

LEXICO-SEMANTIC FEATURES OF MODAL VERBS IN FAIRY-TALES (ON  
THE EXAMPLE OF ENGLISH AND UZBEK FAIRY-TALES)

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**Abstract:** The general concept of modality has its roots in philosophy. This idea relates to the interaction between the world and the expressed concept in its broadest definition. Since language is a means of expressing modality, linguists and philosophers of language have both paid close attention to this issue. The study's focus on the extremely broad category of modality in linguistics, which reflects the varied facets of communication. This study examines the lexico-semantic characteristics of modal verbs in fairy tales (on the example of English and Uzbek Fairy-tales).

**Keywords:** Fairy-tales, lexical resources, lexico-semantic features, modal verbs, similarity, vocabulary usages, Uzbek, English languages.

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The folk story, which has been around for ages, is legitimately regarded as one of humankind's earliest genres. There are elements that set this fictional story apart from others. It reflects the national identity of the English people (legend, myth, fable, parable, etc.). The uniqueness of the language, style, and structure meant that the story could be quickly and effectively remembered, transmitted, and perceived. Even though it has a long history, the development of a folktale's sustainability features still has hope for the future and is of interest to scholars. The fairy tale is distinguished by conventional plot-addition procedures and reliable composing methods.

Modality is regarded as a category of meaning that represents a speaker's attitude toward the spoken word's content and reality. In other words, a speaker's attitude toward objective reality is reflected in their mind and is expressed through a variety of semantic categories. In the lexicology, phraseology, word creation, morphology, and linguistics of the text, the notion of modality is frequently used. The modal category's enormous range of possible manifestations, of course, shows that this category is a global phenomena, and its study is crucial for comprehending the fundamentals of linguistic production. The author of this page examines the relationships between English and Uzbek's most intricate and extensive category of modality, as well as the category's expression.

All the changes that take place in language are thoroughly studied by linguistics. Any language's science, in turn, emerges and develops out of necessity.

In order to assure its own progress, society has always given science's advancement and the examination of its issues special attention. One of the essential functional elements of oral communication is modality. One of the most intricate and significant facets of language communication is the modality category. This category, which is commonly utilized in lexicology, phraseology, word formation, morphology, cognitive and textual linguistics, is one of the issues that interests researchers in the natural and social sciences as well as linguists.

Traditional beliefs on the functional condition of distinct events in language must be timely revised and modified in light of the human aspect. There is no reason to ignore the fact that views fall within the modality group. Modality is a key idea in international linguistics. Depending on the characteristics of a certain mode of expression and the combination of many meanings, the concept of modality as a semantic category might change. In the world linguistics, there is no consensus on the content and scope of the category of modality. This is due to the complete incompatibility of linguistic modality with logical modality.

Epithets, which are significant in the oral folk culture, are one of the distinctive aesthetic ways that fairy tales combine with other folklore forms. Constant epithets, which are stable combinations of the defined noun with the defining adjective or noun, are also frequently observed at the same time. English folktales frequently use epithets, which can be categorized into categories based on themes. Distant lexical repetitions, the majority of which are semantically restricted and mostly movement verbs, are a defining aspect of the language of English fairy tales. An interrupted sort of repetition called a far repeat has its components separated from one another by a certain distance, which may vary in size.

In this instance, the inversion serves a linking purpose, so to speak. The pragmatic aspect of communication is also realized by the inversion of the verbal postpositive, which serves an affective purpose by evoking an emotional reaction from the addressee. Most of the time, the reversal of

Positional interaction between the subjects of adjacent sentences or super phrasal units serves as the connecting mechanism for subordinate clauses. Rarely, as in the prior example, can an author link entire writings utilizing inversion by referencing one of his earlier works. Such repeats' primary purpose is to serve as a representation. It is used to describe the action's steady progression and the relative length in fantastic time. The specific formulas on which many English fairy tale structures are built.

It is common knowledge that the country's traditions and practices, particularly its folklore, reflect the wisdom and spirit of the people. The most enigmatic and strange genre in children's literature is folklore. A fairytale is also among the most well-known components of folklore. It draws readers in because of

its gripping plot, courageous characters, and pleasant conclusion. The most intriguing and significant folktales are passed down through the generations. Such legends now form a significant part of human history, culture, and habits. These amazing and wonderful tales have raised the new generations of today. Both reality and the protagonist are realistically depicted in numerous folklore genres, such as folk stories, historical fiction, and lyrical ballads. The rules of aesthetic hero depiction are frequently used in works of folkloric genres. Only a hero who embodies the ideals and can be trusted by the masses is recognized by the populace. Because of this, folkloric heroes are unmatched in their idealization. As opposed to psychological traits as in written literature, the positive hero is depicted in folklore works as distinct situations from his life, behavior, acts, and activities. Man has struggled not only for his own survival but also for the survival of his tribe from the dawn of history. Therefore, the primary goal of alla, fairy tales, and riddles is to create an upbringing that is conscious, strong, and agile.

Children are taught peoples' worldviews and their accumulated knowledge about it in the shape of specific instructions in a way that is clear to them. These courses frequently contain sage advice and conclusions drawn from personal experience. Because of this, folklore from various peoples has many aspects in common even in very far-off countries. English and Uzbek folklore have many similarities and parallelism that show how early in human history all cultures started to develop equally. They also provide a potent demonstration of how folklore from around the world has complimented and added to global culture. The parallels among the concepts and subjects of the various genres act as a powerful affirmation.

