

The Artistic Expression of National Identity in Turkmen And Uzbek Folk Tales

Ibrohimova Gulchiroy Asqarali qizi
Fergana State University, Fergana, Uzbekistan

Received: 31 May 2025; **Accepted:** 29 June 2025; **Published:** 31 July 2025

Abstract: This article analyzes the national characteristics of Turkmen and Uzbek folk tales, their educational significance, and their role in the educational process. The research highlights the genre characteristics specific to fairy tales and the expression of images within them. Additionally, Turkmen and Uzbek folk tales are examined in a comparative aspect, identifying their inherent typological features. The artistic expression of national identity inherent in the folk tales of each nation is also investigated.

Keywords: Folk tales, national identity, literary tradition, artistic image, theme and idea.

Introduction: Folk tales are an important literary genre that serves to explain the concepts of goodness and virtue to humanity, as well as to expand their worldview, develop their creativity, and foster their scientific and logical abilities. It is no secret today that children who have been told many fairy tales by their parents are more talented than others. No matter what corner of the world it is, whether it is a rich or poor country, it certainly has its own fairy tale. And the main purpose of all these folk tales is to contribute to the education of children and to help them become knowledgeable. It is precisely this goal that serves to bring the literature of the whole world closer together to some extent. In particular, we will observe these typological similarities in the example of the analysis of Uzbek and Turkmen fairy tales below.

The Turkmen and Uzbek people, having a common origin, resemble each other in many ways. As much as their customs, way of life, and facial features of their people are similar, so are their arts and literature. In particular, if we analyze Uzbek and Turkmen folk tales, we find many common aspects. Characters from Turkmen folk tales are found in Uzbek fairy tales, and plots found in Uzbek fairy tales are also present in Turkmen fairy tales, so much so that sometimes the question arises as to which people they originally belong to. According to experts, such mutual literary influences arise based on the following factors:

- 1) Through social, cultural, and literary connections between two or more peoples;
- 2) Based on blood kinship between literatures, a certain genetic connection, belonging to a specific ethnic group (for example, the literature of fraternal peoples);
- 3) Literary influence can be large-scale and multi-stage, forming an entire literary period (for example, the influence of literary movements to which J.J. Rousseau and J.G. Byron belonged on A. Pushkin, M. Lermontov, L. Tolstoy);
- 4) A type of literary connection between writers. The use of plots, images, famous motifs, or artistic ideas existing in one writer by another writer, and so on.

As we study examples of fairy tales from the two nations, we can point to all of the above factors as reasons. That is, they are fraternal peoples with centuries-long mutual connections, and it was natural for this to have a profound influence on their creativity and literature. This is especially evident in folk art that is passed down orally. Sometimes we see that only certain aspects of entire fairy tales have changed, but they are essentially the same fairy tale. In particular, the greedy stepmother, her capricious daughter, and the intelligent, hardworking old man's daughter in the well-known Uzbek folk tale "Zumrad and Qimmat" are always in contrast to each other and exist in other fraternal peoples, including Turkmen fairy tales.

The content and themes in the fairy tales of the two nations are also common, which shows that the past, sorrows, and hopes of the two peoples are also mutually one. In Turkmen fairy tales, the positive characters are mainly poor peasants, orphaned children ("The Widow's Son"), hardworking and intelligent girls ("Akpamyk"), and the negative characters are rich people, kings, viziers, and officials who are placed against them. This serves as a template for Uzbek fairy tales as well. In these fairy tales, ultimately, positive characters always prevail. In particular, in the fairy tale "The Widow's Son," an orphan boy is pitted against the son of a merchant and a rich man. The rich man's child is depicted as greedy and selfish. There are many fairy tales with such a plot in Turkmen literature, in which legendary fairies, magical creatures, or magical dreams come to the aid of the orphan boy. The image of orphaned children is also widespread in Uzbek folk tales, in particular, Zumrad in "Zumrad and Qimmat," Gulnora in "Yoriltosh," and the orphan children in "Boz Bola." In them, too, orphans rely only on their pure conscience, intelligence, and strength, and ultimately become happy. This kind of plot demonstrates the people's sense of justice, thirst for goodness, and the strength of their compassion. In the oral tradition of the two nations, fairy tales glorifying the intelligence of a small child are also widespread, and they are placed against large and boastful rich people. In this, the scenario of a small child defeating a large and stupid rich man who thinks he is stronger than everyone else is very common.

