

GENDER FEATURES OF UNITS EXPRESSING AESTHETIC VALUE IN A LITERARY TEXT

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Abstract

The article examines the interpretation of the concept of “beauty” in works of art, and research conducted by linguists on this topic. The problem of gender identity in the expression of beauty is also analyzed using the example of Uzbek fiction.

Keywords: beauty, gender, pattern, national-aesthetic assessment, verbalization, standard, conceptualization, ideal.

Introduction

Throughout the ages, different aspects of the factors that satisfy the spiritual needs of mankind have appeared. Although the perception of human emotions and the attitude toward them are common, each nation has its national aesthetic taste, outlook, attitude toward the creators of the world, dreams, and imagination based on the spiritual and cultural level. And requirements are formed. By this, the criteria for evaluating them were created, and the complex of national-cultural standards became stricter. For this reason, qualities that are considered beautiful for one person may not have any value for other people. That is, the content of the concept of “beauty” includes universal views as well as ethno-cultural features.

Beauty is an aesthetic category that expresses the harmony and perfection of aspects in an object and is characterized by giving a person positive emotions and pleasure. The perception of beautiful things gives surprise and joy and helps the harmonious development of a person, the best human qualities are found in him. In the studies devoted to the concept of “Beauty” in world linguistics, it is mainly mentioned about the beauty of nature, female beauty, signs of masculine beauty, and the linguistic expression of children’s beauty.

Analyzing the artistic concept of beauty in the work of L. Pasternak, the Russian linguist A.B. Molchanova points out that the difference between natural beauty and beauty which is a product of creativity (a work of art) is important for the writer [5, 7].

K.V. Sboroshenko talks about the metaphorical representation of the concept of “beauty” in modern poetry and 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 [8,17].

In her research, I. Okuneva spoke about the manifestation of the concept of “beauty” in Russian and English languages, and in both languages, it is associated with the beauty of women, men, and children, as well as nature and works of art. provides detailed analysis. The fact that in both languages more details are verbalizing female beauty than others is proved by the example of lexical-semantic, phraseological, and metaphorical representations. M.V. Zimina, in her candidate's thesis, commented on the expression of the concept of “beauty” in the language of the American people, “according to the results of the analysis, the beauty of women and children is in the first place among those recognized as the most beautiful” writes [3,54].

In the work of N. Boymatova, the semantic field of the concept of “beauty” in Tajik and English languages is analyzed. The anthroponyms representing beauty in both languages are classified, and the symbols of beauty belonging to two nationalities are compared with the example of women. In English, it is determined that the importance of internal, spiritual perfection is greater [2].

N.K. Boymatova compares the semantic fields of the concept of beauty in the Tajik and English linguistic cultures and analyzes the Western and Eastern criteria of female beauty. In the Eastern poetic world, behind the concept of “beauty”, first of all, the image of a woman is embodied. Z. Baynazarov explains the primacy of the female symbol in the expression of the concept of beauty in the Uzbek language as follows: “For the ancient Turkic language, the concept of beauty is primarily related to the concept of “woman”, followed by “something in nature and society and It is understood that the characteristics of events and human activity that arouse feelings of love, joy, and pleasure in a person”. In the ancient Turkic peoples, the concept of “beauty” was attributed to women. it is observed that there are Buddhas and that they are imagined in the form of beautiful, heroic, accomplished, blonde women. The existing goddesses of beauty in the religion and mythology of the pre-Islamic Turks are depicted as very beautiful women and animals (birds) that are symbols of beauty, but the linguistic opposition of their physical and spiritual beauty expressed by the words “gorkli” and “gorklik” (“gorklü”, “gorklülük”). In ancient Turks, when a woman is called “beautiful” (beautiful), her physical beauty, the greatness of her ancestors, her human qualities, and her high faith in God are also meant” [2, 19].

So, it can be said that in the interpretation of beauty characteristic of all nations, the figure of a woman occupies a leading place. Universal terms such as “delightful”, “amazing”, “flawless”, “attractive”, and “pleasant”, which are included in 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. does, and in the center of this field are the criteria of aesthetic assessment related to the image of a woman.

In the substantive structure of the concept of “beauty” in Uzbek classic artistic texts, gender stereotypes of male beauty were also formed, in which, in addition to universal criteria related to physical qualities, external appearance, behavior, and internal national characteristics of qualities are reflected.

In the definition of men, mainly physical qualities are expressed through expressions of aesthetic evaluation, which are compared with legendary symbols such as Rustami epic, and Alpomish. “Men’s beauty becomes functional, and their strength and height are given special attention” [7,19].

