



SOME REFLECTIONS ON THE POETIC FUNCTION OF THE JOURNEY MOTIF IN TALES ABOUT ANIMALS

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Article history:	Abstract:
Received: 6 th April 2023 Accepted: 6 th May 2023 Published: 7 th June 2023	Allegorical tales about animals are found in all peoples of the world, and at the same time, they are an older form of fairy tales than other types. The unique system of images and motifs shows the special aspects of this type of fairy tales. The article talks about the poetic functions of the travel motif in tales about animals and some of its specific features.
Keywords: Basic words and phrases: life-household tales, magic-fantasy, travel motif, epic text, epic space, character, three-way motif	

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Tales about animals are among the most popular types of this genre. A gallery of characters with a figurative nature, they move, make friends or, on the contrary, quarrel, just like in human society; participate in the fight between good and evil. The images and motifs of this type of fairy tales have their own semantic symbols and a number of poetic functions. Even in tales about animals, the travel motif reflects the adventures of the characters who set off (such as making friends with each other, encountering various difficulties in search of food), but it does not carry the leading idea as in magical tales.

THE MAIN PART

Salima Jumayeva, who has specially studied tales about animals in Uzbek folklore, says that in such tales, "the leading character goes on a journey in search of a way to get rid of oppression¹." In fact, in the tale "Susambil", the donkey escapes from the oppression of its owner. Then, with their companions: ox, rooster, bees, and rats, they saved their lives in Susambil, which was considered an "ideal place" for them - "a piece of grass, a drop of water". , they set out to end suffering and live a prosperous life. The journey consists of only small episodes related to the addition of new companions. The main idea is focused on Susambil and the animals who have achieved their dreams and lived happily there. And the motive of the trip served as a means of implementing the relationship between the object and the subject. A similar situation can be seen in the fairy tales "Goat, Sheep and Wolves" and "The Heroic Goat". The wolf's head found on the road, the use of the skin of wild animals as a weapon against themselves provided the originality of the epic image. These details performed an important artistic and aesthetic task in the fact that the naturally weak and weak animals defeated their opponents with intelligence and action. It should also be said that the animal that sets off at the beginning of the journey does not remain as the leading character until the end of the tale. The companions who join him on the way are not supporting characters, but on the contrary, they are heroes with equal rights, performing the same level of function. This aspect is also one of the characteristics that distinguish these fairy tales from other types of the genre (magic-fantasy and life-household tales).

In addition to S. Jumayeva's opinion, it can be said that the journey of heroes consisting of animals, birds and insects is mainly about escaping from oppressive masters, fighting for their rights, searching for food, taking revenge on others, consists of such factors as protection of interests. Their natural characteristics are "preserved" in the fight with rivals. For example, in the fairy tale "Squarell and the Nightingale"², one can witness that two friends set out on a heroic journey for the lives of all the forest animals. The nightingale lulls the witch to sleep with her sweet voice, and the apple-eater eats the nut, which is considered the witch's soul. That is, in this plot, the original quality of animals served to reveal the idea of a fairy tale. Also, in the fairy tale "Kozavoy, Ignavoy, Tukhumvoy and Eshakvoy", Kozavoy sets out to destroy the evil witch. On the way, Ignavoy, Tukhumvoy, Eshakvoy join him. Together they take revenge on the witch and then return to their owners. The fox and the wolf, which are traditional characters, often enter the fairy tale with the scene of hunting for food. After that, their conflict with other animals or people creates a knot and events develop.

There are also epic formulas for road descriptions in animal tales. They mean that the character's action is prolonged:

¹ Jumaeva S. Genetic basis and specification of animal tales: Philol. science. nomz... diss. - Tashkent, 1996. - B 60.

² "Flea with Almakhan". Speaker: Atashmirza Kholmirezayev, 80 years old. Peshkurgan village, Yangikurgan district, Namangan region. Collector: G. Mashrapova. 19.03. 2023.

They walked, and they walked a lot, and they walked a lot, and finally one day they reached the mountain³.

The fox was walking and came to an old woman⁴.

When he goes to a place on foot, a mule is standing there⁵.

Elbek Jumanov, who researched epic formulas in Uzbek folklore, emphasized that such combinations related to travel are typical for all types of fairy tales, "242 times in 120 magical tales, 36 times in 22 household tales, 4 times about animals. and in the fairy tale, it was used 4 times to indicate that the heroes traveled a long way⁶.

