

## USAGE OF STEP MOTIF IN THE ARTISTIC LITERATURE

**Hamdamova Shamshoda Saydakhmat kizi**

*Tashkent State University of Uzbek Language and Literature named after Alisher Navoi PhD candidate.*

**Nasimova Mukhlisa Narzullo kizi**

*11th-grade student of Buxoro city's 30th general education school.*

**Annotation:** *This article illustrates the instances of the application of the motive of humor in literary works for two purposes. The most ancient form of literature, Oral Folk Art, derived from folkloric examples, continues to be widely utilized in contemporary literature through the motive of humor. In the Uzbek folk tale "Zumrad va Qimmat" or the Russian folk tale "Zolushka," humor often triumphs over adversity in the face of the protagonists' struggles. Whether it's Zumrad or Zolushka, their stepmothers and stepmothers-in-law, no matter how cruel, cannot harm them because their hearts are pure, and they ultimately prevail over adversity with humor.*

**Key words:** *humor motive, adversity, stepmothers, epic tales, orphans, stepmother, wicked stepmother, French Zumrad, Zumrad-Zolushka, Valentina-Sonia, Fotima-Farida.*

Actually, what harmed Qimmat and her mother was not the motive of humor but rather cruelty, and the calamity that befell them was the blow of a tyrant fate. In the epic tale of Alpomish, the betrayal of Uljan-töz's Boybo'r and the conspiracy against Alpomish are the result of the cruelty of the character Uljan-töz's Boybo'r, not humor. In the novel "O'gay ona" by the Turkic writer Ahmad Lutfiy Qozonchi, it is not about cruel mothers who poison Zumrad, but about a Muslim woman who, amidst adversity, raises two orphans and hopes for blessings from Allah. In literature, mothers are described as follows: "Showing love to her offspring, even an animal can find a way from its paw, and the superiority of a person over other creatures lies not in his cunning alone but in looking after his offspring, not in showing kindness to others' children but in showing kindness to his own children." The proponent of these thoughts is Fotima Khanim, who has become a true mother to the orphans left without a mother.

From these works, it is evident that we believe the saying among our people, "The one who breastfed is not the mother, the one who cared is the mother" to be absolutely true. The characteristic of surpassing oneself with one's tongue, not coveting any of the world's blessings, is certainly unique to mothers. However, to be entirely devoted to a foreign child, to console with a sincere heart, to weep when in pain, to remove thorns gently, and to ease the sorrows and anxieties are acts of genuine loyalty and true humanity.

In this regard, the hero of the novel "stepmother" has just turned 19 years old, seeing that his neighbor's child Ismail was always blind from the oppression of the stepmother, and decided to marry a man whose wife died, who was in two sores.

Deciding that they are only children, she resolves to entrust them to the care of a wise mother-in-law (because if she refuses, they might be given to another girl, and who would

be responsible for their well-being?), without revealing to them the truth about her own situation, not explaining what kind of person her stepmother was, and not uttering any negative words such as "If she were my real mother." She decides to treat them with maternal love, compassion, and kindness so as not to burden them with the bitterness of her own experiences. Having a heart filled with tenderness, created to do good deeds, wearing white clothes, and having a pure heart, Mrs. Fotima, in her role as a daughter-in-law leaving her father's house, prays as follows, indicating what kind of person she is in her elevated position as a mother:

"Lord, grant patience. Bring about a good end. Protect me from harming my orphans, from cruelty, and from betraying their rights. Protect me from committing injustice against them. In this context, we are reminded of the character of Monsieur de Villefort in the French novelist Alexandre Dumas' novel "The Count of Monte Cristo." In the novel, the chief prosecutor, Mr. de Villefort, commits a heinous act by resorting to cruelty, that is, engaging in wickedness, and thus brings harm to the life of his stepdaughter Valentina. His ultimate goal is to secure a large inheritance for his son Eduard by marrying Valentina, once again driven by that insidious ambition.

In his work "Mahbub ul Qulub," Hazrat Navoiy illustrates that the motive of humor is like a spear thrown at a fish for the sake of its flesh, but the act of the fish swimming towards the hook is also for the same purpose. Those who did not spare themselves for this pursuit did not spare others either. Monsieur de Villefort, in pursuit of this goal, not only ruined the life of his stepdaughter but also caused harm to the life of three individuals on the same path, as he put it, by diverting from the path. Valentina, on the other hand, narrowly escapes poisoning due to the cunning of Count Monte Cristo. The poison intended for the stepdaughter eventually reaches the wicked son and the one who intended it. In this context, one can draw a parallel between Valentina and Zumrad of 18th-century French folklore, both being victims of cunning schemes.

**In conclusion**, when we analyze, we can observe that the motive of humor is used in literature for two different artistic purposes. While in early epics and tales, it was primarily employed for the purpose of portraying cruelty, in later periods, it has been utilized not only to depict biological but also to describe spiritual and emotional aspects of unfamiliar, yet close, human relationships.

#### REFERENCES:

1. Qozonchi, A. L. "Stepmother."
2. Guntegin, A. N. "Choliquchi."
3. Alpomish Epic.
4. Uzbek Folk Tales.