



OPEN ACCESS

SUBMITTED 22 September 2025

ACCEPTED 14 October 2025

PUBLISHED 18 November 2025

VOLUME Vol.05 Issue11 2025

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The Structure And Semiology Of Parables In French And Uzbek Fairy Tales

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Abstract: This article analyzes the parables in French and Uzbek fairy tales from a semiological perspective. The study, based on the theory of signs of F. de Saussure and Ch. S. Peirce, considers the parable as a linguosemiotic unit. The parable is interpreted as a coded form of folk thought, an element of a sign system that transmits cultural memory and moral values. The article distinguishes the denotative (direct) and connotative (additional, emotional) layers of meaning of parable units, and analyzes their sign properties as icons, indices, and symbols. The syntactic structure, cultural connotations, and functional loading of Uzbek and French parable units in the fairy tale plot are also studied. The role of parable in fairy tales is illuminated in didactic, axiological, and aesthetic terms, and their place in folk pedagogical thinking is determined. The universal and national properties of parable signs in a multicultural context are comparatively analyzed, and their importance as a means of transcultural communication is substantiated. The results of the study indicate the need to study parable not only as a linguistic, but also as a cultural-semiotic phenomenon.

Keywords: Linguosemiotic analysis, semiotic nature of parable, icon-index-symbol system, cultural code, fairy tale discourse, collective memory, didactic function, axiological (moral) layer, context and connotative meaning, syntactic structure, cultural identity, transcultural communication, multicultural context.

Introduction: The study of French and Uzbek fairy tales

from a semiological and structural perspective is a complex area of research that is intertwined not only with linguistics, but also with cultural studies, philosophy and psychology. Fairy tales are a coded form of folk thinking, an aesthetic expression of collective memory and didactic wisdom. Classical theorists of semiotics such as F. de Saussure and Ch. S. Peirce gave a deep teaching about the role of the sign system in language and culture, and it is on this basis that the structure of fairy tale signs, their denotative and connotative layers, and their semantic role in social consciousness are analyzed [1]. French and Uzbek fairy tale units are contextually enriched in fairy tale texts and appear as icons, indices and symbols within the sign system.

METHODS

Semiology (Greek *sēmeion* - sign) is generally known as the science of sign systems and their functioning, and is directly related to many disciplines, such as linguistics, cultural studies, philosophy, aesthetics. This term was first used by F. de Saussure, who tried to describe language as a social sign system. According to Saussure, language is a system of signs, in which the "sign" consists of two parts - signifiant (signifier) and signifié (signified). And the parable is its own independent unit within this sign system.

The role of semiology in linguistics is especially important within the framework of textual studies and discourse analysis. Language is not only a means of communication, but also a complex system of meaning production, and each parabl, saying, phraseological unit in it operates within a certain system of cultural signs. From this point of view, the study of a parabl as a semiotic unit allows us to analyze the complex relationships between its external form, internal content, and contextual use.

RESULTS

The parablial combinations found in Uzbek and French folklore are not just expressions in the language, but also symbolic structures formed in the social consciousness. For example, the French parabl «Petit à petit, l'oiseau fait son nid» (Asta-sekin, qush uy quradi) (Little by little, a bird builds its home) is included in the system of semantic symbols denoting life patience. In Uzbek, the parabl "Sabr qilgan – omad topar" is similar in content, and in the semiotic context of both languages, the national and universal nature of the core of meaning is evident.

Thus, using a semiological approach, it is possible to interpret the parabl not only as an element of aesthetics in language, but also as a sign of socio-cultural identity. Through them, values, stereotypes, beliefs, and moral criteria in the consciousness of the

people are transmitted through symbolic expressions. Therefore, the analysis of the parabl using the semiological method serves to comprehensively reveal linguistic, cultural, and psychological layers.

From a semiological point of view, a parabl is an independent sign unit, which has a certain system of connotations. The expressive part (form) and the substantive part (concept) of a parabl are connected in a balanced way within the system of signs. For example, the Uzbek parabl "Olma pish, og'zinga tush" means passivity in action, but through this form a mental state that contradicts the people's principle of valuing hard work is criticized. This situation is manifested as a contrasting semantic connection within the system of signs.

