

BABA YAGA IS IN RUSSIAN FOLKLORE

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Abstract: This article is about the Baba Yaga is a character in Slavic folklore, often depicted as a witch or old woman with supernatural powers. She lives in the forest in a hut on chicken legs and is often associated with mysterious and dangerous events in Russian fairy tales.

Key words: Literature, trend, mythology, legend.

Russian mythology is rich and diverse, featuring a variety of folklore, legends, and mythical creatures. Some notable figures include Baba Yaga, a witch-like character; the Firebird, a magical bird with radiant feathers; and the Domovoi, a household spirit. These myths often reflect the cultural beliefs and values of the Russian people throughout history.

Baba Yaga is a prominent figure in Russian folklore, often depicted as a supernatural and fearsome old woman. She is characterized by her distinctive features, such as a hut that stands on chicken legs and the ability to fly in a mortar, using a pestle as a rudder. Baba Yaga is both a helper and a hinderer in various folktales—sometimes aiding those who seek her out with wisdom or magical assistance, while other times posing challenges and obstacles.[2.p.123]

Her complex nature reflects the dual aspects often found in folklore characters, embodying both malevolence and benevolence. Baba Yaga is a captivating and enduring figure in Russian mythology, with her tales passed down through generations.

Yes, the Baba Yaga myth is a part of Russian folklore and mythology. She is a legendary figure deeply rooted in the cultural storytelling traditions of Russia. The tales of Baba Yaga have been passed down orally for generations, and various versions of her stories exist in Russian folklore. Baba Yaga's character is often featured in folktales, where she plays different roles—sometimes as a wise and helpful character, and at other times as a frightening and malevolent one. Her stories have fascinated people for centuries, providing insights into Russian culture, beliefs, and the complexities of human nature.[1.p.85]

Baba Yaga is often portrayed as a frightening figure in Russian folklore for several reasons. First, her physical appearance is described as a hag with a hooked nose and iron teeth, creating a visually intimidating image. Additionally, her dwelling, a hut standing on chicken legs, and her mode of transportation—a mortar and pestle—add to the otherworldly and eerie nature of the character.

Beyond her appearance, Baba Yaga's behavior in folktales can be capricious and unpredictable. In some stories, she helps protagonists with magical aid, while in others, she poses challenges and may even attempt to harm those who encounter her. This unpredictability contributes to the fear associated with Baba Yaga.

Cultural traditions often use such mythical figures to teach moral lessons or cautionary tales to children, emphasizing the consequences of certain actions. Baba Yaga, with her dual nature, serves as a complex and powerful symbol within Russian folklore.

In the Hellenistic period the myth of Theseus is addressed by Callimachus in the epilogue "Hecala", the theme of which is "one of the feats of Theseus, the taming of the Marathon bull; but this feat is performed somewhere in the distant background, outside the epilogue, the poet's attention is focused on the modest hut of the old woman Hecala, where Theseus took shelter from the rain the night before the capture of the bull and where he returned with the tamed bull, but no longer found the old woman alive and established an annual holiday in memory of her (again the etiological motif)"[5.p.108-111]

In some Russian folktales, Baba Yaga is portrayed as helping the protagonist against Koschei the Deathless, despite her often fearsome reputation. The reasons for this assistance can vary across different stories, but there are a few common themes:

1. The Unpredictability of Baba Yaga: Baba Yaga is known for her unpredictable nature. While she can be a formidable and potentially malevolent force, she is not purely evil. Her character embodies both positive and negative qualities, and sometimes she aids those who seek her out with a pure heart.

2. Debt or Favor: In certain tales, the protagonist may perform a service or show kindness to Baba Yaga, creating a debt or establishing a favorable connection. As a result, Baba Yaga might reciprocate by providing assistance against other adversaries like Koschei the Deathless.

3. Complex Morality in Folklore: Folktales often feature characters with complex moralities, and Baba Yaga is no exception. Her actions may be influenced by a sense of justice, balance, or a deeper understanding of the protagonist's character.

These nuances highlight the multifaceted nature of characters in Russian folklore and the intricate moral dynamics that shape their interactions.

Baba Yaga is a figure in Slavic folklore, often portrayed as a supernatural old woman with magical powers. She is a complex character, sometimes a sinister hag and other times a wise, helpful figure. Baba Yaga is known for living in a hut that stands on chicken legs, which can turn to face any direction.

Her tales vary across Eastern Europe, with different regions having distinct interpretations. In some stories, she is a fearsome witch who flies around in a mortar, using a pestle as a steering oar. In others, she tests the bravery and resourcefulness of those who seek her out.

Despite her intimidating nature, Baba Yaga is not strictly a villain. She can be a source of guidance or assistance for those who approach her with respect. The multifaceted nature of Baba Yaga adds to the richness of Slavic folklore.

Independent search, solution of creative tasks, generalization of the obtained results is always associated with great emotional intensity, which naturally requires the output in speech, in evaluative judgments. Therefore, the formation and formation of language culture is the most important component of the student's personality. The mastering of language should be provided in its main functions –as a means of communication, communication, cognition, emotional-aesthetic and moral-ethical influence and education –with the priority of communicative functions[5.p.94-96]

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