National-Cultural Features of the Verbalizers of the Concept "Beauty / Ugliness" in English and Uzbek Languages

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ABSTRACT
This article deals with the national-cultural features of the verbalizers of the concept "Beauty/ugliness" in English and Uzbek. In this article the author tried to analyze the process of metaphorization, which gives to identify the national and cultural peculiarities of concept "Beauty / ugliness" in non-related languages. While the similarities in the languages show that these peoples have a single logic in their linguistic perception of material things, the differences in them reflect the differences in the worldview and mentality of these peoples, as well as the uniqueness of these peoples.

Keywords: beauty, ugliness, metaphorization, simile, zoosemis, florism, national-cultural features, linguistic and extralinguistic factors

It is well known that metaphorization is usually formed on the basis of the names of objects that are distinguished by some characteristic of their character, as well as the verbs that express the intensity of the action in a particular case. The content aspect of metaphors, as well as the cultural connotations attached to them, are becoming a source of cognitive cognition. That is why figurative-motivated words, i.e. metaphors, are becoming an indicator of cultural symbols. It is these cases that are at the center of the research object of linguoculturology. One of the well-known representatives of cognitive linguistics, J. Lakoff and the philosopher M. Johnson interpret the metaphor as follows: “Metaphors penetrate not only everyday life, not only language, but also our thinking and activities. Our everyday conceptual system is also metaphorical in nature”[4; 387]. In research, metaphors have been presented as universals of consciousness. Research psychologists try to connect the view of material existence on the basis of metaphors with the genesis and culture of man. Metaphor is a universal phenomenon in language, and it is common to all languages. Its universality is evident in space and time, in the structure of language, and in its functions. The metaphor reflects fundamental cultural values, because it is based on the national-cultural worldview [5; 88]. When comparing linguoculturological units or translating them from one language to another, it is necessary to pay attention to the peculiarities of the culture of that period, in particular, the oral creativity of the people [6; 15].

It is also observed that the standards of analogy, which are the norm for the culture of some peoples, are not specific to the linguistic mental traditions of other peoples. For example, in Indian culture, if a beautiful girl is compared to an elephant in a majestic and majestic step, or if an Indian woman is compared to a cow in expressing her beauty, she will rejoice because a cow is a symbol of beauty and a sacred animal in Indian culture.

In China and Korea, when women are compared to a snake, they rejoice because in them the snake is considered a symbol that enhances wisdom, beauty, and dexterity [7; 51]. In many nations, including Uzbeks, it is used in a negative sense.

In metaphorization of a star, it is supposed to shine a bright light on the universe. Verb-metaphors are created mainly on the basis of the movement of animals, birds, plants, insects, etc., the transfer of features to man. This is due to the fact that the names of animals, birds, plants are the basis for metaphorization. For example, if a human action is replaced by a word denoting a bird or other action, the person is first likened to that thing. We will briefly dwell on these below.

In expressing the beauty of the human appearance, the lexemes sun, star are used from celestial bodies. For example: 1. But, soft! What light throng you under window breaks in is the cast and Juliet is the Sun!. (Shakespeare W. Romeo and Juliet. P. 57). 2. Your eyes are lodestars (your eyes shine like stars or your star eyes). In contrast to English, when the Uzbek lexemes "sun" and "star" are used in the phrase, beauty is enhanced: the star is hot - the desire is hot: Umid ... the star in front of him never took his eyes off the hot girl. (Mirmuxsin. Hope).
As can be seen from the above examples, the lexemes sun (sun) and star (star) in both languages serve to express the human appearance, the ultimate beauty of the body parts. In some cases, negative meaning is understood when meaning is enhanced by analogy with celestial bodies. Such a situation can be seen in the example of the lexeme moon. In the explanatory dictionaries of the English language it is possible to get enough information about the negative meaning of the word moon. In particular, in the dictionary of I.R. Galperin [2, 784] “moon”, moon-blind or moon – eye to suffer from chicken blindness - to suffer from greed; moon-calf - durachok, like an idiot. Unlike the English language, the Uzbek lexeme “moon” has a positive meaning. This lexeme is a symbol of beauty not only in the Uzbek language, but also in the culture of the East, and it serves to strongly express the beauty of women's faces:Free your face from the dark oppression of the moon, Get out of the dark life, fight in the light (Hamza HakimzodaNiyazi. Works: 2 volumes. 184 pages).