As a symbolic system, the parabl, especially when inserted into a text, creates secondary or connotative meanings depending on the context. For example, in French, the parabl "Tel est pris qui croit prendre" (Tutaman degan o'zi tutildi) is often used in the fables of Aldoniso or La Fontaine in the context of irony and moral teaching. The parabl here functions as a moral code and plays the role of a normative behavioral indicator in the symbolic system.

In Uzbek folk tales, the parabl is formed through the connotative value system of the symbolic system. For example, the parabl "Yolg'onning yuzi qizil bo'ladi, oxiri sharmanda qiladi" is the main symbolic expression of concepts such as truthfulness, purity, and honesty in the Uzbek folk consciousness. The main feature of the symbol here is that it acts as a means of encoding moral concepts.

Thus, the analysis of the parabl as a sign system creates the basis for studying it as a linguosemiotic unit. Through this approach, all layers of the parabl, such as structure (form), semantics (meaning), pragmatics (conditions of use), are analyzed and its place in the network of cultural signs in the public consciousness is determined.

According to the semiotic classification of C.S. Peirce, signs are divided into three types: icon (based on analogy), index (based on cause and effect) and symbol (conventional, i.e. based on social agreement) signs. Parable units can also be classified based on this model. For example, the parabl used as an icon - "Chumchuqni tutolmay, to'ryasabdi" - expresses the situation through an image similar to itself.

Indexical signs, on the other hand, indicate a cause-and-effect relationship. For example, the French parabl "Quand le chat n'est pas là, les souris dansent" (Mushuk yo'q joyda sichqonlar o'ynaydi) - in this case, the consequence of the absence of the cat is reflected - chaos. This parabl serves as an index, a sign indicating

the connection between cause and effect.

As symbols, parables are understood on the basis of social agreement and gain their power through context. For example, the Uzbek parable “Tilingni tiysang – boshing omon” or the French parable “Qui sème le vent récolte la tempête” (Shamolda ekan – bo’ronda o’radi) are symbols formed on the basis of certain cultural experiences. Their meaning is not directly apparent, but is interpreted through a social

code [2].

Thus, analyzing parable units as iconic, indexical, and symbolic signs according to Peirce's classification allows us to determine the semiotic mechanisms through which they influence the public consciousness, and their didactic and mental functions in fairy tales. Each type of sign reveals the mechanism of operation of the parable, which serves as an important methodological basis in the semiotic analysis of folklore.

Semiotic classification of units of speech (based on Ch. S. Peirce)

Character type (Peirce classification)	Definition	Uzbek parable	French parable	Note
Icon (based on analogy)	A symbol that refers to a real-life event through external or internal similarity.	Chumchuqni tutolmay, to’r yasabdi	–	Through imagery, an event is imitated and understood based on similarity.
Index (based on cause and effect)	A symbol understood through a cause-and-effect relationship.	Tilingni tiysang – boshing omon	Quand le chat n’est pas là, les souris dansent	The absence of a cat is the cause; the freedom of mice is the consequence.
Symbol (based on social agreement)	A context-dependent sign, understood based on social experience and agreement.	Tilingni tiysang – boshing omon	Qui sème le vent récolte la tempête	It is understood as a common moral symbol formed on the basis of values.

The aphorisms in French and Uzbek fairy tales are not limited to semantic meaning, but also express deep connotative - that is, additional emotional, aesthetic and cultural meanings. Connotation is a secondary meaning conveyed by a linguistic unit, which is formed depending on the context in which the stable combination (parable) is located, the historical experience of the people and the national mentality. For example, the aphorism in the Uzbek fairy tale “Bo’ri to’ymas, qo’y tinmas” “The wolf is not hungry, the sheep is not restless” has a deep connotative load, expressing not only reality, but also the injustice in social life and the constant oppression of the weak.

In French fairy tales, parables with a strong connotative load often express life wisdom, but are presented through artistic images. For example, “Il ne faut pas réveiller le chat qui dort” (Uxlayotgan mushukni uyg’otma) (Do not wake a sleeping cat) - this parable expresses not only external caution, but also sensitivity and diplomatic approach in social relations. The connotative load of such parables deepens as they

adapt to the situation in the fairy tale, which increases the didactic value of the text.

