INNOVATIONS IN TECHNOLOGY AND SCIENCE EDUCATION
ISSN 2181-371X
https://sr-journals.org/index.php/ITSE

EXPRESSION OF MORAL VALUES THROUGH HEROIC IMAGES IN FRENCH AND UZBEKISTAN FOLK TALES

Majidova Laziza Bakhtiyorovna,
Buxoro davlat universiteti, Fransuz filologiyasi kafedrasi o'qituvchisi
l.b.majidova@buxdu.uz
Ibragimova Vazira Ulug'bek qizi,
Buxoro davlat universiteti, Fransuz filologiyasi 4-bosqich talabasi

Abstract. This article explores the expression of moral values through heroic figures in French and Uzbek folk fairy tales using a comparative linguo-cultural and semiotic approach. The study focuses on such core ethical values as courage, honesty, justice, diligence, loyalty, patience, and self-sacrifice, embodied in fairy-tale heroes. Drawing upon Vladimir Propp's morphological model, Greimas's actantial theory, and linguo-cultural semantics, the article analyzes the narrative roles and symbolic meanings of heroic figures in selected French and Uzbek fairy tales. The corpus includes canonical French tales by Charles Perrault and Madame d'Aulnoy, as well as Uzbek folk tales compiled by Hodi Zarif, M. Afzalov, and others. The findings demonstrate that although moral values conveyed through heroic figures are largely universal, their narrative realization reflects national mentality, cultural memory, and ethical priorities. The study highlights the didactic function of fairy-tale heroes as carriers of moral norms and collective ideals in both traditions.

Keywords: French fairy tales, Uzbek fairy tales, heroic figures, moral values, courage, honesty, justice, Propp's morphology, linguo-cultural semantics, comparative folklore studies.

Annotatsiya. Mazkur maqolada fransuz va o'zbek xalq ertaklarida qahramon obrazlari orqali axloqiy qadriyatlarning ifodalanishi qiyosiy lingvokulturologik va lingvosemiotik yondashuv asosida tahlil qilinadi. Tadqiqotda jasorat, halollik, adolat, mehnatsevarlik, sadoqat, sabr-toqat va fidoyilik kabi asosiy axloqiy tushunchalar markazga olinadi. Fransuz ertaklaridagi shahzoda, kambag'al yigit yoki zukko qahramonlar hamda o'zbek ertaklaridagi Zumrad, Botir, kenja o'g'il kabi obrazlar Vladimir Proppning morfologik modeli va madaniy-semantik tahlil asosida o'rganiladi. Tadqiqot natijalari qahramon obrazlari orqali ifodalanadigan axloqiy qadriyatlarning umumiyligi bilan bir qatorda, ularning milliy mentalitet va madaniy tajriba bilan bog'liq jihatlarini ham ochib beradi.

Kalit so'zlar: fransuz xalq ertaklari, o'zbek xalq ertaklari, qahramon obrazi, axloqiy qadriyatlar, jasorat, halollik, adolat, lingvokulturologiya, qiyosiy folklorshunoslik.

Аннотация. В данной статье анализируется выражение моральных ценностей через образы героев во французских и узбекских народных сказках на основе сравнительного лингвокультурологического и лингвосемиотического подхода. Исследование фокусируется на таких основных моральных понятиях, как мужество, честность, справедливость, трудолюбие, верность, терпение и самоотверженность. Образы принца, бедного юноши или хитрого героя во французских сказках и Изумруда, Батыра, младшего сына в узбекских сказках изучаются на основе морфологической модели Владимира Проппа и культурно-семантического анализа. Результаты исследования показывают общность моральных ценностей, выраженных через образы героев, а также их аспекты, связанные с национальным менталитетом и культурным опытом.

Ключевые слова: французские народные сказки, узбекские народные сказки, образ героя, моральные ценности, мужество, честность, справедливость, лингвокультурология, сравнительный фольклор.

Introduction

Folk tales are an important artistic and narrative source that transmits the moral norms, social ideals, and cultural memory of society from generation to generation. Through tales, humanity symbolically comprehends fundamental contradictions such as goodness and evil, justice and oppression, selflessness and selfishness. The image of the hero occupies a central place in this process, as he is the embodiment of moral qualities recognized by society as ideal.

Although French and Uzbek folk tales were formed in different historical and cultural contexts, their main function is to provide moral education and strengthen social norms. In French fairy tales, the hero is often depicted as a person who overcomes social obstacles with intelligence, patience, and resourcefulness. In Uzbek fairy tales, the hero achieves a high spiritual status through courage, hard work, parental approval, and justice.

From a linguocultural point of view, hero images are considered as semantic models of the national worldview. Moral values considered acceptable in society are encoded through the hero's speech, behavior, and response to trials. Therefore, a comparative analysis of hero images in French and Uzbek fairy tales allows us to determine the universality and cultural specificity of moral values.