In three literary rounds, folklore analyzes the many folklore genres. The word "tour" has several different meanings. It includes a range of genres. The way that different species represent reality varies. The epic, which depicts reality in plot-narrative form, reflects reality objectively; the lyric, which depicts reality subjectively; drama, which depicts reality via character speech and action. The three literary kinds that can be applied to folklore works, according to Professor B. Sarimsakov, do not fit; instead, only folk proverbs, riddles, diverse sayings, applause, and curses should be studied independently. It is essential. In this sense, the researcher categorizes the makeup of Uzbek traditional genres into the following types:

1. Epic: legend, narration, legend, fairy tale, epic, folk, historical song, anecdote, lof;
2. Lyrics: love songs, ceremonial songs, labor songs, lapars;
3. Drama: oral drama, comedy, puppetry, askiya;

4. Special type: simple sitting applause, curses, insults, proverbs, sayings, riddles and other phrases.

Folk art is a byproduct of tradition. Its own socio historical sources are available. There are commonalities in the oldest literary works of many cultures, including myths, legends, and fairy tales; this feature is more the highest conception of man and his big, magnificent role on Earth. The songs are a reflection of heroism, intelligence, nobility, goodness, and beauty. The unique role myths have played in the formation of philosophy, literature, fine arts, sculpture, architecture, music, and theater is correctly noted by academics. Ancient fairy tales include descriptions of several folk traditions, customs, and tribal practices. Alternatively, they can be linked to the story (reality) of old myths.

The modal auxiliaries "may," "might," "can," and "could" are mostly used to indicate permission. The researchers have categorized the meaning expressed by the modals under examination into the following groups. We use "can," "could," or "may," as in "can," to request permission to accomplish something now or in the future. The word "may" is preferred because it is more official and courteous than "can" or "could." However, past permission cannot be stated using a modal; instead, the words "had permission," "was permitted," or "was authorized" are used, as in the sentence "He had permission to go early." He was allowed to go early. He was given the go-ahead to depart. We occasionally use "may" or "could" for prior approval. "Could" relate to prior authorization, but with the notion of changed condition.

It would not be an exaggeration to say that folklore traditions connect people and nations through invisible lines as fairy tales and myths were "mastered" by children over time with the development of human society (or as adults once presented to children the best things they created for themselves), and later, along with some of the brightest examples of world literature, "Robinson Cruzo," "Gulliver," "Gargantua," it would not be an exaggeration to say that folklore traditions connect people. The oral transmission of fairy tales around the world as a symbol of human togetherness led to their ingrained inclusion in the folklore of every country. Studying national folktales from a theoretical, cultural, and philosophical standpoint, comparing them, and recognizing their similarities and differences can thus be an ongoing effort to promote global understanding. The author of this article on cumulative tales had the following intentions:

1. Reviewing prior theoretical studies on the cumulative theme in fairy tales;
2. Determining the applicability of scholars' presented frameworks to the Uzbek and English cumulative tales;

3. Identifying and contrasting the pure cumulative structures in the Uzbek and English fairy tales.

Making the work more contextual by accounting for the dearth of studies on Uzbek cumulative stories and comparing it to English cumulative fairy tales can aid in a thorough understanding of the problem. In accordance with the theories of Archer Taylor, Stith Thompson, V. Propp, I. Kruk, I. Amroyan, A. Kreatov, J. Eshonkulov, and Sh. Turdimov, we examined the cumulative fairy tales of two different cultures in an effort to find any tales from the Uzbek and English fairy tale collections that could demonstrate a pure cumulative structure. The cumulative tales "Teeny Tiny," "The Old Woman and Her Pig," "Henny-Penny," and "How Jack Seeks his Fortune" in English, as well as "Susambil," "The Egg and the Kidney," and "The Three Goats" in Uzbek, can give the reader a strong understanding of the accumulation in fairy tales. Comparing the cumulative tales of Uzbekistan and England is important for future studies of cumulative tales from other countries. Fairy stories appeal to us. The fairy tales that our parents and grandparents used to tell us were an attempt to convey to us the beauty and national wisdom of our mother tongue. The significance of studying fairy tales as a particular kind of folklore determines the actuality of the work. This improves our comprehension of various cultural ideals, governmental emblems, and religious beliefs.

The idea is that, while Russian, English, and Uzbek fairy tales all share some characteristics, there are also some key variances related to the cultural and historical aspects of the evolution of the respective peoples. Oral traditions inspired the creation of fairy tales. Their stories feature intense battles between good and evil, magic, and good fortune, and typically have happy ends. Typical fairy tales contain universal human emotions like love, hate, courage, kindness, and brutality. Fairy tales should be read and understood by students in order to help them better grasp both the national literature and the culture of the nation as a whole.

Folktales are reflections of people's lives, histories, worldviews, and mentalities. They portray several stages of a nation's growth in a certain way. A fairytale is a brief narrative with fantastical elements like fairies, elves, giants, and mermaids. Because they typically impart a lesson to us, fairy tales are significant. Cinderella, Beauty and the Beast, Little Mermaid, Aladdin, Zolushka, Zumrad and Qimmat, and Beat Mallet are a few well-known fairytales that you may be familiar with.

**In conclusion**, a story must contain at least a couple of these components to be referred to as a fairy tale, but not every fairy tale has all of these components. The two parts of the story that are most similar are the beginning and the conclusion, which frequently begin and conclude with specific phrases like "once upon a time," "a long, long time ago," and "they lived happily ever after." The next point can



show that there are always good and bad characters, including witches, dragons, evil, and false allies. One of the characters is royalty, which denotes that the individual is a king, queen, prince, or princess. One further characteristic of a fairy tale is that it frequently occurs in a castle, a forest, or a town.

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