Another aspect that is paid attention to in the connotative analysis is the connection of parables with national values. While Uzbek parables instill values such as compassion, patience, and contentment, in French parables, vigilance, contemplation, and aesthetic caution are manifested as the main connotative dominants. These aspects bring to mind the system of values formed in the minds of each nation.

Thus, the connotative load of tales determines their cultural and ideological load. In Uzbek and French fairy tales, these approaches find their own expression, and thus the parable units act not only as elements that continue the story, but also as carriers of moral and philosophical criteria.

From the point of view of linguosemiotic analysis, the syntactic structures of parables are short, concise, and in most cases based on parallel constructions. For example, in the Uzbek parable “Yomon do’st kuldirar,

yomon yo'l o'ldirar" "A bad friend makes fun, a bad road kills" - consists of two parts, and there is parallelism and opposition between them [3]. Such a structure gives the parabl rhythmic and logical consistency, which is convenient for memorization and use in oral speech.

In French parabl, the syntactic structure is often expressed through conditional or causal conjunctions. For example, "Qui sème le vent, récolte la tempête" here there is a causal construction, which gives the parabl a logical basis and a deep semantic load. In such a structure, conceptual connection and linguosemiotic expression are clearly visible.

The syntactic structure of parabl also affects their aesthetic and expressive properties. Uzbek parabl are often elliptical or imperative, which gives them emotional power. In French parabl, a philosophical tone is created through syntactic complexity, which enriches them in a conceptual approach.

As a result, linguosemiotic analysis reveals that the syntactic structures of parables are an important source for determining their communicative and aesthetic functions. This structure also determines the functioning of parables as codes, since each syntactic model represents a specific method of transmitting information.

Parabl occupy an important place in the system of signs as a coded expression of folk culture. According to the semiotic approach, a parabl is a conditional sign (symbol), which denotes a reality beyond itself. For example, the Uzbek parabl "El boshiga kun tushsa, eshak ham o'zini serhimmat ko'rsatadi" "When the sun sets on a nation, even a donkey shows itself to be kind" embodies not only irony, but also elements of social criticism. Through this parabl, social roles and relationships between people are expressed through signs.

In French culture, parabl instill moral values through symbols. For example, "Petit à petit, l'oiseau fait son nid" (Qush uya quradi, asta-sekin) (The bird builds its nest, little by little) - through which values such as patience, gradual work are expressed through a system of symbols. Here, parabl become the main form of cultural symbols and are a concentrated embodiment of the national mentality.

The function of parabl in the system of signs serves their intertextual and intercultural formation of thought. Each parabl is a sign of collective memory, through which the people transmit their experience from generation to generation. From this point of view, a cultural model is transmitted through the language of parabl and its inherent ideals, stereotypes and means of reflection are manifested.

In conclusion, the function of parabl in the system of cultural signs indicates their semiotic, rather than semantic, significance. A parabl is not just a statement, but a cultural sign, that is, a non-linguistic tool that expresses the experience of the people, forms and encodes social consciousness. This makes them a key element of cultural explanatory dictionaries.

When analyzing the symbolic structure of a parabl, two levels are distinguished - denotative (main, direct) and connotative (additional, emotional) levels. At the denotative level, the parabl gives a direct expression of reality, that is, it reports on a certain event, state or experience [4]. For example, the Uzbek parabl "Yaxshilik qil, suvga tashla" "Do good, throw it into the water" means that "goodness" is done in an external form - this is its denotative level. It means a direct action.

The connotative level represents the moral and spiritual values, social context, and cultural stereotypes behind this action. The above parabl actually promotes values such as gratitude, selflessness, and humility. The French parabl "Charité bien ordonnée commence par soi-même" (Yaxshilik o'zingdan boshlanadi) (Goodness begins with yourself) uses connotation to promote the idea of taking care of oneself and taking responsibility for oneself. These connotative layers encode moral and cultural perceptions in the minds of the people.

The sign structure of parabl acquires a symbolic character from the point of view of semiotic analysis. They are manifested in a system of signs encoded as linguosemiotic units, within which denotation is the main meaning of the sign, and connotation is a variable level of meaning depending on the context. In this regard, the semantic structure of parabl is multi-layered, each of which serves to transmit information at different levels.

