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## THE ROLE OF ENGLISH AND UZBEK FOLKLORE IN SHAPING NATIONAL IDENTITY, STRENGTHENING IDEOLOGICAL IMMUNITY, AND CULTURAL TRANSFORMATION

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*Folklore represents the deepest layer of the national spirit and serves as a spiritual mechanism that preserves historical memory and moral values*

### ABSTRACT

*The intensification of globalization processes, the expansion of digital communication, and the reduction of intercultural boundaries are making the issue of preserving the uniqueness of national cultures increasingly relevant. In particular, strengthening national identity in the minds of young people, protecting them from harmful ideological influences, and preparing them to integrate into the global cultural space are among the key tasks of the present era. Although Uzbek and English folklore belong to two different civilizations, they share similarities in terms of survival mechanisms, educational value, and functions as cultural codes.*

### Introduction

The intensification of globalization processes, the expansion of digital communication, and the reduction of intercultural boundaries are making the issue of preserving the uniqueness of national cultures increasingly relevant. In particular, strengthening national identity in the minds of young people, protecting them from harmful ideological influences, and preparing them to integrate into the global cultural space are among the key tasks of the present era. Although Uzbek and English folklore belong to two different civilizations, they share similarities in terms of survival mechanisms, educational value, and functions as cultural codes.

Folklore represents the deepest layer of the national spirit and serves as a spiritual mechanism that preserves historical memory and moral values. Therefore, studying the influence of English and Uzbek folklore on the worldview of modern youth is important not only from a linguocultural perspective but also from a socio-spiritual point of view. The responsibilities of folklorists include identifying, documenting, and presenting folk art, ethnic cuisine, dances, musical performance, singing, and storytelling. Often, this process is carried out through planning, coordinating, and scheduling festivals and exhibitions.

These specialists, who may be referred to as folk art coordinators, cultural heritage preservers, or folklore life specialists, also prepare publications, radio programs, films, or video recordings about local or regional folklore and the traditions of various ethnic and professional groups, families, and communities.

### Literature Review

Researchers such as Propp, Lord, Dundes, and Campbell evaluated folklore as the archetypal memory of society. A. Dundes, a representative of the Baltic-American folklore school, emphasized folklore as "a mechanism through which society understands itself." Joseph Campbell's theory of the "hero archetype" demonstrates a unifying structure in world folklore.

Uzbek scholars such as H. Zarifov, M. Afzalov, B. Sarimsoqov, and R. Qo'ng'urov have studied folklore as a key factor in the formation of national thinking, historical memory, and social consciousness. According to them, works such as "Alpomish," "Gorogly," and "Aldar Kosa" serve as fundamental sources of spiritual and ideological immunity among youth.

According to folklorist Robert A. Georges, there are many methods of documenting folklore. The oldest and most fundamental method is remembering events experienced personally. For example, folklorists who know that proverbs can be used in almost any direct communication learn to memorize such occurrences. They try to mentally record when and how proverbs, anecdotes, riddles, slang words, gestures, songs, or simple melodies are used. Such materials can later be easily reconstructed from memory and described in oral or written form.

Secondly, folklorists create written records. The words sung by a singer or spoken by a storyteller can be recorded quite accurately. In addition, material objects such as buildings or kitchen tools can be represented using drawings or written descriptions. These records may include word-for-word transcription of myths or riddles, summaries of epics or ballads, house plans, or sketches of body decorations. Written sources are more stable than human memory and serve as primary documents for folklorists.

### **Research Methodology**

Oral folk literature (folklore, fairy tales) serves not only as a tool for aesthetic education in the educational process but also as a powerful pedagogical resource contributing to the spiritual, moral, and intellectual development of the younger generation. Its role in education is manifested in several directions. It helps reflect historical experience, ancient traditions, lifestyles, and social relations of nations.

The research was conducted using methods of classification, comparison, and analysis of the linguocultural heritage of the two nations.

Albatta! Sizning matningizni ingliz tiliga iloji boricha aniq va ilmiy uslubda tarjima qilib berdim:

### **Results and Their Analysis**

Folklore works preserve traditional continuity and serve as a foundational tool for the acquisition of national values in ceremonial folklore, as well as for fostering the education, spirituality, and culture of our nation. Searching for such manuscripts, making them known to science, and providing information about their copyists and performers contributes to the study of the creation, genesis, performance styles, and skills of the performers, demonstrating the significance of a researcher's work in folklore studies. [3]

In Uzbek folklore, themes such as patriotism ("Alpomish"), justice and honesty ("Aldar Ko'sa"), family unity and faith ("Zumrad va Qimmat"), courage and loyalty ("Go'ro'g'li") are evident. In English folklore, values such as personal freedom ("Robin Hood"), justice and law

("King Arthur"), labor and ingenuity ("Jack and the Beanstalk"), collective unity and chivalry ("Round Table Knights") play a decisive role in shaping English identity.

