

THE ROLE OF ANIMALS IN FRENCH FAIRY TALES

<https://doi.org/10.5281/zenodo.14553186>

Ikromova Lola Boltayevna

Teacher, Bukhara State University

l.b.ikromova@buxdu.uz

Odilova Gulasal Amon qizi

Student of BSU

Abstract This article examines the role and function of animal imagery in French fairy tales, comparing the French and Uzbek traditions of the two peoples. These representations are multifaceted, representing values, archetypes, symbolic contradictions, and moral lessons. Exploring these elements allows us to better understand how animals in French fairy tales form a mirror of human behavior, social conflicts, and cultural values.

Key words French tales, Uzbek tales, The Fountain, Perrault, Zarbulmasal, Little Red Riding Hood, Cinderella, the wolf, the fox, the dog, the cat.

INTRODUCTION.

The representation of animals in French tales is a fascinating field of study that questions both literature and popular culture. In these stories, animals are not simple creatures; they often carry symbolic, moral and social meanings. From oral stories to written versions, the animal figure has always occupied an essential place in tales, embodying in turn good, evil, cunning or wisdom.

French tales, such as those of Charles Perrault or the fables of Jean de La Fontaine, exploit these animal representations to transmit values, teach lessons or reinforce social stereotypes. This work aims to analyze the specific characteristics of the representations of animals in these stories, by examining their symbolic functions, their anthropomorphism, and their role in the dynamics of narrative conflicts.

By studying these elements, we will seek to better understand how animals in French tales constitute a mirror of human behaviors, social conflicts and cultural values.

LITERATURE ANALYSIS AND METHODS

Tales first circulated orally in traditional societies. They served as entertainment, a means of education, and a means of transmitting social norms. With the advent of written literature, they were transcribed by famous authors such as Charles Perrault, Marie-Catherine d'Aulnoy, and Jean de La Fontaine.

One of the most emblematic works remains Charles Perrault's collection of tales, published at the end of the 17th century. Stories such as Little Red Riding Hood, Cinderella, or Puss in Boots have profoundly influenced the tradition of tales in France and beyond.

La Fontaine's fables also occupy an important place in the analysis of these tales, with their representation of anthropomorphized animals used to transmit moral lessons in a playful and accessible form.

This evolution marked a transition: from stories transmitted orally in the countryside to printed texts that became cultural and literary references. Tales thus became not only a means of expressing fantastic stories, but also a tool for reflecting on society, morality and human values.

RESULTS

French fairy tales are a reflection of the society in which they developed. They embody the values, fears, concerns, and social norms of their time. Animal figures in these stories often serve as symbols to represent human behaviors, stereotypes, or universal character traits.

For example:

- **The wolf**, often represented as a malevolent creature, embodies the wild instinct and external threat.
- **The fox**, meanwhile, symbolizes cunning and intelligence, but also deception.
- **The dog**, faithful and protective, symbolizes loyalty and trust.

These representations reflect not only collective fears but also life lessons, integrated into the story to educate and transmit values to listeners or readers.

Thus, the place given to animals in tales is deeply rooted in history and culture. They are not simple creatures, but symbolic figures, archetypes that are part of a broader reflection on humanity, society, and morality.

In French tales, animals play a much broader role than that of simple creatures. They are often invested with symbolic meanings, serving to represent human behaviors, moral values or social conflicts. This anthropomorphization allows tales to convey explicit or implicit messages while captivating the attention of the reader or listener.

The animals in tales are not simple observers, but actors in the story who embody archetypes, symbols or morals according to their own characteristics and their interaction with human characters.

Tales often use animals as symbols to illustrate life lessons or social values. Each animal carries a meaning according to its characteristic traits and behavior.

Examples:

- The wolf: Symbol of threat, wickedness and uncontrollable animal instinct. In Little Red Riding Hood, the wolf represents danger, deception and predation.
- The fox: Symbol of cunning and intelligence. In fables such as those of La Fontaine, the fox embodies wisdom, but also deception and manipulation.
- The dog: Symbol of fidelity, trust and protection. It often represents loyalty and honesty in human relationships.
- The cat: Often associated with independence or discretion, it can be seen as a symbol of freedom or mystery.

These symbols not only reflect the morality of the tales but also act as archetypal representations of human behavior, simplifying the understanding of values for a young audience or a popular audience.

Les contes ouzbeks, issus principalement de la tradition orale, utilisent également des animaux pour véhiculer des messages moraux et des valeurs de la société ouzbèke. Ces animaux peuvent être des personnages centraux ou secondaires dans les histoires, mais ils sont souvent imbriqués dans des récits plus larges qui incluent des héros humains.

