

CONCEPTUAL AND FIGURATIVE STRUCTURE OF THE CONCEPT OF "UGLINESS"

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ABSTRACT:

Nowadays, the need to study and develop the field of linguoculturology, which studies the relationship between language and culture, the manifestation of language in culture and culture in language, is becoming one of the main issues in modern linguistics. This article analyzes the linguistic features of the concept of ugliness in the Uzbek culture.

Keywords: ugliness, lexical units, mentality, concept, inner world, metaphors, word groups.

INTRODUCTION:

When analyzing the lexical units representing the concept of ugliness from the five volumes of the Uzbek Explanatory Dictionary, ugliness is used not only in terms of a person's appearance, but also in terms of his inner world, character, and non-beautiful aspects of behavior. Based on this, words denoting ugliness in the image of a person are divided into two groups: 1) lexical units denoting the ugliness of a person's appearance and 2) lexical units denoting the ugliness of a person's character. For example, words in the category of adjectives such as badnamo, badbashara, badnusxa, badsurat, badro'y, do'ngpeshona, tasqara, badqavoq, and in the category of nouns such as baqa, chandiq, xunuklik. The words in the verb category, such as burushmoq, tirtaymoq, torsillamoq,

to'rsaymoq, xunuklashmoq, qo'pollashmoq express the unattractive aspects of the human face and the state of ugliness. Morphological analysis has shown that ugliness is sometimes described mostly by adjectives, sometimes by nouns, and partly by verbs. Most of them are expressed by the first and partly second meanings of the word.

While research in all fields is based on man and the infinite universe that surrounds him, language also provides great opportunities for him to live and work in this 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 [5,388]. The knowledge accumulated during a person's activity is reflected in his mind. Consequently, there are considerable opinions of scholars in the field that such mental representation is a reflection of national-cultural activity. In particular, V. Humboldt said: "The internal structure and identity of a language is directly related to the ability to fully see the identity of the nation's spirit." N. Alefirenko said: In the linguistic mind, important information that is meaningful for a particular linguistic culture is imprinted."

According to T.A. Khrolenko, mentality has a deeper meaning in the emotional realm than the norms of thought and behavior. It does not have a structure, but a tendency to pre-existing internal readiness of human behavior. This state of affairs can be described as an

automatic mode of consciousness and behavior. Mentality is a collection of images and perceptions that shape a team's "collective self-understanding."

Khrolenko argues that a landscape of national and cultural value can be imagined as a space, and concludes that its core is the national cognitive base. Sh. Safarov argues that "words, like the content and scope of the concept that occupies the central shell of the semantic structure, tend to be as national as the meaning itself," as evidenced by the differences in the linguistic naming of individual phenomena in different languages. "... In fact, in the human mind, not the reality itself, but its image is embodied, and this image finds its expression in language," the scientist wrote. These scientific considerations point to the existence of a figurative semantic field of national values in concept. After all, concepts are mostly made up of valuable and figurative content. In this regard, the figurative field of national values that we propose is the main basis for the lexical-semantic field and the motive that creates this field. Comparative analysis suggests that conceptual metaphors in three languages may be exactly the same, but adequacy in their connotation is often an unattainable process.

Scientists have differed on the concept of ugliness. In particular, Charles Montandale, analyzing the aesthetic views of the great German philosopher I. Kant, says that where there is beauty, there must be ugliness, and in order to feel beauty, there must also be ugliness. However, Kant strongly claimed that this concept should not be given directly. Contrary to Kant's theory, the eighteenth-century critic Johnson argued that the works should reflect the ugliness of the protagonists, both in appearance and inwardly.

Explaining the concept of ugliness in aesthetics, Wilson quotes Socrates as saying, "What is good means beauty, and what is bad

means ugliness." Just as you can't show the world the good side, you can't show the beauty of everything. Therefore, this article focuses and analyzes exactly the expression of ugliness [7, 32].

In the Uzbek dictionary, "ugliness" is defined as ignorance; not being beautiful; "ugly" is defined: 1) cool, cold, unpleasant; 2) disgusting in a figurative sense; 3) figuratively scary. Abdullah Qodiriy used various phrases to describe the ugliness of a person's appearance, speech, behavior, and actions. mainly with adjectives (ugly, ugly, cruel, terrible), with nouns (pig, creature, devil, evil). The following is an analysis of how ugliness is perceived through hearing and sight.

The Concept of Ugliness Felt with Sound:

The Uzbek language is so rich that a concept can be very effectively expressed through different word groups and metaphors. A clear proof of this can be seen in the following passage: "Haji could not finish his speech, Azizbek, who could not stand the negative words of the pilgrim, shouted wildly." The Uzbek dictionary says that the word wildly is used in the wild sense. Naturally, wildly is a very evil and ugly symbol. Therefore, the word wildly is used to describe the evil of human character and behavior. In this sentence, the wildly shouted phrase is skillfully used to emphasize that the word that is trying to shout is too loud, scary, and ugly enough to sound bad to the human ear.

Abdullah Qodiriy also sees ugly, rude words in speech as a sign of ugliness.

In the explanatory dictionary of the Uzbek language, the phrase adjective qo'lansa is used in the figurative sense of "unpleasant", "ugly" in the sense of obscene, ugly words in human speech. It is through this word that the author describes the rude and ugly speech of his protagonist.

Qodiriy also used metaphors to describe the ugly sounds of the protagonists: "Hi, hi, hi, stupid. Should it be from Tashkent and not from Tashkent?" Through the word imitation of hi, hi, hi in all of this, the reader feels that the protagonist is laughing in a way that is unpleasant to the ear.

In another place, Qodiriy describes the image of a hero who eats in an ugly way that does not comply with the rules of etiquette: "Someone was chewing from the inside."

Not only the ugliness of the human appearance and the ugliness of the characters, but also the ugliness of the place can be seen in the depictions of the place. It is known that the word pakana has a negative aesthetic color, which is used to describe the ugliness of the landscape. This is also proved by the pile of ashes and rubbish under the tree in the next sentence. Elsewhere, he uses the ruins to describe the ugliness of the landscape: "There were old ruined buildings on the east and south sides of the courtyard that were crumbling." The author has used the word "ruined house" in several other places.

From the above analysis, it can be understood that the concept of ugliness in Qodiriy's work is based on the use of various word groups, mainly adjectives, nouns, adverbs, and sometimes the method of analogy. In this masterpiece of Uzbek novels, in fact, every word is used appropriately. In this study, the emphasis is only on the expression of the concept of ugliness, which alone shows the versatility of language, the infinity of its possibilities. In conclusion, it is possible to avoid ambiguity in written and oral speech and to enhance the art by expressing the same concept through different word groups, effectively using the possibilities of language. The concept of ugliness is expressed by different lexical units especially in the description of human's behaviour, appearance,

places, sounds, actions even in the description of the unpleasant smell.

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