

Reflection Of Comparative And Differential Signs Of Parables In French And Uzbek Fairy Tales

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Abstract: This article explores various aspects of the parables used in French and Uzbek folk tales, such as their universal and national characteristics, conceptual foundations, morphological-syntactic and stylistic models, emotional-expressive means, and context of use, using comparative-linguistic and linguocultural criteria. It examines the semantic and stylistic means by which the concepts expressed through the parable - labor, honesty, freedom, fate, courage, loyalty, cunning - are expressed in the texts in both languages.

Keywords: Cross-cultural literature, symbolic motivation, French and Uzbek texts, archetypes, cultural semantics, cognitive metaphor, ethology.

Introduction: Parable is an ancient, but still relevant form of folk oral art, a symbolic expression of the psyche of each people as a unity of language, culture and thought. They have become a linguosemantic form of historical and cultural experience, moral values, life observations and psychological assessments formed in the people's consciousness. In particular, the parable texts found in folk tales are not just decorative phrases or advice, but also serve as conceptual symbols of folk thinking.

METHODS

The article consistently analyzes the differences in the parable texts related to gender and social role models, the anthropological components of the moral-psychological assessment in the public consciousness, and the cultural semantics shown through the comparative map of parable concepts (Абдуллаева М. Ҳ. Тошкент, 2002). In particular, the difficulties of translating parable as a phraseological unit, the issues of preserving its connotative layer are one of the important scientific aspects of this section.

This article, along with demonstrating the functional, semantic, and stylistic mechanisms of the phenomenon of narration in the context of folk tales, presents theoretical and empirical evidence that will serve as a basis for ensuring an adequate interpretation of narration in intercultural communication and

translation studies.

RESULTS

As a folklore genre, the parable occupies an important place in the culture of every nation and performs many common functions: educational, aesthetic, semantic, and moral. The parable texts used in French and Uzbek folk tales often express universal ideas - such concepts as justice, labor, honesty, the value of time, patience, and piety (Берков В. П. М.: Наука, 1980). For example, the parable «Mehnat qilgan – to'yga yetsin» «Hard work pays off.» in Uzbek fairy tales and the French parable «On ne fait pas d'omelette sans casser des œufs» (One cannot make an omelette without breaking an egg) share a common concept of the connection between work and result.

At the same time, the parables of each people reflect their national worldview, value system, and historical and cultural conditions. While the parable texts of Uzbek fairy tales reflect more values of collectivism, respect for the elderly, and social solidarity, French fairy tales promote personal freedom, individual value, and a rational approach. For example, the difference in worldview between the parable «Qari kishi – qarorli bo'ladi» «With age comes wisdom» and «Chacun voit midi à sa porte» (Everyone sees noon at his door) is obvious.

National parable models also differ in some lexical-

semantic elements. Uzbek parables often use figurative images of the countryside, agriculture, and family («Qo'l mehnati – muqaddas Honest work is sacred»), while French parables are dominated by historical-intellectual concepts («La liberté n'a pas de prix» – Freedom has no price). This indicates a direct connection between the parable and the system of national images.

Parable texts are characterized by a level of interethnic commonality - universal moral and social values, as well as specific national images, lexical means, and conceptual symbols. This requires their adequate interpretation at the connotative level in translation.

The concepts reflected in French and Uzbek fairy tales demonstrate the basic mental structure and value system of the people. The concept of labor is important in both cultures, but differs in the form of expression and semantic direction. In Uzbek fairy tales, labor is associated with honest sustenance, patience, and blessing («Mehnat qilgan och qolmaydi He who works will not starve»), while in French fairy tales, labor is reflected more in the context of individual achievement and struggle against social obstacles («Il faut gagner son pain à la sueur de son front» – One must earn one's bread with the sweat of one's brow).

The concept of honesty is also expressed in both languages through parable, but in Uzbek fairy tales it is more enriched with religious and moral assessments («Halol yo'l yurgan – rohat ko'radi «Honesty is the best policy»), while in French fairy tales it is presented in a realistic and socially critical context (Барт П. М.: Академический проект, 2004) («Honêteté est la meilleure politique» - Honesty is the best policy). This reflects idealized characters that are appropriate for the social environment of the peoples.

