

THE CONCEPT OF “BEAUTY” AND ITS LINGUOPOETHICAL RESEARCH AND ANALYSIS ISSUES

<https://doi.org/10.5281/zenodo.15232908>

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Annotation

Beauty occupies a special place within aesthetic concepts. In World linguistics, a lot of research has been done on the concept of “beauty”. The article draws on the analysis of the national-cultural characteristics of this concept, their verbalizing means. Various approaches to the study of the concept of beauty have been considered by linguists, issues of linguistic analysis.

Keywords

beauty, linguopoetics, étalon, concept, sema, aesthetic culture.

The term “linguistic poetics” – “linguopoetics” – the field that studies the language of a literary work as a manifestation of the aesthetic function of language – has become quite established in philology, and many studies have been created dedicated to clarifying the place of “linguistic poetics” as a separate independent discipline in the system of philological sciences. For example, among Russian linguists G.O. Vinokur, R.A. Budagov, B.A. Larin, V.P. Grigorev, N.M. Shansky; in Uzbek linguistics, B. Yoʻldoshev, I. Kochkortoev, R. Kungurov, M. Yoʻldoshev, Q. Samadov, L. Abdullaeva, E. Qilichev, B. Umurkulov, Kh. Abdurakhmonov, N. Mahmudov, B. Sarimsakov, etc. have conducted research in this area.

In world linguistics, studies devoted to the concept of “beauty” mainly focus on the beauty of nature, the signs of female and male beauty, as well as the beauty of children. Russian linguist A. B. Molchanova, analyzing the artistic concept of beauty in the work of L. Pasternak, emphasizes that for the writer the difference between natural beauty and beauty that is a product of creativity (a work of art) is significant [7, 7].

Speaking about the metaphorical representation of the concept of “beauty” in modern poetry, K.V. Sboroshenko divides the 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 basis of the idealization of beauty is formed by 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 [11,17]. In her study, I. Okuneva, speaking about the manifestation of the concept of "beauty" in Russian and English, provides analyses 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 [9, 5]. M.V. Zimina also reflects on the expression of the concept of "beauty" in the language of the American people in her dissertation and writes that "according to the results of the conducted analyses, the beauty of women and children is in the first place among those recognized as the most beautiful" [5, 54]. O.A. Alimuradov and M.A. Guseva indicate four universal macro-fields in the formation and verbalization of the concept of "beauty": 1) emotional-sense assessment; 2) spiritual-moral assessment; 3) aesthetic assessment; 4) qualitative assessment [1, 24].

In her article, G.N. Smagulova writes that in the Kazakh national perception, the microconcept of "beauty" contains a schematic structure of the concept of "woman" and cites Kazakh phraseological units used in the description of women, such as "When the moon says, she has a mouth, when the sun says, she has an eye", "More beautiful than a person", "Looking at her, one cannot be satisfied", "Like a dawn that has just risen" [12, 85]. According to M. Rakhmatova, "...in different languages, the concept of "beauty" also incorporates such signs as healthy, good, clean, unspoiled, comfortable, and affectionate. Their methods of expression differ in terms of ethnic culture and national taste [10, 12]. In the work of N. Boymatova, the semantic field of the concept of "beauty" in Tajik and English is analyzed. Anthroponyms denoting beauty in both languages are classified, and 10 groups and 117 names are identified in Tajik, and 3 groups and 35 names in English. Also, the issues of the proportionality of external and internal beauty are studied in the analysis of paremias. It is determined that in English, the importance of internal, spiritual perfection is greater. The researcher, comparing the semantic fields of the concept of "beauty" in Tajik and English linguistic culture, analyzes the criteria of beauty typical of the West and the East: "After analyzing the linguistic materials in the anthroponymic study, the following conclusion can be drawn: the names expressing the concept of "beauty" in the Tajik language include units associated with the beauty of flowers, precious stones, planets, as well as with lyrical beauty consisting of light and rain, purity and innocence, youth and beauty, grandeur and harmony of the soul. In English, names expressing beauty are

associated with grandeur, metaphor, and the beauty of flowers" [2]. "In Tajik literature, the standard of beauty is a girl with a bright facial structure and long hair. In English literature, the standard of female beauty is a woman with a straight figure, a thin waist, and smooth hair of bright color. The author compares the beauty standards of two different nations using two beautiful girls - Rashkiqamar (Tajik) and Rebecca (English). In English, taste, elegance, elegance; physical (sexual) attractiveness, seeing beauty in love, intelligence and intelligence; luxury values are mentally represented, while in Uzbek, beauty is valued for its specificity, goodness and pleasantness, nature, light, spatial objects, charm, decoration, etc. are important [2].

M. Rakhmatova states that "Western thinking is characterized by the implicit and conceptual features of the concept of beauty, based on such norms as the upbringing of aristocrats, the behavior and manners typical of educated girls, knowledge of French, dance, and music" [10, 19]. In the West, the external and internal aspects of female beauty are completely different. In addition to the peculiarities of the female facial structure, which is the embodiment of beauty, the characteristics inherent in her nature are also taken into account. For example, Yu.M. Bryukhanova, analyzing the work of B. Pasternak from a philosophical and poetic perspective, substantiates the formation of aspects of the concept of beauty related to female beauty in the writer's work through the associations of possession-power-power-domination-obedience-suffering [3, 119-124].

I. Okuneva notes that the beauty of Russian women is embodied in such features as their grandeur, smoothness, calmness in movement, proud stride, and rosy cheeks. In the Western standard of beauty, the extreme whiteness of a woman's face and clean skin, the slimness and grace of her figure, as well as the ease and grace of her movements are also valued [9, 5].

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

Singing about her golden hair,

I said in my verse: "This eye-brow is killing me!" (Francesco Petrarch's "On the Death of the Madonna Laura") [13];

Do not ask me again,

Where is the golden particle that has lost its way.

For true love, the Lord

gave some of them to your hair.

(Thomas Carew – English poet) [14];

I have never been to the Bosphorus,

I cannot give it to you by slaughter.

But your blue eyes every night
Seem to me like the sea (S. Yesenin) [8, 17].

However, there are also common aspects in the standards of beauty typical of the East and the West, which can be called universal patterns of assessment. Universal semantics such as “attractive”, “delightful”, “amazing”, “flawless”, “attractive”, “pleasant”, “pleasant”, which are part of the lexical-semantic structure of the concept of “beauty” in any language, form a concept-centric field that unites the aesthetic culture of humanity at one point. Some lexical units that embody beauty (for example: flower, bird, sunflower, star, precious stones, etc.) are characteristic of Western and Eastern linguopoetics and are included in the universal standards of assessment. For example:

You are my star that always calls,
A shy dove that makes me shy.
My sea rose shines,
My river of oblivion flows underground. (Odysseus Elitis, Greek poet) [15].
The lily that has taken its whiteness from your hand,
The wave of your cheek is clear in the sunflower..
White roses imitate your cheek,
Your embers are red in the red rose. (William Shakespeare, English poet) [16].

A. Dumas describes the beauty of Catherine in his novel “Ascanio” as follows: “...her eyes burned like lightning, her lips were scarlet, her teeth were white as pearls, her neck was smooth, graceful, her shoulders were sloping, and her waist was slender” [4].

As we have already noted, ideas about beauty are formed on the basis of the national-ethnic culture and aesthetic views of a particular people. In short, the process of realizing national taste and culture at a point occurs as a product of the categorization of the people's religious, national views and values.

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