

Theoretical Views of Concept, Frame, Tale-Concept, Tale-Frame in Cognitive Linguistics



Jurayeva Malokhat Muhamadovna

Abstract: *This article analyses theoretical views of concept, frame, tale-concept, tale-frame in cognitive linguistics. In this article verbs of possibility, necessity and desire in Uzbek and French languages are analyzed according to verb groups. Besides this article views the difference between concept and frame and specific features of tale-concept, tale-frame.*

Keywords: *concept, frame, core, periphery, motive, linguocultureme, tale-concept, tale-frame, possibility, necessity, desire-frame.*

I. INTRODUCTION

In cognitive science, the notions frame, concept, scenario, script, gestalt, prototype, category mean knowledge structures that reflect human experience to understand the external world, and also, these notions are harmoniously connected with the notion of modality and they are widely used.

II. LITERATURE REVIEW

The term "Frame" [1, 52–55] first time was introduced into the science in 1974 by American M.Minski who investigated the questions of intellect and methods of demonstration of the knowledge on a computer. It won't be an exaggeration to note that this term was continuously used in the description of the modelling process of the artificial intellect and found its place in cognitive linguistics. Ch. Fillmor said that "frame" is a cognitive structure which standardizes experiment and is formed via language units: "Frame makes the basis of the concept". [2, 52-92] N.V.Volosukhina analyzes interconnection between concept and frame: "Frame is a cognitive model and it is a concept skeleton. Theoretical views of Sh.Safarov on the term "frame" in the Uzbek language have a special importance. [3, 18-20] In his opinion: "There is "a collection of frame network" in the mind of each person, which contributes to the realization of the knowledge and mind activity on the basis of some definite patterns". [4, 25-46]

As a result of the study and analysis of all opinions and discussions on the frame nature and its main signs in the world and national linguistics, we may conclude that characteristics given to this notion in different researches do

not exclude each other, vice versa, they are interdependent and complement each other.

III. RESEARCH METHODOLOGY

In our opinion, there is an interaction between concept and frame. Firstly, both notions apply to the level that expresses data base in human mind, secondly, their ontological community in the form of mental structures. Moreover, there is a difference between concept and frame. Concept can be a meaning unit of different linguistic levels of the structure, gestalt and indivisible units for the expression of a knowledgebase. Frame always has a structure and feature of a semantic division. Frame knowledge, which has a peculiarity of the semantic division, can be called a structure connected with one or another concept and which embodies the main information. There is a hypothesis on the basis of the frame theory, in which, knowledge about the world consists of cells structure, that is, frames are composed of the collection of stereotype situations defined by definite scenarios. To study the frame as a type of a lexical concept, we should first stop at the essence of such notions as cognitology and cognitive linguistics. In a form of the concept, the word tale differs in different nations, but in a form of the notion, tales differ not only from the point of view of every nation, but also, from a national culture and national thinking. In a cognitive linguistics, under the notion of tale concept we understand a mental unit expressing a source of information, which reflects people's knowledge and experience about it. Secondly, from the point of view of cognitive semantics, we study the nature of the tale meaning and form relation. Thirdly, as we approach the tale from the position of a word and a concept, we analyze semantic relation between them.

Tale concept, first of all, is a unit that has a natural-cultural seme and keeps a complex of knowledge. Together with other lexical units, a language unit also has a complex of knowledge collected on the basis of observations, conclusions and a century-old life experience of our nation. And from the position of this complex of knowledge, we can see the notion of the tale in the form of a cognitive concept. With its help we can form knowledge. And at this stage, we need to pass the phases of the knowledge formation (the tale is read or listened, characteristics of the tale are defined, every episode is commented, motive and image are compared, classified, educational significance is summed up the conclusion is applied in practice, etc). Knowledge on the basis of a cognitive concept "tale" is formed on the basis of a particular scenario and its perception takes place in the same way.

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Concepts can be with a universal meaning, or they can be national-cultural. From this point of view, we can see the tale in the form of a universal concept, because the tale is one of the ancient and traditional genres of folk arts. However, the images of a ring or a wedding motive described in tales of different nations are interpreted differently, and different attitude to them in activity is a nonnegative truth. And then, their nature and essence in the form of a concept become obvious. So, tale concept is a key word, that is, a reference idea that serves awareness of a national mentality.