In terms of composition, the journey is manifested in a unique way in the cumulative tales based on the chain structure and repetition of actions. Fairytale characters consisting of animals, birds, and insects go to meet several characters on the way to their goal, and are in a chain movement that refines each other. Their trip is expressed in short sentences like "went", "flew". Such short sentences are used in 8 places in the fairy tale "Chivinboy" and in 5 places in the fairy tale "Sparrow". According to Y. Melitensky, "the action that takes place in an episode usually ends completely in it, that is, it goes through all the stages of its origin, development and ending⁷. This is especially evident in action verbs. The compositional structure and ideological direction of the tale does not allow for extensive details. Sentences of only one or more words contain the entire process. Since the main focus is on the result of the action, time and space are secondary in the development, unlike other types of fairy tales, especially magical tales. A very short space is given to the reasons for the trip, and the action of the characters starts from the active point:

The fly flew and landed on the pillow. The thorn of the pocket went into his beak. The fly got angry and the goat went to his brother⁸.

While flying, the sparrow found a cotton ball on the road. He was happy, biting the cotton ball and hurried to an old woman. Throwing the cotton in front of the old woman, he said: - Chuv, chiy, chiy⁹.

The journey in cumulative fairy tales cannot be equated with the cumulative action of characters in magical fairy tales. If the journeys related to the violation of the prohibition in magical fairy tales continue like a chain, then each journey is assigned an independent artistic and aesthetic task, and in each of them the hero has a new obstacle and a new reward that comes after it. The hero's journey develops both the plot and himself from the bottom up, from simplicity to perfection, from beginning to end. And in cumulative fairy tales, no matter how many times the journey is repeated, it remains in the role of an auxiliary tool for the realization of one goal. The artistic load in the fairy tale is not on the journey, but on the question-and-answer and solution situation. For example, in the fairy tale "The Crow and the Lamb", the crow sends the crow, which is about to eat him, to the river to wash its beak and come back. After that, the crow's movement continues in a chain in the following direction: river potter soil deer hair cow dry scythe master coal miners scythe master and the death of the crow. Although the dynamics of events accelerate through this behavior of the fairy tale character, the hero does not "grow". The epic image shows not the perfection of the hero, but his destruction. This is, firstly, educational by showing the relationship between objects and animals, which are related to each other by nature, and secondly, the constant defeat of evil in the example of the death of the crow, no matter how hard he tries, has an educational value for the listener of the fairy tale.

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³ "Batir goat" fairy tale // Uzbek folk tales. Volume III. Volume I. - T.: Teacher NMIU, 2007. - B 34.

⁴ That source. - B 70.

⁵ Fairy tale "Wolf and Fox" //Oyjamol. Life stories. The second book / Preparers for publication: M. Afzalov, Z. Husainova, N. Saburov. - Tashkent: Fiction, 1969. - B 154.

⁶ Jumanov E.E. Epic formulas in Uzbek folk tales: Filol. science. b. doctor of philosophy (PhD)... diss. - Tashkent, 2022. - B 70.

⁷ Мелетинский Е.М., Неклюдов С.Ю и друг. Проблемы структурного описания волшебной сказки // Структура волшебной сказки (Традиция — текст — фольклор типология и семиотика) – Москва, 2001. — С.109.

⁸ The fairy tale "Chivinboy" // Emerald and precious / Composer: Hasanov A. —Tashkent: Creative house of teacher publishing house, 2015. - B 156.

⁹ Fairy tale "Sparrow" // Uzbek folk tales Volume III. Volume I / Compilers: M. Afzalov, Kh. Rasulov, Z. Husainova - T.: "Teacher" NMIU, 2007. - B 85.

SUMMARY

Based on the above, it can be concluded that the motif of the journey is one of the active motifs that participates to one degree or another in all types of fairy tales, and has a unique appearance and function in fairy tales about animals. In such tales, impressions of the trip are almost not given, on the contrary, they are expressed in short sentences. Especially in cumulative fairy tales, only repetitions of words such as trip "flew", "went" remind the place of the trip motif in the epic plot. In these tales, the travel motif has a poetic function as a link between the plot threads.

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