



COMPARATIVE ANALYSIS OF THE CONCEPT “BEAUTY” IN UZBEK AND ENGLISH LINGO CULTURAL

Rano Ikramova

Lecturer, Uzbekistan State University of World Languages

Abstract

In this article, the questions of what is beauty, who is beautiful, analyze the understanding of the philosophical-aesthetic essence of "beauty". The problem of analyzing the expression of the concept of "beauty" in language (in English and Uzbek national cultures) has not been studied from the point of view of cognitive linguistics and linguistic culturology. The relevance of the article is determined by the study of the aesthetic landscape of the world in the English and Uzbek languages, the possibilities of expressing and reflecting the concept of "beauty" in the phraseological and lexical layers of the language, cultural characteristics and cognitive linguistics, linguoculturology, general linguistics.

Keywords: concept, value, cognitive linguistics, beauty, language, picture of the world, the ethno-cultural features, inner beauty.

Introduction

In world linguistics, special attention is paid to the national, aesthetic, linguistic picture of the world, the correct interpretation of aesthetic values in it, the study of universal and differential aspects of different cultures, the study of the features of the expression of aesthetic thinking of different nations in a language. One of the important tasks of modern linguistics is a comparative analysis of the national-cultural characteristics of each language to identify and analyze the harmony between the universal and spiritual-cultural values of peoples, the analysis of the linguistic features of units adopted in some languages at the level of an aesthetic category. Research on the basis of the language-speech dichotomy of the concept “beauty”, which received the status of an aesthetic category in the framework of some languages is one of them. In contemporary linguistics the language is studied in conjunction with the culture, values and thinking of the individual, it becomes necessary to study the concept of “beauty” in the framework of axiological theories and anthropocentric paradigms. In this regard, the question of a complete study of the expression of the concept of “beauty” in English and Uzbek national cultures from the point of view of linguistic culturology and cognitive linguistics has not been an object of study to this day. Consequently, the aesthetic picture of the world in English and Uzbek, the





definition of values in various cultures, the expression of the concept of “beauty” in the phraseological and lexical planes of the language, the possibility of its manifestation, a comparative analysis of linguocultural features and study within the framework of linguoculturology demonstrate the importance of the research. In English and Uzbek national cultures, values are the main components of concepts. Such an approach has created in our country, as well as in world linguistics, a school for the analysis of national languages from the point of view of anthropocentricity. Taking into account modern concepts, the concept of Beauty is based on a triple of the main components - values, thinking, language. Being a rational being, a person animates “beauty” in his own consciousness, that is, evaluates, values and expresses it through signs with the help of mental units, which has material value, creates frames - a knowledge system in the process of transmission from generation to generation, or forms another conscious stone frame slot. For this slot frame can not be found in other national cultures.

Material and Methods

The scientist considers integrity an important element of beauty, which implies the correspondence of content with form. The consideration of integrity (gestalt) as an important element in the perception of beauty is not the rejection of parts, but the perception of consciousness of integrity under the influence of parts. Taking into account the above, we rely on the three foundations of cognition of the world (thinking, language and values) to analyze the concept “beauty”. For this, the content related to values, figuratively expressed and based on facts was chosen as a research analysis. If we consider beauty from an objective point of view as part of nature, we will find where exactly we can see it, or how nature expresses it. And only a rational being can understand it, and not only understand, but also feel it. An unconscious and inanimate being is not capable of this. For example, a stone cannot realize the beauty of a stone. And a person can distinguish one stone from another. Evaluation of one stone above the second indicates the value of the first for a person. Because the value factor plays an important role in the concept of culture.

First of all, the individual himself evaluates a social phenomenon and forms a national consciousness. Thus, a person in his thinking animates beauty, that is, evaluates and expresses it with the help of symbols through mental units. This gains value and creates a system of knowledge - frames in the process of transmission from generation to generation, or forms another aesthetic slot in the Uzbek consciousness. This frame slot may not be found in other national cultures. I. Literature Review Most studies in the direction of anthropocentricity define the picture of the world: A.E. Mamatov





writes: “The picture of the world is of paramount importance for human communication, ... in the linguistic picture of the world, a person is the main figure. The whole diverse picture of the world, the whole human life is reflected in the language and remains the meaning of communication”.

According to the Russian linguist V.I. Karasik, the linguistic and cultural direction is appropriate in understanding the concept and picture of the world, since the concept is the main unit of culture.

