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<https://doi.org/10.61796/ejheaa.v1i8.805>**MORAL LESSONS AND VALUES IN UZBEK AND  
KOREAN FAIRY TALES: AN INSIGHT INTO CULTURAL  
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**Abstract:** In recent years, Uzbek folklore has become increasingly interested in comparing it with the folklore of other peoples and nationalities. Comparing the features of a number of genres created at the stage of the nation's literary development - fairy tales, epics, ritual folklore, this article is of great importance in establishing literary cooperation in the era of the Third Renaissance. The common features of Uzbek and Korean folklore genres are the presence of folk heroes and legends, who express courage and resourcefulness, and often go on epic journeys or quests. These heroes are revered in their cultures for their extraordinary qualities and deeds as symbols of strength and virtue

**Keywords:** folklore, epic, lyrics, drama, genres, folk heroes, legends, supernatural beings, mythical creatures, spirits, ghosts, love, betrayal, cultural beliefs, moral lessons, values, wisdom, symbolism, traditions, heroes, tales

This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

In the development of world literature, folklore has a special place. He extensively studies the culture, history, development of the nation as a heritage that reflects its features and stages. Today, we are using these opportunities to study the cultural heritage of our nation, to compare it with the culture and literary heritage of other countries, to reveal similarities and differences.

Literary and artistic relations of the peoples of the East, including literary cooperation, literary influence and reflection, translations and their role in literary cooperation have been of interest to scientists and artists for a long time. It is known that one of the important tasks in the field of literary studies is aimed at studying the literary relations between the peoples of the East. At the stage of development of cultural relations of Eastern countries, comparison and conclusion are one of the main tasks. The relevance of this article, which is considered one of the necessary researches today, is to prove the existence of such similarities between nations by revealing the similarities and similarities in the folklore of two countries that are culturally, regionally and territorially far from each other.

Folklore examples that poetically reflect the national ideology and spirit of the people are worthy of attention for their deep ideological and artistic nature. In them, the dreams and aspirations of the ancestors over the centuries, their struggle for freedom and freedom, their pain and suffering, their character, their unique traditions, creativity and creative potential are seen as important signs that express the national mentality. For this reason, it is necessary to collect, publish, study folklore examples that have played a leading role in the development and enrichment of the spiritual world of society, compare them with examples of oral creativity of

other nations, bring out their similarities and differences, and present it to the world. "Inclusion in the pages of spirituality is one of the important tasks of today [28].

From the earliest times of history, man fought not only for his own survival, but also for the survival of his tribe and clan. Therefore, the content of alla, riddles, fairy tales and riddles is primarily aimed at forming a conscious, strong, dexterous and agile human education. People's vision of the world around them and their accumulated knowledge, wise wisdom and conclusions based on life experience were conveyed to children in the form of a unique kind of advice, in a way that they could understand. That is why there is a lot of commonality in the folklore of different peoples, even countries that are very far away from each other.

In the oldest literary monuments of many peoples, such as myths and legends, fairy tales, similar aspects are clearly visible: this aspect is considered to be the highest ideas about man and his great, honorable task on Earth. heroism, intelligence, nobility, goodness, beauty are reflected in hymns [29].

Scientists rightly claim that myths served as a unique source in the development of scientific ideas, philosophy, literature, painting, sculpture, architecture, music, theater arts. . The oldest folk tales describe various folk ceremonies, traditions, and tribal customs. Or it can be observed that they are related to the plot (reality) of primitive myths.

Over time, with the development of human society, fairy tales and legends were "mastered" by children (or as adults once presented the best things created for them to children), and later, along with the brightest examples of world literature, " He "mastered" such works as " Robinson Crusoe", "Gulliver", "Gargantua" [30].

Folklore studies folklore genres within the framework of three literary types. The concept of type has a broad meaning. It includes various genres. Types differ from each other according to the nature of describing reality. Epos objectively reflects reality in a plot-narrative form, while lyrics subjectively describe the impressions and inner experiences of a person from reality; and the drama reflects scenes of life through the speech and actions of the characters.

