



FEATURES OF UZBEK FOLK TALES ABOUT THE YOUNGER HERO.

Zhurakhanova Surayo

Article history:	Abstract:
Received: June 10 th 2021 Accepted: July 7 th 2021 Published: September 16 th 2021	The article examines the origin, genesis and poetics of Uzbek folk tales, the image of a young hero.
Keywords: folklore, fairy tale, three-sided method, plot.	

As you know, fairy tales are one of the genres of folklore, poetically expressing the artistically perceived realities of life, reflecting the multi-layered stages in the development of the epic thought of our ancestors. The plot types of Uzbek folk tales, formed on the basis of artistic understanding of reality, are diverse. Despite the fact that the repertoire of our storytellers includes all the epic plots recorded in the folklore of the peoples of the world, there are still international scientific works created by A. Aarne, S. Thompson, N.P. Andreev, L.G. Barag, N. Whiti, V. Boratov and others, the subject indexes of Uzbek fairy tales are not based on catalogs. The study of a series of fairy tales that make up certain types of plots is just beginning. In particular, the candidate's study of the tales of the young researcher M. Sodikova about her stepdaughter revealed nine plot types of Uzbek folk tales and national identity in the artistic interpretation of elements of the traditional plot, also "Although the plot of these tales often typologically corresponds to the interpretation of reality described by the peoples of the world in fairy tales on this topic, the artistic interpretation of the traditional elements of the plot emphasizes national identity"¹, he said.

One of the most widespread epic collections in Uzbek folklore, creating different plots, are fairy tales depicting a young hero. The young hero is not only a character of Uzbek folklore, but also a traditional epic image of the folklore of many peoples of the world. Therefore, the study of the specificity, history of origin and genetic roots of this image has always been one of the urgent problems of folklore. Formation of the image of a young hero and the participation of this character in the works of such scientists as E.M. Meletinsky,² V.N. Anikin,³ S.A.Kaskabasov,⁴ M.

Afzalov,⁵ G. Dzhallolov,⁶ X. Egamov,⁷ A.D.Askerov,⁸ M. Dzhuraev⁹ and important scientific reflections were made about the peculiarities of the plot of fairy tales, such issues as the genesis, specificity and epic interpretation of this traditional epic image have not yet been resolved. Therefore, in this article, we tried to refer some of our comments about the peculiarities of Uzbek folk tales about the younger hero to the examination of the scientific community.

Uzbek folk tales about a young hero differ from other tales by the system of images, plot structure, a number of epic features characteristic of the composition of motives. The main feature of the fairy tales of this category, which differs from other fairy tales, is that the plot of this type of fairy tales is based on the adventures of a young hero. In such tales as "Bird Hyacinth", "Kholmirezadzhon", "Fencer", "Dzhurakhon", "Younger Son", "Nightingale", "Golden Quince", "Magic Knife", "Three Brothers", "King of Egypt" and "Abulkasim" portray the resourcefulness, dexterity, courage of a young boy, the ability to overcome difficult conditions and achieve goals with the help of strange assistants.

The compositional structure and the system of images of the collection of fairy tales about the young hero

³ Anikin V.N. Russian folktale. - M.: 1959. -- p.150-158.

⁴ Kaskabasov S.A. Kazakh fairy tale. - Alma-Ata.: The science, 1972. -- p. 131-140.

⁵ Afzalov M. About Uzbek folk tales. - Tashkent: 1964, p. 42.

⁶ Dzhallolov G.O. Poetics of Uzbek folk tales. - Tashkent.: The science, 1979, p. 69-70.

⁷ Egamov X. Essays on the history of relationships between the fairytale traditions of the Soviet East Turkic peoples. - Tashkent.: Teacher, 1980, p. 118-123.

⁸ Askerov A.D. A hero in Azerbaijani fairy tales (character and origin). Abstract of the dissertation of the candidate of philological sciences. - Baku, 1972. - p. 6-14.

⁹ Zhoraev M. I am the son of the people (preface) // Young hero. Uzbek folk tales. - Tashkent.: Cholpon, 1991, p. 3-9.

¹ Sodikova M.A. Collection of "stepdaughter" type, specificity, genesis and art of fairy tales. Abstract of the dissertation of the candidate of philological sciences - Tashkent, 2003, p.12.

