

NATIONAL-CULTURAL SIMILARITIES OF UZBEK AND FRENCH FOLK TALES

JURAEVA MALOHAT MUHAMADOVNA

Bukhara State University, Tashkent, Uzbekistan

ABSTRACT

This article studies the French and Uzbek folk tales, their peculiarities and national-cultural similarities which are expressed by the category of modality. Furthermore, the article offers a lingo-cognitive analysis of the introductory and concluding parts of the tales of both nations.

KEYWORDS: Similarity, Modality, Peculiarity, Culture, Set-Expression, Category

INTRODUCTION

В данной статье анализируется выражение национально культурных сходств французских и узбекских сказок при помощи модальности.

Ключевые слова: национально культурные сходства, лингвистическое средство, лингвокогнитив, категория, зачин, концовка

Every nation has its mode of life, values, culture, traditions and art; and the folk tales of every nation have their own peculiarities. People of different nations might be similar in their dreams and wishes, but they differ in the aspect of national spirit.

At present, in our country, linguistics is rapidly developing along with the other spheres. A great interest in learning foreign languages and scientific researches on the comparison of foreign languages with a state language should be especially observed. The decree of the President of the Republic of Uzbekistan from 10.12.2012 “On the measures of enhancing the system of teaching and learning foreign languages” provides a powerful stimulus for the latter.

We can observe identities and, vice versa, differences between French and Uzbek folk tales. As is known, Uzbek tales usually begin with a traditional introduction “*Bor ekanda, yuq ekan, och ekanda, tuq ekan...*” (There was once, full or hungry...). Linguistic analysis of this expression shows that it differs from that of the introduction in French tales in structure, meaning and modal peculiarities. For example, the category of possessivity (existence) is expressed by means of the lexeme “*bor*” (there is) и “*yuq*”(there isn't), the category of condition is presented by the words “*och*”(hungry) и “*tuq*”(full). In the Uzbek language above-named categories are used with an imperfect form of the verb *bekan* (was, were) and make up an analytical form; particle *-da* serves to confirm that meaning in the sentence.

In the fairy tales of the French nation the traditional introduction is quite different, i.e., it is introduced by means of the word combination “*Il était une fois...*” or “*Il était une fois un Roi et une Reine...*” Here we can see that the tale introduction is given by an impersonal form of the verb *Il était* and the word *une fois*, which indicates the quantity.

In the Uzbek folk tales the expression “*Bir bor ekan, bir yuq ekan*” (once there lived) is preceded with the expression “*Bir podsho bulgan ekan*” (There was a Padishah), however, in the French tales, the word “*un roi*” (a king) or

“une reine” (a queen) is used instead of the word “padishakh” (padishah). On the whole, though a starter formula coincides in the tales of both nations, it is expressed by different linguistic means.

The introductory part in Uzbek fairy tales differs from the French introductions in the following motives. Firstly, in the expression of the temporality significance: once, some time, formerly, in the past, these days, some centuries ago, very long ago... Secondly, in the introduction part of the Uzbek tales, a mysterious lexeme or number “one” indicating the quantity is effectively used: *Bir bor ekan, bir yuq ekan, qadim zamonda bir podsho (dehqon, folchi, boy) bulgan ekan* (Once upon a time there was one padishah (a peasant woman, a fortune-teller, a rich man)), *kunlardan bir kun (once), bir kuni (one day), bir mergan (one shot), bir dehqon (one peasant), bir uspirin yigit (one youth), bir tentak (one fool)*...

Above-mentioned linguistic units show that the level of the usage of the lexeme “one” is high in the Uzbek folk tales. Functionality of this lexeme is the reason for that, that is, in the introductory part of the tales the word “one” can be used iteratively and have different meanings (plurality, denial, affirmation, temporality) depending on the place and functions of this linguistic unit. And that means a consecutive usage of the lexeme “one” with a syntactical unit and the connection of the semantic peculiarities of this word with the words signifying those linguistic units.

As Urinbaeva D asserts, there is a variety of shades of meaning of the lexeme “one” and its semes of expression and functions are shown depending on the surroundings. The author identified 13 semes connected with the lexeme “one”. (Urinbaeva, 2010, 86-87)

Thirdly, toponyms, that is, names of places (cities, regions, and countries..) Turkmen, Bukhara Urgench, Khiva, Tashkent, Samarkand, Zomin, Kokand, Bagdad, Uzgan, Zabilistan, Chin and others.

