



National And Cultural Characteristics of Modal Category (Analysis Of French and Uzbek Fairy Tales)

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ABSTRACT

This article deals with the concept of "fairy tale", one of the oldest and most popular genres of folklore, the "modality category", which has a universal character in linguistics, is an important functional aspect of communication, and is of great importance for understanding the essence of language. The two incompatible language sections analyze the national and cultural features of French and Uzbek fairy tales.

Keywords:

Concept, lingvokulturema, rationalism, axiological tone, irreplaceable vocabulary, cultural units, cultural dominance, Uzbek and French ethnos, paremiological reserve, culture of symbols and images.

I. Introduction

It is known that a person, like other phenomena, performs a number of logical and spiritual actions in understanding, perceiving, knowing the concept of "fairy tale", that is, mental analysis in his mind; focusing on its features, gathers evidence about it through direct observations, and summarizes it in the brain.

In this article, we evaluate the French and Uzbek national character based on the linguoculturalism and axiological concepts presented in the text of the fairy tale.

II. Literature review

A fairy tale is a form of text in which the precedent (an example of a similar event that follows) that conceals events and lexical units that reflect the culture of the people.

Based on I.L.Olshansky's¹ classification, in our opinion, it is expedient to distinguish 5

types of lingvocultures (non-equivalent lexicon, mythical cultural language units, paremiological reserve, symbol and image culture) that determine the value of research more.

III. Analysis

In French fairy tales, all non-alternative vocabulary (54% used) is divided into 5 groups:

1) **unique nouns** (Loulou, Nounou, Nicole, Pierrot, Riquet, Fifi, Guillaume, Anna, Aurore, Robert, Cantalabutte, Carabas, Javotte, Finette);

2) **toponyms** (country, city, village, oasis, river names: La Perse, le Bassin parisien, la Normandie, l'Alsace, la Seine, Hongrie, Romaine, Europe, Mines-d'Or, Serpentine-Vert,);

3) **currencies** (un écu, un louis d'or, un franc);

¹Olshansky I.G. Cultural linguistics at the end of the twentieth century. Theory and history of linguistics. - M., 2000. -p. 34.

4) **historical monuments** (Le Louvre, Notre-Dame de Paris, Le SacréCoeur, Le Panthéon);

5) **length measurements** (un pied, une lieu, un mètre, un kolomètre).

There are no fabricated units or events in any fairy tale, which gives authenticity to the fairy tale, acquaints the reader with the region, its history, and real events in the life of the French people.

All non-equivalent vocabulary in Uzbek fairy tales (49% used) can be divided into the following groups:

1) coming to the countries with famous horses (in Turkmenistan, Zabilistan, Khorezm, Chin, Qovunchi, Urgench, Baghdad, Valley, Bukhara, Kokand);

2) use of city names: Tashkent, Bukhara, Samarkand, Navoi, Khiva, Zaamin, Fergana, Kokand, Uzen;

3) the beginning of the fairy tales is very concise and simple, in which the time of the event is uncertain, but the mystery is not felt, but the vitality prevails.

In French fairy tales, there are categories of axiological and epistemic modality in the expression of mythological language cultural units - rituals, customs, myths, superstitions (10%), which are the formula of culture: for example, only one in 10 fairy tales contains legends. They are primarily related to fairy tale characters. For example, in the fairy tale "L'enfant à la vouivre" the reader is shown a fairy-tale princess in the form of a snake, a princess with a very beautiful complexion, very cruel and ruthless. According to one of the most famous French legends, he lived in a castle on the mountains and guarded the treasure. A small percentage of the content of fairy tales marked with a cultural symbol testifies to French rationalism: the French focus more on the mind and thinking rather than on emotions and superstitions (beliefs) in explaining this or that subject and event relies on.

