

Metaphoric units expressing the concept of beauty

¹Tursunoy Yandashova

¹Doctorial student of Tashkent State
University of Uzbek language and literature
yandashova92@mail.ru

Abstract Every people or nation can have a real name and status in the world with its values, language and culture. The Uzbek language is one of the important values that have raised the Uzbek nation to such a high level. The article discusses metaphorical interpretations of the concept of beauty in Uzbek and English linguistic culture.

Keywords: Metaphor, metaphorization, phytomorphic metaphor, naturmorphic metaphor, zoomorphic metaphor, gastronomorphic metaphor, religiomorphic metaphor

INTRODUCTION

Concept is a multilateral event and we can see the role of a number of linguistic means. For example, the units of the concept “beauty” expressed by the help of metaphors are considered to be the means of this kind. Uzbek language has rich linguistic heritage and English has the same rich lexical-linguistic basis too. We can see it from the analysis of this chapter clearly. We know that, metaphors are the means expressing the universe in images, characters and have a number of inner divisions. For example, we can present the following separate types of the word:

1. Phytomorphic metaphors: *as straight as a willow-shoot – as strong as a log,*
2. Zoomorphic metaphors: *as bold as a lion – as brave as a lion;*
3. Naturmorphic metaphors: *as the sun shines – to be as clear as a sun;*
4. Religiomorphic metaphors: *like an angel – to be like an angel;*
5. Gastronomorphic metaphors: *as nice as milk – as good as milk;*

Phytomorphic metaphors in Uzbek usually express the comparisons connected with the names of plants peculiar to the world of Uzbek flora. As we often say, a beautiful face as a flower, *gentle brows as a grass, lips as flower buds etc.*

*Nights are over and comes the morn as a glass,
Just glancing at her face is not enough.*

*A beauty is leaving away our class,
Her hair is nbul and eyes are as mint.
(Mukhammad Yusuf)*

These kinds of examples are numerous in English as well. The feature expressed here can be formed directly or by the help of characters. For instance, when the word combination *kuchli erkak* is expressed as – *a strong man*, the feature reflected this stereotype is given directly with the help of an adjective word. But in the stereotype *chinorday baquvvat* – *as strong as an oak*, the feature is expressed with a character. That is in order to express the feature of strength this task is passed to a character of an oak taken from the nature. Why exactly a character of a tree? Or why exactly an oak?! Because the tree is the strongest member of the flora world of the nature. We cannot say the same about other members of the flora. We can bring the same comparison in the example with an oak. We cannot say that all trees have straight roots, strong vessels, and huge branches. And here comes the natural connection between the concept of “male” having the same strong character and physical strength in the world of humans and an oak tree of the nature. Here we claim not only to the stereotypes in the character, features but also partly in the appearance. The features of natural strength, thickness and slim figure of an oak serve as the basis for this comparison, we can bring a lot of examples of this kind in both languages.

Zoomorphic metaphors can be found enough in both Uzbek and English languages. Especially, the etalons of the word combinations inserted in Uzbek classical literature as *ohu ko'z*(deer eye), *qarchig'ay burun* (hawk nose), *bulbul ovoz*(a nightingale's voice), *qalding'och qosh*(a swallow brow) are used actively in present Uzbek prose. *Avazkhon and Khasankhon were lion huge, tiger strong, leopard hearted, and lioness wrested fellows too.* (Ravshan, 4.) These lines taken from a well-known epic “Ravshan” has become etalons of traditional stereotypes peculiar to all folk genres of nearly all nations. Particularly, we can meet this kind of

comparisons in the samples of Uzbek national folk belonging to the genre of epopees and tales. The features peculiar to males appearance are expressed exactly with the expressions *lion huge, tiger strong, leopard hearted, lioness wrested* and are used to describe strong, powerful figures of Uzbek men. Here is another example:

*Spring of my life, where do you go?
My seeking falcon, where do you go?
My strong ram, where do you go?
A branch turned into an oak, where do you go?
When I miss you much, where do you go?
Pomegranates in my garden, where do you go?
My camel in the line, where do you go?*
(Ravshan, 18.)

In English it sounds as *lion head, swan-neck, deer-eyes, as innocent as a dove* and others. In English we can often meet such zoonymic nomemes as *lion, eagle, dove, coo*. An interesting fact is that these animal names have active application in Uzbek lingua culture. For example, to fly as an eagle, to fight as a lion, innocent as a turtle dove, as soft as a cuckoo's voice and others.

