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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 10 Volume: 78

Published: 19.10.2019 <http://T-Science.org>

QR – Issue



QR – Article



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## AESTHETIC JUDGEMENT: LANGUAGE AS A MIRROR TO REFLECT “BEAUTY”

**Abstract:** In world linguistics, special attention is paid to the national, aesthetic, linguistic picture of the world, the correct interpretation of aesthetic values in it, the study of universal and differential aspects of different cultures, the study of the features of the expression of aesthetic thinking of different nations in a language. One of the important tasks of modern linguistics is a comparative analysis of the national-cultural characteristics of each language to identify and analyze the harmony between the universal and spiritual-cultural values of peoples, the analysis of the linguistic features of units adopted in some languages at the level of an aesthetic category. Including research on the basis of the linguistic-speech dichotomy of the concept of “beauty”, which received the status of an aesthetic category in the framework of some languages.

**Key words:** concept, value, value of objectness, picture of the world, aesthetic picture of the world, estimation, stereotype, gestalt, scheme, inner beauty.

**Language:** English

**Citation:** Rakhmatova, M. M. (2019). Aesthetic judgement: language as a mirror to reflect “Beauty”. *ISJ Theoretical & Applied Science*, 10 (78), 282-288.

**Soi:** <http://s-o-i.org/1.1/TAS-10-78-52> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.10.78.52>

**Scopus ASCC:** 1203.

### Introduction

In contemporary linguistics the language is studied in conjunction with the culture, values and thinking of the individual, it becomes necessary to study the concept of “beauty” in the framework of akisologicheskies theories and anthropocentric paradigms. In this regard, the question of a complete study of the expression of the concept of “beauty” in English, Uzbek and Tajik national cultures from the point of view of linguistic culturology and cognitive linguistics has not been an object of study to this day. Consequently, the aesthetic picture of the world in English, Uzbek and Tajik, the definition of values in various cultures, the expression of the concept of “beauty” in the phraseological and lexical planes of the language, the possibility of its manifestation, a comparative analysis of linguocultural features and study within the framework of linguoculturology demonstrate the importance of the research.

In English, Uzbek, and Tajik national cultures, values are the main components of concepts. Such an approach has created in our country, as well as in

world linguistics, a school for the analysis of national languages from the point of view of anthropocentricity. Taking into account modern concepts, the author's concept of the concept of Beauty is based on a triple of the main components - values, thinking, language. Being a rational being, a person animates “beauty” in his own consciousness, that is, evaluates, values and expresses it through signs with the help of mental units, which has material value, creates frames - a knowledge system in the process of transmission from generation to generation, or forms another conscious stone frame slot. For this slot frame can not be found in other national cultures.

Questions such as What is beauty ?, What is beautiful? Who is beautiful? are as ancient as the world itself. The answers to these questions interest everyone, from Plato to the current generation. These questions, first of all, require an understanding of the philosophical and aesthetic nature of "beauty." For “Beauty,” writes B.E. Khusanov, “surpasses the concepts of pretty, charming, elegant, attractive, charming” [Khusanov, 2004, p.12]. The concept

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exists initially as a holistic in the form of gestalt as an important element in the perception of beauty, not through the rejection of parts, but through the conscious perception of an object in a holistic way, through the comprehension of parts: "beauty is the first beauty, and it is integral, it is integral everywhere" in Plotinus "On mental beauty." The scientist considers integrity an important element of beauty, which implies the correspondence of content with form. The consideration of integrity (gestalt) as an important element in the perception of beauty is not the rejection of parts, but the perception of consciousness of integrity under the influence of parts.

