



Conceptual Interpretation Of Aesthetic Evaluation Standards In Linguistics

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ABSTRACT

The article deals with the research of the concept "beauty" by world linguists, Eastern and Western standards of female beauty, their differences and common aspects. The role of universal semes included in the lexico-semantic composition of the concept and their role in the formation of general cultural evaluative standards are also analyzed.

Keywords:

Beauty, concept, standard, national aesthetic criterion, emotional evaluation, aesthetic norm, harmony, category, metaphorical model.

Introduction

In the studies devoted to the concept of "beauty" in world linguistics, it is mainly mentioned about the beauty of nature, signs of female and male beauty, as well as the beauty of children.

The main part

Analyzing the artistic concept of beauty in the works of L. Pasternak, Russian linguist A. B. Molchanova points out that the difference between natural beauty and beauty that is a product of creativity (a work of art) is important for the writer [7,7]. Speaking about the metaphorical representation of the concept of "beauty" in modern poetry, K.V. Sboroshenko divides idealized perfect objects in poetic texts into two thematic groups: human (woman, man, child) beauty and natural beauty (landscape, animals, natural phenomena, seasons). He notes that the idealization of beauty is based on models related to female beauty. The scientist analyzes metaphorical models verbalizing beauty in Russian and Italian poetry, admits that 11 models related to female beauty, 1 model related to male beauty, and 2 models related to

child beauty were identified [10,17]. In her research, I. Okuneva talks about the manifestation of the concept of "beauty" in Russian and English languages, and provides analyzes related to the beauty of women, men and children, as well as nature and works of art in both languages. The fact that in both languages there are more details verbalizing female beauty than others is evidenced by the example of lexical-semantic, phraseological, metaphorical representations [8,5]. In her dissertation, M.V. Zimina also reflects on the expression of the concept of "beauty" in the language of the American people and writes that "according to the results of the analysis, among those recognized as the most beautiful, the beauty of women and children is in the first place." [6,54]. O.A. Alimuradov and M.A. Guseva show four universal macrofields in the formation and verbalization of the concept of "Beauty": 1) emotional-emotional evaluation; 2) spiritual and moral evaluation; 3) aesthetic evaluation; 4) quality evaluation [1,15].

In her article, G.N. Smagulova writes that in the perception of the Kazakh nation, there is a schematic structure of the concept of

"woman" within the micro-concept of "beauty" and gives Kazakh phrases used in the definition of a woman "Oy desa – og'zi, kun desa, ko'zi bor", "Odamdan ham go'zal", "Qarab jon to'ymaydi", "Yangi otgan tongday" [11,85]. According to M.Rakhmatova, "...in different languages, the concept of "beauty" includes such signs as *healthy, good, clean, intact, comfortable, loving*. Their methods of expression differ from the point of view of ethnic culture and national taste [9,12]. In the work of N. Boymatova, the semantic field of the concept of "beauty" in Tajik and English languages is analyzed. Anthroponyms representing beauty in both languages are classified, and 10 groups and 117 names are identified in Tajik, and 3 groups and 35 names are identified in English. Also, the issues of the balance of external and internal beauty were studied in the analysis of paremias, and it was determined that the importance of internal, spiritual perfection is greater in English [2]. While comparing the semantic fields of the concept of "beauty" in the Tajik and English linguistic cultures, the researcher analyzes Western and Eastern criteria of beauty: "After the analysis of language materials in the anthroponymic research, the following conclusion can be made: names expressing the concept of "beauty" in the Tajik language include flowers, precious stones, the beauty of the planets, as well as lyrical beauty consisting of light and rain, cleanliness and purity, youth and beauty, grandeur and harmony of the soul. In English, names representing beauty are associated with grandeur, metaphors, and the beauty of flowers [2].

M. Rakhmatova stated that "implicit and conceptual features of the concept of beauty are hidden in Western thinking based on standards such as the education typical of nobles, behavior typical of educated girls, behavior, knowledge of the French language, dance, and knowledge of music." [9,19]. In the West, the external and internal aspects of female beauty are completely different. In addition to the peculiarities of the structure of the female face, which is the epitome of beauty, the characteristics of her nature are also taken

into account. For example, while analyzing B. Pasternak's work from a philosophical and poetic point of view, Yu.M. Brukhanova substantiates the formation of the concept of "beauty" in the literary work through the associations of *ownership-power-power-dominance-obedience-suffering* [3, 119-12]. According to Okuneva, the beauty of Russian women is embodied in such signs as majesty, smoothness, calmness in movement, proud step and red cheeks. In the Western standard of beauty, the extreme whiteness of a woman's face and the purity of her skin, the delicacy and grace of her figure, as well as the lightness and courtesy of women's movements are also appreciated [8,5].

In European literature, the golden color of a woman's hair and the blueness of her eyes are sung as symbols of beauty:

Oltin sochin *kuylab baytimda zotan,*
Dedim: "O'ldiradir meni bu ko'z-qosh!"
(Franchesco Petrarcaning "Madonna Lauraning vafotiga") [12,257];

Men Bosforda bo'lmaganman hech,
Uni so'ylab berolmam senga.
Lekin moviy ko'zlaring *har kech*
(S.Yesenin) [5,17].

But Eastern and Western standards of beauty also have commonalities, which can be called pan-cultural evaluation patterns. Universal terms such as "attractive", "pleasing", "surprising", "flawless", "attractive", "pleasant", which are included in the lexical-semantic composition of the concept of "beauty" in any language, represent a conceptocentric field that unites the aesthetic culture of humanity at one point. creates. Some lexical units that express beauty (for example: flower, bird, sunbul, star, precious stones, etc.) are typical for Western and Eastern linguopoetics and are among the universal evaluation standards.

For example:

Yulduzimsan *doim chorlagan,*
Hayo qilgan hurkak kabutar.
Marinam qir gulim porlagan,
Unut daryom yer osti oqar (Odysseas Elitis,
Greek poet) [14];
Qo'lingdan oqliqni olmish nilufar,
Kokiling to'lqini sunbulda ayon.
Yonog'ingga taqlid oq atirgullar,

Qizil atirgulda cho'ging bor alvon (William Shakespeare, English poet) [15].

A. Dumas describes the beauty of Katerina in the novel "Ascanio" as follows: "... her eyes burned like **lightning**, her lips were **red**, her teeth were white as **of pearl**, her neck was smooth, graceful, her shoulders were **sloping**, her waist was **slender**" [4].

Conclusion

As we mentioned above, perceptions of beauty are formed on the basis of the national-ethnic culture and aesthetic views of a certain nation. In the words of M.Rakhmatova, "the process of realization in speech is realized as a result of categorization of religious and national values of the people" [9,21].

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