Naturmorphic metaphors are used actively to express the concept "beauty". As it is seen they often express the names related to the nature. Hence, relations to not only the inner world of a human but also his appearance by the moon, sun, star, pearl, crystal and other items are considered to be a widely spread event in Uzbek metaphorization. When *Ravshanbek paid attention, she was as beautiful as an angel, her teeth were like pearls, eyes like stars, brows like otters, lips like ruby, mouth like a carving, lips like cream, two cheeks like the moon, looked like a flying falcon and sat brightly as a stamped paper*. (Ravshan, 55.) The names as pearl, star, moon given in this expression are considered to be the comparisons referring to naturmorphic metaphors. Naturmorphic metaphors are the notions that are unique and far away space items of the nature: moon, sun, star; valuable and rare gems: gold, silver, pearl, crystal; the words expressing the place and time: day, night; natural events: rain, snow, rainbow and etcetera. They are connected with nomemes and serve to express the outer and inner world of a man. Below we present a number of examples to naturmorphic metaphors used in literary works of different genres:

Natur nomemes	morphic	Positive shade	Negative shade
Names of valuable gems,	Crystal	As clear as a crystal	-
	Diamond	Invaluable as a diamond	-
	Perl	As pearls in the line, glitter as pearl	-
	Ruby	Ruby red (referring to cheeks)	-
	Emerald	To glitter as an emerald	-
	Silver	To glitter as silver	-
	Marjon	To line as pearls (referring to teeth)	-
	Gold	Invaluable as gold	to get yellow as gold
	Brilliant	Sharp as a diamond	-
	Nacre	As white as nacre	-
	Steel	As strong as steel	-
	Cast iron	As strong as cast iron	-
	Magnet	To pull like a magnet	-
	Mercury		Unstable as mercury
	Copper	To glitter as copper	-
	Marble	As smooth as marble smooth (face, body and others.)	-
	Nomemes expressing places, time and natural events	Dry mud	
Mud		As soft as mud (referring to character)	-
Coal			As black as coal (referring to a face)
Bead		As black as a bead	-
Day		As light as a day	-
Night		As dark as a night (brow, hair, eyes and others.)	-
Sun		As bright as the sun	-
Fire, flame		As speedy as fire, To burn as fire	-
Ice		-	As cold as ice
Snow		As white as snow	-
Rain		Clear and soft as rain	-
Rainbow, arrows	Brows bent as a rainbow	A figure bent as a rainbow	
Thunderstorm, lightning	To sparkle as a thunder	To rattle as a thunder (related to voice)	
Feather	As light as a feather	-	
Cotton	As white as cotton	-	
Tinsel	To sparkle as a tinsel	-	

The comparatives given in the table are not only peculiar to lingua culture of Uzbek language but also peculiar to English language. For example, *In olden times when wishing still helped one, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, which has seen so much, was astonished whenever it shone in her face*. (A fairy tale. The Frog Prince) In this example we can see that hyperbolic metaphor about how the girl is as beautiful as her face shines like the Sun is expressed.

Or let's take the description given to the main character in one of the well-known novels "Gone with the Wind" by Margaret Mitchell, Scarlett O'hara. We can see the same naturmorphic metaphor here: *Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin-that skin so prized by southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns.* (Margaret Mitchell. Gone with the Wind, 3.) Metaphorization style of expressing the beauty in English lingua culture is not as active as in Uzbek lingua culture. Representatives of this nation prefer to describe someone's appearance directly and due to it we cannot say that English literary style is rich in bright metaphorization as Uzbek literary style. Uzbek language as Navai says, is very rich and complex language. By this feature English looks common and plain.

Religiomorphic metaphors serve to express the concept of beauty by the help of religious traditions, mythical symbols. The expressions like "hur-u g'ilmon, pari-paykar, farishta-yu maloika" were born in the result of religious traditions. At present they are considered to be among the traditional stereotypes describing the beauty of characters in the classical literature since old Turkish language times.

What fairy did you become crazy for loving like this?

Hey fairy, do anything you want, I fell in love with you!

(Navai. Gazals, p.23.)

