through the interrelation of motifs. In the study of any individual motif, other related motifs are inevitably considered as well. In particular, the analysis of the "journey motif" begins with an examination of the factors that generate it and its interconnectedness with other elements. Human life offers numerous reasons for undertaking a journey; however, in fairy-tale plots, there exists a group of motifs that structurally organize this motif and maintain a constant communicative relationship with it. In fact, in epic texts every motif is intrinsically connected to others, and without such interconnectedness, the plot cannot be formed. The construction of fairy-tale plots begins with the integration of motifs into a coherent system. Moreover, motifs belonging to a single overarching plot can be divided into internal semantic clusters. For instance, the "birth

of a miraculous child" motif is closely linked with preceding motifs such as "childlessness" and "supernatural pregnancy," as well as subsequent motifs like "extraordinary maturation" and "substitution of the newborn with an animal." These motifs mutually presuppose one another and follow a strict sequential order within the narrative line.

In other words, not only in Uzbek folklore but in the folklore of all peoples, there exists a limited number of recurring motifs and a finite set of plot types. All fairy tales emerge through combinational transformations of these motifs within a specific plot structure. Within this system, one motif often functions as the dominant or core element, while others cluster around it. The journey motif, for example, is causally linked with motifs such as prohibition, test, dream, road, and chance encounters along the path. Through these relationships, the motif emerges and develops. Just as social life and human consciousness are reflected in literature, folklore embodies the smallest elements of people's everyday life, imagination, aspirations, and lived experiences. When discussing the worldview of a people, one observes that curiosity, prohibitions encountered in life, and obedience or disobedience to them accompany human existence throughout life. The transformation of real-life events into epic narrative structures turns them into essential compositional tools that drive plot development. Much scholarly attention has been devoted to the concept of prohibition and its nature and types. In Uzbek folkloristics, various interpretations have also been offered in studies within different thematic contexts. Rather than repeating these discussions, it is important to emphasize that in epic plots the hero's primary and secondary journeys are directly related to prohibitions, which serve as mechanisms for driving narrative dynamics. The violation of a prohibition becomes the "key" to subsequent adventures. As Shakhnoza Nazarova notes in her study of prohibitions in relation to trial motifs, the violation of a prohibition leads to another motif—the motif of punishment. Thus, prohibition and punishment are connected in a cause-and-effect relationship. Indeed, the breaking of a prohibition results in punishment, which in turn generates a new condition, and this condition leads to further adventures.

Punishment following prohibition manifests in various forms: the hero is assigned new trials, experiences psychological suffering, regrets his actions, and embarks on a journey to recover what has been lost. In the tale "Vospiroxun," the princess instructs her beloved not to look at her portrait by the riverside; in "Qironxon," the princess warns the prince not to open the box containing her on the road. In both cases, the violation of the prohibition leads to the abduction of the beloved, which in turn initiates a quest for her recovery. The hero's violation of prohibition may be justified when the prohibition itself is clearly unjust or contradicts universal human values. For example, in a tale where a fisherman instructs his son not to release a golden fish, the son, feeling pity, frees it. In later events, this act is rewarded: the released fish becomes his helper and companion during his journey, assisting him in overcoming difficulties. Another common prohibition in fairy tales is the condition not to touch or burn the animal skin of a beloved character. Typically, the hero's spouse appears in animal form (fox, serpent, etc.), and the protagonist, wishing her to remain human permanently, burns her animal skin. Since such characters often transform between animal form during the day and human form at night, the violation of this prohibition leads to permanent loss of the beloved. A well-known example is the tale "The Frog Princess" (Aarne–Thompson type 402), widely found in Russian and European folklore. After the prince burns the frog skin, the princess disappears, and he sets out on a quest to find her. Similar variants exist in Uzbek folklore as well. For instance, in the tale "Jovur Chol," a fox takes the form of a son for an old woodcutter and marries a princess. When the princess burns the fox skin, the young man departs, stating that she will find him only after she wears down "iron shoes as thin as paper and an iron staff as thin as a needle." Although the journey is not explicitly described, it is implied that she suffers great

hardship over many years before eventually finding him. In the tale “Boyvachcha bilan pari,” the fairy alternates between cat and human forms. When the father-in-law burns the cat skin, the fairy declares that the hero must forge a long journey wearing iron shoes and carrying an iron staff until they wear down completely. This motif is widely interpreted in folkloristics as symbolic of “journeying to another world.” V.Ya. Propp, in *The Historical Roots of the Fairy Tale*, notes ethnographic evidence that among some North American indigenous peoples, the dead were buried with iron shoes, as it was believed they must travel a long distance in the afterlife. Thus, this mythological perception later evolved into an epic formula representing the hero’s long and arduous journey. The initial journey is also triggered by prohibitions such as “do not enter a treasure chamber” or “do not open a secret door,” where the hero discovers the portrait of a beautiful princess and falls in love, prompting a quest to find her. J. Frazer, in *The Golden Bough*, also discusses strict taboos imposed on kings, high priests, and royal descendants, many of which appear in fairy tales as prohibitions not to enter hidden rooms or open forbidden chests. In “Qiron Botir,” the princess steals a key and enters a forbidden room, where imprisoned fairy-horses abduct her, prompting the hero to begin his journey to rescue her. As these examples demonstrate, the violation of prohibition functions as the primary catalyst for the hero’s journey and marks a critical turning point at which narrative development intensifies.

Conclusion. In conclusion, the study of the communicative relationship between motifs in epic folklore reveals that narrative plots are constructed through a dynamic system of interrelated elements rather than isolated units. Motifs such as journey, prohibition, punishment, and trial function as interconnected mechanisms that ensure the logical progression and coherence of the plot. In particular, the violation of prohibition serves as a key narrative trigger that generates subsequent events, intensifies conflict, and directs the hero toward new stages of development. This demonstrates that folklore narratives are built upon universal structural principles, where each motif plays a functional role within an integrated semantic and compositional system.

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