Thus, parable units operate in a two-level semantic-sign system: the denotative level denotes an event or phenomenon, and the connotative level reflects the psyche, spiritual norms, and cultural memory of the people. The harmony of these two levels increases the vital and artistic significance of parables, forming them as relevant symbols not only in language, but also in culture.

A fairy tale is a system of symbolic events in which the aphorisms can become a functionally central element. The aphorism in a fairy tale serves as a driving force in the plot, a wisdom that underlies the hero's decision, or an axiomatic thought that concludes the story [5]. For example, an aphorism such as "Yomonni yomonlik bilan yengib bo'lmaydi" «Evil cannot be defeated by evil» found in Uzbek fairy tales is used to give a moral assessment to the fictional character and gives direction to the development of the story.

In French fairy tales, the elements of the parable perform a more socio-philosophical function. They often express the final idea of the plot. For example, the parable “Rien ne sert de courir; il faut partir à point” (Yugurishning foydasi yo‘q, vaqtida chiqish kerak) (There is no use in running, it’s better to leave on time) found in Perrault’s fairy tale summarizes the meaning of the event at the end of the tale and teaches the reader a lesson. In this case, the parable becomes a functional component within the fairy tale.

The functional load of parable signs in a fairy tale also depends on their positional location: some parables are used at the beginning of the tale to prepare the context, some in the middle to draw lessons from the conflict, and some at the end as an ideological conclusion. Through such positional roles, the parable acquires compositional and ideological power within the tale.

As a result, the functional loading of parable signs in the reality of the fairy tale turns them from a simple unit within the text into a complex semantic center. Parable participates in the fairy tale not only as a carrier of information, but also as a multilayered sign with a didactic, axiological and psychological load.

The relationship between parable and plot is understood in semiotic analysis as the relationship between sign systems within the text. Parable often determines the ideological basis of the plot. That is, during the development of events in the tale, the reader or listener is encouraged to analyze and evaluate the event precisely through parable. In this way, parable provides an interpretive framework for the plot. For example, the Uzbek parable “Kim yerga qarasa, osmonni ko‘rmaydi” “Whoever looks at the ground will not see the sky” explains the motivation of the positive hero in the plot to strive for a high goal.

The plot, in turn, provides the parable with a contextual basis. Parable can not exist independently in a fairy tale, but manifests its semantic diversity in connection with the content of the story. This relationship is especially clear in French fairy tales: for example, a parable such as “On ne prête qu’aux riches” (Faqt boylarga qarz beriladi) (Only the rich are lent) acts as a means of reinforcing the motif of social injustice within the story.

The semiotic relationship between parable and plot is also manifested at the level of artistic imagery and structure. Parable is often located at the metaphorical center of the plot: it summarizes the symbolic signs in the plot, defines their meaning in a conceptual framework. This feature turns the fairy tale text into a multilayered semantic space.

The semiotic relationship between parable and plot

means that parable participates in the tale as an actively communicating symbol. They complement each other in content: parable idealizes the plot, and the plot gives the parable a vital basis. This allows us to perceive the tale not only as an aesthetic, but also as a socio-cultural information system.

Parable units are one of the most important tools of folk didactics. They perform the function of transferring the life experience, moral views, and social norms of the past generation to the new generation. Through parable, the people express their social pedagogy and moral principles. For example, an Uzbek parable such as “Yolg‘onning oyog‘i kalta” “The leg of a lie is short” contains not only a moral assessment, but also an educational warning. The constant repetition of such parables in folk oral art strengthens their educational function.

The main feature of the didactic signs of the parable is that they are easy to remember, are used depending on the context, and generalize a certain rule. In Uzbek folk didactics, the parable is often given as an example and is used as the main evidence to illuminate a particular problem. This enhances their educational function. The parable is a life lesson, which has a logical, moral, and semantic advantage in folk pedagogy.