In particular, in the Turkmen folk tale "The Boaster and the Snake," when a constantly boasting rich man is about to be killed by a snake, he cannot find any solution. Then a small child helps him with his ingenuity. In addition, the character "Yortiquloq" (Split-Ear), which is famous in Turkmen literature, corresponds to "Nukhatpolvon" (Pea-Strongman) in Uzbek literature. Both heroes are very small but resourceful, and they protect the hardworking, poor people from cruel rich men. These fairy tales show that, regardless of who a person is, their position, or age, only their intellect and pure conscience are important. When it comes to the system of traditional images for the two nations, they can be analyzed by dividing them into three categories:

1. Human Images
2. Animal Images
3. Mythological Images

All of these are actively used in the fairy tales of both nations, and their functions in the plot line are also very similar. In particular, the fox is always used as a symbol

of cunning ("Khudoyberdi and the Fox" - Turkmen, "The Cunning Fox" - Uzbek), the wolf is used as greed, and domestic animals are used as positive images. All of them have educational significance and are "made to speak" to bring children closer to the animal world, and human characteristics are transferred to them. Such fairy tales are metaphorical in nature and carry a deep meaning. In particular, let's take the Turkmen folk tale "Three Bulls." In the fairy tale, three bull brothers become friends with a lion. But the lion eats them: "- You have nothing to punish me for, brother. I graze according to all the rules, I don't run forward, and besides, can a brother eat his brother? - You are stupid, you are stupid! - laughed the lion. - Can a meat-eater be the brother of a grass-eater? Moreover, I am the king of animals! And the best hunter among lions." This fairy tale embodies a deep meaning and allegorically explains to children that they should be careful when choosing friends. There are many fairy tales in Uzbek folk tales that give this lesson (The Wolf and the Fox).

Mythological images such as divs (giants/demons), fairies, helper birds, and Semurg are actively used, with some differences. In particular, the div is depicted as gigantic, rude, and very simple and stupid in the fairy tales of both nations ("Khudoyberdi and the Fox" - Turkmen, "Bahrom the Brave" - Uzbek). Sometimes they fight with the main character, and sometimes they act as helpers to the hero. The fairy image is depicted as a beautiful girl, and she mainly helps the main character and becomes his lover. The image of helper birds is widely used in Turkmen literature, and it takes the hero out of difficult situations. There are also some differences in the fairy tales of the two nations, which are clearly visible in the setting. In Turkmen fairy tales, deserts, camels, and horses are often found ("The Magical Horse"), and there is a sense of combat and speed. This can be linked to their history as a nomadic people. "The main occupation of the Turkmen people was animal husbandry. Animal husbandry defined the unique character of the Turkmen."

In Uzbek fairy tales, land, agriculture, and oxen are often found ("Three Sons and a Peasant Father"). The reason is that the Uzbek people have been engaged in agriculture since ancient times. There is also a different approach to the image of the king in the two nations. In Turkmen fairy tales, he is mainly depicted as evil, parasitic, and stupid, while in Uzbek fairy tales he is often shown as "a just king who walks among the people without being noticed, and who learns how his people live at night" (Honest Labor). This is because Uzbek folk tales are mainly aimed at giving education, and they teach morality, etiquette, and respect. In Turkmen fairy tales, the main character is not only resourceful, but also very honest. This can be seen