By means of observation and fulfillment of the researches, relying on these experiments, the tale concept can be defined as follows: 1) by defining the etymon of the word. Here, a research is conducted starting with defining the history of the word "tale" in the era written language did not exist; 2) by studying the group of words, which are formed from the etymon of the word tale; 3) via studies of using compound words in diachrony, that is, studying epigrammatic connections; 4) synchronous study of the most used versions of the term tale; 5) by studying the words that are paradigmatically connected with the word tale; 6) by studying the word tale in the comparison with similar concepts from other languages. While studying the tale concept, we can't separate it from the other concepts. Contrariwise, we need to study this concept with other concepts.

IV. ANALYSIS AND RESULTS

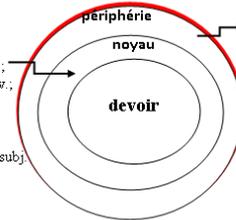
While analysing the frame "tale", we can observe in the tales the definition on the basis of psychic analysis connected with reframing, that is, with a human gene. It is known that a person understands that in the course of life he must study, make a family, have children, and also die. For example, a tale plot, where a main hero is first born, then educated, then seeks for happiness and finds it, reflects macro scenario of the human life.

In the frame "tale" there is a main image and auxiliary images around it. It covers the knowledge about details of the main object (image or motive). Besides, knowledge about the relations between objects and subjects in the tale is also considered a frame. In this respect, its general essence reminds the essence of verb voice: 1) we can observe real, precise notions and images like: palace, tree, old man, old woman, padishah, vizier, richman, farmer, lake, forest, house, mountain, etc; 2) every listener will understand the reality of the tale in their own way and make their own conclusion; 3) in tales we can face the interpretation of the abstract notions and invisible imaginary-mythological images and unnatural magical objects, descriptions of the mysterious places: magic jar, magic tablecloth, magic carpet, magic bludgeon, old witch, ogre, elf, dwarf, deva, mermaid, etc; 4) educational significance, outgoing from the tale, might concern everybody; 5) having heard the tale one should follow good intentions described in it, avoid bad actions; these and other tasks are to be done by the listeners. And that is why, it personifies complex of social mutual movement (interaction knowledge).

We have divided the verbs, which are a part of a frame circle of "possibility", "necessity", "wish" in French tales, into two groups: strong and weak. While using the frame "necessity" in the French language, the modal verb *devoir*

and its synonyms were used. These verbs are used in dialogue and written speeches and at the same time with the notion necessity they mean the notions of supposition, condition, wish and order and strengthen the notion of necessity macrofield. The first group of the frame necessity includes 9 characteristics of the verb *devoir*:

- 1) *devoir*, 2) *se devoir*, 3) *nécessaire* adj.;
- 4) *nécessaire*+verbe impressionnel;
- 5) *il est nécessaire* de+inf.;
- 6) *il est nécessaire* que+subj.;
- 7) *il n'est pas nécessaire* de+inf.;
- 8) *il n'est pas nécessaire* que subj.;
- 9) *nécessaire* nom; 10) *nécess.* adv.;
- 11) *nécessite* nom;
- 12) *nécessiter* v.tr.
- 13) *nécessiteux*, *euse* adj.;
- 14) *il faut* v inf.; 15) *il faut* que v.subj.
- 16) *avoir besoin* de v. inf.;
- 17) *avoir besoin* que v. subj.;
- 18) *il est besoin* que subj. inf.;
- 19) *il est nécessaire* de v. subj.;
- 20) *il est nécessaire* que v. subj.



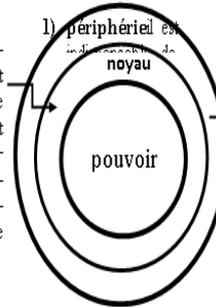
devoir (qqch.), à (qqn); *devoir*+d'un inf.; *devoir*+d'un inf.+ présent+cond.; *devoir*+d'un inf.+subjonctif présent+ imparfait ind.; *devoir* +imp.ind. d'un inf.; *devoir*+subjonctif *инверсия*+ d'un inf.; *se devoir*+*pronom*; être obligé de se consacrer à; *se devoir de+le+inf.; falloir; avoir besoin.*

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The other parts of the speech can be taken into the second group: 13 language units used with noun, adjective and adverb. They actively take part in the expression of the frame necessity :*nécessaire*.adj.; *nécessaire*. adj → *indispensable*; *nécessaire*→*obligatoire*, *obligé*; *nécessaire*→ *absolu*, *inconditionné*, *premier*; *nécessaire* + *verbe* *impersonnel* (*il est nécessaire* + *il n'est pas nécessaire*); *nécessaire* nom → *nécessiteux*; *le nécessaire* → *minimum*; *le nécessaire* → *la nécessité*; *nécessairement* adv. → *absolument*; *nécessairement* → *fatalement*, *forcement*, *inevitablement*, *obligatoirement*; *nécessite* nom. → *obligation*, *besoin*; *nécessiter* *verbe* tr.→ *contraindre* (qqn) à; *nécessiteux*, *euse* adj.