Folklore is the artistic memory of the people. Preservation of this memory and perfect transmission to future generations is considered to be an issue related to the component of the issue of traditional folklore and its current situation in a broad sense. Logically, as long as the nation lives, so does its oral creativity. This is an undeniable fact. But both the nation itself and the examples of creativity created by it are historical concepts. This means that with the passage of time, the material condition and spiritual image of the people will also change. Looking at it from this point of view, it is natural that at some point the spiritual wealth created by the artistic genius of the people - the oral creativity of the people - will give way to new creations. Traditional folklore is preserved only in the memory of the people. Folklore genres differ from each other by the level of activity, the scale of spreading among the masses. Some genres are performed by specially trained persons, while some genres are performed by the general public. For example, epics are performed by professional bakhshis, while fairy tales are mainly performed by storytellers' badiha [31].

## Methods

Folklore has always been considered a source of creativity. After all, since the time of the first primitive collective system, humanity has expressed its high hopes, joys, and struggles in songs, legends, fairy tales, and epics. Folk art is remarkable for its thematic variety, highly optimistic ideas, people's life, efforts, and work are abode to high ideals, in short, people's life is inextricably linked with all aspects. is noteworthy.

In the opinion of Professor B. Sarimsakov, the three types of literature can be applied to folklore works, but proverbs, riddles, various sayings, applause and curses typical of folklore, which do not fit into the scope of these three literary types, should be studied as separate types. It is necessary [1]. From this point of view, the scientist divides the composition of Uzbek folklore genres into the following types:

1. Epos: legend, story, narrative, fairy tale, epic, terma, historical song, anecdote, praise;
2. Lyrics: love songs, ritual songs, labor songs, lapars;
3. Drama: oral drama, funny story, puppetry, askiya;
4. Special type: ordinary sitting applause, cursing, cursing, proverbs, proverbs, riddles and other expressions.

Traditionality is a product of people's creativity. It has its own socio-historical sources. It is known that the first samples of folklore were created in the primitive society, they reflected the relatively settled traditions and unique worldviews of the people of that time. This situation ensured certain stability of the form, plot, images and motives of folklore works [32].

The people have an artistic taste - an aesthetic taste that has been formed over the centuries, and folklore always follows these folk aesthetic principles. This is an objective law for folk art.

Oral creation and oral performance of folklore works created their unchanging and stable forms - traditions. For example, although there is a certain difference between heroic tales and epics in terms of genre, the artistic style has a traditional form. In both of these genres of folklore, the composition consists of a traditional beginning, plot statement and conclusion, and the images are expressed in a contrasting way.

The heroes of traditional epics are often distinguished by their unnatural birth and unlimited power. Divine patrons (Hazrat Khizr, Kirq Chilton, Hazrat Ali, Baba Qambar, etc.) provide spiritual support to such ideal heroes who represent the people's hopes and aspirations in finding justice and truth. The composition of genres of Uzbek folklore is rich and diverse, and differs from the composition of genres of folklore of other nations. Also, despite the existence of general folklore genres - fairy tales, proverbs and riddles, found in the folklore of all nations, there is an epic genre that is different from Russians' bilina, Scandinavians' sagas, and Altai's kai. Lof and askiya are genres typical of Uzbek folklore. Genres that are similar to each other in several nations differ from each other according to their character traits. This feature is explained by the uniqueness of folklore, which is an expression of the history, traditions, household life, dreams, religious beliefs, worldview of each nation [33].

The collection of all genres existing in Uzbek folklore is the only artistic system that has emerged historically, and it was formed on the basis of complex and unique connections and interactions of different types of works. The formation and existence of the genre system is one of the most important laws of folklore development.

