

TYPES OF PLOT AND COMBINATIONS OF THE JOURNEY MOTIF

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Annotatsiya: Ushbu maqolada o'zbek sehrli ertaklarida safar motivi va syujet tiplari o'rtasidagi o'zaro bog'liqlik qisqacha tahlil qilinadi. ATU va KRJ tasniflari asosida qidiruv safari, mo'jizaviy giyoh yoki shifo vositasini izlash kabi motivlar qahramon harakati va syujet rivojida asosiy omil sifatida yoritiladi.

Kalit so'zlar: sehrli ertaklar, safar motivi, syujet tipi, ATU, KRJ, qidiruv, folklor.

Аннотация: В статье кратко анализируется взаимосвязь мотива путешествия и типов сюжетов узбекских волшебных сказок. На основе классификаций ATU и KRJ рассматриваются поисковые мотивы, включая поиск чудодейственных средств и целительных предметов, которые выступают ключевым фактором развития сюжета и действий героя.

Ключевые слова: волшебные сказки, мотив путешествия, тип сюжета, ATU, KRJ, поиск, фольклор.

Abstract: This article briefly analyzes the relationship between the journey motif and plot types in Uzbek magic tales. Based on the ATU and KRJ classification systems, quest-related motifs—such as the search for miraculous or healing objects—are examined as key drivers of narrative development and hero action.

Keywords: magic tales, journey motif, plot type, ATU, KRJ, quest, folklore.

In the ATU index, magic tales begin with number 300, whereas in the *Catalogue of Uzbek Magic Tales* only one genre (magic tales) is covered. Here, plot types are labeled from 1 to 102 with the abbreviation **KRJ**, derived from the initials of the compilers. These plot types are divided into the following sections:

- **A. Magical adversaries** (KRJ 1–23)
- **B. Enchanted companions** (KRJ 24–51)
- **D. Magical tasks** (KRJ 52–57)
- **E. Magical helpers** (KRJ 58–80)
- **F. Magical objects** (KRJ 81–90)
- **G. Supernatural knowledge** (KRJ 91–102)

Each section unites tales based on a shared motif, and through variation, indicates their correspondence to international tale-type indexes by numerical references. Although each section contains plot types related to the **journey motif**, this motif is not explicitly mentioned in the titles. For example, the plot type KRJ 25A is titled “*The girl seeks a miraculous herb for her father,*” which implicitly reflects one of the purposes of a journey.

Based on the aim and semantic nature of the hero's journey, we group such narratives into specific categories and analyze them comparatively using examples from Uzbek folk tales.

I. Quest Journey

In this type, the hero's journey is motivated by the need to search for someone or something, and the tale concludes with obtaining or securing the desired object. Among the world's folktales, journeys motivated by **search** are the most widespread. The diversity of sought objects contributes to the richness of plot structures. Some examples include:

1. The Son Seeking His Father's Beloved (KRJ 24A; ATU 301)

In the Uzbek catalogue of magic tales, several variants of this motif (such as "*Vospiroxun*" and "*The Abandoned Twins*") are compared. While differences appear in the heroine's name, helper figures, epic space, and conditions set by antagonists, the shared purpose of the journey unifies them under a single type. Indeed, Uzbek folk tales frequently depict a son embarking on a difficult journey to find and bring back a bride for his father. In some variants, however, the story concludes with the son himself marrying the heroine. Even when elder brothers, driven by jealousy, harm and abandon the youngest brother, the wedding cannot proceed until the true hero returns.

Although the narrative time encompasses a wide sequence of events—such as the brothers' return home, preparations for the wedding, the princess's sorrowful silence, the investigation into her condition, and the eventual rescue of the youngest brother—the artistic structure and conventions of epic narration ensure that these events remain coherent and believable. This is because "artistic-psychological time may expand for one character while contracting for another."

Scholarly commentary notes that a son setting out to find a wife for his father is not typical in real life; however, marrying the father's beloved with his consent is a motif unique to folktales. Nevertheless, parallels between magic tales and romantic epics suggest that such motifs may also appear in epic traditions. For instance, in the epic "*Malikai Ayyor*," Avaz journeys to the underworld kingdom of Torkiston to find a princess for his father, Go'ro'g'li. With his father's supernatural assistance, he matures through the journey, ultimately proving himself worthy of the princess and marrying her. This plot type can also appear in variants such as "a younger brother searching for his elder brothers," found in tales like "*Beshanorxon*," "*Aqlli O'g'lon*," and "*Devbachcha*."

2. The Search for a Miraculous Herb (KRJ 75, 75A; ATU 551, 610)

This motif, titled "*The girl seeks a miraculous herb for her father*," includes several variants in Uzbek tales: obtaining the dung of the magical horse Naqshi Jahongir, bringing a healing fairy, or retrieving a leaf from the Tree of Life. In the Aarne–Andreyev index, a similar motif appears in Russian folktales, where a remedy for a sick king involves obtaining a dragon's (or serpent's) heart and blood. More broadly, the central theme is the quest for a cure for illness, and the retrieval of a miraculous herb represents one variant of this motif. For example, in "*The Healing Tree*," a girl travels first to Bukhara and then to an underground realm to find a cure for her father's blindness. In "*Dance, My Little Dog, Dance*," the youngest of three daughters journeys in disguise to obtain a medicinal branch for her father, overcoming numerous trials while concealing her identity. In such narratives, the miraculous herb functions as a narrative catalyst, enabling the hero's extraordinary adventures. This motif is genetically linked to real-life experiences, reflecting a symbolic artistic synthesis of reality: rare and wondrous objects are not easily found and must be obtained through arduous journeys and trials by a chosen hero.

Conclusion . This study highlights the central role of the journey motif in the narrative structure of Uzbek magic tales. Based on the ATU and KRJ classification systems, it is established that quest journeys—such as searching for a miraculous object or a healing remedy—serve as the main driving force of folktale plots. The findings show that the journey motif not only determines the development of events but also plays a crucial role in the hero's trials and his formation as a literary character. In Uzbek folktales, this motif combines universal folkloric traditions with distinctive national artistic features.

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