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Principles of Differentiation of Motif and Plot

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ANNOTATION

The article is aimed at literary studies' perspectives on the subject of motif and plot, as well as the key guidelines for identifying character motifs, plot motifs, and motif and plot in fiction. Additionally, the essence of the changing nature of the motif and the plot, as well as the motifs that produce the movements of human life and psyche in the plot of the artwork and the image in it, are emphasized.

KEYWORDS: Motif, plot, vocabulary, element, incident, situation, honor, composition, character, psychological state, motivation.

Introduction. A.N. Veselovsky, A.L. Bohm, S.N. Broytman, V.Ya. Propp, O.M. Frydenberg, V. Tomashevsky, E.M. Meletinsky, B. recognized the main connection between the motif and the plot. It is covered in the scientific research of scientists such as N. Putilov, N. D. Tamarchenko, V. I. Tyupa, American folklorist A. Dandes.*

The words "motif" and "plot," however, are unclear in the science of literature, and the difficulty of studying these concepts is due to the lack of a clear definition and interpretation for each. Because of this, literary scholars have various theories about the purpose and plot of a piece of literature. In these viewpoints and interpretations, the problem is sometimes interpreted differently, sometimes they are contradictory, and sometimes they are identical in terms of their core ideas. These meant that the topic of motif and plot in literature studies needed to be clarified..

Literature review. In his work "On Epic and Theatrical Poetry," Johann Wolfgang von Goethe used the word "motif" for the first time in literature (1797). I, according. According to V. Goethe, a motif is a plot device, a situational factor, and a dynamic. [6.]

A. In his seminal book "Poetics of Plots" from 1940, N. Veselovsky describes motifs as the most basic formulas that can be independently produced by various prehistoric tribes under comparable living circumstances. [4.6] He recognizes the event's formula in the motif, uniting the story and the motif. Apparently, A.N. According to Veselovsky, the motif is the "simplest story unit," the fundamental and further inseparable "cell" of the plot. Figurativeness, uniformity, and schematicity were all deemed motif signs by A. N. Veselovsky. He believes that motifs cannot be broken down into their component parts. A. N. Veselovsky attempted to isolate the primary drivers and combine them into graphs. A.N. Veselovsky initially concurred with the notion that the movement of folktale plots explains their similarity, but later came to the conclusion that only reasons can move.

In the revised version, the author uses stable motifs, gives them multiple and probabilistic meanings, authorial semantics, and places them in specific historical circumstances. As S.N. Broytman recognized, the plot collects traditional narrative motifs and a periodic, cyclic scheme of events consisting of "loss - search - renewal" elements. [3.]

Research Methodology. In literary theory, a motif is a recurring aspect of the plot, just as it is in psychology, where a motif is an incentive to act. The dual character of the motif is noted by researchers:

1. The motif is constant (stable, repeated in numerous texts);
2. There is a particular motif (each author's embodiment of the picture, particular representation of his concept).

Human character is reflected in motifs. Every time, a different plot emerges. The storyline can change, but the motivations are always the same and transcend borders and time periods. The foundation of a plot is a reason. So, while a plot is a story about happenings, a motif is something that appears repeatedly in a story.

We believe it would be inappropriate to discuss the genetic underpinnings of this motif and plan, or to try to find them all in a single source. It is important to keep in mind that while plots with similar content can emerge in different peoples for a variety of reasons related to their cultural environments, all peoples share a common genesis for creative thought. Speaking about the similarity of early artistic reasoning is consistent with scientific theory.

Pattern has two characteristics:

1. Recurrence
2. Indivisibility

Motif is a deed or plot point. A. N. Veselovsky asserts that motifs existed prior to the plan. The development of the craft of speech then moved on to the plot stage. Syncretism, or the original wholeness, is the phase prior to the plot.

Analysis and results. It is well known that the plot is a narrative of happenings that are detailed in an order that perfectly matches the author's intended outcome. Therefore, the events and the method of describing

them in epic, dramatic, and sometimes lyrical works comprise the plot. The plot is also thought of as a way to study the laws of society and existence in general, describe how the hero is formed, or try a particular set of moral principles and worldview that a particular hero represents.

The hero's character growth and achievement of the intended meaning ("choice") are always implied by the plot because the highest ideals and values are presented and their existence is stable.