Taking into account the above, we rely on the three foundations of cognition of the world (thinking, language and values) to analyze the concept of "beauty". For this, the content related to values, figuratively expressed and based on facts was chosen as a research analysis. If we consider beauty from an objective point of view as part of nature, we will find where exactly we can see it, or how nature expresses it. And only a rational being can understand it, and not only understand, but also feel it. An unconscious and inanimate being is not capable of this. For example, a stone cannot realize the beauty of a stone. And a person can distinguish one stone from another. Evaluation of one stone above the second indicates the value of the first for a person. Although pearls and ruby in nature have their function and value, they are reborn in the human mind as an aesthetic value in society. Linguistic derived words of thinking such as eyes diamond (eyes like diamond), ruby lips (scarlet lips) in English, tishlarning sadfdek (teeth like pearls), lablarning yout (lips like rubies) in Uzbek, gavarnishon, guarnamoy, duri yatim, lalmonand, sadafoso in Tajik are the result of national stereotypes of aesthetic axiological assessment. Having aesthetic value, the stone creates a panorama of the national picture of the Uzbek and Tajik peoples - having formed as knowledge, it is expressed in the language through mental devices. Because the value factor plays an important role in the concept of culture. First of all, the individual himself evaluates a social phenomenon and forms a national consciousness.

Thus, as a sane being, a person in his thinking animates beauty, that is, evaluates and expresses it with the help of symbols through mental units. This gains value and creates a system of knowledge - frames in the process of transmission from generation to generation, or forms another aesthetic slot in the Uzbek consciousness. This frame slot may not be found in other national cultures.

### I. Literature Review

Most studies in the direction of anthropocentrism define the picture of the world: A.E. Mamatov writes: "The picture of the world is of paramount importance for human communication, ... in the linguistic picture of the world, a person is the main figure. The whole

diverse picture of the world, the whole human life is reflected in the language and remains the meaning of communication" [Mamatov, 2012, p. 43]. According to the Russian linguist V.I. Karasik, the linguistic and cultural direction is appropriate in understanding the concept and picture of the world, since the concept is the main unit of culture [Karasik, 1996, p.3-16]. According to the German philosopher G. Rickert, if science wants to distinguish culture from natural signs, and first of all, it should be based on the principle of values [Rickert, 1994, p. 154]. The knowledge of a person accumulated over his entire life is reflected in consciousness, and the idea has repeatedly been expressed that mental representation reflects national cultural activity. In particular, V. Humboldt believed that "The internal structure and originality of one language is a phenomenon directly related to the ability of the spirit of a nation to see originality" [Humboldt, 1984, p.133]. N.F. Alefirenko says that "Language is fixed important for the bearers of this culture objects that are reflected for world consciousness, linguistic consciousness captures what seems to be especially significant for a given linguistic culture" [Alefirenko, 2010, p. 54]. He also emphasizes that the national-cultural, value picture can be presented as a field. And he comes to the conclusion that its core is the national cognitive base" [Alefirenko, 2010, p.186]. S. Safarov notes: "A concept that occupies the central shell of the semantic structure of a word, in relation to content and scale, as well as the meaning itself, has a national tendency" [Safarov, 2013, p. 91]. As evidence, he points to existing differences in the linguistic names of individual objects and events in different languages. We believe that the indicated positions seem quite justified and the proposed author's interpretation of the semantic field of national values is a key basis for the lexical-semantic space, as well as a motive for creating this space.

### II. Materials and methods

Method of conceptual analysis, method of component analysis, comparative and cross-cultural methods are the main methods to shed light to the investigation of Language and culture.

Various objects, concepts and phenomena have a certain value in accordance with the general essence and level of need for a human being. Sometimes in one subject both value and flaw can be embodied. As Y. Meshcheryakova correctly notes: "Value is an object related to a person. Value is not the thing itself, but its peculiar social existence" [Meshcheryakova, 2004, p.23]. That is, the social relation that arose in an object or event, existing in a natural way, consists in the fact that the objectively assessed functional state of the subject ensures that the subject becomes a value. The situation is objective, but subjective reflection. For example, black color (-1) in the Uzbek national culture, this color has a negative connotation: black

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day, black face, black soul, black thoughts, black coming ... 2) as a definition of some parts of the human body, this color expresses a positive aesthetic value: black hair, black eyes, black eyebrows. 3) this color can simultaneously express negative and positive values: Ўzbekoyim қora kiydi. (A. Kodiriy) (Uzbekoyim dressed in black.); Қora costume-shim Elchinni xam salobatli, xam pʻirim kʻyrsatar edi. (T. Malik) (In a black suit, Elchin looked both handsomely and dandyly);