The concept of freedom is one of the most strongly expressed concepts in French fairy tales. It is directly related to the revolutionary historical experience of the people and is expressed in many parables and fairy tales through the slogan «Liberté, égalité, fraternité». In Uzbek fairy tales, freedom is expressed more within socio-moral boundaries, in a form associated with responsibility («Bo'ridek erkin bo'lsa-da, odamdek yashay bilmas «A beast may be free, but it is still a beast.»).

The concept of fate in Uzbek fairy tales has a more mystical, religiously based deterministic content («Taqdirdan qochib qutulib bo'lmaydi «What will be, will be»), while in French fairy tales the hero seeks to change his fate through action. This shows the main difference between the fatalistic and agentic worldviews.

Hero-related parable models serve to shape social

virtues, ideal behavior, and cultural stereotypes through the characters in fairy tales. The concept of courage in Uzbek parables is associated with a patient and honest hero who endures constant trials. For example, the parable «Botir bo'lsa – boshida toshi sinmas «Fortune favors the brave» presents an old image of courage. In French parables, courage is expressed more through intelligence, strategic thinking, and personal initiative («Qui risque rien n'a rien» – He who does not risk gets nothing).

The model of loyalty in Uzbek fairy tales is based on the principles of friendship, kinship, and loyalty. For example, through the parable «Do'st boshida bilinadi A friend in need is a friend indeed,» loyalty is expressed in terms of social connection. In French fairy tales, the concept of loyalty is analyzed more in terms of conditional, personal interest, and choice («Fidèle jusqu'à ce que ça me dérange» – I am loyal until it bothers me – is used in the context of social criticism).

The concept of cunning is valued differently in the two cultures. In Uzbek fairy tales, cunning is sometimes portrayed negatively, and sometimes as a fruit of intelligence (for example, «Til bilan bog'lab, ishni qil» – to act with intelligence, not cunning). In French fairy tales, cunning is often viewed positively as an aspect of the hero's potential («Malin comme un renard» – cunning like a fox – this is interpreted as a virtue).

This model analysis reveals the role of characters in the moral position expressed through the parable, cultural stereotypes, and the structure of the fairy tale events. This situation shows that the hero model should be maintained in the translation in an adequate manner (Жон С. В.– Париж: Larousse, 1999).

The elements that carry the main semantic load of parables are keywords and semanthemes. The parables used in Uzbek and French folk tales express the lifestyle, value system, and social and moral principles of the people at the lexical and semantic levels. Key concepts such as «labor», «patience», «old age», «honesty», and «fate» are often found in Uzbek parables. For example, the parable «Halol mehnat – halol rizq» describes a socio-moral value at the semantic level.

In French parables, key semantics such as «liberté» (freedom), «raison» (reason), «destin» (fate), «courage» (courage) are actively used. For example, the parable «À cœur vaillant rien d'impossible» (Jasoratli yurak uchun imkonsiz narsa yo'q Nothing is impossible for a brave heart) expresses semantic heroic and motivational concepts. Here, the key semantics – «courage», «impossibility», «heart» – are used in a figurative structure.

Comparative analysis shows that Uzbek parables use

semantics based on collective and moral values, while French parables use lexical units formed on the basis of personal experience, reason, and freedom of choice. These differences create the problem of maintaining lexical-semantic compatibility in the translation of parable texts.

The semantic foundations of folktale texts are reflected not only through content categories, but also in the linguistic expression of the people's worldview. In translation, it is necessary to take into account the connotative layers of these key words - in order to fully convey the ideological and aesthetic load of the folktale.

Among the syntactic devices that determine the uniqueness of parable texts, parallelism, antithesis, and returning constructions occupy a special place. Parallelism is widely used in Uzbek parable texts, especially when semantic contrasts are presented through antithesis devices. For example, in expressions such as «Yaxshi do'st – mol emas, yomon do'st – balo emas A good friend is not a treasure, a bad friend is not a trouble,» syntactic structural symmetry is noticeable.