more clearly in the figure of Ahmad, the main character of the fairy tale "Ahmad": "Then, turning to the merchant who had entrusted the money, he said: - Take this pearl! I have not deceived the people like you merchants, but you were ashamed to meet me." In the fairy tale "The Widow's Son," an orphan boy wants to fight a div, but he doesn't kill him because the div is sleeping. In Turkmen fairy tales, divs sometimes serve as helpers who protect poor people (Two Marksman). Although in the fairy tales of the two nations the youngest son is depicted as more intelligent, better, and braver than his brothers, there are some differences between them. In particular, in Turkmen fairy tales, the youngest son is placed against his brothers. That is, the brothers are mainly portrayed as evil and envious, while in Uzbek fairy tales they do not have a negative meaning. They also have in common that in both nations' fairy tales, the hardworking people are glorified, and they celebrate ordinary people, labor, and pure feelings.

From the above analyses, we can see that the fairy tales of the two nations hardly differ from each other in terms of content. Their role in child rearing is very important. Uzbek folk tales teach children diligence, etiquette, justice, and honesty. In particular, while honesty is glorified in the fairy tale "Zumrad and Qimmat," diligence, honesty, and resourcefulness are glorified in the Turkmen folk tale "The Widow's Son."

The importance of fairy tales in children's education and upbringing is so important that in today's world we need to further enhance their role and introduce them into the modern educational process using interactive methods:

1. It is necessary to develop textbooks that explain mathematics, the mother tongue, and other subjects that seem complex to children precisely in the form of fairy tales. After all, then the child's mind will not associate mathematics with something complex.
2. Fairy tales should be presented to children in an interesting way in audio and video formats, along with book format, which will lead to a deeper understanding of them.
3. It is very appropriate to use fairy tales to develop children's national customs and patriotic feelings. In this, special attention should be paid to national identity in the content and illustrations of fairy tales.
4. During the lesson, it is possible to organize question-and-answer games called "Yortiquloq" or "Nukhatpolvon." Such games develop children's resourcefulness.

In addition, reading a fairy tale and asking children to retell it is also very effective, as it develops children's

thinking and memory abilities. Encouraging them to draw lessons from the story, or to create a new fairy tale by putting themselves in the place of the character, has a positive impact on the creative and logical development of children. Turkmen and Uzbek folk tales play an important role in the education and upbringing of children, and they can be used to provide even more effective education by integrating them with modern technologies.

CONCLUSION

In conclusion, Turkmen and Uzbek folk tales reflect the cultural and moral values of each nation. During the research, the influence of these fairy tales on child rearing, and the issues of instilling moral values in the younger generation through them were studied. The results showed that fairy tales are not only an important part of spiritual education, but also of the educational process. In the future, the widespread use of these fairy tales in the modern education system will remain an urgent issue.

REFERENCES

- Rahimov S. O'zbek xalq ertaklari. – Toshkent: Fan, 2015.
- O'rozboyev M. Turkman xalq og'zaki ijodi. – Ashxobod: Türkmen döwlet neşirýaty, 2018.
- Karimova D. Xalq ertaklarining tarbiyaviy ahamiyati. – Toshkent: Ma'naviyat, 2020.
- Хусаинова Г.Р. Башкирские волшебные сказки: поэтика текстология. Автореф. дисс.док.фил.наук. – Москва, 2017. – С. 13.
- Мырзажанова Г. Б. "Кокул" баатырдык жомогундагы архаика-мифологиялык салттуулуктун сакталышы: фил. илимдеринин канд. дисс...автореф. – Бишкек, 2011. – 24 б.
- Өтениязов П. Ж. Қарақалпақ халық сыйқырлы ертеклеринің жанрлық өзгешелигі хәм поэтикасы: Филол.
- фан. б. фалсафа док-ри (PhD)... дисс. – Нөкис, 2020. – Б. 93-94.
- <https://ufmeb.uz/uz>
- Мифы народов мира. В двух томах. Т. 2. – Москва: Советская энциклопедия, 1988. – С. 352.