In French culture, the role of parables in folk didactics also plays an important role. The French parable “On n’apprend pas aux vieux singes à faire la grimace” (Qari maymunga yuz qiyshaytirishni o‘rgatmaysan) (Don’t teach old monkeys to grimace) emphasizes the primacy of life experience and the need to avoid teaching adults. Such symbols, as a coded form of cultural memory, strengthen the moral system of society. They also serve as a sign that defines the basic principles in child rearing and social relations.

The role of figurative language in folk didactics shows that they have been formed in the consciousness of society as carriers of information for centuries. Through them, the people express their experience, values, warnings and hopes. Therefore, figurative units occupy an integral place not only in the language, but also in the pedagogical thinking of the people.

In a multicultural context, parables serve as a sign system for the exchange of information, experience, and values between different cultures. In this case, a parable is a symbolic unit that can adapt in different cultural environments based on common moral norms. For example, the Uzbek parable “Yaxshi niyat – yarim omad” “Good intentions are half a success” expresses a coherent concept in the French form “Vouloir, c’est pouvoir” (Xohlash – bu qodirlik) (To want is to be able). This indicates that they have a common semantic basis as a sign system.

The functional coherence of metaphors in a multicultural environment depends on their ability to express universal ideas. For example, concepts such as work, honesty, patience are expressed through metaphors in different cultures and have similar semantic load. In this sense, these symbols cross cultural boundaries and have a universal semantic basis, giving a familiar meaning to the reader or listener in different contexts.

However, the multicultural compatibility of signifiers can differ at their connotative level. In the Uzbek context, the phrase "Otangga rahmat" "Thank your father" is used as a symbol of gratitude, while in French culture, the phrase "Merci beaucoup" is used, which is not in this form, but is addressed directly to the person. Although there is contextual differentiation in each of these signified systems through these cultural codes, the main idea remains the same [6].

DISCUSSION

Thus, the coherence of figurative signs in a multicultural context is manifested in the commonality of their semantic foundations and the cultural diversity of their connotative formations. This multifaceted nature of figurative signs makes them a means of transcultural communication and increases their functional value on a global scale.

The semiotic systems, in particular, the use of metaphorical signs, their connotations, and cultural coding, have their own differences in French and Uzbek cultures. While Uzbek metaphorical units are often based on collective thinking and religious and moral norms, French metaphorical units are more based on individual thinking and secular ideas. For example, the Uzbek parabl "Odam bolasi eshikka qarab yurar" is about social values and work ethics, while the French parabl "Chacun pour soi et Dieu pour tous" (Har kim o'zi uchun, Xudo hammamiz uchun) (Every man for himself, God for all) promotes an individualistic idea.

Another manifestation of semiotic differences is in the approach of the sign system to events. In Uzbek parabl, virtues are positively evaluated and are presented as ideals of society. In French culture, parabl are often used as a means of irony, sarcasm, or social criticism. For example, the French parabl "Les absents ont toujours tort" (Yo'qlarning har doim aybi bor) (The absent have always blame) expresses an ironic attitude towards social activity in society.

Another semiotic difference is manifested in syntactic and stylistic differences in the structure of signs. Uzbek parabl are usually short, have a two-part and parallel structure. French parabl, on the other hand, have a complex structure, sometimes in the form of expressions hidden within the sentence. This stylistic

difference also determines their semiotic appearance.

Semiotic differences between French and Uzbek cultures are reflected in their historical development, religious foundations, social structures, and cultural values. Studying these differences is an important resource for deepening international cultural dialogue, enriching translation processes, and expanding linguocultural analysis.

CONCLUSION

In French and Uzbek fairy tales, parabl function as signified units in a complex semiotic system: they serve not only as an aesthetic component, but also as a coded means of transmitting moral, psychological and cultural values. When analyzing parablial units based on Sh.S. Peirce's classification of icon, index and symbol signs, the dynamic connections between their formal and spiritual layers are revealed. Each parabl in the fairy tale reality serves as a didactic sign that serves the plot and reinforces the experience and stereotypes in the minds of the people. In a multicultural context, the universality and cultural differences of parablial signs reveal the commonality and uniqueness in the thinking of different peoples in mutual balance. Thus, through a semiological approach, deep semantic, cultural and functional connections between Uzbek and French parabl are analyzed, creating an opportunity to approach their role in the folk language on a scientific basis.

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