Characters as "hur-u g'ilmon, pari-paykar" are particularly met in our classical literature, and also in fairy tales of Uzbek folk. All forms of this word are comparatively same and are used in the meaning "fairy, faery". There are no genderological differences between them as well. However, if we look back at the etymology of these words, we will know that the word "g'ilmon" in the expression "hur-u g'ilmon" must be used for men. In Uzbek lexicology there is such an explanation: "G'ilmon – is a plural form of the Arabic word "g'ulom", meaning "boys, fellows, servants". Due to religious beliefs this word means a young handsome man who serve in paradise. We can conclude from it that this word must be used mainly for men, but in old and present Uzbek languages we can see its opposite i.e. its usage towards women. Let's pay our attention to the explanation of the word "pari" that serves as the basis

for such words as "paripaykar(fairy), parivash(like a fairy), pariruxsor(fairy face), parichehra(fairy face), pariro'y(like a fairy). The first is a mythologic meaning of this word and is widely spread in the folklore of eastern nations, a mythical character in the appearance of a very beautiful girl created from light; she guards people from evil spirits, a symbol of beauty. There exist numerous articles on it too. For instance, *Qari bilganni, pari bilmas (What the old knows, the fairy doesn't know)*. The second, the character of a water fairy created on its basis. It is used as a fairy that lives in the water. We can meet this character in Uzbek fairy tales much. The words "parichehra(fairy face), pariro'y(like a fairy), parirukhsor(fairy face) mean the same meaning as "with a fairy face". They are considered as active metaphoric units describing the heroes of Uzbek literary works. Besides that, there are such nomemes as "parikhon (saving patients from diseases by the help of fairies and gins, clairvoyant), "parizod"(born from a fairy), "parito'p"(group of fairies) – name of an ethnic group among Uzbek nation, these words witnesses about how religious-mythical views have deep roots in Uzbek lingua culture. Religiomorphic metaphors in English lingua culture are widely used with the word "angel" and combinations of this word. For example, *godlike face, divine face, angel face can be good examples. One morning in 1816 an Englishman with a godlike face and a deformed foot registered at a Belgian island, as soon as he reached his room fell like a thunderbolt upon the chambermaid.* (Peter Quekkel, To die Dark Tower, 67 b.). Religiomorphic metaphors can include not only religious- mythical views but also the names of people of mythical, fantasy heroes. For example, such adjectives as "*alpday yigit(a fellow like Alps), 'Alpomishday yigit'(a fellow like Alpomish), 'Rustami Dostonday' zo'r(as great as Rustami Dastan), 'arvohday ozg'in'(as slim as a spirit), "devday zabardast"(as strong as a beast), "avliyodek oqil"(as wise as a saint), "murdaday oppoq"(as white as a dead) "gadoday qashshoq"(as poor as a beggar), "go'dakdek beg'ubor"(as innocent as a baby), "zanjidek qora"(as black as a Negro) are used to express either positive or negative shades of the concept of "beauty".*

Samandardek qayta tug'ildim(I was reborn as Samandar),

Uzun bo'yli yillar oralab(after long years).

(Ulugbek Khamdam, Unwithered flower).

In English we can bring such word combinations connected with the names of mythical

heroes as *Herculean body*, as *black as Hamlet*, the *beauty of Madonna* as examples.

For gastronomorphic metaphors in English “*as nice as milk*; “*as sweet as chocolate*” can be good examples. In modern Uzbek language we can meet lots of this kind of metaphors. *Gulrukhsor’s hands are softer than her mother Sitorabonu’s hands, her nice, beautiful eyes are as blue as the sky and her manner of speaking is sweeter than hard piece of sugar* (Odil Yokubov, Ko’hna dunyo (Ancient world). p.102.). The concept of “beauty” is impossible to imagine without the adjective of “ugly”. Erkin Vakhidov’s well-known comic gazal- “Boshindadur” (On your head) can be good example for gastronomorphic metaphors expressing an awkward, ugly young fellow.

*Nay misol shim kiygan ul, Sandiqdayin tuflil bilan
(what trousers he wore with shoes from a trunk),
Hurpayib turgan savatdek soch aning
boshindadir*

(bouncy hair as a basket is on his head).

All in all, these kinds of metaphors have a special importance in expressing peculiar national-mental outlook of the native speakers of both languages in lingua culture of Uzbek and English. Here, beauty is considered as one of the key concepts of the ethnic content of any nation. In the conceptual world “beauty” can deal with local, national, cultural, historical and religious beliefs. In the above classified phytomorphic, naturmorphic, zoomorphic, religiomorphic, gastronomorphic metaphors we see how big is the importance of flora and fauna, religious-mythical beliefs, household-social attitudes referring to the representatives of both languages in expressing the concept of beauty by the help of lexical-phraseological units.

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