1. As we study the system of genres of Korean and Uzbek folklore, this system, firstly, refers to the commonality of ideological and artistic principles in them; secondly, to their historically developed mutual relations; thirdly, we analyzed the emergence of genres depending on the generality of their historical fate. In our analysis, we identified the following commonalities:

2. a) Generality of ideological and artistic principles in the genres of Uzbek and Korean folklore. Despite the different characteristics of each genre, it also has common aspects, and this commonality makes them subject to a single system. These are the following: all genres of Korean and Uzbek folk art are shared by their ideological essence, and all of them express people's life, spirit, hopes, joys and sorrows; folklore of both nations aims to describe the people's psyche.

3. b) the interaction between folklore genres can be seen in their similarity in the reflection of reality. Each genre expresses a certain aspect of life based on its characteristics. For example, genres of a certain group reflect the history of the people: epic, historical song, narrative, legend, etc. Lyrical songs reflect personal human experiences, while proverbs and sayings express people's moral views and lessons learned from life experiences. These features can also be seen in the examples of oral creativity of both nations;

4. c) the ideological commonality of folklore genres, as well as the commonality of their function in expressing reality, created the similarity and commonality of the theme, plot, and characters in them;

5. g) folk aesthetic principles are also common to folklore genres: simplicity, brevity, conciseness, plot, poeticization of nature, which ensure the accuracy (positive and negative) of moral evaluation of heroes;

6. d) Genres of folk art are interrelated with the totality of the system of artistic and pictorial means: their symbols, figurativeness, differences in quality also form a specific system [34].

7. Commonalities of genres in relation to each other. The interrelationship of genres is a very complex process, it takes place in the way of mutual influence, coordination and enrichment of each other.

a) Genetic connection of genres. In the emergence of each genre in folklore, the role of the second one as a source is the main feature of genetic communication. For example, in Uzbek folklore, folk tales were the source of some examples belonging to the genre of epics, and in turn, the genre of historical songs arose on the ground of epics. According to folklore studies, the proverb arose as the final conclusion of the narrative; The same can be said about Korean epics, but the historical song is often interchanged with the historical process in Korean folklore.

b) meeting of a work belonging to one genre in a work of another genre. This characteristic of folklore can be seen in the epic, fairy tale or song of the proverb genre. In some fairy tales, riddles can be found as a condition for testing the intelligence of the hero;

c) meeting of one work in several genres. The existence of genres for a long period of time opens the way for their mutual integration or the transition of a work from one to another.

8. The principle of similarity in historical fate of Uzbek and Korean folklore genres. Genres of Uzbek folklore did not appear all at once and at the same time. The most ancient genres of folklore are myths, legends, narratives, songs based on word magic, as well as seasonal ritual songs, followed by fairy tales, epics, proverbs and riddles, followed by anecdotes, lof folk drama, askiya. , genres such as historical songs have emerged. Historically, the system of genres of Uzbek folklore, which was formed in this context, developed, improved and even underwent fading processes during its development. Genres of Korean folk art also developed in the stage from myths to epics, from epics to fairy tales, from fairy tales and epics to historical and romantic songs [35].

## Results and Discussion

European tourists, ambassadors and scientists who lived in the second half of the 19th century and the beginning of the 20th century were the first ones to record, examine and publish some examples of Uzbek folklore. In the diaries and works of scientists such as A.A. Kushakevich, N.Lyapunova, A.Vasilev, A.N.Samoylovich, there are important notes on the domestic life, traditions, and oral creativity of the Uzbek people. For example, his impressions of folk songs, clowning, art of curiosity, folk songs are described; details of some oral dramas and fairy tales are given.

N.P. Ostroumov's activity in collecting and publishing examples of Uzbek folk tales, riddles, proverbs and proverbs, and examples of oral theater is significant. Although he actually pursued missionary goals, his work in this field objectively made an important contribution to the study of Uzbek folklore.

From the same period, some examples of Uzbek folklore began to be known worldwide. Hungarian scientist and traveler H. Vambery has made a great contribution to this.