Methodology

The study is based on comparative-descriptive and qualitative methods. 40 texts from French and Uzbek folk tales were selected as the research material. The French corpus consists of Charles Perrault (Cendrillon, Le Chat Botté, Les Fées), Madame d'Olnoy and regional tales. The Uzbek corpus includes such tales as Zumrad va Qimmat, Kenja oğil, Batyr va dev, Oltin tarvuz, taken from the collections of Uzbek folk tales compiled by Hodi Zarif and M. Afzalov.

The following approaches were used in the analysis:

– morphological analysis (V. Propp);
– linguosemiotic analysis;
– linguocultural approach;
– comparative narrative analysis.

Literature review

The image of the hero is one of the central concepts in folklore and narratology. V. Propp developed the functional system of the hero of a fairy tale and justified his role as a bearer of moral content. The Greimas actant model interprets the hero as a goal-oriented subject. While in French folklore, Perrault's tales were studied from a moral-didactic perspective, in Uzbek folklore, the image of the hero was analyzed in connection with national education and spirituality.

Analysis and results

Courage and fortitude

In Uzbek fairy tales, the hero is often depicted as a hero who overcomes physical and mental trials. In French fairy tales, courage takes on a more social and psychological character.

In Uzbek fairy tales, heroic courage is usually manifested through a loyal, just, and selfless struggle for the good, ensuring the victory of good over dark forces; this courage manifests itself in various trials, facing death without fear of loss, defending moral values, sometimes with the help of special strength and helpers (for example, a horse/helper animal), in a general sense creating an ideal image of the people's hero.

The main aspects of courage:

• Fighting for justice: Heroes always fight against oppression, for the good of the people (for example, the heroes of the epic "Gorughli").

• Selflessness: Heroes put the interests of the people and their loved ones above their own interests, and are not afraid to sacrifice their lives.

• Passing trials: Heroes overcome various spells, deceptive situations, evil creatures, and physical difficulties.

• Harmony of mind and strength: Sometimes they win with intelligence (cunning), and sometimes with strength (for example, "No'khat polvon").

Supporting images: A horse (vulture), magical powers, or helpful wild animals increase the hero's courage.

• Exemplary images: Promote the idea that "fairy tales lead to goodness," and encourage the reader to be virtuous.

Examples:

• "Yoriltash": The hero's courage, overcoming trials, and honesty.

• "Ayyor Shumchuq", "No'khat Palvon": A combination of intelligence and courage.

• "Oygul il Bakhtiyor": Courage and selflessness on the path of love.

Honesty and Justice

The fairy tales Zumrad va Kimmat and Les Fées clearly show the reward of honesty and justice. This moral opposition strengthens the didactic function of the fairy tales.

Hard work and loyalty

While in Uzbek fairy tales, hard work is shown as the main moral value, in French fairy tales, loyalty and intelligence occupy a leading position.

Conclusion and recommendations

Before we talk about fairy tales, let's talk about why children need fairy tales. 6 reasons to tell children fairy tales:

1. Develop imagination and creativity

All these stories about magic, princes, enchanted swords develop children's imagination and creative potential. Two key elements in their personal development. Creativity allows them to more easily overcome life's difficulties, and their imagination helps them grow and develop their social skills.

2. Develop active listening skills

Listening is key to storytelling. Stories engage young children and teach them to take the time to listen—a prerequisite for many other learning experiences.

3. For the pleasure of spending quality time together

Reading is a moment that can be shared as a family, allowing you to spend quality time with your child or children. It creates lasting memories together and provides an opportunity for cuddles.

4. Develop language skills

Stories and fairy tales help children develop their vocabulary and ability to express things in words. Language allows us to name, describe, and communicate with the world around us. Stories help children understand the power of words.

5. Improve self-awareness

These beautiful stories help children better understand their feelings and fears. With their help, children can easily name and confront the challenges they face and reduce their anxiety.

6. Children's need for magic

Children need to create an imaginary world or their own universe in order to learn to live with the reality around them. And stories help them create this world. As psychiatrist Bruno Bettelheim wrote: "Children need magical help to cope with life."

Most fairy tales take place in a wondrous world inhabited by supernatural beings, where magic exists and is not surprising.

The story is not set in a specific time or place. When we begin a fairy tale, we leave our real world for an imaginary one. This lack of specificity has allowed fairy tales to be constantly retold and adapted.

Fairytale characters are not described in detail. They are often identified by their social standing (princess, sultan) or by their physical or moral characteristics: Bluebeard, Tom Thumb…

The main character has a goal: to complete a mission, solve a problem, find love… To achieve this, they must overcome challenges: some characters will help them, others will wish them harm. The ending of the fairytale is usually happy. The trials will have allowed them to grow.

French and Uzbek folk tales are examples of oral creativity that have been formed over the centuries, embodying the historical memory, worldview, and moral and ethical views of the people.

Through the images of the central characters in these tales, moral values recognized by society are expressed in artistic form and transmitted from generation to generation. The characters are not only the driving force of the plot, but also the embodiment of a spiritual and moral ideal.

