



THE ORIGIN OF FAIRY TALES ABOUT YOUNGEST BROTHER AND THEIR ROLE IN THE FORMATION OF ENGLISH FAIRY TALE EPOS

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Article history:	Abstract:
Received: 28 th August 2021 Accepted: 26 th September 2021 Published: 21 st November 2021	The article provides information on the history of tales about youngest son and their place in English literature. There are also points of various scholars and their researches on the history of the fairy tales, its development and factors that served as the cause of their origin in the work. In addition, the sample named "The King of England and his Three Sons" by J.Jacob was analyzed using examples.
Keywords: Youngest Brother, Motif, Minority, Idealization, Trinity Law, Tribal System.	

I. INTRODUCTION

In English folk tales diligence, wisdom, ingenuity, and heroism are preceded as in other folk tales, while laziness, indifference, and stupidity are criticized in a satirical way. Hence, the idealization of the younger in a fairy tale is a social phenomenon. This is a particular expression (specific to a fairy tale) of a democratic protest against the class inequality that arises during the disintegration of the tribal system. Bourgeois science has done very little to explain this process. Representatives of the mythological school identified the youngest son or the youngest daughter in a fairy tale with the dawn, eclipsing the stars of the night - their brothers or sisters. They did not try to explain the idealization of the younger.

II. LITERATURE REVIEW

Popular public opinion, expressed in a fairy tale, defends equality and communal family property. The tale portrayed the elder brothers who seized family property as egoists who betrayed the family and patriarchal covenants, and the younger, who remained faithful to communal morality, the patriarchal tradition, close to his parents, who supported the family religion (ancestor cult), as the bearer of the patriarchal unity of a large family. Therefore, the younger brother became the object of idealization in the fairy tale, a positive hero, and his older brothers - negative.

III. ANALYSIS

Migrationists have shown even greater indifference to this problem. They did not deal with the question of the origin of fairy-tale motifs and plots at all, and only explored the ways of their distribution. One of the followers of the Finnish school, which continued the traditions of migrationism, V. Anderson touches on the motif about the youngest foolish son in a polemic with A. Wesselsky. Anderson argues that the motive of the youngest foolish son arose initially as an integral part of one fairy tale plot (which one, Anderson cannot specify for sure, he assumes that these are types 530 and 532 according to the Aarne system, that is, tales about the wonderful helper horse), and then ended up in other tales as a result of borrowing. Anderson denies the possibility of independent emergence of this motif (as well as any other motifs) in different peoples at a certain stage of social development. For this, the younger's motif seems to Anderson "too complex." At the same time, in his opinion, he cannot compose the content of an independent fairy tale, since in itself "it is too little interesting."

Anderson is far from seeing social meaning in the younger motif. The problem itself seems insignificant to him. Denying the possibility of the independent emergence of this motif at a certain stage of social development, Anderson argues that the idealization of the younger brother is an accidental detail of a random, single plot that once arose



somewhere. At the same time, it does not even seem particularly important to him to establish in the system of which plot this motif arose. It is the motif of the youngest son that Anderson cites as an example of the fact that the simplest motifs cannot make up the content of an independent fairy tale, that the motif does not precede the plot. Not to mention the fallacy of this view from the methodological point of view, Anderson's point of view on the younger brother's motif is refuted by a number of tales about brothers in which the plot boils down to a story about rivalry or enmity between the older and younger brothers.

The question of the reasons for the idealization of the younger was raised for the first time by representatives of the so-called anthropological school. A. Lang dealt with this problem in a number of works. He points to the minoraty (the privileges of the younger in inheritance law), described in detail in 1882 by C. Elton, as the everyday basis of the idealization of the younger in a fairy tale: arising at a time when the law of the youngest (Jungsten-Recht or Borough English) prevailed in matters of inheritance. These rules of inheritance show at least a curious coincidence between the tales in which the youngest is always associated with the house, and the custom by which the house goes to the youngest of the children.

The Danish scientist A. Olreck in his article "The Epic Laws of Folk Poetry" lists a number of "laws" without explaining the genesis, considering them to be inherent in the artistic form itself and, apparently, do not need social motivation: "the law of introduction" and "final" (at the beginning and at the end of the tale there is no live action), the "law of repetitions", "the law of trinity", according to which two characters play the same role ". By the law of Trinity ("Trinity is the law" for oneself. "Three is the highest number of people or objects") Olreck explains the idealization of the younger in the fairy tale: which plays a particularly important role in the epic action. "The epic center of gravity is in the" last ".

Olreck's trinity theory was developed by Arthur Christensen in a long article on the younger brother in the genealogical sagas. Christensen explains the younger Christensen's idealization, relying on the law of trinity, as follows: "If the hero reaches the glass mountain the second time, the audience does not get an idea of the difficulty of the enterprise. That the first time was unsuccessful could have been a mere coincidence. But failure the first two times and success the third time enough emphasize the difficulty... It is exactly the same with the three princes. The fact that the two return without reaching the goal makes the superiority of the heroic younger brother plausible ".

