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## LINGUOCULTURAL INTERPRETATION OF UZBEK AND RUSSIAN FOLK TALES.

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Annotation. This study tries to compare Uzbek and Russian folk tales. Empirical material for research consists of two folk tales - the Russian "Morozko" and its Uzbek form "Emerald and expensive".

Keywords: folk tales, literary tales, Russian folk tales, Uzbek folk tales, Ayozbobo.

Аннотация. Это исследование пытается сравнить узбекские и русские народные сказки. Эмпирический материал для исследования состоит из двух народных сказок - русской "Морозко" и ее узбекской формы "Зумрат и Киммат".

**Ключевые слова:** народные сказки, литературные сказки, русская народная сказка, узбекская народная сказка, Морозко.

Introduction Fairy tales of different peoples often contain similar plot motives and archetypal images, which indicates the typological kinship of folklore as a universal phenomenon. At the same time, each national tradition gives fairy tale plots its own cultural characteristics that reflect the worldview, lifestyle, values and traditions of the people. Storytelling in Russian is an art form that anyone can attend, regardless of gender and age, and good storytellers were highly respected by the people. They taught people how to live, instilled optimism, strengthened confidence in the victory of goodness and Justice. Behind the fantastic plots of fairy tales and fiction lies real human relationships, historical facts, social and domestic conditions of a particular era. In old Russian, the words "basnya" or "baika" (story), derived from the verb "basn" (to tell, to speak), were used to denote the fairy-tale genre.

The main feature of the fairy tale genre is its purpose, what connects it with the needs of society. "In Russian fairy tales that have come down to us in the writings of the 18th-20th centuries, as well as in fairy tales that are widely used today, the aesthetic task prevails. This is determined by the specific nature of fairy tale fiction" [2.160 p.].

We will dwell on the typological models of Russian and Uzbek folk tales and consider them on the example of the Russian folk tale "Morozko" and its Uzbek counterpart "Zumrat va Qimmat". Based on this, the purpose of this study was to identify typological similarities and differences in Russian and Uzbek folk tales, analyze them, and compare them. The relevance of this work lies in an attempt to compare and contrast similar folklore models implemented in different national cultures and languages.

Before conducting a comparative analysis of fairy tales, it is necessary to pay attention to the specific features of Uzbek folk tale oral creativity. The Uzbek





people have an ancient written language, associated with the culture of the Ancient East and Persian roots. However, the oral poetic tradition remained the only form of artistic expression until the 20th century. Researcher B. Shamsiyeva emphasizes: "The oral creativity of the Uzbek people is diverse, rich and unique, its roots go back to ancient times, it is closely connected with the oral poetry of other peoples of the East, with whom the Uzbek people have been bound by common historical destinies for many centuries."

Historical sources indicate that the peoples living in the territory of present-day Uzbekistan had poetic traditions as early as the 5th-4th centuries BC. There is a rich oral poetic tradition, echoes of which are preserved in some works of the folklore of the present-day peoples of Central Asia, including the Uzbeks.

The folk epic - doston - occupies a significant place in the musical and poetic heritage of the Uzbek people. These doston developed among nomadic Turkic-speaking tribes in the distant past, and myths, legends, folk tales, historical and legendary songs were created on their basis. The reasons for the centuries-old stability of the doston are associated with the stability and adaptability of socio-psychological traditions. "The content and form of epics are based on traditions that have developed over the centuries; more broadly, they tell stories about heroism, love, and the everyday life of the people. The scope of the epic stems from this" [3.30 p].

Folk singers and storytellers - bakhshi, dostonchi, poets - played a major role in the creation of epics, who were professional performers and singer-composers skilled in the art of storytelling.

According to the established point of view in the current folklore, G.A. Jalolov traces the genetic roots of the Uzbek fairy tale epic to ancient times, to the initial ideas about the structure of the world. He emphasizes that "the formation of the genre in folklore is associated, on the one hand, with a realistic reinterpretation of mythological concepts, and on the other hand, with the combination of these democratized concepts with the pure everyday life of ancient culture" [4, 55-56 b].

