



THEORETICAL INTERPRETATIONS OF THE CONCEPT OF POETIC MOTIVE

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Article history:	Abstract:
Received: July 7 th 2021 Accepted: August 7 th 2021 Published: September 14 th 2021	This article focuses on the literary assimilation and theoretical interpretations of the term motif, the relationship between motive and image as well as the tropical types of motifs, which differ from symbol, metaphor and similar features.
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The term "motive" is originated from the Latin word "moveo", which means "I move." It was first mentioned in 1703 in the "Musical Dictionary" by the French musicologist and composer Sebastian de Brossard, and after a short period it began to be used in literature. The motive plays an important role in the analysis of the composition of similar works in music, and in literature it helps to determine the peculiarities of the motive in different situations. In addition, in psychology, physics, biology, the term "motive" is also used to describe the psychological, physical, biological states of repetitive and constant movement.

Taking into consideration its relationship to literary criticism, which studies the art of speech, we called it "poetic motive" as it is also used in other fields of science.

In literary studies, the concept of motive was first used by Goethe and Schiller to characterize the components of a plot, such as the acceleration and deceleration of movement, departure from the goal. The concept of motive was first scientifically studied by the literary critic Veselovsky in terms of historical poetics and folklore. He is interested in motives that are equally repeated in folklore works of different peoples in different genres. In 'The Poetics of Plots', he calls motives as the simplest formulas that can be created independently between different peoples who have similar lifestyles. These include plot motifs such as the kidnapped bride, revenge of the brothers, the transformation of a beautiful girl into an old woman, the abduction of the sun.

Originally, the study of motives in world literature was popular only in folklore: everyday life and the people's outlook. But in recent years, the study of motives from the point of view of personality, artistic thinking, and literary traditions has intensified. For example, in the "Literary Encyclopedic Dictionary" the motive is explained with the following definitions: 'The motive (German: 'Motive', French: 'Motif', Latin: 'moveo' – 'I move') is a crucial part of the literary text.

Motive can be identified in one or several works of the author (for example, in a certain cycle) and in the context of all his works, as well as in a collection of literature of one direction or in the literature of the entire period" [3.409].

'The dictionary of literary criticism' provides a relatively broad definition, taking into account various misunderstandings in the understanding of the term "motive": The plot scheme in the works of the history of imprisonment is found in a number of representations, such as; (for example, the main character is enslaved, any girl helps him; a stepmother and a devout girl; the main character, who was an orphan, reaches to the higher rank; the main character does not know his father, encounters him in a critical situation, and so on.) or something else (for example, a mirror, a talisman), a situation (for example, dreaming, talking with a ghost, walking anonymously), an image (a wise servant, faithful friend, rival) [1.180]. Accordingly, the repetition of plot schemes, situations and images in individual works, as well as in folklore works, show that poetic motives are inextricably linked with tradition. Consequently, if poetic motives are analyzed in revealing the creative worldview, then the originality of the artist is understood through the importance of tradition.

In addition, this dictionary distinguishes epic and lyrical motives. Examples of lyrical motives are traditionally used "in love-the-betrothed" and representatives of the new poetry of the twentieth century, such as "road, traveler, star". In epics, motives are used to express reality, and in lyrics - to express human emotions.

This is the point where the difference arises between motive and image, types of motive and movement: symbol, metaphor and communication problems. At first glance, it is very difficult to distinguish them from each other, but there are also specific features that justify the study of the motive separately. Imagine that a friend or a rival is an image.



The question arises as to which aspects of the motive of these images are visible. The constant repetition of these images in the works of a particular period makes it a poetic motive.

There are also subtle differences between symbol and motive such as a mirror and a talisman. When used as a symbol, they can express different symbolic meanings in different meanings in each piece of creation, but when used as a poetic motive, they always retain their stable, constant meanings, even if they are transformed. For example, the values of mirroring, displaying, preserving the amulet.

There are also differences and similarities between metaphor and motive. In classical poetry, the beloved is compared to a flower, and the lover is to a nightingale. Of course, in connection, this is based on the beauty of the beloved and the moans of a lover in his chest are like a nightingale. But it is also important not to lose sight of the reason for his poetic motive. This aspect is that images of flowers and nightingales have always served as a tradition in classical poetry to express the lover and the beloved.

Motives played an important role, especially during periods of dominance of the literary tradition. Motives may be relatively rare in later periods, when the uniqueness of the author's personality is important in art, but even in samples of modern literature, contemporary artists turn to traditional motives in expressing their feelings and the reality of modern life.

In recent years, the study of poetic motives has become one of the most important problems of literary criticism. In his research, literary critic Khalizev says that each motive has a stable meaning, which gives partial understanding. It is not fully reflected. It is mysterious. Motives exist as the creative property of a particular writer, the property of the literary generation, and even the property of world literature. He also emphasizes that by serving many periods, new meanings are added to the enduring meanings of motives [4.159]

In the classical literature of Eastern Muslim World, creative skill is defined by the ability to make artistic discoveries on the subject that everyone involves, using the imagery and pictorial means that everyone uses. For this reason, certain images have been repeated in the works of several generations of artists and have become motives. We can say that one of the main reasons why motive images have been used for a long time is the desire to create innovations in the traditional way. Because each artist had to bring new meanings to the semi-finished product of the motivational image.

In a word, the poetic motive is studied in various aspects from the perspective of folklore and literature. Nevertheless, several views are still observed in the interpretation and study of the concept of the poetic motive. It is obvious that a comparative and critical review of the studied sources of poetic motives and the corresponding scientific and theoretical conclusions is one of the important tasks of modern literary criticism in realizing the world of art and creativity.

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