According to the German philosopher G.Rickert, if science wants to distinguish culture from natural signs, and first of all, it should be based on the principle of values. The knowledge of a person accumulated over his entire life is reflected in consciousness, and the idea has repeatedly been expressed that mental representation reflects national cultural activity. In particular, V. Humboldt believed that “The internal structure and originality of one language is a phenomenon directly related to the ability of the spirit of a nation to see originality”, N.F. Alefirenko says that “Language is fixed important for the bearers of this culture objects that are reflected for world consciousness, linguistic consciousness captures what seems to be especially significant for a given linguistic culture ”. He also emphasizes that the national-cultural, value picture can be presented as a field. And he comes to the conclusion that its core is the national cognitive base”.

Sh. Safarov notes: “A concept that occupies the central shell of the semantic structure of a word, in relation to content and scale, as well as the meaning itself, has a national tendency. As evidence, he points to existing differences in the linguistic names of individual objects and events in different languages. We believe that the indicated positions seem quite justified and the proposed author’s interpretation of the semantic field of national values is a key basis for the lexical-semantic space, as well as a motive for creating this space.

Method of conceptual analysis, method of component analysis, comparative and cross-cultural methods are the main methods to shed light to the investigation of Language and culture. Various objects, concepts and phenomena have a certain value in accordance with the general essence and level of need for a human being. Sometimes in one subject both value and flaw can be embodied. The explication of the theory of the semantic field of national values consists in the fact that the lack of words in the lexical-semantic field of the concept of beauty was illustrated in the work to explain the content of the concept of beauty. The values of Beauty in one national culture can cause hedonistic (like / dislike), normative (right / wrong), ethical (moral/ immoral), psychological (interesting / uninteresting, pleasant / unpleasant) or xenological (acquaintance, friend / stranger, stranger) feelings in another national





culture [Khusanov, 2004, p.12]. For example, the Uzbek folk proverb Yerga Rosh, qizga qosh (the Earth - berm, the girl - eyebrows) may not provide anything for understanding for the English people or may even create a dissonance. There is a core and periphery of this field. The core is created on the basis of the cognitive base, and the periphery as a result of the formation of prototypes of national values, signs and symbols and newly formed values.

Result and Discussion:

The analysis of lexical units related to the concept of “beauty” in English and Uzbek is very important. Including nouns in English: beauty, beau, and others, adjectives: Beautiful, pretty, handsome and others, verbs: to beautify, to adorn, to ornament and others; in Uzbek dictionaries: nouns: go‘zallik, husn, chixra, and others, adjectives: go‘zal, chiroyli and others, verbs: chiroy ochmoq, ko‘rkamlashmoq and others;

The words in the core of the semantic field of beauty in languages in the etymological aspect were analyzed. For example, the word Beauty entered the English language (bealte) from the French language, comes from the word bellus, that is, bonum - meaning good. In the etymological dictionary of the Uzbek language, the word "beautiful" means with a beautiful face, pretty, and in essence, in the ancient Turkic language it means "look." Objects that are natural values are now beginning to revive and gain aesthetic and ethical value. For example, the natural phenomenon of a flower and the process of its disclosure are enlivened as images of beauty in the Uzbek language and verbalized through a conceptual metaphor Beauty – dynamics. Beauty is a dynamic in nature. (Guldek, guldek ochilmoq, ochilib sochilmoq, / gul shukuftan) (Like a flower, bloom like a flower, open). In the same way, we analyzed the values in the semantic field of national values “beauty” in all three languages and divided them into thematic groups: 1. Possession of beauty, 2. Attracting power, good phenomenon, desired by heart and soul, 3. Pure and without flaws, 4. Unprecedented, amazing, 5. Animals, birds, insects and others. The language uses characteristic images to verbalize the categories of all three languages.

English the same category is verbalized using images of daisy, lily, damask rose. “The peculiarity of the expression of the conceptual field of beauty in English and Uzbek cultures” analyzes the features of the expression of the concept of beauty in literary texts, in the texts of the Koran, the reflection of the concept of Beauty in the Bible based on the theory of conceptual metaphor. Beauty can be verbalized in the following 5 cases in a lexical and grammatical identity: 1) Assessment of the appearance of a person and other objects; 2) A value judging through hearing; 3) A value that aesthetically evaluates human movements; 4) Expresses pleasant personal





experiences through the sense of smell, taste and tactile sensations (prototype characteristic of the English language); 5) A value that aesthetically positively evaluates the moral aspects of man. Each situation above has its own frame, because grammatical and lexical forms and categories exist as frame pointers. So the above 4-case, being a characteristic feature of the English language, is reflected in the speech with the help of the phrases taste beautiful, find attractive, feels beautiful and forms frames that are distinctive from the Uzbek language.

For example: 1. Beautiful, guzal, zebo 1. Expresses the beauty of which the object possesses. Its frame: Subject - to see (symbolic and traditionally semantic signals) - object - sensation.