The explication of the theory of the semantic field of national values consists in the fact that the lack of words in the lexical-semantic field of the concept of beauty was illustrated in the work to explain the content of the concept of beauty. The values of Beauty in one national culture can cause hedonistic (like / dislike), normative (right / wrong), ethical (moral / immoral), psychological (interesting / uninteresting, pleasant / unpleasant) or xenological (acquaintance, friend / stranger, stranger) feelings in another national culture [Khusanov, 2004, p.12]. For example, the Uzbek folk proverb Erga Rosh, kizga kosh (the Earth - berm, the girl - eyebrows) may not provide anything for understanding for the English people or may even create a dissonance. There is a core and periphery of this field. The core is created on the basis of the cognitive base, and the periphery as a result of the formation of prototypes of national values, signs and symbols. *Find attractive, feels beautiful, қslik latofati. Peripherals: eyes deep gray; Chashmoni shurangese; tomashai chehra; Rui mudavvar va banur, kulcharu.*

### III. Discussion

The analysis of lexical units related to the concept of “beauty” in English, Uzbek and Tajik is very important [Rakhmatova, 2018, p.40]. Including nouns in English: beauty, beau, and others, adjectives: Beautiful, pretty, handsome and others, verbs: to beautify, to adorn, to ornament and others; in Uzbek dictionaries: nouns: gʻzallik, xusn, chira, and others, adjectives: gʻzal, chiroili and others, verbs: chira ochmoq, kʻyramlashmoq and others; In Tajik dictionaries: nouns: zeboy, xusn, others, adjectives: zebo, zʻxrahad, others, verbs: oroish kardan, orostan, oso kardan and others.

The words in the core of the semantic field of beauty in languages in the etymological aspect were analyzed. For example, the word Beauty entered the English language (bealte) from the French language, comes from the word bellus, that is, bonum - meaning good. In the etymological dictionary of the Uzbek language, the word “beautiful” means with a beautiful face, pretty, and in essence, in the ancient Turkic language it means “look.” In the Tajik language, the word “Zeboi” is etymologically related to the Tajik language and expresses the meaning of Oroish (preen). Stylistic synonyms (*Bashara, Jamol*) of the words *yuz, pʻy (th) (face)* in the Uzbek and Tajik languages expanded their derivational possibilities.

Analysis of dictionary entries confirmed the process of enriching the lexical layer of the Uzbek and Tajik languages through word formation using synonyms of the word *yuz (face)*, which is not typical for the English language.

It is noted that when adding the affixes “*gul-, moʻx-, oh-*” before the words *yuz, oraz, rukhsor, zhamol* (face) in Uzbek and *ry, oraz, chehra, zhamol, rukh, rukhsor, tinat* in Tajik language, words are formed with a figurative meaning expressing the concept of “beauty”, a positive aesthetic assessment is expressed (*mohcehra, gulchehra, gulzhamol, oyruhsor*). The synonyms of the word in the lexical-semantic field of the words *yuz, pʻy* create an antonymic feature in the semantic field of national values, that is, the word *Bashara*, which is a synonym for the word *Chekhra*, is the antonym of the same word from an aesthetic point of view. In addition, the abundance of complex words in the Uzbek and Tajik languages is verbalization through symbols in the semantic field of national values. In English, the number of compound words in the lexical-semantic field of the concept of Beauty is small: *Good looking; Barbie-doll, cheese-cake, apple-cheeked, light-footed* [LDLC]. In the lexical units of the English language, unlike the Uzbek and Tajik languages, gender and age are clearly defined *handsome, pretty* [WNWCD]. And in the Uzbek and Tajik languages, artistic colors, methodological and poetic features more clearly express the gender characteristics of the lexical units of *moʻxjamol, latofat* [FTZT].

Objects that are natural values are now beginning to revive and gain aesthetic and ethical value. For example, the natural phenomenon of a flower and the process of its disclosure are enlivened as images of beauty in the Uzbek and Tajik languages and verbalized through a conceptual metaphor **Beauty – dynamics**. Beauty is a dynamic in nature. (*Guldek, guldek ochilmoq, ochilib sochilmoq, / gul shukuftan*) (Like a flower, bloom like a flower, open). In the same way, we analyzed the values in the semantic field of national values “beauty” in all three languages and divided them into thematic groups: 1. Possession of beauty, 2. Attracting power, good phenomenon, desired by heart and soul, 3. Pure and without flaws, 4. Unprecedented, amazing, 5. Animals, birds, insects and others.