Ritual-ritual, customs, myths, superstitions, which are the formula of culture, are modal artifacts of mythical language cultural units, implicit and explicit are expressed in the categories of deontic and

emotional modality, while in Uzbek fairy tales it is more (19%). encountered:

1) 1. The child is walking, walking, walking, walking, walking, walking. When he went somewhere, he saw a man **trying to pray** on the grass. (Guliqahqah, 7).

2. - Did the king give his consent when he **tied the girl's head** and blessed someone? (Magic Bread, 32).

In the text of French fairy tales, the paremiological fund of the language is rarely represented (2%). The analyzed proverbs and sayings show that the French character is characterized by contradictions: they have a constant uniformity, as well as a passion for various exchanges and changes, which are characteristic of adventurism.

Uzbek fairy tales have a large paremiological fund of language (8%). As for cultural symbols in the text of fairy tales, in French fairy tales (30%) real life is expressed in colorful lines of the animal and plant world and the surrounding world through an emotionally perceived ethnos. For example, in a fairy tale, the behavior of a particular animal is expressed through its characteristics, certain moral qualities and characteristics. Let's say that lies, deceit and deceit are combined in the image of a fox. The French are considered to be the most cunning people in the country, so the phrase "un renard gaschon" means the highest level of cunning. For example, see Table 1.1:

Types of modality	French fairy tales	Uzbek version
desire, status, place, guess, suspect, command	Eh bien! dit le loup, je veux l'aller voir aussi; je m'y en vais par ce chemin-ci, et toi par ce chemin-là; et nous verrons à qui plus tôt y sera» (CP.PChR, 7)	Tushunarli, – debdi bo'ri. – Men ham buvingni borib ko'rmoqchiman . Men mana bu yo'ldan boraman , sen bo'lsa mana bu so'qmoqdan yur , ko'ramiz kim oldin borarkin (20 b.).

The modality is given in the category of desire, status, place, guess, suspect, command in the form of a pronoun (instead of a noun) + verb (I want to go, go down the path, we'll see who goes first). In the fairy tale, the character of an animal, through its characteristics, certain moral qualities and characteristics are expressed, and cunning and cunning are embodied in the image of a wolf.

Based on the analysis of linguocultures, it can be concluded that language is a symbolic guide in understanding the culture of a people, and lexicon is an emotional expression of its culture.

Among the concepts that characterize the French people and embody values, in our opinion, the most common is the concept of "optimism" (22%). We distinguish the following cultural dominants of this concept: "joy", "admiration", "carefree", "happiness", "humor", "holiday". For example:

Toute la Cour en eut **une joie** qui ne se **peut** imaginer. (CP.R.H, 168)

2. Petit bonhomme, je **veux** encore **t'entendre rire**... (86 p.)

3. Elles **voulaient avoir** les habits et les coiffures qui leur iraient le mieux. (CP.C, 34) **«une joie, vouloir t'entendre rire, voulaient avoir»** the desire category of modality is illuminated through the concepts of "admiration", "joy", "happiness".

IV. Discussion

Uzbek holidays, weddings, customs and traditions, rituals, which characterize the Uzbek people and embody their values, are many and interesting, and we distinguish the following cultural dominants of the concept, which are modality. It is covered by several types of categories, such as cognitive, impositive, axiological: "happiness", "joy", "luck", "holiday", "wedding", "gratitude", "carelessness", "peace", "anxiety", «Humility», «shame», «cheerfulness», «kindness», «joy», «humor» (37%). These concepts show that the Uzbek nation is a nation that can find a source of peace, humor and joy, even in the most difficult moments. For example:

1. - Father, mother! You **are raising** my children **so much**. I have never **seen anything**

worse than your daughters, they died in a short time. **Thank you for being so kind**, now if you **give** my children, I will take them. I'd like to **take** care of myself. I am also in poor health, so if something happens, let the children inherit (OXE. Magic Bread, 56).

2. Charikul and his mother **began to work happily**. They planted turnips here. They worked tirelessly.

In these tales, modalities such as desire, consent, please, state, temporality, the motive of consent (hidden) and gratitude, the concept of kindness, joy, gratitude and joy can be observed, as well as linguistic features.

