

## **The Ethnolinguistic Worldview and its Reflection in Russian and Uzbek Folklore**

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**Abstract.** *The article examines the ethnolinguistic worldview as a reflection of national consciousness in linguistic and cultural practices, with an emphasis on Russian and Uzbek folklore. The author analyzes the features of the conceptualization of space, nature, human personality and social norms enshrined in the folklore texts of both peoples. The comparison of folklore genres, symbols and the figurative system makes it possible to identify both common universals and culturally specific elements of ethnolinguistic thinking. The conclusion is made about the deep connection of language and folklore with national mentality, as well as the role of folklore in the preservation and transmission of ethnocultural values.*

**Key words:** *ethnolinguistics, worldview, folklore, Russian language, Uzbek language, symbolism, mentality, traditional culture.*

Ethnolinguistics as an interdisciplinary field at the junction of linguistics, cultural studies and ethnology studies the relationship between language and culture through the prism of native speakers' worldview. Ethnolinguistic research is based on the concept of the linguistic picture of the world, interpreted as a set of knowledge, attitudes, images and behavioral patterns objectified in language. At the same time, the ethnolinguistic picture of the world stands out, that is, a specific, nationally colored model of reality embodied in the linguistic means of a particular ethnic group.

Folklore, due to its archaic nature and close connection with the daily and sacred life of the people, is a unique source for studying the ethnolinguistic picture of the world. It reflects collective ideas about the world, man, nature, good and evil, law and chaos. Russian and Uzbek folklore, despite their cultural differences, exhibit a number of similar structural and conceptual elements, while maintaining deep national specificity in the formation of images, rhetoric and motifs. In Russian folklore, the world is thought of in a triune structure: the upper world (heavenly, divine), the middle (earthly, human) and the lower (underground, infernal). This model, which dates back to ancient Slavic pagan beliefs, is reflected in epics, conspiracies and fairy tales. Uzbek folklore is also based on the idea of a multi-level world, however, the influence of the Islamic tradition is more clearly read in it, where the idea of justice (odillik) and divine measure (taqdir) are integrated into the structure of the narrative. For example, the hero of the Uzbek epic, batyr or dervish— acts not only out of personal valor, but also as an exponent of the highest moral law.

The concept of nature in Russian folklore has an animated character. The forest, river, and wind are often personified, endowed with speech, will, and capable of helping or taking revenge. This points to the pagan idea of nature as a living, sacred space. In the Uzbek tradition, nature is also endowed with symbolic meaning, but more often it acts as a background against which moral and social conflicts unfold. However, the concept of “land” (chol) in the Uzbek worldview is not neutral: the desert is a place of trials, purification and spiritual transformation. The linguistic expression of the values and attitudes of an ethnic group in folklore is manifested primarily in parodies: proverbs, sayings, spells. Russian proverbs capture the values of moderation, patience, and collectivism. "If you hurry up, you'll make people laugh" reflects an orientation towards proportionality of actions. The theme of honor, respect for elders, and social hierarchy occupies a significant place in Uzbek folklore. The proverb “Kattaga oriyat, kichikkaurmat” (For the elders — honor, for the younger — respect) reinforces the norms of behavior inherited from the patriarchal way of life. These norms are rooted in the language and are transmitted in the collective consciousness from generation to generation.

Symbols have a special significance in the ethnolinguistic picture of the world. In Russian folklore, birch is a symbol of purity, girlhood, and the transition between worlds. In Uzbek tradition, pomegranate means fertility, prosperity, and blessing. The image of water, which is important for both Russian and Uzbek culture, is interpreted in different ways. In the Russian tradition, water can be dangerous, symbolizing the border between worlds, while in Uzbek culture, water is grace, the grace of Allah, and water scarcity is punishment. These symbols do not exist outside the linguistic field: they are fixed in stable phrases, phraseological units, and poetic images, which makes it possible to explore them not only culturally, but also linguistically. It is also important how the image of the person himself is represented in both folklore. In the Russian tradition, the hero often turns out to be a "fool", underestimated by society, but in the end showing wisdom and nobility. He acts contrary to expectations, breaking patterns. In the Uzbek tradition, the hero is most often a wise and just khan or Mursid, a scientist or a dervish who brings the light of knowledge. In both cases, it is not physical strength that comes to the fore, but spiritual, intellectual, or moral strength, which indicates the high status of a person's inner world in the ethnic consciousness.

The ethnolinguistic worldview in folklore is also reflected in the genre system. Fairy tales with a clear structure and initiation motif are popular in Russian folklore. In Uzbek, there are lyrical and epic dastans, full of philosophical overtones, instructive speeches and parables. A comparison of these genres demonstrates how language serves as a means of conveying not only the content, but also the structure of thinking. In Russian folklore, binary opposition (good-evil, day-night, life-death) is widely represented, while Uzbek folklore tends to harmonize opposites, subordinating them to a higher principle. It should be emphasized that the linguistic picture of the world is not static. Modern folklore forms, including urban legends and online folklore, continue to reproduce ethnocultural constants, adapting them to new conditions. Thus, images of Baba Yaga and Brownie continue to live in Russian Internet memes, which indicates the deep rootedness of these images in the collective unconscious. The Uzbek Internet discourse actively uses the figure of Nasrudin as a universal carrier of folk wisdom and irony. It should be emphasized that the linguistic picture of the world is not static. Modern folklore forms, including urban legends and online fables.

In conclusion, it should be noted that folklore as an expression of the ethnolinguistic worldview is not only a cultural heritage, but also an active mechanism for constructing identity. A comparison of Russian and Uzbek folklore shows that, despite the differences in mythopoeic models, both peoples use language as a way of structuring the world, expressing values and forming a human model. This makes folklore not just an object of study, but the most important evidence of the interaction of language and mentality.

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