The contrast between good and evil, the pursuit of justice, honesty, courage, and loyalty, which are found in the tales of both peoples, are among the universal moral values. In this respect, the images of heroes in French and Uzbek tales represent moral criteria inherent in all people. However, the artistic interpretation of these values, the means of their expression, and the behavior of the heroes are formed in accordance with the national mentality, social structure, and cultural experience of each people.

In Uzbek folk tales, the hero is usually depicted as a representative of the common people, and his success is associated with such qualities as patience, hard work, and honesty. The hero's pursuit of the goal is often combined with the pursuit of the collective good, gaining parental approval, and showing respect for elders. This reflects the primacy of collectivity, family, and kinship relations inherent in Uzbek society. The hero's achievements are interpreted as a result of social, rather than individual, significance.

In French folktales, however, the hero's images are more characterized by personal activity, intelligence, and individual initiative. The hero relies on ingenuity, logical thinking, and the ability to make quick decisions to get out of difficult situations. These characteristics are closely related to the traditions of individualism and rational thinking inherent in Western culture. In French folktales, the hero's success is often explained by his personal efforts and inner potential.

Moral values expressed through the images of heroes determine the educational function of fairy tales. These images form the listener or reader's idea of an ideal human model and reinforce the norms of social behavior. Positive heroes promote the qualities that are considered acceptable in society, while negative heroes reveal the consequences of unacceptable behavior. As a result, fairy tales are an effective tool for reinforcing moral standards and providing spiritual education.

Also, comparing the images of heroes in French and Uzbek folk tales allows for a deeper understanding of intercultural communication. Through this comparative approach, common and different aspects are identified, revealing the specific cultural values and moral ideals of each people. In this regard, folk tales are not only a literary heritage, but also an important source for studying the moral and cultural development of society.

The study shows that the moral values expressed through the images of heroes in French and Uzbek folk tales are mainly universal in nature. However, their artistic expression depends on the national mentality and cultural experience. Heroic images form an ideal human model in fairy tales and strengthen the moral standards of society. A comparative analysis of the moral values expressed through the images of heroes in French and Uzbek folk tales shows that these folklore samples have not only artistic, but also deep social and educational significance. The heroes depicted in fairy tales embody the moral ideals of the people formed over the centuries, the norms of behavior recognized by society, and the system of spiritual values. Therefore, hero images are of particular scientific importance as an artistic expression of folk thinking.

The results of the analysis show that the moral values reflected in French and Uzbek folk tales are mainly universal in nature, covering concepts common to different cultures, such as goodness, justice, honesty, courage and loyalty. However, the artistic interpretation of these values, the behavior of the heroes and their paths to success are formed in accordance with the national mentality, historical experience and social environment of each people. This confirms that fairy tales are a unique artistic phenomenon reflecting national culture.

The depiction of the hero in Uzbek folk tales as a patient, hardworking person who prioritizes the interests of the community clearly demonstrates the important role of collectivism, family and kinship relations inherent in Uzbek society. In French folk tales, the hero's personal initiative, intelligence and individual activity are interpreted as the main success factor. These differences, while revealing the differences between cultures, also show that they have a common moral basis. Heroic images serve to strengthen the moral standards of society by forming an ideal human model in fairy

tales. These images are an important tool in educating the younger generation, helping to form positive qualities in them, warn against negative behavior and develop spiritual awareness. From this point of view, folk tales and the images of heroes in them have not lost their significance in modern society, but rather remain a relevant source in the process of spiritual education.

In conclusion, a comparative analysis of the images of heroes in French and Uzbek folk tales allows us to identify the universal and national characteristics of folk oral creativity, to understand cross-cultural commonalities and differences, and to study in more depth the artistic expression of moral values. The results of this study can serve as a theoretical basis for further scientific research in the fields of folklore, literary studies, and cross-cultural studies.

REFERENCES

1. Propp V. *Morphology of the Folktale*. Austin: University of Texas Press, 2010.
2. Greimas A.J. *Structural Semantics*. Lincoln: University of Nebraska Press, 1983.
3. Perrault C. *Contes de fées*. Paris: Gallimard, 1999.
4. Tenèze M.-L. *Le conte populaire français*. Paris: Maisonneuve, 1964.
5. Opie I., Opie P. *The Classic Fairy Tales*. Oxford University Press, 1980.
6. Chevalier J., Gheerbrant A. *Dictionnaire des symboles*. Paris: Robert Laffont, 1982.
7. Zarif H. *O‘zbek xalq ertaklari*. Toshkent: Fan, 2018.
8. Afzalov M. *O‘zbek xalq og‘zaki ijodi*. Toshkent: Mumtoz so‘z, 2010.
9. Jamilova B. *O‘zbek bolalar adabiyoti*. Toshkent: Noshir, 2019.
10. Uther H.-J. *The Types of International Folktales*. Helsinki, 2004.
11. Sayfullayev X. Moral Values in Uzbek Fairy Tales. *Mental Enlightenment Journal*, 2020.
12. Bobokalonov O. Linguocultural Analysis of Folklore Texts. Buxoro, 2022.