Due to cultural transformation processes and globalization, folklore is being reborn in the following forms: Disney and film adaptations (Cinderella, Arthurian legends), Uzbek animation (new versions of "Alpomish," "Aldar Ko'sa"), social media stories, short storytellers, urban folklore (modern "Alpomish," modern "Robin Hood"), comics, and fanfiction. Thus, folklore is not disappearing—it is transforming. Recent studies at Oxford, Cambridge, and Harvard have increasingly addressed concepts such as folklore modernization, digital storytelling, and neo-mythology. Researcher Roberts, a member of the "Folklore Society," stated:

"Remarkable results have been observed! Specifically, the heroes of oral folk traditions have appeared among various peoples across Europe and Asia. For instance, a fairy tale told in northern Scotland also appears in Sicily or Greece, another in Russia, and yet another in India, with similar stories found even among indigenous peoples. Consequently, for example, Cinderella... our beloved Little Red Riding Hood has been devoured by wild animals in other countries, Puss in Boots has traveled across many lands, Jack planted his beanstalk in numerous regions and defeated many giants, while Tom-Tit-Tot and Hobgoblins have obstructed or assisted people in countless places, and Robin Hood has played tricks with people in many forests. Even the question "Who killed Little Robin?" has been sung across valleys. Our heroes have performed miraculous deeds in almost every country, whether in this world, the higher realm, or the underworld. Our proverbs have been repeated by Hindus, and our magic has been employed by people in Kamchatka or Morocco. Many of our customs trace back first to Rome and Greece, then to Eastern peoples, and finally to more primitive communities, bringing us closer to the earliest stages of culture, the beginnings of human worship, and initial concepts of God and spirit, creation and the universe, death and life." [2]

According to him, early folklore studies relied on a limited mythological theory, for example, interpreting a Greek or Asian fairy tale as representing German gods. However, research shows that such similar fairy tales and legends are not exclusive to a single culture. On the contrary, they naturally emerge when humanity reaches similar stages of social and spiritual development. In other words, similar fairy tales and customs arise independently in different places but at comparable levels of cultural development. In short, the author argues that the similarity in folklore reflects the common natural development of humanity.

Roberts also stated:

"Our Folklore Society was the first to recognize its significance and discovered the 'submerged' (overlooked) poetry. In 1878, the late Mr. Thorns, along with several talented students interested in fairy tales, beliefs, customs, and games, joined forces to collect and preserve rapidly disappearing knowledge and heritage maintained by the people, including unwritten traditions and customs."

Others joined them, and over thirteen years, the society demonstrated a continuous history of well-planned and successful work. This included the first efforts to bring "Cinderella" out of the neglected hearth and kitchen ash. The society strongly promoted the scientific study of primitive philosophies embodied in folklore.

As research deepened, the scope broadened. The true meaning of people and events, and their accurate placement within scientific and historical frameworks, could only be determined through comparison. Through this comparison, the stage of scientific and historical evaluation followed the collection phase. The Folklore Society also progressed from one stage to another. It became not just a society for collecting customs and heritage, but an institution that enabled the study of folklore by comparing local legends, fairy tales, customs, and beliefs with those of other countries. The model established by our society was later replicated abroad, inspiring similar societies with comparable goals.

Uzbek literary scholar K. Maksudova writes in her research:

"Folklore is the foundational 'alphabet' of every nation's culture and literature, playing a decisive role in their formation and development. By integrating organically into their structure and enhancing artistic appeal, folklore holds a significant place in the cultural life of peoples. Therefore, without thorough and comprehensive study, it is impossible to understand a people's national culture and literature or their social relations. In Khorezm, folklore examples of epics were recorded, and recited by storytellers in male and female circles individually—a practice with roots tracing back to the sacred 'Avesta.' Although folklore samples are products of mass creativity, over centuries, the advent of writing culture and the art of bookmaking led to folklore manuscripts being copied onto paper as a mass creative product. Even if such manuscripts were produced through folk creativity or the master-apprentice tradition, and due to the originality of folklore genres, they were not subject to strict genre rules. On the contrary, such manuscripts enriched each performer's repertoire."

#### Conclusions

Uzbek and English folklore are among the most important cultural codes shaping national identity. Folklore strengthens young people's ideological immunity, critical thinking, and values of kindness and justice. Digital culture revives folklore in new forms, maintaining its vitality. The ideas of chivalry, freedom, and personal responsibility in English folklore share many commonalities with the concepts of courage, honesty, and patriotism in Uzbek folklore. Cultural transformation makes folklore more engaging and accessible to modern youth for reading and viewing.

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# CERTIFICATE

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**THE ROLE OF ENGLISH AND UZBEK FOLKLORE IN SHAPING NATIONAL IDENTITY, STRENGTHENING IDEOLOGICAL IMMUNITY, AND CULTURAL TRANSFORMATION**

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19.02.2026

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