Each poem has its own purpose in poetics, regardless of the subject. The simplest formula for answering the questions nature presents to man and determining the especially vivid perceptions of reality is motif. The earliest and most basic manifestation of artistic awareness is motif.

A.N. Veselovsky asserts that the writer's fantasy is not merely a game of arbitrary "live images" of actual or hypothetical life. The author bases his thought on motifs, and each motif has a set of stable meanings that are partially ingrained in him genetically and partially made visible by the lengthy historical process of life. The chronotope and the pattern categories are both ancient. Motifs can be both inert and moving. An environmental value is motif.

The motif is viewed variably in the context of theoretical poetics and comparative-historical literary studies. The theoretical potential of the word "motif" has drawn a lot of attention in recent decades, which frequently results in misunderstandings and other problems with its application.

The events are described in the traditional plot as logical narratives that are arranged according to the rules of cause-and-effect relationships. From the creator's perspective, the traditional plot clarifies the circumstance. According to Yu. Man, a literary critic from Russia: "Both the reader of a book and the reader accept the premise that the artistic statement was "invented," "created," by the creator's will, but at the same time, it was created in accordance with the laws of life." [9.156.]

Ancient Greece served as the birthplace of the classical idea of the plot in general. It implies that since events and actions are the primary building blocks of a plot. Any epic or dramatic work's plot of events linked with actions, in Aristotle's opinion, should serve as its foundation. The traditional plot theory has been evolved and improved upon by contemporary aesthetics. Another factor is that he has undoubtedly been corrected by time.

The 19th-century philosopher G. Hegel coined the phrase "collision," which is now commonly used. An accident is not merely an occurrence. It is an occurrence that upsets a certain kind of order. "*At the heart of the collision, - wrote Hegel, - is a disorder that cannot be preserved as a disorder, but must be destroyed*". [5.213.] Hegel expertly stressed the importance of distortion in the development of the plot and its dynamics. As we shall see, this theory is crucial to contemporary plot theories. After a series of explanations and terminological treatments, Aristotle's "node and solution" scheme became well-known and well-known to many from the general education school. It was further developed in nineteenth-century German literary studies (first of all, it is associated with the name of the writer and dramatist Gustav Freytag): Exposition is the start of the event; Node is the start of the primary event; Event development; Climax (culmination); and Solution is the conclusion. This assumed the shape of a conventional plot line.

It is common practice to variably separate the plot's required and optional components. The node, the progression of the plot, the climax (climax), and the resolution are necessary elements without which the

traditional plot could not be achieved. Non-obligatory items are those that are absent from many or most compositions. Although not all authors agree, this frequently contains an introduction, an epilogue, a conclusion, etc.

Overall, it must be acknowledged that the aforementioned story template has numerous drawbacks despite its popularity. First off, not all works—including contemporary works—are constructed using this model. Second, the plot study in this template is never completed. According to renowned Russian literary critic N.D. Tamarchenko, "Such "elements" of the plot" can only be found in "criminal" fiction. [12.43.] However, because it initially appears to be the progression of a plot line, the use of this design is justified when taken within the bounds of reason.

For many dramatic works where the progression of the struggle is crucial, this pattern is more frequently used. Typically, modern "variations" on the classical understanding of the plot necessitate taking into consideration literary critics' opinions and viewpoints.

First, the claim made by Aristotle regarding the relative independence of story and character is refuted. Aristotle claimed that the events drive the narrative and that the characters themselves, at best, have a supporting role. This theory is contested today. Let's, for illustration, contrast this theory with the definition of action offered by Russian literary critic V.E. According to V.E. Khalizev, a person's behaviors, speech, gestures, and facial expressions all reflect his or her feelings, ideas, and intentions (mimicry). [13.117.]

With such a strategy, or with the traditional knowledge of the plot, it is obvious that the action and the hero are now inextricably linked. In the end, the character defines the action/event. This is a significant point that alters how academics approach the study of narrative. Let's pose a straightforward question to get a sense of and understanding of this: Who or what is the primary source of action/event development in A. Qadiri's "Otkan Kunlar"? Does his persona further Otabek's love for Kumush, or does Otabek's persona, his relationships with family, love, and love necessitate the revelation of such a plot?