The language uses characteristic images to verbalize the categories of all three languages. For example, if in the Uzbek and Tajik languages the category of plants and nature is verbalized using images of *gul* (flower), *rano* (rosehip with pink flowers), *sarv* (cypress), *lola* (tulip), *nargis* (daffodil), *guncha* (bud), *bahor* (spring), then in English the same category is verbalized using images of *daisy, lily, damask rose*.

“The peculiarity of the expression of the conceptual field of beauty in English, Uzbek, Tajik cultures” analyzes the features of the expression of the

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concept of beauty in literary texts, in the texts of the Koran, the reflection of the concept of Beauty in the Bible based on the theory of conceptual metaphor. Beauty can be verbalized in the following 5 cases in a lexical and grammatical identity: 1) Assessment of the appearance of a person and other objects; 2) A value judging through hearing; 3) A value that aesthetically evaluates human movements; 4) Expresses pleasant personal experiences through the sense of smell, taste and tactile sensations (prototype characteristic of the English language); 5) A value that aesthetically positively evaluates the moral aspects of man.

Each situation above has its own frame, because grammatical and lexical forms and categories exist as frame pointers. So the above 4-case, being a characteristic feature of the English language, is reflected in the speech with the help of the phrases taste beautiful, find attractive, feels beautiful and forms frames that are distinctive from the Uzbek and Tajik languages. For example:

1. Beautiful, gzal, zebo 1. Expresses the beauty of which the object possesses. Its frame: Subject - to see (symbolic and traditionally semantic signals) - object - sensation. 1a. This object is nice, nice; 1b. I like its structure and it has good signals and signs; 1c. And so I feel good (I admire, smile).

The above emotional processes are pronounced in conceptual metaphors. The idea of J. Lakoff and M. Johnson also confirms the formation of the conceptual figurative content of the metaphorical concept. In the conceptually metaphorical theory of J. Lakoff, M. Johnson, Gerard Steen, Raymond Gibbs, N.D. Arutyunova, V. Telia, A. Vezhbtskaya, D.U. Ashurova, M.R. Gallieva metaphor is a cognitive process and is reflected in the language. The metaphor is the key to the foundations of thinking, as well as the creator of the national identity of the universe and the universal image. In the process of scientific research, 22 different types of metaphors were revealed to express the concept of beauty. These are: light, color, paint; love, magic power, kindness; magnet, temperature, fire; flower and others.

Although the same, that is, similar criteria in English, Uzbek, and Tajik thinking suggest interethnic universality, allomorphs are traditionally semantic images reflecting these criteria. In other words, the conceptual metaphor of temperature-fire verbalizes in all three languages differently: in images of flame, blaze in English; tandirdan yangi uzilgan kulchadek yongan yonoklar (cheeks burn like freshly baked cakes) in the Uzbek language, the values of an expensive, beautiful, beautiful beauty object are reviving. The phrase Istarasi Issik (pretty) is also an image that takes place in the semantic field of Uzbek and Tajik national values and has a special meaning in the expression of external beauty. Similarly, although the conceptual metaphor gopazallik-mexr, muxbbat (beauty-love) is a universal metaphor, for different languages it chooses different ways of expressing

linguistic content. If the English language verbalizes the criterion of love and beauty directly with the words love, adore (lovely, adorable), then in the Uzbek and Tajik languages these criteria are verbalized using the words dil (kʻyngil, yurak) (soul, heart).

W. Shakespeare presents beauty as a conceptual metaphor for light and a bright ray. From the point of view of the XVI-XVII centuries, it appears in the form of fiery lanterns and an imaginary mixture (blend) is formed, that is, an imaginary square point with lit lanterns. Romeo's courtesy of Juliet is also created on this point of view "Thou dost teach the torch to burn bright". Blends, that is, imaginary mixtures that shaped Romeo's speech: luminous beauty - a teacher; a lantern is a student. And secondary mixtures prepare the basis for creating an individual metaphor characteristic of the author, through the conceptual metaphor of beauty, ray. Such a conceptual picture of the author's world as thy shadow ... like a jewel hung in ghastly night (27); I tell the day, to please him thou art bright; when sparkling stars twine not thou gildst the heaven (28) in his sonnets paves the way for the formation of new metaphors and the strengthening of the beauty metaphor light, ray as a conceptual metaphor (twinkling blue eyes). As a result of this orientation metaphor, beauty -up will be expressed in phrases: pin up girl; doll up; make up.u

