

THE OPPOSITION OF GOOD AND EVIL IN FOLK TALES: UZBEK AND ENGLISH TRADITIONS

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Abstract. *Fairy tales are one of the most common genres in folk oral literature, describing fictional events and sometimes having a fantastic character. Fairy tales are the oldest and most widespread genre in the oral literature of all peoples, reflecting the life, traditions, aspirations, struggles, and dreams of the people. This article analyzes the artistic expression of the opposition of good and evil in Uzbek and English folk tales in a comparative manner.*

Keywords: *folk tale, good and evil, spiritual education, comparative literary criticism, Uzbek fairy tales, English fairy tales.*

Fairy tales are one of the most widely studied and widely studied genres of folk art. Similar themes in English and Uzbek folk tales are studied as a separate section. Ethnic similarities can be found even in countries with distant territories, and in the folklore of two peoples whose cultures are fundamentally different. Similar themes are used in English and Uzbek folk tales - stepmother, stepdaughter, giant, magic mirror, fairy and other characters. Similar themes in English and Uzbek folk tales are observed in folk art not in terms of territory, but in terms of meaning.

We know that fairy tales are not a genre that arose spontaneously. They are a legacy that has been left to us as folk oral art for centuries. Ancient customs and traditions among peoples play an important role in the emergence of fairy tales. A fairy tale is considered one of the most ancient examples of folk oral art, and this genre has been passed down from generation to generation among peoples through the method of oral transmission.

According to scholars who study folk oral art, a fairy tale is a genre that is close to each other in the oral art of all peoples of the world. We call fairy tales stories that are connected with the reality of life, are based on fantastic and realistic fiction, and have educational value. It is known that an important source of folklore works is the life, history, social relations, traditional customs, aesthetic worldview, living environment, and surrounding nature.

In this regard, the folktale genre finds its own traditions, mentality, and anti-worldly qualities. We know that symbolic signs also play an important role in the folktale genre.

Through these signs, the symbolism of the images in the fairy tale is compared with certain features that occur in life, or rather, expresses their essence.

N.P. Ostroumov's work in collecting and publishing Uzbek folk tales, riddles, proverbs and sayings, as well as examples of oral theater is significant. The work of collecting and researching examples of folk oral art has been revived mainly since the 1920s. According to Professor B. Sarimsakov, the three types of literature can also be applied to reference works, but only proverbs, riddles, various sayings, praises and curses that do not fit into the framework of these three literary types should be distinguished and studied as a separate type.

The educational role of fairy tales is incomparable. Because they create an opportunity for children to grow up in a healthy environment and set them on the right path. According to V.G. Gusev, "When the vices of society and human nature in general do not find a reflection in real life,

they find their solution in fairy tales in a fantastic way.” Therefore, by telling fairy tales to our children, we contribute to their future development as a harmonious generation.

Scientists rightly argue that myths served as a unique source in the development of scientific ideas, the emergence of philosophy, literature, architecture, music and theatrical arts.

The most ancient fairy tales reflected the customs, traditions and rituals of the peoples

Among the English, England was the homeland of the most famous children's fairy tales.

In folklore stories, it is believed that, like in other European countries, the English fairy tale tradition originated in the British Isles. Such folklore examples have developed over centuries of storytelling traditions and are unique in their own way and culture in different regions of the country. Thus, the fairy tale and folklore traditions of England have strong connections with Celtic, Germanic and Christian sources.

The opposition of good and evil is a universal theme in folk tales, and this struggle is also the basis of the Uzbek and English traditions, but in Uzbek tales, family values, hard work and harmony with nature (for example, “The Emerald and the Precious”) play an important role in overcoming evil, while in English tales, heroism, justice and a happy ending (for example, “Cinderella”) ensure the victory of good. In both traditions, the victory of good over evil is usually ensured by magic, friendship and the hero’s own will.