In addition, in the culture of the Uzbek people, it is customary to add the word "moon" to their names in order to strengthen the meaning of respect and affection for women. In the culture of the English or Russian peoples, however, we see that this is not the case.

If we compare the lexemes Venus (Cholpon) from the celestial bodies in English, in the culture of the Uzbek people the lexeme "Cholpon" can be used as a means of enhancing the beauty of women's eyes, but in English it does not. For example, the face is moh, the star is grass, and the eyes are bright (Hamza HakimzodaNiyazi. Works: 2 volumes. 184 pages).

From the examples given by comparison with celestial bodies, it can be seen that they are more specific to the culture of the Uzbek people and are used in negative contexts in the culture of other peoples.

In the culture of the European people, "dove" is an image that represents the extreme beauty of women. In intensively expressing the beauty and gentleness of women, the British compare her to a dove. For example: So shows a snowy dove trooping (Shakespeare W. Midsummer Night’s Dream, p.24). If we compare the meaning of the word "dove" with the Uzbek word "dove", it turns out that in the Uzbek language it is not used as a means of expressing the beauty of women.

Duck represents the incredible beauty of women in English. It is therefore applied by the speaker to the person he likes: 1. How are you, duck ? . . 2. "She is a perfect duck" or "she is a duck" - She is very beautiful or she looks like a duck. In the Uzbek language, in contrast, the "duck" refers to the awkwardness, ugliness of women's gait, limping. Here, Uzbeks use suxsura type of wild duck. For example, a suxsurdekyigit.

The goose lexeme, on the other hand, reinforces the negative meanings of “stupid” and “foolish” in English culture: To call a person a goose therefore implies that he or she is silly. In contrast, in Uzbek, this lexeme is often used in a positive sense to describe women as beautiful, proud, and crooked: A woman went out into the street with a goose (OTIL, 662 b).

Butterfly is used in English to enhance the beauty of women's appearance, gait and movement: "as pretty as butterfly" - as beautiful as a butterfly. For example, I instead of butterflies send down to me love, love which, and will light on my heart as pretty as a butterfly… But in the Uzbek dictionaries such a situation is not observed and this lexeme is specific to English.

In the Uzbek people, "beaver" is used to emphasize the beauty of the human eyebrow. For example, eyebrows beaver (beautiful growth black eyebrows). The English alternative "beetle browed" is used in a negative sense. In the Uzbek language, especially in the expression of the beauty of women's eyes "deer eyes" and "dove eyes" are used, which are alternatives to "buck-eyed", "sheep's eye".

In the culture of the Uzbek people, the beauty of the human eye is compared to “bo’takoz” that of a camel's child: a camel's eye is a beautiful eye that resembles the eye of a camel's child. This is not the case in the explanatory dictionaries of the English language. That is why this situation is typical for the Uzbek people.

In English, to express the beauty and conciseness of women's stature: wasp-waised is used, while in Uzbek a hipchabel is used like an ant.

Sometimes national-cultural features are also reflected in the specific use of florisms. In English, florisms such as lily, cedar, ebony are used to describe the beauty of female body parts: 1) She locks her lily fingers one on one (Shakespeare W. Midsummer Night's Dream, p.12). 2) as straight as the cedar.

In other languages, such as Uzbek, the beauty of a woman's lips is likened to a flower bud, the uprightness of her stature is likened to a cypress or shamshad tree, and the beauty of her hair is likened to a sunbul flower.
sarvioqomat (or qad) - tall, handsome, handsome: a bald face with a flower face, sarvioqomat, sunbul hair, narcissus eyes (Hamza. HakimzodaNiyazi. Works, p. 57); stature (or stature) shamshad - stature is handsome, beautiful: Zuhra's royal eyes were filled with tears, shamshad's stature was shaking (A.Mukhiddin. Left pocket, page 75) and so on.

