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METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>RUSSIAN FOLK TALES AS A FACTOR IN THE DEVELOPMENT OF  
STUDENTS' LINGUO-CULTUROLOGICAL COMPETENCE*Abdunazar Nurmanov**Professor**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: [nurmanov@mail.ru](mailto:nurmanov@mail.ru)**Gulmira Eskaraeva**Lecturer**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: [eskaraeva@mail.ru](mailto:eskaraeva@mail.ru)*

## ABOUT ARTICLE

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**Abstract:** Russian folk tale has long been considered the most common and most beloved genre of Russian literature and folklore. The images of Russian folk tales have entered the flesh and blood of Russian culture, they are familiar to everyone and everyone, based on the motives and plots of Russian fairy tales, much can be said about the life and life of Russian people about the features of their character and worldview, habits and customs. In Russian folk tales, information that is significant in terms of linguistics, linguo-country studies and linguo-culturological terms is concentrated, expressed in a unique and vivid, figurative, primordially Russian language. This represents a significant educational and educational potential for classes in Russian as a foreign language.

## INTRODUCTION

Folklore is a basic component of folk culture, and in this respect it acts as a reflection of the public consciousness of the nation. From the linguoculturological standpoint, this means that folklore is a means of forming and functioning of the national "cultural code", or, in other words, the national concept sphere.

Russian fairy tales are exceptionally unique in their structure, content, fairy tale characters. In the tales of the Russian people, the character and spirit of a person are vividly conveyed. The vocabulary of Russian folk tales is bright and original, it is included in the cultural fund of any Russian person, it is scattered over a variety of phraseological units, proverbs and sayings.

Russian people knew and loved their fairy tale at the dawn of Russian civilization. A fairy tale is older than any work of book literature. Initially, the fairy tale was created on the ruins of a myth, it was not an entertaining work. Fairy tales are a kind of “life textbooks” of ancient people. In the absence of writing, only by passing from mouth to mouth, from generation to generation, formulas of how to live, how to establish relations in society, how to work, how to evaluate the phenomena of the surrounding world, people could transmit to their children and grandchildren their experience of interacting with an external, hostile person. environment and their experience of socialization, life in the circle of their own - a kind of tribe. Therefore, it is no coincidence that the fairy tale has absorbed the wisdom, knowledge, memory of countless generations of the ethnic group.

### **MATERIALS AND METHODS**

In the process of intergenerational transmission of information in oral form, fairy tales functioned in culture in a special way. This can be called the “crystallization” of the experience of existence in the memory of the people: only the most vivid and characteristic images, plots, stories were retained in it, only what was tested for centuries was preserved, and the superficial and superficial was erased from memory. This unconscious selection was accompanied by a conscious correction and addition of the postponed plots, which thus reflected the needs, views, ideas and ideas, ideals and values of the whole clan and tribe, the whole people. So, for example, the tale of Ivan the Fool, having originated as an illustration of individual episodes of everyday life with the intervention of miraculous forces, was eventually philosophically and morally rethought by the Russian people as an inevitable victory of the forces of good over the forces of evil, the strength of the spirit over the force of brute, physical, as spiritual and the vital superiority of the moral over the immoral, of the poor over the rich.

Such a task required a special language. On the one hand, it should be a rich and developed language, through which one can express complex thoughts and ideas, experiences and feelings, rich and diverse images of the surrounding world - nature and social life. On the other hand, this should be a simple and understandable language accessible to any member of the community, regardless of age, gender and occupation. And all these requirements correspond to the figurative and linguistic structure of the tale.

A fairy tale, as a work of folklore, combines two mutually intersecting sides. The fairy tale embodies universal human values, universal mental and psychological cultural constants that are significant for all people of the world. It is no coincidence that there are a lot of similarities in fairy

tales that were created by peoples who had no cultural contacts and a common historical origin: scientists talk about “wandering plots”, about “eternal motives” [Zhirmunsky 1977; Veselovsky 1989 and others]. But the universal content in fairy tales is always clothed in nationally conditioned forms, since fairy tales are inscribed in the history of the people and their way of life, which are inimitable and unique. Therefore, the tales of each people have significant national and cultural specifics, they reflect the ideas about the world and the value system inherent in this particular ethnic group and distinguishing it from other peoples.

At present, thanks to the publication of A.N. Afanasyev [Afanasyev 1957] more than 3,000, not counting variants that have not yet been published. In Russian fairy tales, the realities of Russian life are depicted in fantastic forms: Russian nature, animals and plants that inhabit it, signs of Russian life, house arrangements, clothes, shoes, jewelry, the labor cycle and the specifics of class relations in society, Russian beliefs are described in detail in them. , traditions, customs and rituals for all occasions.

## RESULTS AND DISCUSSION

But the main thing is that in the characters and plots, in the images and motifs of Russian folk tales, “the key ideas of the Russian linguistic picture of the world” are reflected [Zaliznyak et al. weakened control of a person over the events of his own life, setting on spiritual values as opposed to practical, utilitarian benefits, the predominance of the collective principle over the individual, selflessness, long-suffering and mercy, openness of character and love for open spaces, etc.

In the famous Pushkin formula: “A fairy tale is a lie, but there is a hint in it! Good fellows lesson!” - reflects the very essence of the fairy tale as a bearer of ideas and values of Russian culture. Any Russian fairy tale contains a lesson, words of edification [Arysheva 2015, p. 215]. On the one hand, fairy tales have a "cumulative effect", carrying out the intergenerational transfer of experience from grandfathers and parents to children; on the other hand, "wandering motifs" of many fairy tales are also found in fairy tales of other peoples of the world, so fairy tales are close and understandable to representatives of different cultures, and contribute to intercultural communication of those who speak different languages.

S.E. Nikitina speaks of the people's linguistic consciousness as the embodiment of the people's worldview in culture as a whole: "Linguistic people's consciousness is the embodiment of the people's worldview in linguistic form, in language stereotypes" [Nikitina 1993, p. 9]. The language of the fairy tale as a genre of folk art reflects the peculiarities of the original life of the people, their spiritual culture, their philosophy and mythology.

Folk poetic creativity (in our case, this is a Russian national fairy tale, proverbs and sayings) acts as a direct source of concept formation. Unlike the concepts of author's literature or art, which are individual, the concepts of folklore reflect the collective, folk ideas about the world around.

Fairy tale as a genre is built on the basis of fiction. The moral-ethical, socio-political, social and everyday content of these collectively created oral epic narratives inherently requires complete or partial implausibility. Various traditional forms of fantastic fiction, which have developed over the centuries in close connection with the way of life of the people, are not repeated in any other genre of folklore.

That is why, in order to see a real reflection of the history, culture, and everyday life of the ancient Slavs behind the fabulous allegory, it is necessary to study and describe the most significant concepts of the Russian fairy tale.

### **CONCLUSION**

The fairy tale, like no other folklore genre, reflects the dialectic of confrontation between the universal and the national-specific. On the one hand, the universe of a fairy tale is immense, it includes all aspects of our life, the material, social and cultural world. The fairy tale is understandable to all people on the globe, of any age and gender, of any nationality, religion and culture. The fairy tale reflects the eternal values of mankind. On the other hand, the fairy tale is deeply national, culturally specific. It embodies the deep foundations of folk spirituality, the ethnic originality of the world outlook and the inner world of a Russian person.

That is why, in teaching Russian as a foreign language (RFL), folk tales are considered the most reliable and most effective educational mechanism for the formation of linguocultural and linguoculturological competencies among students.

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