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## THE STUDY OF THE LANGUAGE OF FAIRY TALES IN RUSSIA

Asadov Asad Murodjon o'g'li

Student of Samarkand state university named after Sharaf Rashidov

**Annotation:** This article is dedicated to the study of fairy tales in world linguistics and their significance in understanding the culture and traditions of different nations. Primarily, the article focuses on the linguistic study of fairy tale texts in Russia, analyzing their language, structure, and semantic features. Through the morphological and semantic analysis of fairy tales, the article examines how the cultural mindset, worldview, customs, and values of the Russian people are reflected.

**Keywords:** fairy tale, oral folk literature, values, symbol, sign, Russian fairy tales, folklore, fairy tale morphology, character, national heritage, ancestral memory, family symbols, folklore studies, mythology, literary studies, linguistics.

**Introduction:** Values are a means of preserving the nationality of peoples, ensuring that their identity will not disappear after centuries. And the values of our ancestors are incredibly priceless and colorful. Literature is like a treasure chest, which contains such unique values. At the same time, the study of fairy tales has a long history and traditions, and in the last few decades the study of folk tales has occupied an important place in linguistics, especially in folklore and literature. Fairy tales are one of the oldest and most widespread genres, occupying a high place in world folklore. A fairy tale is a story related to folklore genres [1]. Fairy tales can be distinguished from other folk tales, such as legends [2]. They are found as a separate independent epic genre among almost all peoples, including in the English folk tale, with names such as fairy tale, folk tale, miracle tale and fairy tale, among Russians-fairy tale, beale, tale, legend. In English folklore it is found under such names as legend, and also in Uzbek folklore it is known by the names chopchak, fable, varsaki, ushuk.

The systematic collection and study of fairy tales in Russia began in the 19th century. Alexander Afanasyev holds a special place among the most famous and influential personalities in this regard. Russian Folk Tales He collected more than 600 Russian folk tales and published them under the name "Russian Folk Tales" (Russian folk tales). Afanasyev's works formed the basis for the scientific classification and analysis of Russian fairy tales. And Vladimir Propp, studying the morphology of fairy tales, wrote the book "Morphology of Fairy Tales" (Morphology of fairy tales) in 1928. In the work, the word "Morphology" refers to the doctrine of forms. In botany, morphology refers to the study of the constituent parts of a plant, their relationship to each other and to the whole, in other words, the structure of the plant. No one thought about the possible existence of the concept and term fairy morphology. At the same time, the consideration of forms and the establishment of patterns of structure in the field of oral folk art, folk tales can be carried out with the accuracy of analyzing the structure of living organisms. If the same cannot be



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said about the whole forms of fairy tales, then at least for the so-called fairy tales, that is, “fairy tales in the full sense of the word,” this idea is correct. This work is dedicated to just such tales. This experience is the result of much more painstaking work. In 1946, Vladimir Propp wrote "The Historical Roots of a fairy tale" (historical roots of fairy tales). In addition, Erna Pomerantseva (1899-1980) is the author of the book "the sudebniki of the Russian fairy tale of the V XVIII–XX centuries." Russian Russian Russian Russian folk tales (The fate of Russian fairy tales of the XVIII–XX centuries), Boris Rybakov (1908-2001) "Paganism of the ancient Slavs" (Paganism of the ancient Slavs), Lev Barakhov (1911-1989) in 1979 "Russian folk tale" (Russian folk tale), Nikolai Onchukov in 1910 ("tales of the Russian North" (1872-1942) Russian Russian Folk Tale In 1984, Lyudmila Vinogradova wrote such scientific works as "The tongue of the Russian folk tale" (the language of the Russian folk tale).

M. N. In an article by Shabanov in 2013” Russian Russian folk tales sacred meanings " (sacred , sacred, spiritual meanings in Russian folk tales) also describes the images of the heroes of Russian folk tales, that these images are understandable and close to children. The possibility of forming a child's spiritual and moral upbringing through heroes. Scientists are working scrupulously on the image of the heroes of Russian folk tales, trying to understand their essence and hidden code. However, these images are so close and understandable to children that it is a big mistake not to use them as an inexhaustible resource to complement the spiritual and moral content of the human personality. This is especially important in shaping the mysterious Russian soul of a growing child [Razumova, 2001].

There is a saying: "the fairy tale is a lie, but it has a hint." I wonder what the lesson of lying might be? And what is this lie that holds a lesson? Please note that any abstract, symbolic expression always hides one or even several layers of meanings. Or here is the phrase: “not to invent, not to guess, only to tell in a fairy tale.” That is, a fairy tale is not a fabric, but a form of telling a story that happened in the past. To understand ancient fairy tales and the meaning imposed on them, it is necessary to abandon the modern worldview and be able to see the world through the eyes of people who lived in those ancient times. The key to understanding this ancient world is unchanging images, that is, images in fairy tales.

One of these fairy tales is the fairy tale “Turnip” (The Tale of the turnip). Almost everyone has known this tale since childhood. In its original Slavic version, this tale shows the relationship of generations, as well as the relationship of time, forms of life and forms of existence. N.I. Bakhtina, a researcher of modern Russian folklore, notes in her research that the current version of the tale lacks two more characters who actually exist – the father and mother. Since there were none, the number of elements remained seven. On the other hand, the system of seven arose later, and the original worldview of the Slavs was based on the system of nine. The original tale had nine characters, each with a hidden meaning and emblem.:

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Turnip (turnip) is a property of the genus and the wisdom of the ancestors, that is, the roots. It unites everything that is under the earth, above the earth and in the universe.

Grandfather (deg) is the embodiment of ancient wisdom.

Babka (grandmother) is a symbol of household traditions and farming.

Father (Otes) - protection and support.

Mother (mate) - love and care.

Granddaughter (Granddaughter) – children and the next generation.

A dog (Bug) is a domestic blessing, safety and protection of the family.

The cat is a symbol of blessing and peace within the seed, as it represents harmony and peace in the home.

A mouse (bear) is a symbol of family well-being and material stability; if there is no food in the house, there will be no mice either [Mazalova, 2011]. The original meaning was as follows: to keep in touch with the Clan (ancestors), honor the memory of the ancestors, live in harmony with the family and be happy in the family.

**Conclusion:** The study of the language of fairy tales in Russia covers a historically long period, and the development of this process provides an opportunity for in-depth study of the cultural and national values of the Russian people. Fairy tales, as one of the oldest and most widespread genres of oral folk art, are of great importance in linguistics and folklore. Through their language and structure, traces of the worldview, customs, values of the people, as well as their historical development, are visible. At the same time, the language of fairy tales is not only a means of reflecting the reality of the past, but also an important resource that helps to understand the life of the people, their culture and worldview even today.

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