W. Shakespeare compares the beauty of a woman's lip to a cherry: *Thy lips, those kissing cherries temping grow* (A Midsummer night’s Dream Shakespeare). In the Uzbek people, it is compared to the bud of a flower.

The English compare the beauty of a woman's cheek to a rose: *I have seen roses damask'd red and white, But no such roses see I in her cheeks* (Sonnets: ch. XXX. Shakespeare). In Uzbek, this is done through the lexeme “apple”.

The English people use the following qualities to express the elegance of women: survivaceous- (of a woman) having a pleasingly well developed figure, with attractive curves, voluptious - (of a woman) having a beautiful soft rounded body that excites sexual feeling; pin-up — a glamorous, often voluptuous girl, etc.

In the culture of the English people, special attention is paid to the signs of sexual attraction in the enhanced expression of women’s beauty. For example: fox - a sexually attractive girl or young woman; enchantress - a woman of great sexual charm; nymphet - a young girl of about 11-14 years old regarded as sexually desirable, sextot - a sexy woman: sextot - a woman with enormous sexual potential; sex-bomb - a woman famed for a sex appeal and etc. [1; 8-18].

The peoples of the East, in emphasizing the beauty of women, pay great attention not only to her external beauty, but also to the beauty of her inner world, such qualities as diligence, modesty, chastity, obedience, humility, intelligence.

In English, the extreme ugliness of man can be expressed through zoosemisms such as "dog", "elephant", "bull", "horse", "goat", "monkey", "butle", "pig".

In English, bear is an intense expression of human awkwardness, the ugliness of gait, while in Uzbek it is a very rude human body. Similarly, when dog is used to describe the ugliness of women's appearance in English (dog - offensive - someone who is not attractive, especially a woman), the Uzbek dog lexeme is used in a more insulting way: Azizbek shouted at the gatekeeper in front of him: Get up, go to the gate, who is that dog? " (A.Qodiriy. Past days).

In English, the words "pig eyed" or "piggish eyes" or "bull eyed" or "ox eyed" are used to describe the ugliness of men's eyes. In our first example, when we say "pig eyed", the smallness and ugliness of a man's eyes are like a pig's, and in the second case (bull eyed, ox eyed), a man's eyes are very big and ugly compared to a bull's eye, but this is different in Uzbek. In Uzbek, the meaning of the ugliness of the human eye is expressed by lexemes such as "fish", "ukki", "frog", i.e. they are used in reference to a blind person. For example: 1. “No, I regret something,” said the young lion-eyed fisherman (Oybek. O.v. shabadalar). 2. An old man with a long beard, two eyes and a long face sitting on the bed asked slowly, taking a bowl from him (N. Safarov, on the way to the Big Caravan).

While the Uzbek language uses the word "duck nose" to describe the ugliness of the human nose, the English language uses the same condition as "eagle nose" and "hawk nosed faced".

In English, the ugliness of the human face can be compared to "a pig face", "a monkey face", "a baboon face", and in Uzbek, the ugliness of the human face can be compared to an ape. In both languages, similar zoosemisms are used to describe the ugliness of men's faces: "goat's beard", "goat's face", in English, "a pig face", "goat face".

In the Uzbek language, such lexemes as "dev", "alvasti", "ajina", "yalmog'iz" take an active part in expressing the ugliness of a person's appearance. The lexeme of a giant often expresses the ugliness and awkwardness of a man's appearance: You gave your daughter to a giant instead of marrying her (M. Ismaili. Fergana until dawn). The lexemes of the monster and the lizard are applied to women: Have you ever heard of a stranger, a princess who has never spoken to anyone, who has not heard from anyone, who has run away from the whip for fear of the demon's smiling eyes? (I. Rahim. True love).

While the similarities in the languages show that these peoples have a single logic in their linguistic perception of material things, the differences in them reflect the differences in the worldview and mentality of these peoples, as well as the uniqueness of these peoples. This is due to linguistic and extralinguistic
factors, which reflect the national-cultural features of these concepts.

**BIBLIOGRAPHY**