If we talk about "Zarbulmasal", an example of Gulkhani's work — it is a story aimed at expressing the goal through a metaphor (interpretation). The metaphor is not simple, but multi-layered and complex. In the first metaphor, the movement of birds instead of a person is described, and in the second metaphor, animals or people are used as symbols, spoken in their grafts or stories. These expressions, on the other hand, create portable meanings that take the form of metaphors within a metaphor.

Comparison of the two traditions: The representation of animals in French and Uzbek tales

Similarities

1. Animals as Figures of Human Traits: In both traditions, animals are used as mirrors of human behavior. They embody human qualities or flaws, allowing listeners or readers to learn lessons. For example:

o The Fox: In French folktales (such as in the fables of Jean de La Fontaine), the fox is often depicted as cunning and deceitful, a characteristic that reflects human cunning. A famous example is the fox in the fable The Raven and the Fox, where the fox flatters the crow to get his cheese.

o The Wolf: Similarly, in Uzbek folktales, the wolf is often a figure of wickedness or danger. In some tales, it represents deception or hostility, just as in French folktales (e.g., Little Red Riding Hood).

This representation of animals as mirrors of the human condition allows both cultures to convey universal values about cunning, honesty, and the dangers of deception.

1. Animals as guides or advisors: In both traditions, animals not only mirror human traits but also act as guides or advisors to the heroes of the tales. For example:

o In France, in tales such as Puss in Boots, the cat, although an animal, helps his master achieve fortune through his cunning and ingenuity.

o In Uzbekistan, animals such as the raven or the eagle, in some folk tales, are also seen as wise guides. The raven, for example, is often the bearer of advice or omens, bringing important messages to the human characters.

CONCLUSION

In short, the richness of animal representations in French and Uzbek tales testifies to their essential role in the transmission of values, the exploration of fundamental oppositions and the expression of the collective imagination. These stories continue to be essential supports for understanding the concerns, fears and hopes of past and contemporary societies.

REFERENCES

1. **Perrault, Charles**, *Cendrillon, ou la Petite Pantoufle de verre*, 1697;
2. **Perrault, Charles**, *Le Chat Botté*, 1697;
3. **Gulxaniy**, Zarbulmasal, Toshkent- "Ma'naviyat", 2016;
4. **Gallica** - **Bibliothèque nationale de France (BnF)**.
<https://gallica.bnf.fr/>
5. Morales des fables de La Fontaine, analyse,
<https://www.storyplayr.com/blog/morale-des-fables-de-la-fontaine-analyse>
6. Boltayevna, Ikromova Lola. "EXPRESSION OF SEASONS IN FRENCH PROVERBS AND SAYINGS AND THEIR EQUIVALENTS IN UZBEK." *American Journal of Language, Literacy and Learning in STEM Education* (2993-2769) 2.1 (2024): 458-461.
7. Boltayevna, Ikromova Lola. "USE OF PROVERBS IN THE EDUCATIONAL PROCESS." *American Journal of Language, Literacy and Learning in STEM Education* (2993-2769) 2.1 (2024): 462-466.
8. Таирова, М. (2021). Использование портфолио в обучении иностранных языков. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.uz)*, 8(8).

9. Ilkhomovna, Rustamova Feruzabonu. "ORIGIN OF ABBREVIATION OF CELESTIAL BODIES IN FRENCH AND UZBEK LANGUAGES." *JOURNAL OF EDUCATION, ETHICS AND VALUE* 2, no. 12 (2023): 73-77.
10. Nasimova, Fotima. "TERMIN VA UNING O 'ZIGA XOS XUSUSIYATLARI." *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz)* 42.42 (2023).
11. Tuyboeva, Shakhnoza. "THE INTERPRETATION OF UNUSUAL CASES IN SENTENCE CONSTRUCTION IN THE FRENCH LANGUAGE." *Innovative Development in Educational Activities* 2.6 (2023): 344-347.
12. Хаятова, Н. И. (2022). дидактические, паралингвистические и психолингвистические подходы обучения французского языка. *Educational Research in Universal Sciences*, 1(7), 321-328.
13. Davronovna, Kholova Shahnoza. "The Polysemy of Phrasemes Expressing Emotions in French and Uzbek Languages." *Miasto Przyszłości* 48 (2024): 1417-1420.
14. Ikromova, Lola. "MAQOL VA MATALLARNING QIYOSIY CHO'G'ISHTIRMA TAHLILI (FRANSUZ VA O'ZBEK MAQOL VA MATALLARI MISOLIDA)." *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz)* 45.45 (2024).