² Meletinsky E.M. The hero of a fairy tale: the origin of the image. - M.: 1958. - P.64-160.



are built according to the "criterion of trinity". According to the epic tradition of Uzbek folklore, the original formula of this type of tale is characterized by the fact that it tells an epic story about the number of three brothers and sisters.

According to E.M. Meletinsky, S.Yu. Neklyudov, E.S. Novik, D.M. Segal, the "criterion of trinity" underlying the epic plot, is the main sign of fairy tales.¹⁰ According to the folklorist M. Juraev, who studied the artistic functions of magic numbers in Uzbek folk tales, the number "three" is one of the important artistic elements that determine the composition of Uzbek folk tales. For example, the structure of the fairy tale "Three Brothers" is built on the traditional trinity. The trio, such as the old man's three sons, three nights of walking, three nights in ambush, three girls, three trials, have swept the tale from head to toe. Therefore, the traditional trinity is one of the important components of the poetic structure of a fairy tale.¹¹

The traditional trio, consisting of the plot structure of such fairy tales as "Nightingale", "Erkenja", "Young Hero", "Bird Hyacinth", "Three Brothers", "Badalkarachi", "Abulkosim", "Father's Will", were based on number of three brothers. Due to the number of brothers and sisters, the interpretation of the main motives in the plot construction of this type of fairy tale is also based on the traditional trinity. In particular, in the fairy tale "The Father's Will"¹² the will is repeated three times, when the father summons his three sons before death. This motif demonstrates the youngest son's loyalty, faithfulness to the covenant and perseverance, creating the epic situation necessary for him to have outstanding helpers and introducing him into the world of epic events as the protagonist of the tale. According to the story, the old man called his eldest son and said: "Son, will you stay at my grave for three days when I die?" To which the eldest son refused. The old man, who heard the same answer from his middle son, called the younger one to him. The younger son said: "Father, I will stay at the grave for at least a hundred days, and not three if you wish". The youngest son, determined to do his father's will, spent three nights at his father's grave and

grabbed the white, black and red horses that came to visit the grave. It turned out that these horses were faithful horses of the deceased old man, and if you remember about them at the right time, if necessary, they will immediately appear. So the horses give the youngest one fiber at a time and disappear from the field of view.

The famous folklorist V.V. Propp considers the epic interpretation of the ancient funeral rites that guard the father's grave at night to be the historical basis of the motive for capturing supernatural horses. According to him, the historical basis of the motive to guard at the father's grave is connected with the ancient custom of burying a horse together with its owner.¹³ Even the ancient Turks had a mythological idea that a horse would serve its master in the afterlife, so it was customary to bury the horse together with the owner. In particular, during archaeological excavations in the Pazyryk fortress in Eastern Altai in 1929, ten bones of a red horse with saddles were discovered near the mummified bodies of 500 BC, and in the second fortress Pazyryk, opened in 1947, the burial of the tribal leader, buried together with a black horse.¹⁴ This fact itself shows that the historical basis of the motive for capturing an Uzbek folk tale from the ancestral grave and obtaining magical horses is based on animistic views based on the belief in the patronage of the spirit of the ancestors.

The youngest, who remained faithful to his father's will, will receive a magic helper who agreed to guard the grave for three nights. In other words, the magical horses that served his father are passed on to the younger. It is no coincidence that this type has a magic horse in fairy tales, the motive of which is to gain the support of the spirit of the ancestors, that is, to be associated with the cult of the ancestors. Because, according to mythological views, magic helpers in the form of people or animals have supernatural properties and are usually considered to belong to another world, that is, the "other world". A father's desire to guard the grave for three nights is actually a means to give his son extraordinary helpers. Three repetitions of will is a triad of images of brothers acting in a fairy tale, and a repeated perception in the epic system of thinking of the ritual of identification of

¹⁰ Meletinsky E.M., Neklyudov S.Yu., Novik E.S., Segal D.M. The problem of the structural description of a fairy tale // Proceedings on sign systems. T.4. - Tartu, 1969. -- p. 139.

¹¹ Zhoraev M. Uzbek folk tales are "magic" numbers. - Tashkent.: Fan, 1991, p. 45 (See also: Dzhuraev M. Magic numbers in Uzbek folk tales (historical foundations and poetic functions). Abstract of the dissertation of the candidate of philological sciences. - Tashkent, 1987. - P.10.