French parables also contain parallel syntactic devices, but they are used more in a rhetorical stylistic direction. For example, the parable «Tel père, tel fils» (Otasi qanday bo'lsa, o'g'li shunday As the father is, so is the son) is not only constructed in parallel, but also has rhetorical strength. While parallelism is expressed in a short, concise, analytical form in French, in Uzbek parables it is more synthetic, enriched with demonstrative units (Dictionnaire des proverbes français. – Paris: Le Robert, 2010).

Antithesis (contradiction) performs a common stylistic function in Uzbek and French parables - through which opposing ideas reinforce each other. Uzbek: «Ko'p so'z – kam amal A lot of words - little action» and French: «Beaucoup de bruit pour rien» (A lot of noise for nothing) are types of antithesis structure. This structure determines the evaluative direction of the author's thought.

Rhetorical constructions serve to enhance the emotional or aesthetic impact of parable texts in both languages. In French, this often occurs through rhetorical questions (e.g., «N'est-ce pas la vérité?»), while in Uzbek, through repetition and intensifiers (e.g., «Baxmal bilan o'ralgan – hamisha zahar Wrapped in velvet is always poison»). Thus, the analysis of the syntactic model reveals the internal logical-communicative mechanism of parable texts.

The role of stylistic devices in parable texts is incomparable. In particular, allegory, irony, and allusion serve to increase the semantic depth of the parable. In Uzbek parables, cultural stereotypes are

formed through the use of metaphor: a parable such as «Suvga cho'kayotgan – somonga yopishadi Drowning in water - clinging to straw» unites the people's experience by symbolically expressing real reality.

In French parables, allegorical images are more often conveyed through animals, sacred symbols, or social images. For example, «Quand le chat n'est pas là, les souris dansent» (When the cat is not there, the mice dance) is a parable that symbolically addresses the issue of social control and freedom. In both cultures, the means of representation are not through concepts, but through images (Temurxo'jayev M. – Toshkent: Akademnashr, 2014).

Although the device of irony is used less in Uzbek parables, with a more humorous connotation, it is widely used in French parables. For example, «Il est riche comme Crésus» (He is rich like Croesus - this is usually used in relation to someone who is not rich) - this ironic construction expresses irony. In Uzbek parables, expressions such as «Boy bo'lsa – teppa ko'rdi, yo'q bo'lsa – tepangni ko'rdi If he was rich - he saw the top, if he was not - he saw the top» are evaluated in an ironic tone.

Allusion – a means of referring to historical, religious or literary sources – is used at different levels in both cultures. In the Uzbek parable, there are references to the Quran, hadiths or folk heroes («Yusufdek sabr qilsang, sulton bo'lasan If you are patient like Joseph, you will become a sultan»), while in the French parable, mythological or literary images are used («La pomme ne tombe jamais loin de l'arbre» is an allusion to the Bible). It is precisely such allusive layers that must be carefully perceived in the translation of stylistic devices.

The morphological structure of parable texts in Uzbek and French is determined by typological differences in grammatical means. Since Uzbek is an agglutinative language, words are morphologically expanded through affixes. In parable texts, this is especially evident in modal expressions and evaluative semantics. For example, affixes such as «–dir», «–sa ham», «–gandir» determine the tone of the parable: «He who did good – he who found good».

French is an inflectional language, in which morphological changes occur mainly through the tense, person, and mood forms of the verb. Although affixes are not used very often in French parable texts, semantic modality is expressed through structural means such as modal units - «il faut», «on doit», «peut-être», «ne...que». For example: «Il faut battre le fer pendant qu'il est chaud» (Temirni qizig'ida bolg'ala Strike while the iron is hot) - this construction expresses necessity.

Morphologically, Uzbek parables are built more on the basis of synthetic units: they indicate modal layers such as time, probability, conditionality, possibility, certainty using affixes attached to the verb. In French parables, this situation is indicated through syntactic units. This requires the use of transformational methods at the morphological level in translation (Temurxo'jayev M. – Toshkent: Akademnashr, 2014).

Among the similarities, it is worth noting that in both languages, modal meanings in parable texts are at the heart of moral, social, or emotional evaluation. However, these meanings are formed not by grammatical means, but by semantic structure and pragmatic context. Therefore, in translation, it is important to transfer not the grammatical means, but precisely the functional purpose.

