

LINGUISTIC INTERPRETATION OF THE CONCEPT OF "BEAUTY" AND THE EXPRESSION OF GENDER ETHALON IN IT

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ANNOTATION

The article mentions the interpretation of the concept "beauty" in artistic works, studies conducted by linguists on this subject. Also, the issue of gender identity in the expression of beauty is analyzed by the example of Uzbek artistic written literature.

Keywords: beauty, gender andaza, national-aesthetic evaluation, verlashlashuv, ethalon, concretization, ideal.

INTRODUCTION

The criterion of perception of beauty and aesthetic evaluation is a national-ethnic property, and measurements that are considered beautiful for one nation may not necessarily be of value to another nation. "...It is necessary to admit that the cognitive models of various conceptions that arise in the process of the perception of the universe by man are also completely free of ethnomagnetic properties. Many scientists, noting that feelings of sadness, suffering, sadness, grief, singles are universal, preferring to consider the linguistic units that represent them as synonyms [9,18]. Beauty is an aesthetic category that expresses the harmony and perfection of the aspects in the object, and is characterized by a positive emotion, pleasure to the Observer. Beauty is considered one of the most important categories of culture. Over the centuries, each nation has its own unique national-aesthetic taste, outlook, attitude to beauty, imagination and demands have been formed.

In World linguistics, studies devoted to the concept "Beauty" speak mainly about the beauty of nature, about the signs of beauty inherent in women and men, as well as about the beauty of children. Russian linguist A. B. Molchanova L. Analyzing the artistic concept of beauty in Pasternak's creativity, the writer emphasizes that the difference between natural beauty and beauty, which is a product of creativity (a work of art), is significant [5,7]. The G.V. Sboroshenko spoke about the metaphorical representation of the concept "beauty" in modern Siouxs, dividing the idealized perfect objects in poetic texts into two thematic groups: the beauty of man (woman, man, child) and the beauty of nature (landscapes, animals, natural phenomena, seasons). And the basis of the idealization of beauty notes that models related to female beauty are formed. When analyzing metaphorical models that give beauty in Russian and Italian train, the scientist admits that 11 models related to female beauty, 1 model related to male beauty and 2 models related to child beauty have been identified [8,17].

I. Okuneva in her study spoke about the manifestation of the concept "beauty" in Russian and English, and in both languages HM brings an analysis on the beauty of women, men and children, as well as nature, works of art. The fact that the details that give female beauty in both languages are more than others is evidenced by the example of lexical-semantic, phraseological, metaphorical reproductions. Location V. Zimina also points out in her

dissertation the expression of the concert "beauty" in the language of the American people, writes that "the beauty of women and children is in the first place among those recognized as the most beautiful by the results of the conducted analyzes"[3,54]. What? In boymatova's work, the semantic field of the concert "beauty" in Tajik and English is drawn to the analysis. Anthroponyms, which tell the story of beauty in both languages, are classified, noting that in the Tajik language there are 10 groups and 117 names, in English there are 3 groups and 35 names. Also, the issues of proportionality of external and internal beauty are studied in the analysis of paremias. It is found that internal, spiritual perfection in English is of greater importance [2].

N.K Boymatova compares the semantic fields of the concept of beauty in the Tajik and English linguocultures, analyzes the criteria of beauty of the West and the East. In her research, M. Rakhmatova studies the linguistic features of the concept of "beauty" in the Uzbek, English and Tajik national cultures, and a comparative analysis of the peculiarities of the aesthetic assessment expressed in English, Uzbek and Tajik languages. It compares the similarities and differences between the national mentalities of the English, Uzbek and Tajik peoples in the linguistic conceptualization of the world, and the ways in which trilingual dictionaries can be enriched against the background of the general linguistic landscape of the world. identifies, classifies and compares the semantics of the concept of "beauty" expressed in all three languages on the basis of lexical, phraseological units, as well as the analysis of proverbs, lexical units taking into account the ethnic aspects of the compared languages defines the national-cultural and linguistic features of the concept of "beauty" in English, Uzbek and Tajik languages gives the lip [7].

But there are also common features in the eastern and Western beauty ethelons, which can be called universal value symbols. The lexical-semantic content of the concept of "beauty" in any language, such as "delight", "awe-inspiring", "flawless", "captivating", "Pleasant", was able to form a concentric field that unites at one point the aesthetic culture of mankind.