Fourthly, 1) position, profession, character and emotional state of people start with number “one”: one king, one shot, one shoemaker, one fool, one bald, one niggard...; 2) names of animals, their character and tasks(functions) are used in the introductory part of the tales: *Bor ekanda, yuq ekan, och ekanda, tuq ekan, buri bakovul ekan, tulki yasovul ekan, qarga qaqimchi ekan, chumchuq chaqimchi ekan, toshbaqa tarozibon ekan, tungiz qassob ekan, qurbaqa undan qarzdor ekan*...(Once upon a time, and a very good time it was, when pigs were swine and dogs ate lime and monkeys chewed tobacco, when houses were thatched with pancakes, streets paved with plum pudding, and roasted pigs ran up and down the streets with knives and forks in their backs crying ‘come and eat me’!) (“Sohibjon and Ahmadjon”. Uzbek folk tales, volume 2, page 186)

It is found that, traditional introduction and conclusive parts differ in the tales of two unrelated languages. Analyzing the conclusion in the Uzbek folk tales from the lingo-cognitive point of view, we witness that a big part of the fairy tales have got a kind and happy ending. And we should note that, the conclusion mostly has got two subjects, that is, a wedding and a wish (*Bizlar etaylik murodga, sizlar ham eting murodga, uqib eshitganlar ham etsin murodga, dushmanlar qolsin uyatga* (And they all lived happily ever after)). If we analyze this text from the linguistic point of view, then *etaylik murodga* (Let us be happy)– means a wish, and verbal word combination *eting murodga*(Be happy) – means a wish, exclamation and a command; linguistic unit *etsin murodga*(Let them be happy) expresses a wish and a command, whereas the word combination *qolsin uyatga*(a shame and a disgrace to them) is considered an axiological appeal to the negative personages of the tales.

On the assumption of analyses, we can divide the conclusive part of the Uzbek folk tales into the following semantic groups: 1) wedding descriptions, 2) wishes, “*yaxshi etsin murodga, yomon qolsin uyatga*” (*let there be good to the kind and shame and disgrace to the evil*), achieving the aims, 3) living a peaceful, happy life, 4) living in agreement with dear people, 5) improving the mode of life, and etc.

Example

Table 1

Conceptual Signs or Types of Modality	Uzbek Folk Tales
Temporality, quantity, wedding motive, aim	1. King Odilkhan married hero Bektemir to Lady Okbilak and the wedding lasted for forty days and nights. And all were happy. (UFT 2007, (1), 362)
Temporality, wedding motive	2. The hunter married Kenjabotir to that girl and held a feast for forty days and nights and all were happy. (Once upon a time, Semurg, 33)
Temporality, setting, state	3. Sultan held a feast for the city people for seven days. Navai stayed for one day and returned to Herat. Hero Ziyad and Kamarkhon lived a happy life. (Once upon a time, Hero Ziyad, 41)
Axiological, aim, setting	4. A herdsman became a king of the city for his wisdom, he released innocent poor men from the prison, and ruled the country with justice, started a family and lived happily. (Once upon a time, Wise Herdsman, 76)
Temporality, setting, nature	5. Juniper grove, which had been once quiet, filled with merriment. Those who experienced tortures and the depressed started a free, happy and joyful life under the leadership of the hero of the Sun Land.
State, wish, axiological, setting	6. An old man was glad and said to a woman: - Thank you, my daughter, be happy with your beloved, - admiring the intelligence of the woman, he set off to his village. (UFT 2006, Reasonable Woman, 106)

As the examples show, in the conclusive part of the Uzbek fairy tales we can see many linguistic units including wedding motive (1, 2), hold a feast (3), releasing innocent people from the oppression and creating a beautiful life for them (4).

As the statistics show, 41% of the Uzbek folk tales finish with a wedding subject.

Table 2

Conceptual Signs or Types of Modality	French Folk Tales
Wedding motive, reality, wish	1. Princess's father was also there. After a long separation with his daughter, he gave his blessing to the newlyweds. (Tales of Mother Goose, Donkey Skin, 95)
Belonging, getting married, reality	2. Prince saw that Cinderella grew much prettier and married her after several days. (Tales of Mother Goose, Cinderella, 60)
Beauty, fortune, temporality, wedding motive	3. Blanch started living with sister on the farm. He, as well as Vermey lived a happy life in his native village. (Mr.Segin's goat. Widow and her daughters, 65)
Physiological ability, loyalty	4. Since Bluebeard didn't have his heirs, his wife got all his fortune. She distributed the riches among her close people, got married to a contrite man and lived happily. (Tales of Mother Goose, Bluebeard, 32)

Setting, reality	5. Tom Thumb set up a new workshop for his father, educated his older brothers and helped them to have high ranks. And he himself became a faithful servant to the king. (Tales of Mother Goose, Tom Thumb, 87)
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In general the wedding motive is interpreted identically in both Uzbek and French folk tales. In the first and the second sentences tale conclusions are connected with the wedding motive and lexical units *to bless*, *to marry* reflect wedding motive; language means *lived a happy life*, *lived a sweet life* serve to express epistemic and axiological categories of modality; and syntactical unit *served faithfully and humbly* expresses loyalty and sincerity of the personage to his king and means axiological modality.