The emotional-expressive aspects of parables play a key role in their ability to exert a powerful influence on the public consciousness. In Uzbek parables, these means are often expressed through tone, rhythm, and metaphorical layers. For example, the parable «Otangni urgan bo'lsang, otangni bolasi ham uradi seni» «You reap what you sow» is said with rhetorical awareness and the power of punitive impact. Here, the emotional power of tone and verbal performance is important.

In French parables, expressiveness is often achieved through short, concise phrases, syntactic contrast, and paradoxical imagery. For example, the parable «Trop de cuisiniers gâtent la sauce» (Too many cooks spoil the broth) has a strong but indirect social message—the emotional impact is created through irony and simplicity (Dumézil G. – Paris: Gallimard, 1995).

The Uzbek language, due to its phonetic capabilities, allows for a strong expression of emotional means in oral speech. In particular, the power of expression increases through the repetition of vowels, stress, pauses, and word order. In Uzbek parables, the interrogative forms «-mi?» or repeaters – «bara-bar, bora-bora» – are combined with rhetorical style. This makes them even more impressive in oral expression.

In French, expressiveness is created not by lexical means, but by intonation and intonational phrases. This is especially evident in theatrical or satirical texts. In translation, the skill of conveying emotional-expressive means through equivalent intonation and rhetorical means is required, not just by translating them word for word.

Parable texts have significant differences in their use in oral and written contexts. In Uzbek, the main nature of parables is oral speech - they appear as unexpected lines in the course of a story, are told in the form of a moral conclusion or a joke. A parable such as

«Yaxshilikka yomonlik qilgan – bedavo kasalga yo'liqar» «No good deed goes unpunished» reinforces the logic of communication in an oral context.

In French, parables are often embedded in written genres - essays, satires, aphorisms, or philosophical treatises. For example, authors such as Montaigne or La Rochefoucauld expressed the wise styles inherent in parables in written form. This ensures that they are read at the intellectual and epistemological level at the stylistic level.

In the Uzbek oral context, parables are used as reminders, threats, advice, or reprimands. This ensures their lively use in modern conversational discourse. In the written context, parables are more standardized through literary texts or scientific explanations. This situation changes the tone of the parable texts edited in written form.

In the French written context, however, idioms can be syntactically more complex, and stylistically based on irony, sarcasm, or analytical analysis. This situation requires a deep understanding of stylistic differences in translation, and the ability to determine their functional role in the context and translate them accordingly (Eco U. – Milano: Bompiani, 2003).

In the texts of the tales, the images of gender and social roles reflect the patriarchal or egalitarian system in folk culture. In Uzbek tales, sexual differentiation is depicted more through traditional social roles: a man is associated with courage, intelligence, and hard work, while a woman is associated with loyalty, patience, and purity. For example, the tale «Ayol o'rnini bilsa – er yuziga hurmat tushadi» «A good wife brings honor to her husband.» presents a woman as a symbol of social balance.

In French parables, gender images are more universal: women and men are represented equally in terms of activity, motivation, or intelligence. For example, the parable «La femme est l'avenir de l'homme» (Woman is the future of man) promotes ideas of gender equality in French society. This shows how parables relate to social structures.

In Uzbek parables, the image of women is sometimes expressed passively, while men are active: phrases such as «Er – tog', ayol – soyasi» «Man is a mountain, woman is its shadow» are given through semantics that reinforce gender social roles. In contrast, in French parables, women are depicted in unexpected activities, often associated with will and intellect: «Derrière chaque grand homme, il y a une grande femme» (Behind every great man, there is a great woman) (Берков В. П. – М.: Наука, 1980).

This differentiation often leads to cultural disconnects

in translation. Expressions related to gender stereotypes do not have a universal equivalent. Therefore, it is important in translation to convey not their semantic basis, but their connotative value - that is, their social content.

One of the most important features of folktale texts is their expression of the moral standards of the people through psychological evaluation. In Uzbek folktales, this situation manifests itself through collective moral codes, educational values. For example, the parable «Tilaging yomon bo'lsa, boshing baloda bo'ladi «Evil wishes bring evil luck.» evaluates the balance of language and reason in oral culture on a moral basis.