In written sources, in addition to physical strength, attention is also paid to internal qualities. “The following qualities play an important role in the formation of male gender stereotypes: loyalty, discipline, bravery, courage, willpower, intelligence, and social status in society: a wrestler whose shoulder (or wrist) does not touch the ground; knight without Fear and Reproach - a noble person who does not know fear” [6,16].

The lexeme “polvan” applied to men of the male gender “expresses the signs of “alpine nature”, “broad shoulders”, and “strength” characteristic of the Uzbek people as a long cultural term [4,15].

They embody the qualities of a strong body, strength, value, loyalty, and courage. The roots of the linguopoetic interpretation of male beauty in the Turkic peoples go back to the ancient monuments of the V-VII centuries. These stone inscriptions, written during the reign of the Second Turkic Khaganate (around 712-716 or 720-726 years), depict the brave and dignified image of the warlord Tonyuquq. In addition to being a physically strong, skilled warrior, his spiritual image can also be an example of a real man: he is respected among the people, and his name is famous even among the neighboring tribes and peoples. “Tunyuquk is a possessor of high intelligence and military potential who devoted his life to the protection of his people and the strengthening of the Turkic kingdom. A knowledgeable, wise statesman, a skilled general of his time. A strict, intense, and experienced defender of the homeland, as well as a knowledgeable person of his time” [1].

Also, in the character of Alp Er Tonga presented in Mahmud Koshgari’s work “Devonu Lugaotit-Turk”, the qualities of a truly brave and valuable man of the Turkic people are embodied. “Alp is a warrior who is equated with Er Ton (a lion, a lion, a tiger), the founder of the Turkic state. Madai Bahadir was a straight-talking, simple, and trusting child who knew no tricks... he remained so even when he became an invincible warrior. The great commander was cruel to his enemies and disobedient tribes, but generous and brave to his friends and his citizens” [1].

The hero of Alisher Navoi’s epic “Farhad and Shirin” is a perfect person. In addition to his external qualities, Navoi emphasizes his inner beauty and spiritual world, Farhad’s physical perfection (at the age of 10, he has the strength of a 20-year-old boy; he becomes proficient in swimming, horse riding, fencing, acquires military art) the integrity of his spirituality (he will have deep knowledge of theology, mathematics, natural sciences, philosophy and other sciences; he will learn the worldview, customs and traditions of the Turkic peoples, as well as the Qur’an carefully studies karim; learns architecture and painting, stone carving; loves beauty). A. Khayitmetov, a scholar of historical studies, compares the characteristics of the image of Farhad with the image of knights in French historical literature. Apart from bravery and military skill, French knights are depicted as graceful, artistic, and cultured people. The

scientist explains this situation as “another ideal - an aesthetic ideal - was being added to the ideal of heroism” [10].

In modern artistic texts, a detailed description of appearance is added to standard male qualities. In the linguistic culture of many nations, the black color, which carries a negative burden, acquires a positive meaning in the definition of eyes, eyebrows, eyelashes, and hair in the interpretation of oriental beauty. Otabek, the hero of Abdulla Qadiri's novel “The Past Days”, is “a young man with a heavy nature, a large body, handsome and white face, handsome, black eyes, a well-proportioned black head, and his face has just turned green”. The positive qualities of physical beauty in her are combined with courage, honesty, honesty, loyalty, and good manners. B. Kadirova notes that the lexeme “suluv”, which is a synonym of the word “beautiful”, was also used in the form of “leech” for young men in certain periods of the history of the language: “Do not worry, Oftob”, he said. if your son-in-law is such a leech, if he has no equal in speech¹. Now, as a result of semantic narrowing, it has become gender specific. That is, it is used only for women. This situation can be observed in the example of the word sahibjamol.

In Majolisun-nafais, Mavlono Moniy's external appearance is proportional to his inner world through the words “masterful and elegant”: At this point, gender specificity in the lexemes of the Uzbek language comes into play as a factor of semantic narrowing. The author emphasizes that the lexeme of Rano, which comes in the semantic line of Sohijjamol and Zarif, also has a qualifying function, and that in the semantics of this lexeme in the modern Uzbek language, the scheme of expressing the character-characteristics of a person has gone out of use. This feature is a linguistic process specific to Turkic languages, especially Uzbek” [4,14-15].

The word “Sahijjamol” was not gender-differentiated in a certain period, and was used to describe representatives of both sexes. So, the Uzbek standard of male beauty embodied in artistic texts consists of the balance of external qualities such as strong, handsome, handsome, black eyebrows, and and black eyes, and internal qualities such as brave, brave, loyal, intelligence.

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