Aristotle asserted that the first response is correct, but contemporary academics prefer to concur with the second. External events are frequently "hidden" in contemporary writing, which instead makes psychological states the focal point and the foundation of the piece.

Furthermore, there is ongoing debate over what exactly counts as a plot and what forms the bare minimum "part of the action" that must be examined.

The Soviet scientist V.V. Kozhinov developed the opposing viewpoint. It was acknowledged that the plot was "a sequence of external and internal actions of people and objects" and that his concept took into consideration many of the most recent theories at the time. [8.410] The study of the plot is the interpretation of the system of gestures because, in this idea, the gesture has devolved into the smallest "piece" of the plot. This idea may cause uncertainty and occasionally perplexity. Because the theory of gestures, on the one hand, makes it possible to see things that are not immediately apparent, on the other hand, there is always a risk of "grinding" the plot too much and losing large and minute boundaries. Since the focus of this method is on the analysis of the writer's style in the work, it is very challenging to distinguish between the analysis of the plot and the individual stylistic analyses.

Studying the movement organization of the piece can also be very helpful. In this situation, it is important to consider the gesture as the expression of the character at work. The character's speaking, behavior, and gestures in a piece of art all become open to interpretation.

Gestures can be either inert or dynamic (developing, i.e., actual movement) (static, i.e. the absence of movement against a changing background). The most expressive motion is typically one that is static. Thus, contemporary revisions of the traditional plot theory acknowledge the relationship between story and character. The major level of the plot—event/action or gesture—remains debatable at the same time. It goes without saying that one shouldn't extrapolate definitions "for all instances" from the opinions offered. In some circumstances, it is more accurate to decipher the story from the gestures' organizational structure. Others, concentrating on more expansive story units, have gestural structures that are less expressive and can be abstracted to varying degrees. For instance, T. Qaipbergenov gives the characters' emotions expression and translates their passions into actions and gestures in the trilogy "The Saga of Karakalpak" without going into depth about their interior lives. [15.] The writer has many opportunities to highlight the character facets of the characters using this technique of image and expression, which also guarantees a vital, lively performance.

The characters' movements and gestures are expressive in contrast to other signs in the background of the character's image. However, the discernible meaning of this symbol is made clear based on the psychological circumstance in which the hero "fell" and "acts," as well as the character's mental makeup.

The author shows one of the character's bodily parts (such as the hand, head, finger, or chin) as prominent in order to convey the expressiveness of the character's movements and gestures. They show the characters' emotional range as well as their mental condition. Though a person's character and personality traits are revealed, their actions and gestures do not represent their spiritual world.

It's also conceivable that the characters' gestures and actions are identical. However, this does not imply that their behavior is the same. The same actions and gestures cause the hero's inner world and character to look differently depending on the circumstance.

The hands and chin are more important to the characters' symbolic acts and gestures in the "Korakalpok saga" trilogy than other bodily parts. Together, they convey the expressiveness of the character's appearance, movement, and gestures. They are expressed in a verb, and in most instances, a specific word is connected to it. In this regard, the writer warns the reader about certain changes in the internal experience of the characters and provides additional information about their character:

« "Hey, I'm interested too," he said. - What am I going to do, bothering about insignificant people at the time when I have great tasks in front of me? If he tells me, that Ernazar will not die ». [15.31.]

The hero of the book "Gumrohlar," Karakum Eshon, gives an example of an exterior speech in which he tells Khiva's minister what he thinks of Ernazar Olako'z and expresses a firm belief that his wishes are being carried out and good fortune is on the way.

It is intriguing that T. Qaipbergenov describes Karakum Eshon's thoughts about Ernazar olakozh in the author's speech rather than in an internal monologue or another form of it. In other words, the hero's inner

monologue serves as a particular stand-in and replacement. This trait is yet another distinctive method the author can develop a character.

Eshon Karakum "waved his hand" and spoke inadvertently, the author said in his address. Although this action is used to support the hero's emotional information, it also conveys that a specific expressive shift has taken place in his experience. The author also forewarns the reader that Qorqum Eshon is using expressive hand gestures and external speaking to dig a ditch for Ernazar Olakozh in front of the prime minister. Thus, the author Karakum alludes to Eshon's persona of conducting politics in secret as well as to the traits of cunning, cunning, and more cunning that define him. These elements of the character serve as a manifestation of Karakum Eshon's true purpose in the story, which is the key component.