¹² Uzbek folk tales. - Tashkent, 1981, p. 148-149.

¹³ Propp V.Ya. The historical roots of the fairy tale. - L.: 1947. -- p. 156.

¹⁴ Tilavov A. Historical foundations and artistic interpretation of the image of a horse in Uzbek folk epics. Dissertation of the candidate of philological sciences - Tashkent, 2000, p. 28.



a candidate who has the gift of a father - a magical helper, that is, a special magical power.

In the artistic construction of the tale "The Father's Will", an important compositional role is played by a motivated interpretation of the "criterion of the Trinity" in the form of burial in a tomb: magic horses captured from the father's grave help the groom fulfill his royal condition and marry the princess. Like the number of horses, the epic condition is repeated three times, that is, the structure of the tale "triples" the stage of fulfilling the epic condition according to the "trinity criterion": on the third attempt, the main character makes a forty-step shot and takes the ring from the girl's hand.

Another important epic characteristic of the collection of fairy tales about the younger hero is that, despite the fact that three brothers are involved in the course of events, the main adventures are directly related to the youngest son, that is, the younger brother. For example, in the tale of the Nightingale,¹⁵ the king promises to give half his kingdom to the one who catches an amazing bird sitting on a large maple tree and presents it. The king's three sons take turns watching under the maple tree. Unlike his older and middle-aged brothers, the younger son, who cut his little finger and sprinkled it with salt to stay awake at night, manages to shoot the bird three times and deserves to receive its feather. The brothers went in search of the strange bird to which this feather belonged, and when they reached the place where the road divided into three paths, they said, "If we return safely, let's meet here. Whoever comes first, let him wait for the rest". The story does not tell about the adventures of the older brothers. Because the narrator begins to tell the story of the younger son, saying, "Let's leave the two brothers alone and ask the younger brother". Only after the story of the capture of the nightingale by the younger brother and his return does the narrator "remember" the elder and middle brother: they say that two brothers, wandering in different places, having lost everything they had in gambling, earn their living, one as a porter, and the other as a slave. Recognizing them at the market, the younger saves his brothers, and the three of them return home on horseback.

The image of brothers depicted in such tales can be divided into two types according to their participation in the course of events and their place in the plot

structure: a) *passive character* - elder and middle brothers; b) *the active character* - younger brother. The passivity of the image of the older brothers in the artistic structure of the tale is, in fact, connected with the activity of the younger brother in interpreting the epic reality. The interpretation of events is directly based on the adventures of the younger: in the epic test, the younger wins, the younger is honored to receive a fabulous assistant, the younger finds the desired item or strange creature, the epic condition is fulfilled by the younger, and so on.

Traditionally, the plot of this type of fairy tale is distinguished by the richness of the depiction of strange adventures, extremely interesting, that is, the epic plot as a whole is of an adventurous nature. A situation that leads to an adventure, that is, an exposure, is motivated by a lack of a family of three brothers, the need to find something unusual or an animal, an antagonist, that is, an enemy attack, fulfillment of the will or condition of parents, passing a test. The plot of this tale is the brothers' search for a bird that stole an emerald leaf of a tree (the "Nightingale" tale), the search for a horse that ate ripe millet (the "Abulkasim" tale), the capture of a bird that the king saw in a dream (the "King of Egypt" tale), return to the king his offended golden bird with a bell (fairy tale "Erkenja"), tested by his father (fairy tale "Strongman Rustam"), finding the Lost Horse, an apple and other things (fairy tales "Mamadzhon and Kunduza", "Younger Hero") are expressed in the form of a conscious journey. According to the epic tradition, the sought-after object or creature belongs to another world, and its discovery is described in direct connection with the adventures of the younger hero.

The plot of Uzbek folk tales, in which the image of a young hero is involved, often has a traditional three-sided motive. According to such fairy tales as "Abulkasim", "Mamadzhon and Kunduzoy", "King of Egypt", "Swan", when three roads pass in front of the brothers, the largest of them goes "one way", and the middle one goes "dangerous". "One way" is described as the path that the younger hero must take. The historical basis of this motive, "paving the way to the next adventure and making it interesting", is associated with the ancient cosmogonic ideas of our ancestors about travel to three worlds - heaven, earth and the underworld.¹⁶

Folklorist G. Jalolov wrote that: "Uzbek folk tales about the youngest son can be divided into two groups. The

¹⁵ Younger hero. Uzbek folk tales. Collected, prepared for publication, preface author: M. Dzhuraev. - Tashkent.: Cholpon, 1991, p. 10-13.

