

**CATEGORY OF MODALITY THROUGH CULTURAL CONCEPTS IN
FICTIONAL PROSE**

G. Kurbanbayeva

3rd Year Student of English Language and Literature- KKSU

D. Khadjieva

Ph. d. dotc. of the Department English Linguistics

Annotation

The article is devoted to the study of cultural concepts in fictional prose. It reveals the hidden peripheral characteristics of the “Queen” concept which realizes linguocultural aspect of category of modality, analyzing examples from the works of these authors O. Wilde, G. Wells, O. Huxley

Key words: modality, cultural concepts, classic fiction, linguoculturology

Introduction

The set of conceptual characteristics is not limited to those of them that are identified based on the analysis of data recorded in the dictionaries. It is important to consider the individual representations of some authors of English classical fiction, which make it possible to reveal the hidden peripheral characteristics of the Queen concept, analyzing examples from the works of these authors (O. Wilde, G. Wells and O. Huxley):

- owner of luxury and rare unusual things (“In Lodge's strange romance ‘A Margarite of America’ it was stated that in the chamber of the queen one **could** behold all the chaste ladies of the world, enchased out of silver, looking through fair mirrors of chrysolites, carbuncles, sapphires and green emeraults” [1,117]; “...And he laughed, and said to himself, ‘Surely I have caught all the fish that swim, or snared some dull monster that will be a marvel to men, or something of horror that the great Queen will desire...’” [2, 133])

-a person who occupies a higher social position, opposed to a person standing on the lower rung of the social ladder, but in certain circumstances and for certain purposes taking his position (“And “They’re a king and a queen. ” [3, 198]);

- a wise forgiving mother (“And he sobbed again and said: ‘Mother, my suffering is greater than I can bear. Give me thy forgiveness, and let me go back to the forest’. And the beggar-woman put her hand on his head, and said to him, ‘Rise,’ and the leper put his hand on his head, and said to him, ‘Rise,’ also. And he rose up from his feet, and looked at them, and lo! They were a King and a Queen. And the Queen said to him, ‘This is thy father whom thou hast

<https://conferencea.org>

succoured'. And the King said, 'This is thy mother whose feet thou hast washed with thy tears'. [1, 198]);

- sweetheart ("...he thought of the young Queen, her mother, who but a short time before - so it seemed to him - had come from the gay country of France...So great had been his love for her that he had not suffered even the grave to hide her from him". [2, 110]);
- a symbol of inaccessibility and pride ("Shouldn't thou touch with this flower the hard lips of the Queen, she would follow thee all over the world." [3, 141]);
- a symbol of restraint and discernment ("...But Eileen's so nervous of being grilled. She was furious with me for laughing and not being more sympathetic. I took it all as a joke. Which it is. A very mild one, however. For really, like the Queen, we are not amused." [1, 434]);
- a woman who has authority over a man ("Her parents, who considered him only as a fellow-subject of the Queen and attached more importance, in the circumstance, to his career as a husband than as an artist, did their best to dissuade her." [2, 447]);
- a symbol of state order and stability, as opposed to terror ("...The game is only beginning. There is nothing for it, but to start the Terror. This announces the first day of the Terror. Port Burdock is no longer under the Queen, tell your Colonel of Police, and the rest of them; it is under me - the Terror!" [3, 248-249]).

It is possible to distribute these peripheral characteristics of the Queen concept among the three cognitive layers available:

1. "government and history":

- a symbol of state order and stability opposed to terror;

2. "family and personal relationships":

- wise forgiving mother;
- sweetheart;
- a woman who has power over a man;

3. "appearance, personal and social characteristics":

- owner of luxury and rare unusual things;
- a person who occupies a higher social position, opposed to a person who is on the lower rung of the social ladder, but in certain circumstances and for certain purposes takes his position;
- a symbol of inaccessibility and pride;
- a symbol of restraint and insight.

The study of the concept Queen based on the analysis of vocabulary data, as well as works of English literature showed the following:

The Queen concept is one of the central concepts of the English concept sphere, objectified in English by an extensive lexical and phraseological field and paremyes, which indicates its communicative relevance for the English language consciousness. This concept has the status of a gestalt, which makes it diffuse perception by native speakers.

<https://conferencea.org>

The concept under study has a field structure, contains nuclear and peripheral characteristics distributed over three cognitive layers:

1. "government and history":

- the ruler of the state (nuclear characteristics);
- historical person;
- source of income for the maintenance of the army;
- a symbol of state order and stability opposed to terror;

2. "family and personal relationships":

- a representative of the royal family (blood or non-blood relative of the king) (nuclear characteristic);
- Parent;
- wise forgiving mother;
- sweetheart;
- a woman who has power over a man;

3. "appearance, personal and social characteristics":

- leader, possessor of power and prestigious position (nuclear characteristic);
- A woman with an attractive appearance (nuclear characteristic);

Thus, we have revealed the hidden peripheral characteristics of the "Queen" concept which realisez linguocultural aspect of category of modality, analyzing examples from the works of these authors O. Wilde, G. Wells, O. Huxley.

Linguoculturology is linked with culture-through-language studies as a system of ruling principles of solving general schooling and humanitarian tasks, but besides it, linguoculturology possesses a number of specific features:

- 1) it is a subject of synthetic type, occupying bordering position between science and, learners of culture and philology;
- 2) the main object of culturology is interrelation of language and culture and interpretation of this interaction;
- 3) as the subject of investigation of linguoculturology serves spiritual and material culture, verbalized artefacts, forming "the language picture of the world";
- 4) linguoculturology is oriented to the new system of cultural values, put forth by the modern life in the society, to the objective information on the cultural life of the country.

References

1. John Galsworthy. "The Forsyte Saga"; "The man of property"; "Tolet"; "Silver spoon"; M .: publishing house "Progress", 1975.
2. G.Wells "The Time Machine" Penguin books. L., 1985.
3. Oscar Wilde " The picture of Dorian Gray " .1890.