In 1867, he published more than a hundred folk proverbs, excerpts from the epic "Yusuf and Ahmad" together with the Uzbek text in the "Chigatoy Language Textbook" published in Leipzig in 1867. In 1911, he published the Khorezm version of Yusuf and Ahmad in its entirety.

In the 19th century, some manuscripts of folk epics began to appear on the initiative of some folklore and book lovers, as well as Bakhshis. Such publications were created as a result of translation or processing of folk epics and fairy tales. Such works include "The Story of the Gorogli

Sultan", "Yusufbek with Ahmadbek", "Tulumbi", "Chor Dervish", "Rustami Doston", "Tahir and Zuhra", "Ashiq Gharib and Shahsanam"., "Sanobar",

"Bozoglan", "Bahrom and Gulandom", "Hurliqo and Hamro", "Aldarkosa" can be included.

1. Collecting and researching samples of folk art was mainly revived from the 20s of the 20th century.

2. Gozi Olim Yunusov, who conducted observations on folk art in Tashkent, Syrdarya and Samarkand regions on the assignment of the Uzbek board of education, collected many fairy tales, songs, riddles and proverbs that were spread in these places in 1922. For the first time in the history of epic studies, Fazil Yoldosh recorded a part of the epic "Alpomish" from his son and Hamrakul Bakhshi. The scientist wrote an article summarizing the results of his observations, and in it, for the first time, thoughts were given about epics such as "Alpomish", "Go`roqli", "Yusuf and Ahmad". It is worth noting that the researcher compares the epic "Alpomish" with famous epics such as "Odyssey" and "Iliad", which have an important place in world literature [36].

3. World literature has a very deep history. As the basis of this history, folklore genres have been widely studied and researched in recent years. The comparative study of folklore works serves to reveal the similarities of the literary environment and process between nations and peoples. As a result of these researches, the work in the field of comparative literary studies expands, and the closeness between literatures that exists in the history of mankind begins to be felt. In our work, along with the analysis of the similarities of the epic genres in Uzbek and Korean folklore, we have given information about traveling and similar plots in the samples of folk art of different nations and places.

4. In addition to this, the analysis of principles of similarity between Korean and Uzbek folklore works was presented, which once again proved that folklore works do not discriminate between nations and peoples. Our analysis shows that there are similarities not only in the literary heritage of these two nations, but also in the folklore of the peoples of the world, and these similarities show that humanity has gone through almost the same situations during the historical development.

5. We compared the examples of epic (oral prose) in Uzbek folklore with examples in the Korean language, and in this comparison, we emphasized their similarities and enriched our thoughts with examples. The structure of heroic, Romanic, and historical epics and their relationship to each other were compared. In the process of comparison, we were sure that every national representative, every national hero was able to show deep love for the country in epics. Among them are the heroic deeds of Hon Gildon, Kim Son Dal, Alpomish, Karajan and other characters.

6. Fairy tales are among the most studied and widely researched genres of folklore. Similar topics in Korean and Uzbek folk tales were studied as a separate section. It has been proved that the similarities in national aspects can be found even among countries with distant territories, and that there are similar aspects in the folklore of two nations with fundamentally different cultures

## Conclusion

To sum up, folklore works have made a unique contribution to the development of world literature as a creative product of the people. In the history of nations and peoples, issues of oral creativity occupy a leading place. The commonalities between folklore genres, the interdependence of principles, the complementarity of genres indicate the self-enrichment of folklore. In this chapter, we studied the common features and principles of similarity between the examples of the oral creativity of the Korean and Uzbek peoples, despite the lack of mutual proximity between the two continents, two cultures, and two countries, and based on this, we expressed our thoughts.



Similarities and commonalities between Korean and Uzbek folklore show that the culture of all nations began to develop in the history of mankind, as well as a clear example of how the folklore of the peoples of the world complement and expand each other in the world civilization. The similarity between the theme and idea of the genres is a clear confirmation of our opinion.

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