The composition of the concert "beauty" can be divided into three groups: men, women and groups of natural beauty, and the printed version can also be applied to Uzbek classical literature. Proceeding from the above, we can say that the female figure is the leading one in the interpretation of beauty, which is characteristic of all peoples and of all periods. But in linguopoetics, gender andases of male beauty are also formed, in which the attributes of an energetic body, strength, valor and courage are embodied. If we look at the history of our literature, the roots of the linguistic interpretation of the beauty of the Aegean in the Turkic peoples go back to the ancient monuments of the V-VII centuries. Historically, at a time when the second Turkish Khanate reigned (about 712-716 or 720-726 years), these inscriptions were minted on the stone, and the events reflected in them were tried in the dream, it is pointless, at first in the mirror of imagination appears the image of a fierce, evil Bahadir. This is the close consultation of the commander-in-chief, the Khan is the firstborn. The firstborn, whose honor and reputation among the elites was high, and even the name of the army in the tribes and nationalities, dedicated his life to the protection of the people, the strengthening of the rule of the Turks. According to the tradition of that time, the firstborn, who was brought up in Tabgach state as a child of the Khan, had a high intelligence and military potential...This person, who

was considered a knowledgeable, wise statesman of his time, a commander-in-chief, engraved his history on bitiktaş...When you read these, you begin to recognize the Bahadir in your eyes not only as an evil, an intrepid warrior, a hard-hearted, a tactortmas and an experienced commander, but also as a knowledgeable person of his time. The firstborn begins to brave his soldier against the evil. In unequal battle, his army returns with victory, narrowing the enemy army, which in many respects is more than itself [1]. It also embodies the true masculine and Bahadir masculine qualities in the image of the ELP eldest, which is presented in Mahmud Koshgari's work "Devonu dictionary-Turkish". "ALP is a warrior equated to the Earth's Elder (Lion, Lion, yo'rbars), the founder of the Turkish state. (miles. AVV. V century) Madai Bahadir was a simple and unsuspecting child with the right words who did not know cunning.. this was also the case when the Invincible was becoming a commander. The great commander was cruel to his enemies and disobedient tribes, but generous and brave to his friends and his own citizens"[1]. The symbol of the bunny and the Alpine Earth Bunny can be taken as a benchmark of male beauty for the Turkic peoples.

The description of the heroes of Alisher Navoi's works also contains poetic interpretations of male beauty. For example, the image of Farhod is a symbol of a perfect man, in which the external beauty is combined with the perfection of the inner qualities and the perfection of the character.

Otabek, the protagonist of Abdullah Qadiri's novel "Last Days", is not only "a man of heavy nature, great stature, handsome and white face, handsome, black eyes, well-proportioned black eyebrows and a young man who has just grown a beard." In this image, inner and outer beauty are combined, and it can be called an exemplary image of an Uzbek guy. B. Kadyrova emphasizes that the lexeme "suluv", which means "beautiful", was used in certain periods of the history of the language in the form "suluk" for young men.:

"Do not worry, Oftob, – he said, if the groom is so pale, if there is not equal in the rumor... (OK, 48).

Even now, as a result of semantic narrowing, gender has become more specific. That is, it is only used for girls. This situation can also be observed on the example of beauty. The appearance of Mawlono Moni in "majolisun-nafois" describes through his beauty and elegant soui that he is in proportion with his inner world:

Mawlono Moniy...it is beautiful and elegant, and the man is the man of Honor." In this place, the Uzbek language stands out as a factor of semantic narrowing of gender specificity in character-defining lexemas. The author points out that the lexeme of Honor, which comes in the line of Sahibjamol and Zarif semantics, is also in the role of adjectives, and the semantics of characterization of a person in the semantics of this lexeme in the current Uzbek language is out of consumption.

This feature is a linguistic process specific to Turkic languages, especially Uzbek "[4,14-15]. The word "beautiful" did not differ from the gender in a certain period, it was a description of both sexes. This means that the Eastern standard of male beauty also requires a balance of inner qualities such as courage, bravery, integrity, and loyalty, in addition to the appearance of beauty such as "great body", black eyebrows, and black eyes. There are also aesthetic evaluation expressions in the male definition, which are compared with such legendary logos as Rustami

epic, Alpomish, through which, in principle, physical attributes are expressed. "Polvon" lexeme, which is used in relation to the people of the male sex, refers to the signs "Alpine Reed", "wide shoulder", "energetic" inherent in the Uzbek people as lingvokulturema" [4,15]. Joseph alaihissalom "the beauty of men has earned special attention due to their well-being, height and height" [7,19]. The following qualities play an important role in the formation of men's gender patterns: loyalty, discipline, courage, bravery, willpower, intelligence and social status in society: a wrestler whose shoulders (or cuffs) do not touch the ground; knight without Fear and without Reproach – a noble man who does not know fear [6,16]. These adjectives, in turn, are also reflected in the written sources of each period.

"The concerto of beauty in poetry is based on the product of author's associations of the imagination about beauty, the sub-concepts of the poet about the beauty of things and events around him" [8,8]. Interpretation of the concept of beauty for the poet is a sign of an associative-subordinate character.

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