In magical and fantastic fairy tales, there are miraculous helpers who help the heroes in the most difficult moments. Often, these helpers are wise old men, magical animals, birds and various mysterious objects - rings, knives, feathers, etc. People who believed in their own strength, in the 70s, the triumph of truth, created a number of bright heroic images in fairy tales that reflected the best aspects of life.

Using Russian and Uzbek folk tales, we will consider typological similarities and differences. Morozko is a fairy-tale hero of the East Slavic peoples, who served as the basis for the Russian folk tale of the same name.

Several original fairy tales were written based on this Russian folk tale: V.F. Odoevsky's "Moroz Ivanovich" (1847), N.A. Nekrasov's poem "Moroz, Red-





nosed" (1863), Samuil Marshak's fairy tale "Twelve Months" (1943), and in 1964 a feature film of the same name was shot by director Alexander Rowe.

Of particular interest is the comparison of fairy tales with the motif of contrasting two girls - good and evil, in which their actions are morally assessed through miraculous trials. A vivid example of this is the Russian folk tale "Morozko", the Uzbek folk tale "Zumrad and Qimmat".

#### 1. Origin and genre

The fairy tale "Morozko" belongs to Russian folk folklore and is a magical fairy tale with a vividly expressed socio-domestic motif. The Uzbek fairy tale "Zumrad va Qimmat" belongs to Uzbek oral literature and is one of the magical tales that also have elements of a household story.

Both tales are based on the universal motif of the reward for good and the punishment for evil.

Both tales are based on the universal motif of the reward for good and the punishment for evil. They reflect traditional family relationships, the role of the stepmother as an antagonist, as well as educational values.

#### 2. Characters and their tasks.

The main characters of both tales are two girls with contrasting qualities. In "Morozko", the chaste stepdaughter is depicted as hardworking, humble, and obedient. In "Zumrad and Qimmat", Zumrad is an honest and kind girl who respects adults.

Daughters born to stepmothers - antagonists - have negative traits such as jealousy, laziness, and rudeness. In both works, stepmothers play the role of initiators of the trials and oppressions of their stepdaughters, while fathers take a passive position, reflecting patriarchal family models in oral tradition.

#### 3. Magical characters and trials

The main episode of both tales is connected with the meeting of the hero with a magical creature. In the Russian fairy tale, this is Morozko - the spirit of winter, who tests the girl's patience and humility. In Uzbek - a magical spirit or an old woman who is the mistress of the forest, checks the behavior of the guest.

The kind hero in both tales treats the magical creature with respect, carries out tasks, shows courtesy and patience. The evil hero, on the other hand, behaves rudely and lazy. As a result, goodness is rewarded with wealth and happiness, while anger and envy are rewarded with punishment (in "Morozko" - death from the cold, in "Zumrad va Qimmat" - loss of beauty or destruction).

#### 4. Plot structure and motifs.

Both fairy tales have a similar composition:

- Exposition: family presentation, contrasting characters;
- Climax: the stepmother sends the kind hero into difficult circumstances;
- Development: meeting with the magical hero, trials;





- Climax: rewarding the kind hero;
- Resolution: the attempt of the evil hero to repeat the path and his punishment;
- Intiho: restoration of justice.

The plots demonstrate a clear moral instruction and pedagogical function.

#### 5. National and cultural features

Despite the general plot scheme, each fairy tale has its own unique elements. In "Morozko", the connection with the forces of nature (winter, frost) is emphasized, which reflects the climatic and cultural characteristics of Russia. In "Zumrad va Qimmat", the motif of respect for adults and spirituality, which corresponds to the ideas of Uzbek family and spiritual values, plays an important role. Linguistic features are also different: while the Russian fairy tale has archaic vocabulary, stable formulas and repetitions, the Uzbek fairy tale has poetics,

#### Conclusion

The Russian folk tale "Morozko" and the Uzbek folk tale "Zumrad va Qimmat" are examples of typological similarity of folk folklore while preserving its national and specific features. Both works demonstrate universal moral values - hard work, humility, honor, justice and serve as an important educational tool.

The comparative analysis of such tales allows for a deeper understanding of both the general archetypes of folklore and the specific features of the cultural heritage of different peoples.

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