



A Linguocultural Interpretation Of The Axiological Opposition Of Good And Evil In Uzbek And English Fairy Tales

Muydinova Nigoraxon

English teacher at School No. 18 in Furqat District of Fergana Region,
Uzbekistan

ABSTRACT

This study examines the axiological opposition of good and evil in Uzbek and English fairy tales from a linguocultural perspective. Fairy-tale discourse preserves collective ideas about desirable and undesirable behaviour, moral responsibility, and social norms. Comparative analysis shows that both traditions construct good through kindness, honesty, courage, loyalty, diligence, and justice, while evil is associated with greed, cruelty, deception, envy, and abuse of power. Uzbek tales tend to emphasize respect, patience, family solidarity, and moral reward, whereas English tales often foreground individual initiative, practical intelligence, and personal courage. Thus, the opposition of good and evil functions not only as a narrative conflict but also as a cultural model transmitting values across generations.

KEYWORDS: Fairy tale, linguoculturology, axiology, good, evil, value concept, opposition, Uzbek folklore, English folklore, national worldview.

INTRODUCTION

Fairy tales are stable forms of collective cultural memory. Their plots, characters, symbolic objects, and patterns of reward and punishment encode attitudes toward acceptable and unacceptable behaviour. Vladimir Propp demonstrated the recurrent structural functions of folktales, while motif-based studies showed that similar narrative elements may circulate across cultures and acquire nationally specific meanings [1; 2]. Jack Zipes also emphasizes the social and cultural role of fairy tales in shaping behavioural norms and cultural expectations [3]. These approaches make fairy-tale discourse productive material for linguocultural and axiological analysis.

Good and evil constitute one of the fundamental binary oppositions of human value systems. In fairy tales, these concepts are represented not as purely abstract categories but through actions, evaluations, character types, magical rewards, punishments, and plot outcomes. The purpose of this study is to identify common and culturally specific features in the representation of the good–evil opposition in Uzbek and English fairy tales and to determine how these features reflect national systems of values.

The research employs qualitative comparative analysis of representative Uzbek and English folk tales. Uzbek material includes such well-known tales as *Zumrad va Qimmat* and *Ur, to'qmoq!*, supported by classical studies of Uzbek folklore [4; 5]. The former is documented as an Uzbek folk tale built around the contrasting behaviour of *Zumrad* and *Qimmat*, while *Ur, to'qmoq!* develops its plot around deception, loss, and the restoration of justice. English material is considered with reference to Joseph Jacobs's *English Fairy Tales* [6], originally

published by David Nutt in 1890. The methodological framework combines linguocultural, semantic, comparative, and contextual analysis with elements of motif-based folklore classification [2; 7]. Attention is paid to evaluative vocabulary, character behaviour, narrative consequences, symbolic contrasts, and culturally marked ideas of family, labour, justice, and social conduct.

The analysis shows that the good–evil opposition in both traditions possesses a relatively stable ethical core. Positive characters are generally associated with honesty, kindness, generosity, patience, diligence, courage, and readiness to help others. Negative characters display greed, arrogance, envy, deceit, cruelty, laziness, or selfishness. Narrative consequences reinforce these evaluations: goodness is rewarded, whereas destructive behaviour results in loss, humiliation, or punishment.

In *Zumrad va Qimmat*, the contrast between the central characters is constructed mainly through their behaviour. Zumrad is represented as hardworking, patient, respectful, and modest, whereas Qimmat embodies selfishness, laziness, and dissatisfaction. Their different outcomes establish an axiological model in which labour, humility, patience, and kindness receive positive evaluation. The tale therefore connects individual moral qualities with proper behaviour within family and community relations.

A similar mechanism appears in *Ur, to'qmoq!*, where deception and unlawful appropriation are opposed to fairness and restoration. The magical object eventually enables the protagonist to recover what has been taken from him. In axiological terms, wrongdoing disturbs moral balance, while punishment restores justice. Evil is consequently represented as a temporary violation of the ethical order rather than a force capable of achieving permanent victory.

English fairy tales express the same fundamental opposition but frequently foreground initiative, resourcefulness, courage, and independent action. In the tales collected by Jacobs, protagonists commonly encounter danger, deprivation, hostile creatures, or unjust circumstances and overcome them through persistence, intelligence, or decisive action [6]. Goodness is therefore associated not only with moral virtue but also with agency. Negative figures are marked by violence, deceit, predatory intentions, or abuse of power, while narrative resolution confirms the moral superiority of the protagonist.

The similarities between Uzbek and English fairy tales indicate that good and evil constitute a universal ethical structure of folklore. Nevertheless, their narrative and linguistic realization is culturally conditioned. Uzbek tales more visibly embed moral evaluation in family relations, respect for others, patience, honest labour, hospitality, and social harmony. Classical Uzbek folklore scholarship also treats folk tales as an important component of national oral poetic tradition [4; 5]. English tales more frequently foreground the autonomous hero, personal choice, practical intelligence, and movement beyond an initial condition of deprivation or danger.

This distinction should not be understood as an absolute opposition between two cultures. Both traditions contain individual and communal values. The difference lies primarily in the relative cultural emphasis placed on particular qualities when constructing the positive hero. The same universal value may consequently receive different narrative forms.

Evaluative semantics further strengthens the good–evil opposition. Positive characters are connected with words and actions expressing work, honesty, compassion, assistance, beauty, and reward, whereas negative characters are associated with envy, greed, deception, threat,

and punishment. Through recurrent narrative patterns, the fairy tale transforms abstract cultural values into memorable characters and situations. Moral categories thus become understandable through concrete experience within the narrative world.

The linguocultural analysis demonstrates that the axiological opposition of good and evil is a central mechanism organizing characters, conflicts, evaluations, and outcomes in Uzbek and English fairy tales. Both traditions affirm kindness, honesty, courage, justice, diligence, generosity, and loyalty while condemning deceit, cruelty, greed, envy, and abuse of power. Their principal difference lies in cultural emphasis: Uzbek tales more strongly connect goodness with family ethics, patience, respect, labour, and communal harmony, whereas English tales often associate positive characters with individual initiative, courage, practical intelligence, and resourcefulness. The good–evil opposition can therefore be regarded simultaneously as a universal semantic model and as a nationally marked cultural code. Its comparative study reveals how common human values acquire specific linguistic, symbolic, and narrative forms within different cultural traditions.

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