## IV. Findings

Images that implement the concept of Beauty in the semantic field of national values. In fiction when describing beauty, not only words are used that are included in the lexical-semantic field of beauty. When describing parts of the body, the concept of beauty was formed, effectively using images of the semantic field of national-semantic values of beauty. For example: when describing a person, the Uzbek national culture values its whiteness, purity and roundness: oidek tʻyla yuz, oh yuzlik (round as a month); in English national culture, a healthy complexion is a semantic prototype and it is verbalized using the following concepts: fair complexion, fine complexion; In Tajik national culture, the complexion is important (red as an apple, white as milk): ruhsoraxoi surkhi seba monand; Cherai Chun Shir Safed;

British national culture evaluates positive light eyes and their expression: Twinkling blue eyes; In the Uzbek national culture, large and dark are considered beautiful eyes: sha mlo kʻyzlar, qora oxu kʻyzlar (large eyes, black manhole like a gazelle); In Tajik national culture, eyes are described as: chalmoni kalon kaloni zebo; no segiranges.

Unlike the English national culture, in the Uzbek and Tajik national cultures, the eyebrows and eyelashes of women are of particular importance and therefore their different characteristics are reflected in the language: qora kiyiyf kshlar, Kamon Koshlar (black arched eyebrows), in Tajik Abruvoni tobdori;

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abruvoni dumi mor barin borik (thick dark eyebrows, arched eyebrows); mizhgononi zich; mijgoni shooting range (black eyelashes, long eyelashes, curled eyelashes).

In Uzbek and Tajik national cultures, long and black hair are valued: in the Uzbek language, timqora Uzun Op (black long hair); in Tajik, Zanqir Barin Pechona Daroz; In the English national culture: Golden hair; hair shone glossily; crisp gold hair; In the Uzbek national culture, the beauty of the mouth and lips is assessed as positive in quality: goulning runchasiday oriz (mouth like a bud); in Tajik, runcha daxon, dandonoi hushator; and in the English national culture Small cherry mouth.

In fiction, male beauty is mainly characterized by strength and health. The beauty of a man is described through special functional capabilities, and special attention is paid to their strength and high growth (marda khushkadu komat; mardī shofmīylabi paxlavonsurat; Bronze, muscular men). In the formation of male gender stereotypes, courage, courage play the role of strong and strong seme [Nasrullaeva, 2018, p14].

In addition, in the Uzbek and Tajik national cultures, there are such semes nafosat (tenderness), malat (charm), latofat (grace), which describe the symbol of a girl, bride, woman in the oriental concept. In other words, bokiralik (innocence), charm xayе (shyness), kelin approve (well-mannered bride), and in the Tajik language also the closeness of beautiful parts of the body imply a special conceptual beauty. Western standards are characterized by other norms, such as aristocratic upbringing, intelligent behavior, the ability to communicate, the ability to sing and dance, where implicit and conceptual features of the concept of beauty are hidden [Arutyunova, 1990. P.5]. The historical, areal, ethno-psychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality. The most important characteristic of aesthetic assessment is that it manifests itself depending on the parameters of the characteristics of the world, which has a subjective value, and not depending on the objective nature of reality. The process of realization in speech is the result of the classification of religious and national values of the people. Signs of objects can be verbalized using images of nature, space, social imaginations and create a semantic field of national values. In this way:

a) The words in the core of the English lexical-semantic field are borrowed from French and Latin, the words on the periphery of the Uzbek lexico-semantic field are borrowed from Tajik and Arabic, the words of the Tajik field are borrowed from the Arabic language.

b) Linguistic features of the Uzbek and Tajik languages, that is, stylistic, and word-forming characteristics contribute to simplifying the verbalization of the concept of “beauty”.

c) In all three national cultures, beauty is an intense emotional positive assessment and has a universal purpose to arouse feelings of joy.