This is how Christensen explains the rivalry of the brothers and the victory of the younger. But the

tale, as you know, often depicts the struggle of the envious older brothers with the younger, their betrayal. To explain this motive, Christensen again turns to Olreck's work, this time to the "Law of Opposition". Christensen believes that the motive of enmity is from time immemorial associated with fairy tales or genealogical legends about two brothers of divine origin, fighting for power (Cain and Abel). This struggle of two brothers-antipodes corresponds to the "law of opposition." Then, according to Christensen, there was a mixture of tales about three brothers with a motif of rivalry and tales of two brothers with a motif of enmity, and a hybrid type of tales about three brothers with a motif of competition and enmity appeared.

IV. DISCUSSION

The classic type of the brothers' motif is a tale of the betrayal of the younger brother by envious older brothers, who achieved a fabulous goal. The younger one killed the snake, found the disappeared princesses, medicine for the sick father, received objects, a "swan-maiden" as a wife, etc. The older brothers take away the bride and wonderful objects from the hero, and he himself is killed or left in the "lower world". The cunning of the brothers is often set off by the nobility of the younger, who rescues the brothers from trouble. The younger son, who has become a victim of betrayal, usually rescues either a "noble" bird or a wonderful object from the dungeon. If the hero is killed, the helper beast revives him.

The following tale "The King of England and his three sons" by J.Jacobs can serve as an example of this statement.

An old king could be cured only by golden apples from a far country. His three sons set out to find them, and parted ways at a crossroads. The youngest son found a house in a forest, where an old man greeted him as a king's son, and told him to put his horse in the stable and have something to eat. After the meal, he asked how the man knew he was a king's son, and the man said he knew many things, including what the prince was doing. He told the prince that he had to stay there the night, though many snakes and toads would crawl over him, and if he stirred, he would turn into one himself.

The prince got little sleep but did not stir. In the morning, the old man gave him breakfast, a new horse, and a ball of yarn to throw between the horse's ears. When the prince threw it and chased it, he came to the old man's brother, who was uglier than the first one. He received the same hospitality, and the same unpleasant night, and this brother sent him on to the third brother.



At the third brother's, the brother, who was even uglier than the second one, told him he must go on to a castle. There, he must tell swans to bear him over the lake to a castle. It was guarded by giants, lions, and dragons, but they would be asleep, and so he must go in at one o'clock and come out again by two. He must go through some grand rooms, go down into the kitchen, and then go out into the garden. There he must pick the apples. He should come back the same way, and when riding off, never look back because they would pursue him into he nearly reached the old man's house.

He went to bed, and this time the brother assured him that nothing would disturb him, and nothing did. In the morning, the old man warned him not to tarry because of a beautiful woman.

He reached the castle by the swans and saw a beautiful woman there. He exchanged his garter, gold watch, and pocket-handkerchief for hers, and kissed her. Then he got the apples and had to flee with all speed, because the hour was nearly up, but he escaped.

The old man brought him to a well and insisted that the prince cut his head off and throw it into the well. This turned him into a young, handsome man, and the house into a palace. At the second brother's, he received a new bed, with no snakes or toads, and cut off his head as well, and then same with the first.

He met up with his brothers again. They stole his apples and put others in their place, and went on before him. When he reached home, his apples were not as good as his brother's, and his father thought they were poisoned and told his headsman to cut his head off. The headsman instead took him into the woods and left him there. A bear came up to him, and he climbed a tree, but the bear persuaded him to come down. The bear brought him to some tents, where they made him welcome, and changed in a handsome young man, Jubal. He stayed with them and was happy, although he had lost the golden watch somewhere. One day, he saw it in the tree where he had climbed to hide from the bear, and climbed it to get it again.

Meanwhile, the princess, realizing one of the king's sons had been there, set out with an army. When she reached the king, she demanded to see his sons. When the oldest came, he said he had been to her castle, but when she threw down the handkerchief and he walked over it, he broke his leg; then the second brother said the same, but also broke his leg. She demanded of the king whether he had more sons; the king sent to the headsman, who confessed he had not killed the prince, and the king said he must find him, to save the king's life. They found Jubal, who pointed to the tree where the prince was, and they

told the prince he must come because a lady was looking for him, and they brought Jubal with them. He did not break his leg over the handkerchief, and the princess knew he was the prince, so they married, and went back to her castle.

In this form, the motif of betrayal by the older envious brothers of the prosperous younger is widespread in the European fairy tale (especially in the English one) and is almost always associated with similar plots of the heroic type.

V. CONCLUSION.

To sum up, for a folk tale, especially a magical one, idealization of a younger brother is typical. He achieves a fabulous goal, while the elders fail. The older brothers are jealous of the younger, they are trying to ruin him, exterminate him. The motive of betrayal is an essential moment in the fabulous idealization of the younger brother. The motive of the competition (and its special case - unsuccessful imitation) - weakened form idealization of the younger.

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