"Tolerance", which is characterized by an axiological modality that reflects another important aspect of the French nation (dominants representing values: "kindness", "generosity and readiness to always lend a helping hand", "joy when help is given") (5%): We are happy to agree with J.J.Russon. He said: "France is a peaceful and benevolent nation that is hated by all and has no prejudice in its heart towards anyone"².

For example: Je **veux** bien, repondit le petit prince, mais je n'ai pas beaucoup de temps (p.69). Si la chose est ainsi, a dit la princesse, je **veux bien que vous deveniez** le plus beau prince du monde (CP.RH., 31). Modality is given by desire, desire, space, temporality, biological state, possibility, action.

The concept of "courage" is the most valuable concept in the French worldview, and it occupies a central place in the text of a fairy tale. This is confirmed by A. Fulle's statement that the most distinctive features of the French are "courage and hatred of death, reminiscent of insanity, before the French got drunk, played with death, searched for it, in battles they took off their clothes and threw their shields"³.

For example: Je **ne crains personne**. Battons nous, si **vous le voulez**. Soyons bons amis, si cela **vous plait**» p.46.

² Fully A. Psychology of the French people. - SPb., 1999. -- P. 87

³ Olshansky I.G. Cultural linguistics at the end of the twentieth century. Theory and history of linguistics. - M., 2000. -p. 34.

Modality = indicative (**je ne crains personne**) + imperative (**soyons**) + conditional (**si, voulez**) + subjunctive (**vouloir, pouvoir**), much richer in modal means of expression.

The concept of "love" is closely related to the concept of "courage" because all heroism is often done as beautiful women. The fact that this concept is mentioned in 8 out of 12 fairy tales (7%) testifies to the richness and richness of emotions inherent in the French nation. The concept of love, in turn, is associated with the concept of "beauty", characterized by axiological modality, and it is no coincidence that it is one of the leading values in the worldview of the French ethnos (14%), because the French are the most sensitive and appreciative of beauty:

1. Elle **ne voulait** apparaitre que dans le plein rayonnement de **sa beauté**.»;

2. Lorsqu'il **voudrait** du roi servir le tendre **amour**? p.143.;

3. Il y eut meme plusieurs gentilshommes qui **voulurent** l'épouser, quoi qu'elle n'eut pas un sou. Mais elle leur dit qu'elle ne **pouvait** se résoudre a abandonner son pauvre père dans son malheur? et qu'elle le suivrait a la campagne pour le consoler et l'aider à travailler (La Belle et La Bete.p.12).

Modality = subjunctive imperfect, negative (**voulait** apparaitre que) + indicative (rayonnement de **sa beauté**.) + Imperative + subjunctive (**vouloir, pouvoir**).

Another important aspect of the Uzbek nation is the axiological concept of "tolerance" (the dominants of the values: "kindness", "generosity and readiness to lend a helping hand", "when help is provided joy") (35%) concepts are explicitly combined with the categories of situational modality:

He **doesn't spare** his neighbors, he **doesn't say no to what they ask for**, and sometimes he **gives them presents** (OXE. Magic bread);

1) Charikulboy soon started to build a very strong and magnificent bridge. People came from far away and blessed Charikulboy. Charikul called all the villagers slaughtered a couple of sheep and had a big party. At the end of the maraca, one sheep was given to the

departed (OXE. Magic Bread, 10). Modality is combined with indicative, reality, possibility, reason, satisfaction, space, situation, temporality, etc. Concepts of nobility, generosity, diligence, generosity and double slaughter of national culture, the dominance of big celebrations, prayers, building bridges, sharing sheep, extending a helping hand revealed the semantics of the fairy tale.

Each axiologically conceived concept has its own antipode - the opposite value (opposite ratio).