¹⁶ Zhoraev M. "Magic" numbers in Uzbek folk tales. - Tashkent.: The science, 1991, p. 49.



first group - the youngest son appears in fairy tales as a fearless hero. He fights against evil forces - dragons, giants, robbers. The second type includes tales of conflict between brothers".¹⁷ The scientist attributes only the fairy tale "Three Brothers of Heroes" to the first type, which describes harmonious relations between brothers. Other tales about the youngest son are of the second type.

In our opinion, the tale "Three Brothers of Heroes" differs from other tales about the youngest son by its plot structure, leading motives and the participation of characters in the development of events. If in other fairy tales the adventures are directly related to the image of the youngest son, then in this fairy tale the three brothers are in an equal position in terms of epic activity. The fact that older brothers are hostile to the younger son and try to earn a "false reputation" by mastering the fabulous things he has acquired is not typical of this tale. Therefore, we believe that this situation, characteristic of the tale of the Three Brothers of Heroes, is the result of a distorted representation of one of the traditional epic plots about the youngest son, or "editing" made during the recording of the work. Therefore, it is obvious that G. Jalolov's division of tales about the youngest son into two groups in this way is also artificial.

One of the main distinguishing features of Uzbek folk tales about the youngest son is that the conflict between brothers lies at the heart of the conflict inherent in the plot of this type of fairy tales. As G. Jalolov correctly wrote, "the youngest son does the job better than anyone else, and his brothers in any case try to deceive the youngest son and make his work their own".¹⁸ In the fairy tale "The Nightingale"¹⁹, the elder brothers stabbed the younger with a knife in six or seven places, tied him to a post and took the nightingale away. In the fairy tale "The Magic Knife"²⁰, a perverted brother grabs his brother Pakkosvoy's magic knife and uses it to transform his brother and daughter-in-law into a dead tree. But at the end of the tale, the deeds of the evil brothers are exposed, and they are punished. The youngest son achieves his goal, lives happily ever after.

So, in Uzbek folk tales, in which the image of the youngest son is presented, it differs from other fairy

tales in that the characters consist of three brothers, the plot is adventurous, and the image of the younger one prevails in the epic narration, the course of events consists of the interpretation of the younger son's activities, verification, construction conditions the plot, the presence of three-sided motives, the finding on the part of the younger of the sought-after object or creature, the image of an epic space in which the adventures of the younger are directed in the form of another world, magical assistants and epic sponsors helping the younger, older brothers envy the younger son and, as a result, they are exposed actions of "fake heroes". This suggests that the tales of the youngest son should be studied separately. Therefore, it is necessary to determine the historical basis of the image of the young hero, describe the main plot types of this type of fairy tales in Uzbek folklore, clarify the genesis of the plot of the tales about the youngest son in order to study a series of images and leading motives.

List of used literature.

1. Meletinsky E.M. The hero of a fairy tale: the origin of the image. - M.: 1958. - P.64-160.
2. Anikin V.N. Russian folktale. - M.: 1959. -- p.150-158.
3. Kaskabasov S.A. Kazakh fairy tale. - Alma-Ata.: The science, 1972. -- p. 131-140.
4. Afzalov M. About Uzbek folk tales. - Tashkent: 1964, p. 42.
5. Dzhallolov G.O. Poetics of Uzbek folk tales. - Tashkent.: The science, 1979, p. 69-70.
6. Egamov X. Essays on the history of relationships between the fairytale traditions of the Soviet East Turkic peoples. - Tashkent.: Teacher, 1980, p. 118-123.

¹⁷ Dzhallolov G.O. Poetics of Uzbek folk tales. - Tashkent.: The science, 1979, p. 69.

¹⁸ Dzhallolov G.O. Poetics of Uzbek folk tales. - Tashkent.: The science, 1979, p. 70.

¹⁹ "Junior hero", p. 20.

²⁰ "Junior hero", p. 152.