As a result of the aforementioned viewpoints, it is essential to understand the specificity of various methods to elucidating the problem of plot theory in contemporary literature and to identify the key plot components when analyzing a piece of writing.

The predicative character of the motif is inseparable from the debate over how the motif relates to the plot. The meaning of the word "I try" serves as the predicate idea for the motif.

So, when describing a piece of art, the purpose highlights the plot's action and conveys how the event came to be in relation to the character system. The achievement of the objective in the work's narrative is the event.

The idea and scientific opinion of the Russian scientist B.N. Putilov stand out among the scientific views voiced about the motif. He said this: "Motif is more than just a word or a plot device. In a way, the epic motif plans and directs the plot's progression. In some manner, this development is explained by a motif. The purpose possesses modeling-like characteristics." [10.149.] According to our assessment, the "modeling" of the motif typically matches samples from the syncretism era. In other words, it is easier to model works from the syncretism period. The abundance of plot lines in contemporary writing, particularly in works of modernism and postmodernism, sometimes makes it difficult to model the characters' motivations.

It should be noted that various concepts and their categories have been created in contemporary literary studies to determine the theme and plot of a creative work, and that the current scientific debate aims to explain these categories.

Study has been done on the subject of motif and plot in Uzbek writing and folklore. The problem of the connection between the motif and the plot, it must be acknowledged, has not been thoroughly investigated from a scientific and theoretical standpoint. Nevertheless, the concepts of motif and plot are defined, illustrated by examples, and tend to support in theoretical literature, dissertations, textbooks, training manuals, and scientific articles (despite the presence of various interpretations).

It should be noted that literary scholars strongly stress the issue of motif and plot when studying the example of a particular work of art. In other words, this is the path that Uzbek scientists tend to take. Our findings support this.

According to us, the following are the challenges in researching the origins of themes and storylines, as well as contemporary forms and contents:

1. Analyzing and modeling the history of themes and plots based on works of syncretism;
2. Analysis of the motif and the plot based on the sequence of events in the work;
3. evaluating the relationship and applicability of the author's works to a particular category or theme, literary style or time period, or literary traditions in general, based on motifs and plots, and the characters' motivations and drives that drive the event or events in the work;
4. In the analysis of the work, the description of the motif and the plot should cover all aspects of their nature.
5. Paying particular attention to the characteristics of stability and variability in all aspects of the description of the motif and plot.

The separate analysis of motif and plot, even within a single work, contradicts their intertextual nature, it should be emphasized.

So let's clarify what ideas the distinction between motif and plot should be founded on.

In literary studies, it can be challenging to pinpoint the word's original, leading meaning. Because of this, literary critics have various interpretations of a work of art's motif. For instance, "The Dictionary of Literary Studies" states that one of a motif's key characteristics is its consistency. In other words, the motifs are used only partially prepared; the core ideas are retained but the existing motifs are interpreted in various ways based on the writer's artistic fantasy and creative purpose. [16.183.] And in the "Annotated Dictionary of the Uzbek Language": "Motif - (from the French "motif"-tune, melody) 1. Ad. It is interpreted as the structural element of the plot, the main content and theme of the work. [14.618.]

Jabbor Eshanqul, *a literary critic*, claims that in order to understand the whole, *one must first understand the constituent components. In this regard, it is challenging to grasp the essence of epic works without being aware of the motivations underlying the storyline. Therefore, the query "what is the motif" must first be addressed. "Motif is one of the links in the plot," according to the Russian-Uzbek explanatory glossary of literary terms. The motif is the primary component that produces this reality if the plot is the sequence of events that constitute the work's content. In other words, it is impossible to envision an epic work's device-structure without themes. [7.]*