As a result of the analysis, it can be said that the opposite value of the French ethnos ("arrogance, pride" (35%), "anger" (29%), "greed" (6%), "laziness" (6 %)) The content of fairy tale texts is more vividly expressed through modal categories: Je vous **défends** d'y entrer, et je vous le **défends** de telle sorte, que, s'il vous arrive de l'ouvrir, il n'y a rien que vous ne **deviez** attendre de ma colère. (P.93).

All the rooms ... are at your **disposal**, but I forbid you to enter the room, **remember that if you enter it, no one and nothing can save you from my wrath** (OG'E, 25), and the opposite values of the Uzbek ethnos are "pride" (18%) , "Anger" (11%), "greed" (4%), "laziness" (3%):

The stepmother baked bread one day. He put the poison into a loaf and cooked it separately for the child. When the boy came back from the street, he said, "My child, I baked a cake for you. **Eat it hot!**" The boy took the cake in his hand and did not dare to eat it, watching its beauty. ... Then one of the servants said, "Father, **don't hit** them." Our grandmother ordered me to go out into the desert this morning and **catch** a venomous snake.

Then an old servant said, "There is **no doubt in the wisdom** of the saying, 'Whoever **digs deep** will fall.' He was trying to kill an orphan, but he **died** instead," he said **angrily**. [OXE, If you dig a well for someone, 85].

In these examples, modal categories such as "**want to kill, ordered, eat, dig, no doubt, do not hit**" expressed the opposing values of the Uzbek ethnos, greed, through imperative, subjunctive, conditional tendencies.

In the following examples, fairy-tale characters of different ages are released from the box with the help of different characters. The events take place mainly in the rivers.

For example, see Table 1.2:

Types of modality	Uzbek fairy tales
space, beauty, nature	1. Podsho qizlari daryo labida o'tirishsa, bir sandiq oqib kelaveribdi. Sandiq yaqinlashibdi. Sandiqni ochibdilar. Sandiq ichida bir yigit o'tirgan emishki, dunyoda uning tengi yo'q ekan. Sochi qop-qora, jingalak-jingalak. Qoshlari qop-qora, ko'zlari shahlo, qaddi-qomati kelishgan ekan (BBE. Tohir va Zuhra, 81).
space, axiological	2. Baliqchi sandiqni ochib qarasa , paxtadekkina tilla kokilli bir bola yotgan emish. Bolani uyiga olib kelib, tarbiyalab, katta qilibdi (O'XE, Guliqahqah, 34).
nature, space, beauty, status	3. Tongda bog'bon suv olish uchun daryo bo'yiga kelgan ekan, ko'zi sandiqqa tushibdi. Darhol sandiqni suvdan sudrab chiqaribdi. Sandiqni ochib qarasa, bir chiroyli yigit holdan ketib, hushsiz bo'lib yotgan emish. Bog'bonning chiroyli yigitga rahmi kelib, uni uyiga olib kirib, dori-darmon bilan parvarish qilibdi (O'XE, Sunbul bilan Gul).
command, place, love	4. Podsho xizmatkorlariga: « Sandiq ochilsin! » debdi, sandiqni ochib qarasar, bir qiz yotgan emish. Podshoh uni ko'rib, oshiqi beqaror bo'libdi (O'XE, Malikai Husnobod).

V. Conclusion

In our study, by developing a theory of semantic categories, an attempt was made to theoretically analyze the relationship between these categories and the semantic functions of language. We believe that, firstly, semantic categories (possibility, necessity, imperative, permission, etc.) reflect a real objective being and express an attitude towards it, and

secondly, the main focus is on the organic relationship of these categories with language.

Determining the character of the people and the peculiarities that make them up is a difficult task, and the identity of the Uzbek and French peoples is similar to that of many other nations. Nevertheless, the separated cultural dominants are the linguistic means of expressing the "Uzbek and French national character" in Uzbek and French tales at the highest level and of distinguishing the national identity of the Uzbek and French people. These linguistic tools allow revealing the general, comparative-typological aspects of the system of modal meanings, to express them vividly and to accurately reflect the national and cultural features of the internal linguistic worldview.

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