In French parables, moral-psychological evaluation has a more individualistic character. In this case, the main criterion is the internal psychological experiences, thoughts and will of the person. For example, the motif of moral self-awareness is promoted through the ancient parable «Connais-toi toi-même» (Know yourself) (Берков В. П. – М.: Наука, 1980). This indicates the importance of psychological autonomy and conscious choice.

In Uzbek parables, moral assessments in the public consciousness are based on constantly repeated experiences, they are generalized, forms that have become embedded in the collective consciousness. For example, the parable «Birovni quduqqa otma – o'zing tushib qolasan «He who digs a pit for others falls into it himself» expresses the psychological chain of cause and effect through a constant social conclusion. Through this parable, we see the normative-normative level of the public's moral mentality.

In French parables, moral-psychological assessments are sometimes expressed through irony, sarcasm, or allegory. This is done rhetorically: «L'homme est un loup pour l'homme» (Man is a wolf to man) is a socio-pessimistic and psychological-philosophical assessment. Preserving these anthropological components in translation, reflecting them in an equivalent manner without distorting the connotation, requires significant skill for the translator.

Mapping the concepts of parable on the basis of comparative analysis allows us to show the cultural, moral and thought systems of the two peoples on a logical basis. Based on this map, the parable expression of the main universal concepts: labor, honesty, courage, fate, cunning, loyalty, intelligence, freedom, and so on, in each language and their cultural understanding are compared. This method serves to identify conceptual metaphors and semantic fields.

For example, the concept of «Work» is reflected in the Uzbek parable – «Mehnat qilgan och qolmaydi He who works will not go hungry», in the French parable – «Il

faut travailler pour vivre» (One must work to live). Here, work is understood as a necessary life activity. However, in the Uzbek language it is associated with blessing, moral superiority. Such semantic distinctions are visually displayed through the map.

Also, the concept of «Freedom» is a key concept in French culture, expressed in parables such as «La liberté n'a pas de prix» (Freedom is priceless). In Uzbek parables, freedom is expressed more in harmony with the social order: «Bo'ri o'ziniki bo'lsa ham, suruv bilan yuradi «Even a wolf keeps to the pack.» - this reflects the value of collectivism. Such examples are placed on a simplified level in the conceptual map based on alternatives.

DISCUSSION

Mapping is a very convenient method for level-by-level analysis of parable concepts, determining equivalence in translation, and systematizing linguocultural features. It represents the semantic core, lexical equivalent, cultural indicator, and stylistic changes on one platform (Karimov M. – Toshkent, 2017). This map is also useful for strengthening the competence of the translator and deepening intercultural communication.

The above consistent analysis shows that although the texts of the tales have a common moral-aesthetic function in French and Uzbek folk tales, their semantic load, lexical composition, stylistic expression and cultural connotation are directly related to the national mentality, social structure and historical experience of each people. While in the Uzbek texts of the tales collectivism, religious-moral principles and social order are more prominent, in the French tales personal freedom, rational assessment and individual action are manifested as dominant concepts.

CONCLUSION

The morphological and syntactic structure of parable texts is formed in accordance with the typological characteristics of both languages. While in Uzbek the tone and value of the parable are determined by affixation and synthetic expressions, in French this is reflected through syntactic means and constructions. Stylistic means - metaphor, irony, quotation - in both languages give the parable imagery and emotional depth, but their scope and social emphasis are different.

Also, cultural stereotypes, moral norms, and folk psychology are clearly visible in parable models based on gender and social roles. While French culture emphasizes gender equality and the relative representation of male and female roles, traditional social roles are preserved in Uzbek parable texts. This increases the likelihood of cultural disconnects and

semantic shifts in translation.

In conclusion, the parable texts in French and Uzbek folk tales are a linguosemantic reflection of the conceptual thinking of these two cultures, and their analysis from a comparative and functional-pragmatic perspective is of particular theoretical and practical importance in ensuring adequacy in the translation process, as well as in deepening linguo-cultural dialogue.

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