d) receiving the pleasures of all three national cultures from different values and their choice of different images in the process of verbalization in the language are the hallmarks of national cultures.

e) According to the etymological analysis, the presence of “good, positive sem” in lexical units is a universal feature of the English, Uzbek, and Tajik national cultures. In the Uzbek language, one can notice a transition from a concrete meaning to an abstract, while in the English language there is a formation of an aesthetic assessment from a general positive assessment.

f) Most English lexical units are ambiguous and have a homonymous feature. The English “beauty”, in contrast to the Uzbek and Tajik languages, in the production of phrases can combine other words related to nouns (creatures + creatures)

In the Uzbek and Tajik languages, adjectives actively engage in syntagmatic (“neighborly”) relations with nouns: Adjective + Noun (Creatures + Existing beauty salon (gʻzallik saloni) could be borrowed from English using beauty salon / parlor tracing). The word zebo in the Tajik language can produce more complex words compared to the adjective gzal and this is an allomorphic language feature of the Tajik language. Adjective + Verb; Adjective + Noun. The words Beautiful and Gʻzal (beautiful) are different in that they do not have such features.

In English, when connected to the adjective Beautiful, The answers the question “Who?” And means “The Beautiful” by beautiful people. The peculiarity of the article “the” to turn an adjective into a noun (transposition) is allomorphic in English. In the Uzbek language, this feature is formed by attaching the ending of the -lar plurality to the adjective: gʻzallar (beautiful). The phrase beautiful people means rich, modern and famous representatives of show business.

In all three languages, gender signs that define the object of assessment are embodied. For the formation of the concept of “beauty”, the attractiveness of a man is determined by the functionality of this beauty and the beauty of a woman by its aesthetic character, comparing them with images in the animal and plant world. If in Uzbek and Tajik languages expression is expressed by a certain part of integrity, then in English beauty is better reflected in integrity (Sarvkomat (slim as cypress), urine (moon-faced), its filling, bonny, pretty). In the Uzbek and Tajik languages, the synonyms “yuz (face), pʻyy (face)” are ideographic in nature, but the stylistic

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features are clearly expressed. Synonyms in English are ideographic in nature. As a result, the Uzbek and Tajik languages combine stylistic coloring and poetic character in complex words, and if the lexical-semantic field “user (person)” has a synonymous feature, in the semantic field of national values they form anonymity feature.

The semantic field of national values of the concept of “beauty” differs in three languages of national cultures. In English, the values of taste, elegance, panache; physical (sexual) attractiveness, visions of beauty in love, admiration for unearthly beauty, intelligence and mind; luxury presented mentally. The Uzbek language appreciates the evidence of “beauty”; kindness and attractiveness, nature, light, objects of space, charm, decoration and human beauty are of great importance.

### VI. Conclusion

The analysis of lexical and phraseological units in three languages allows us to draw the following conclusions. In all three national cultures, beauty is an intense emotional positive assessment and has a universal purpose to arouse feelings of joy. Linguistic features of the Uzbek and Tajik languages, that is, stylistic, and word-forming characteristics contribute to the simplification of the verbalization of the concept of beauty.

In English, when connected to the adjective Beautiful, The answers the question “Who?” And “The Beautiful” means beautiful people. The peculiarity of the article “the” to turn an adjective into a noun (transposition) is allomorphic in English. In the Uzbek language, this feature is formed by attaching the ending of the -lar plurality to the adjective: gʻyallar (beautiful). The phrase beautiful people means rich, modern and famous representatives of show business. The historical, areal, ethno-psychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality.

In English, Uzbek and Tajik national cultures, values are the main components of concepts. This approach has created in world linguistics, a school of analysis of national languages from the point of view of anthropocentricity. Taking into account modern tendencies, the concept of “beauty” is based on three main components-thinking, language, values. Various objects, concepts and phenomena have a certain value in accordance with the General essence and level of need for a human being. For this purpose, the content associated with values, figuratively expressed and based on facts was chosen as a research analysis.

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#### List of Accepted Abbreviations

LDLC - Longman Dictionary of Language and Culture

WNWCD - Webster's New World College Dictionary

Y'TIL - бекзбек tiling isoxli lugati

FTZT - Farxangi tafsirii zaboni toçikñ