We should note that the motives of the folk tales play a big role in the disclosure of their inner meaning. Tale motives are the folklore units which appear not as units to classify folk tales' structures, but as old archetypes, first in the legends and then in the folk tales. Motive is the smallest unit of the plot, image and the folklore, and an integral element of the text. In the Uzbek fairy tales there are literary motives, which, despite the small scope, keep a lot of information and the main idea of the tales. These motives differ from the tales of the other nations by the fact that there is a national peculiarity in them. Motives of wedding, wrestling (kurash), dream, Khizr (legendary prophet, as a mythological image), terms, a magic trunk, blood can be example of that.

It is known that one of the mostly used motives is testing the strength of the hero in the battle ("Kurash"). Uzbek folk tales like "Sabre Hero", "Strong Rustam", "Wrestler Gulom", "Hero Olmos", "Hero Hirsiddin", "Strong man Bektemir" are some bright examples where the art of Kurash (wrestling), our national pride, is described.

In our country the history of origins of Kurash (type of sport) numbers about three and half thousand years. We should emphasize that folkloric works are a peculiar source to prove aforesaid fact. By wrestling motives, elucidation of heroic images, depiction of strong men and wrestlers, we can easily recognize that *kurash* (wrestling) had developed in our land from the ancient times.

In the following examples we can see how **wrestling** motive is expressed:

Table 3

Conceptual Signs (or the Types of Modality)	Uzbek Language
Wish, suggestion, supposition, wrestling ("Kurash"), reality	1. The man that Hero Sword met on his way was a weaver. He said: - I heard Hero Sword appeared in this land. I would like to struggle with him. Hero Sword answered: - I know him. If you want to slay him, you slay first to strike me down. Hero Sword knocked the man down. And then helped him to stand up. (Hero Sword...13)
Wish, temporality, strength of the object	2. He didn't want to give away the stud and began wrestling. After three days and nights the boy started surrendering. But then, having fought seven days and nights, he won that beast by the force of bread. (Force of bread...66)
Setting, suggestion, interrogative	3. The fellow, armed with wrestling equipment, stepped on the battlefield. Addressing to the padishah he asked: - Shall we wrestle one to one or arrange a skirmish (Wrestler Gulom...53)

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Suggestion, terms, interrogative, politeness	<p>4. Sukhrob began playing a joke with a girl.</p> <p>- Will you marry me? – He asked. Her name was Zavvora.. Zavvora answered:</p> <p>- Hey, bold fellow, if you can overcome me, I'll marry you. Sukhrob agreed and they started preparing for the battle. The girl put on her belt and stepped in the field. Sukhrob was nonplussed. The girl yielded of her own free will. (Rustam. 26)</p>

It is obvious, for expressing the “wrestle” motive a number of analytical forms of the verb “курашмоқ” (“to wrestle”, “to battle”) is used, where **курашмоққа чиқиб туриш** (*to keep wrestling*) means the repetition of the action, the phrase **курашмоқчи бўлсанг** (*if you want to wrestle*) means an offer, **курашиб кўр** (*try wrestling*) stands for an order in the imperative mood. The verbal expressions **олиша бошлаш, олишгач, олишиб** (*starting to wrestle, having fought*) represent the temporal process and the completion of the action. The interrogation **Олишамизми** (*shall we wrestle?*) conveys the desire of the rivals to measure their strength, power. Furthermore, the modal meaning of condition in the text is expressed through the expression **агар тўшимни ерга теккиза олсангиз** (*if you can put me flat on my back*). The analytical form of the verb **олишмоқчи бўлишибди** (*they decided to wrestle*) serves to express the wish modality in the text.

Uzbek kurash acquired wide popularity on a world scale and today this sport became a property of the world sport. Such Uzbek words as “kurash” (wrestling), “halol” (honest), “chala” (incomplete), “tanbeh” (reprimand), “dakki” (remark), “girrom” (cheating), “tukhta” (stop), “yonbosh” (on one side) became popular worldwide, and we can say that they enriched the lexical stock of the Uzbek linguistics.

Referring to the history we can see that in the ancient times, especially, in Amir Timur’s (Tamerlane) epoch the Uzbek national wrestling was on the peak of its development. Wrestling used to be the source of physical training, strength and power for Tamerlane’s troops. Particularly, Tamerlane paid great attention to competition and fighting types of wrestling and had his troops to study this kind of activity. Tamerlane was not only a statesman, a smart commander of army, but also he was a powerful hero mastering the art of wrestling.

The pages ancient sources show that the history of wrestling had developed enough and the Uzbek nation gave birth to many heroes. They were very famous for being unbelievably strong to wrestle, to carry heavy weights and were called heroes among people. The Uzbek folktales such as “Alpomish”, “Tulganoy”, “Gurogli” also glorify these epic heroes.

We can conclude, studying motives on the material of folktales genre is one of the topical matters of our investigation, because to explore the human life, his destiny, the human’s spiritual significance through the motives occurring in folktales remains one of the urgent matters of not only the Uzbek and French literature, but also of their linguistics.

To study the folklore means to investigate the history, customs, traditions, experience, today and the tomorrow of that nation.

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