– This object is nice, nice;

– I like its structure and it has good signals and signs;

– And so I feel good (I admire, smile). The above emotional processes are pronounced in conceptual metaphors. The idea of J. Lakoff and M. Johnson also confirms the formation of the conceptual figurative content of the metaphorical concept. In the conceptually metaphorical theory of J. Lakoff, M. Johnson, Gerard Steen, Raymond Gibbs, N.D. Arutyunova, V. Telia, A. Vezhbetskaya, D.U. Ashurova, M.R. Gallieva metaphor is a cognitive process and is reflected in the language. The metaphor is the key to the foundations of thinking, as well as the creator of the national identity of the universe and the universal image. In the process of scientific research, 22 different types of metaphors were revealed to express the concept of beauty. These are: light, color, paint; love, magic power, kindness; magnet, temperature, fire; flower and others. W.Shakespeare presents beauty as a conceptual metaphor for light and a bright ray. From the point of view of the XVI-XVII centuries, it appears in the form of fiery lanterns and an imaginary mixture (blend) is formed, that is, an imaginary square point with lit lanterns. Romeo's courtesy of Juliet is also created on this point of view "Thou dost teach the torch to burn bright". Blends, that is, imaginary mixtures that shaped Romeo's speech: luminous beauty - a teacher; a lantern is a student. And secondary mixtures prepare the basis for creating an individual metaphor characteristic of the author, through the conceptual metaphor of beauty, ray. Such a conceptual picture of the author's world as thy shadow ... like a jewel hung in ghastly night; I tell the day, to please him thou art bright; when sparkling stars twire not thou gildst the heaven in his sonnets paves the way for the formation of new metaphors and the strengthening of the beauty metaphor light, ray as a conceptual metaphor (twinkling blue eyes). As a result of this orientation metaphor, beauty –up will be expressed in phrases: pin up girl; doll up; make up.u IV.Findings In fiction when describing beauty, not only words are used that are included in the lexica semantic





field of beauty. When describing parts of the body, the concept of beauty was formed, effectively using images of the semantic field of national semantic values of beauty.

Conclusion:

The historical, areal, ethno-psychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality. The most important characteristic of aesthetic assessment is that it manifests itself depending on the parameters of the characteristics of the world, which has a subjective value, and not depending on the objective nature of reality. The process of realization in speech is the result of the classification of religious and national values of the people. Signs of objects can be verbalized using images of nature, space, social imaginations and create a semantic field of national values. In this way:

- a) The words in the core of the English lexical semantic field are borrowed from French and Latin, the words on the periphery of the Uzbek lexicosemantic field are borrowed from Turkish and Arabic, the words of the Turkish field are borrowed from the Arabic language.
- b) Linguistic features of the Uzbek language, that is, stylistic, and word-forming characteristics contribute to simplifying the verbalization of the concept of "beauty".
- c) In all three national cultures, beauty is an intense emotional positive assessment and has a universal purpose to arouse feelings of joy.
- d) receiving the pleasures of all three national cultures from different values and their choice of different images in the process of verbalization in the language are the hallmarks of national cultures.
- e) According to the etymological analysis, the presence of "good, positive sem" in lexical units is a universal feature of the English and Uzbek national cultures. In the Uzbek language, one can notice a transition from a concrete meaning to an abstract, while in the English language there is a formation of an aesthetic assessment from a general positive assessment.
- f) Most English lexical units are ambiguous and have a homonymous feature. The English "beauty", in contrast to the Uzbek language, in the production of phrases can combine other words related to nouns (creatures + creatures) In the Uzbek language, adjectives actively engage in syntagmatic ("neighborly") relations with nouns: Adjective + Noun (Creatures + Existing beauty salon (go'zallik saloni) could be borrowed from English using beauty salon / parlor tracing). The word zebo in the Uzbek language can produce more complex words compared to the adjective go'zal





and this is an allomorphic language feature of the language. Adjective + Verb; Adjective + Noun. The words Beautiful and Go'zal (beautiful) are different in that they do not have such features. In English, when connected to the adjective Beautiful, The answers the question "Who?" And means "The Beautiful" by beautiful people. The peculiarity of the article "the" to turn an adjective into a noun (transposition) is allomorphic in English.

The phrase beautiful people means rich, modern and famous representatives of show business. The historical, areal, ethnopsychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality. In English, and Uzbek national cultures, values are the main components of concepts. This approach has created in world linguistics, a school of analysis of national languages from the point of view of anthropocentricity. Taking into account modern tendencies, the concept of "beauty" is based on three main components-thinking, language, values. Various objects, concepts and phenomena have a certain value in accordance with the General essence and level of need for a human being.

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