In the division of the main semantic and structural signs of the frame possibility into two groups, the frame possibility, which is in the first group can be divided into 13 strong semantic structures:

- 1) *possibilité* - nom;
- 2) *possible/impossible* - adjectif;
- 3) *il est possible/impossible* que + subjonctif;
- 4) *il est possible / impossible* + de + faire;
- 5) *possible* - nom;
- 6) *possible* - adverbe, le plus, le moins, le mieux.
- 1) *arriver* à v inf.;
- 2) *savoir* v inf.;
- 3) *oser* v inf.;
- 4) *parvenir* à v inf.;
- 5) *réussir* à v inf.;
- 6) *être capable* de v inf.;
- 7) *être incapable* de v inf.;
- 8) *être* en état de v inf.;
- 9) *être* en mesure de v inf.;
- 10) *avoir le droit* de v inf.;
- 11) *être* en droit de v inf.;
- 12) *être* autorisé à v inf.;
- 13) *il est permis* de v inf.



need to strike while the iron is hot– in the form of a simple sentence with one main part and etc.

In the Uzbek language, the expression of the semantic category of the frames possibility, wish does not limit itself to the morphological methods. We can also observe their expression by lexical (modal words, modal particles, verb forms, auxiliary verbs, incomplete and modal verbs, special affixes). On the assumption of the analysis of linguistic means, we can conclude that: modal notions such as чин (truth), реал, мумкин (possible), зарур (necessary), шарт (obligatory), истак-хошиш (wish-want), керак-лозим (need), тасдик (affirmation), тасодиф (accident), хато (mistake), инкор (negation), эҳтимол (probability), мумкин эмас (must not), тахмин (hypothesis), гумон (suspicion), ўхшатиш (comparison), ният (wish) mean different relations between objects and sentences, and there are very many means to express modal notions and fineness of these notions.

V. CONCLUSION/ RECOMMENDATIONS

In the world linguistics, acquaintance with the cultural and spiritual wealth of the nations in the world has a scientific and practical significance, and the reciprocal comparison gives an opportunity to appreciate its true worth. Relation of the language and culture, its reflection in the social life, problems of learning foreign languages demand a special attention.

In modern linguistics, the first place is given not to the language awareness, but studying the relations between language, culture and person and the question of mutual understanding. Interconnection between this three is an important aspect in the studies of the national-cultural characteristics of the language.

In cognitive linguistics there is a difference between concept and frame. Concept is explained as a form of a meaning unit of different language levels, gestalt and structure in the expression of a knowledgebase, whereas the frame is explained by the presence of the characteristics of the semantic and structural division. The definitions, given to these notions, do not deny each other; on the contrary, they are interdependent and supplement each other.

The tale concept is considered to be a unit that has a national-cultural seme and a complex of knowledge; it keeps a century-long life experience of the nations and the complex of knowledge gathered on the basis of conclusions. And if we look from the point of view of this complex, we can see the notion of the tale in the form of a cognitive concept. With its help we can form knowledge. In so doing, we need to pass the stages of knowledge formation. The knowledge on the basis of the cognitive concept of the tale is developed on the basis of a particular scenario and its conception takes place in the same way.

In the "tale frame" there is a main notion (image) and auxiliary images around it. It comprises a knowledge about main object details (image or motive). Besides, knowledge about relations between objects and subjects of the tale is also considered a frame. In this relation, general essence of the tale frame reminds the essence of verb voices and embodiments of interaction aggregate (knowledge about interaction).

We can see the reflection of the national-cultural similarities in French and Uzbek tales and an active participation of the category of modality in the expression of national characteristics in French and Uzbek tales in culture, language existing between them by linguistic means. Even though the tales form motives not big in size, they play a great role in the exposure of the characteristics peculiar to the category of modality.

It is very difficult to define the character of the nation and its peculiar features and the characteristic features of the French and Uzbek people are typical of other nations too. Correspondence of the language means and the category of modality has a great importance in the expression by singled out cultural dominants of the Uzbek and French national character, reflected in the tales of these nations.

Learning foreign languages from scientific point of view, comparing them with our mother tongue and grounding the received scientific results serve the growth of the state language status.

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