The motif is interpreted as an image by literary critic D. Kuronov: "Motif (motif image) is an image that has achieved a certain stability in terms of form and content and is repeated in the works of one or more authors, demonstrating their creative ambitions. One motif for Cholpon's art might be the idea of a "road," for instance. In both his poetry and prose, this picture is frequently recurred. Or you can find the "star" and "roadman" motifs that characterize Cholpon's writing in poetry from the 1920s and 1930s, particularly in the works of A. Fitrat, Oybek, and U. Nasir. [17.78.] A motive is a component that, as the literary critic accurately noted, "...has gained a certain stability from the form and content aspects, and is repeated in the works of one or more authors, showing their creative ambitions." However, we believe that the purpose is not an image. Because it is the primary component that drives the narrative, the motif "acquires a certain stability in terms of form and substance" in the artistic work. In addition to being the primary plot-driven aspect, motif also helps to develop, plan, and carry out the character actions in a piece of art. After all, a story wouldn't exist without a motivation.

Additionally, a circumstance that prompts or influences the creator to create the work is known as a motive for the creation of an artistic work. Therefore, the circumstance or event that led to the creation of the work is also the motive. Numerous examples from classical writing can be used as evidence for this. In particular, the author's views on the chapter "Description of the Book" are revealed in works of classical literature. One justification for the creation of Khorezmi's "Muhabbatnama" is the plea of Muhammad Khojabek, one of the rulers of the Syrdarya province of the Khan of the Golden Horde, Jonibek Khan. Khorezmi, who was well-known, was asked to write a book in our tongue (that is, Turkish) this winter by Muhammad Khojabek, a poet who wrote poems in Persian, according to the poet's honorarium stated in the "Bayani waqein aytur" section of the work:

*Ko 'ngul bahrinda ko 'p gavharlaring bor,
Ochunda porsiy daftarlaring bor.
Muhabbat nardini ko 'plardin uttung,
Shakartek til bila olamni tuttung.
Tilarmenkim, bizing til birla paydo
Kitobe aylasang bu qish qotimdo, —
Kim ush eldek kechar ayyomi foni,
Jahonda qolsa bizdin armug'one. []*

Thus, the same circumstance or scenario led to the creation of the work. Khorazmi had no desire to compose or produce a work in the "Muhabbatnama" style or genre prior to this circumstance.

In "Mahbub ul-Qulub" by Alisher Navoi, he writes about the situation (motive) that led to the creation of the work, even though the description of the work is not divided into chapters/parts: *«It is essential to tell these friends and acquaintances about the situation and to ensure that they are aware of every class's condition and are familiar with each one's character traits. basi emagayil ins makru firibdin. And let them all engage in envious talk and behavior; let this poor man's experience come to an immediate end. This article was given the moniker "Mahbub ul-Qulub" because it became well-known. The completed poem's mood was known, and it was broken up into three parts..*

*Avvalg'i qism: soir un-nosning af'ol va ahvolining kayfiyati.
Ikkinchi qism: hamida af'ol va zamima xisol xosiyati.
Uchinchi qism: mutafarriqa favoid va amsol surati.*

I hope the readers will carefully consider each one and appreciate it in accordance with their own understanding. I also hope they will enjoy the the last one while praying and be comforted by the power of prayer.». [1.3.]

The opening, development, and movement of the topic are thus created by adding new, auxiliary motives to the main motives, as observed by literary critic T. Boboev. [2.478.] Motives actively participate in the story, intellectual universe, and subject of the piece of art. Additionally, according to Russian researcher B.N. Putilov, "They are stable units and are distinguished by a very high degree of semiotics." [11.74–86.]

It should be made clear that the motifs in an artistic work are used to examine its structure, the actions of the characters, their psychological states, and the reasons that result from those states.

Therefore, in order to distinguish between plot and motifs, it is essential to base oneself on the following principles:

1. Motives existed before the plot, and the plot stage came later. (A.N. Veselovsky);
2. Motive - the situation/event-motive that caused the creation of an artistic work;
3. Motif - an element that directs the plot of an artistic work, its characters to action;
4. Motives are immutable and individual;
5. If the plot means a statement of events, the motive is a recurring element in the statement of these events;
6. Plots are complex and varied;
7. They are changeable and new in every work of art.

In other words, plot patterns that uphold the existing order in the world serve as the foundation for literary canonical genres as well as transferring to non-canonical genres and containing "genre memory" as a component. A series of reasons appear to be the plot. Plots are intricate drawings that represent the movements of the human life and psyche in the shapes of daily reality. They are both merely formats for variable information.

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