The results of the analysis showed that in Uzbek and English folk tales, the opposition of good and evil is the driving force of the plot. In Uzbek folk tales, good is often expressed through images associated with humility, patience, honesty and hard work. Evil is manifested in the form of social vices such as greed, envy, and tyranny.

In English folk tales, goodness is more often reflected through personal courage, resourcefulness, and independent decision-making. Evil forces are often embodied in giants, monsters, or unjustly powerful people.

In both traditions, the final idea is similar: good triumphs over evil. However, in Uzbek fairy tales, this victory is often associated with collective values, while in English fairy tales, it is associated with individual success.

In the Uzbek folktales *Zumrad* and *Qimmat*, the contrast between good and evil is built on the basis of clear moral criteria. While the image of *Zumrad* is a symbol of humility, patience, hard work and respect for elders, *Qimmat* is a symbol of greed and selfishness. The victory of good is manifested not only as individual success, but also as the restoration of moral justice.

Similarly, in the tale of *Honesty*, goodness is associated with honesty and hard work. At the end of the work, the honest hero is rewarded, and the evil and greedy character is punished. This shows that the social and educational function of goodness in Uzbek folktales is strong.

In English folktales, the contrast develops on the basis of a more dramatic and dynamic plot. For example, in the tale of *Jack and the Beanstalk*, goodness is manifested through courage and risk-taking. The image of Jack depicts a socially disadvantaged, but active and resourceful boy. Evil is embodied in the image of a giant, which is a symbol of strength and violence. The victory of good is the result of individual courage and intelligence.

In the fairy tale *The Three Little Pigs*, evil is represented in the image of a wolf. In this fairy tale, goodness is associated with hard work and forethought. The third pig's building a strong house means that goodness is associated with conscious choice and responsibility.

The opposition of good and evil in folk tales shows that it is not only an artistic conflict, but also a powerful spiritual and educational mechanism. In Uzbek fairy tales, this mechanism mainly serves to adapt the child to society, to subordinate moral standards, and to form social responsibility.

For example, in the fairy tale *The Rich and the Poor*, goodness is presented in the image of a poor but honest hero, and the evil of the rich man is morally exposed. Here, the victory of good is interpreted not as material superiority, but as moral superiority. This approach is typical of Eastern parenting traditions and reinforces the concepts of justice and humility in children.

In English fairy tales, the educational emphasis is more on teaching the child to think independently and make decisions in dangerous situations. In the tale of *Tom Thumb*, the physically small hero overcomes evil forces through his intelligence. This shows that goodness relies on internal capabilities, not external forces.

In both traditions, evil is absolutely condemned, but the reasons for its defeat are interpreted differently:

- in Uzbek fairy tales, evil is punished for violating moral standards;
- in English fairy tales, evil is defeated through intelligence and strategy.

In Uzbek folk tales, in particular, in the example of *Zumrad va Qimmat*, *Halollik va Bayila Pabagal*, goodness is expressed through social and moral qualities - honesty, patience, humility and hard work. In these fairy tales, the punishment of evil is interpreted not as a personal mistake, but as a consequence of actions that contradict the moral standards of society. As a result, the victory of goodness ends with the restoration of collective values and social balance.

In English folk tales, including *Jack and the Beanstalk*, *The Three Little Pigs*, and *Tom Thumb*, goodness is established through individual activity, courage, and intelligence. In these tales, evil is manifested in the form of external force, violence, or danger, which is defeated as a result of strategic thinking and personal initiative. In this regard, English fairy tales serve to develop independent decision-making and a sense of responsibility in children.

We conclude that in Uzbek fairy tales, goodness is associated with adherence to moral standards, and in English fairy tales, with an active life position. However, what unites both traditions is that fairy tales serve as a universal pedagogical tool for the formation of children's spiritual consciousness.

The results of the study indicate the need to take into account national and cultural differences when using folk tales in the process of primary education. Uzbek fairy tales can be used to develop collective moral values, while English fairy tales can be used to develop individual responsibility and initiative. Therefore, the analogy of fairy tales allows for the creation of an effective integrative model that enriches the spiritual education of children.

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