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COGNITIVE LINGUISTICS AS A SCIENCE STUDYING CONCEPTUAL PICTURE OF THE WORLD

5120100 - Philology and teaching languages (the English language) for granting bachelor`s degree

QUALIFICATION PAPER

THE QUALIFICATION PAPER	**SCIENTIFIC ADVISOR:**
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Contents

Introduction

Cognitive linguistics grew out of the work of a number of researchers active in 1970s who were interested in the relation of language and mind, and who didn't follow the prevailing tendency to explain linguistic patterns by means of appeals to structural properties internal and specific to language.

Nowadays linguistics is developing also in our country step by step and our president in his speech commented about science in the following way::

"Our science has created a powerful intellectual potential, which finds its practical application in many areas of life, provides a basis for strengthening the national statehood and economic independence".[1]

Cognitive linguistics is the study of the mind through language and the study of language as a cognitive function. Cognitive linguistics has two main goals: 1) to study how cognitive mechanisms like memory, categorization, attention and imagery are used during language behaviour; and 2) to develop psychologically viable models of language that cover broad ranges of linguistic phenomena, including idioms and figurative language . Research in cognitive linguistics is multi- disciplinary; evidence is drawn from text analysis, acquisition, language change, psycholinguistic experimentation, and brain imaging, among other sources.

Cognitive linguists believe Language is a reflection of what is going on inside the human mind, and therefore can tell us about fact, and linguistics and as well as these other fields must all be considered not just related, but inter-related sub-fields of the larger field of cognitive science, the study of the workings of the human

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[1] I.A. Karimov *"Узбекистан на пороге XXI века: угрозы безопасности, условия и гарантии прогресса"*

brain and its primary product, human consciousness and the phenomenon of mind.

Nowadays many cognitive linguistic conferences begin to be organized in many countries, to the extent that it is difficult to keep track of them all.

The Actuality of this Qualification Paper is connected with the fact that the given problem is being newly investigated and disputable among the linguists. A cognitive study of the concept "Beauty" –"Go'zallik" in both English and Uzbek Languages helps us further understand the nature of the concept "Beauty" – "Go'zallik" in verbalization by means of lexical units, phraseological units, sayings, proverbs and quotations.

The Aim of the Qualification Paper is to give the general approaches of the study of language, conceptual systems, human cognition, and general meaning construction of the concept "beauty" – "go'zallik'' in English and Uzbek Languages.

The aim of a given Qualification Paper puts forward the following **tasks**:

- to provide a general orientation in Cognitive Linguistics an understanding of its central means and assumptions.
- to describe verbalization of the concept "Beauty"- "Go'zallik" by lexical means
- to study the linguo-cultural concept "Beauty" – "Go'zallik" by means of proverbs and quotations;
- to show the differences and similarities between English and Uzbek verbalization of the lingo-cultural concept "Beauty" – "Go'zallik".

The Theoretical Value of this paper is that it can be used as a theoretical material at the lectures on Lexicology on the themes connected with the study of the concept and national cultural specifity in verbalization of concepts in the non-related languages as English and Uzbek.

The Practical Value of a given research is that practical part of this work can be used on at the seminars on cultural linguistics and Lexicology.

The Object of our investigation is lingo-cultural concept "Beauty" – "Go'zallik" in The English and Uzbek Languages.

The Subject of our investigation is to study verbalization of the concept "Beauty"-"Go'zallik" by different language means- words, phraseological units, proverbs and quotations.

This Qualification Paper consists of Introduction, The Main part, Conclusion and Bibliography.

The Introduction gives us general information about the structures of the Qualification Paper.

The Main part consists of three chapters:

Chapter 1 includes two paragraphs in itself.

§1. Cognitive Linguistics and its object

§2. Concept as one of the basic notions of Cognitive linguistics

The first Chapter is a theoretical part of the Qualification Paper.

Here in the first paragraph Cognitive Linguistics is described as a new trend in Modern Linguistics.

In the second paragraph we give information about concept

Chapter 2 is a practical part of the given research and consists of three paragraphs.

In the first paragraph we describe the verbalization of the concept "Beauty" by means of lexical units.

In the second paragraph verbalization of the concept "Beauty" by phraseological units, sayings, proverbs and quotations

Chapter 3 is also a practical part of the research paper and consists of two paragraphs

 &1 Verbalization of the concept " Go'zallik" in Uzbek by lexical units -words

&2 Verbalization of the concept "Go'zallik" in Uzbek by phraseological units and proverbs sayings .In the conclusion the obtained results of the graduation paper are summarized.In the bibliography the list of used scientific literature and dictionaries are given.

Chapter I

Cognitive linguistics as a science studying conceptual picture of the world.

& 1 Cognitive linguistics and its object.

In linguistics, cognitive linguistics refers to the branch of linguistics that interprets

language in terms of the concepts, sometimes universal, sometimes specific to a particular tongue, which underlie its forms. It is thus closely associated with semantics but is distinct from psycholinguistics, which draws upon empirical findings from cognitive psychology in order to explain the mental processes that underlie the acquisition, storage, production and understanding of speech. Cognitive linguistics is characterized by adherence to three central positions.[1] First, it denies that there is an autonomous linguistic faculty in the mind; second, it understands grammar in terms of conceptualization; and third, it claims that knowledge of language arises out of language use. Cognitive linguists deny that the mind has any module for language acquisition that is unique and autonomous. This stands in contrast to the stance adopted in the field of generative grammar.Although cognitive linguistics do not necessarily deny that part of the human linguistic ability is innate, they deny that it is separate from the rest of cognition. They thus reject a body of opinion in cognitive science which suggests that there is evidence for the modularity of language.

They argue that knowledge of linguistic phenomena – phonemes, morphemes, and syntax-is essentially conceptual in nature. However, they assert that the storage and retrieval of linguistic data is not significantly different from the storage and retrieval of other knowledge , and that use of language in understanding employs similar cognitive abilities to those used in other non-linguistic tasks.

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[2] Stanford Langacker, R.W. *Foundations of Cognitive Grammar, Vol. II, Descriptive Application*. Stanford, California: University Press. (1991a)

Departing from the tradition of truth conditional semantics, cognitive linguists view meaning in terms of conceptualization. Instead of viewing meaning in terms of models of the world, they view it in terms of mental spaces. Also cognitive linguistics explores the interrelations (structural) and interactions (dynamical) between language (linguistics) and mind (cognition), exploring such questions as whether language impacts on cognition or whether language emerges from non-linguistic cognitive functioning.

Cognitive linguistic is the study of language in its cognitive function, where cognitive refers to the crucial role of intermediate informational structures in our encounters with the world. Cognitive linguistics is cognitive in the same way that cognitive psychology is: by assuming that our interaction with the world is mediated through informational structures in the mind. It is more specific than cognitive psychology, however, by focusing on natural language as a means for organizing, processing, and conveying that information. Language then is seen as a repository of world knowledge, a structured collection of meaningful categories that help us deal with new experiences and store information about old ones.

 Cognitive linguistics is described as a 'movement' or an 'enterprise' because it is not a specific theory. Instead, it is an approach that has adopted a common set of guiding principles, assumptions and perspectives which have led to a diverse range of complementary, overlapping (and sometimes competing) theories.

 One of the assumptions that cognitive linguists make is that there are common structuring principles that hold across different aspects of language, and that an important function of linguistics is to identify these common principles.

In modern linguistics, the study of language is often separated into distinct areas such as phonology (sound), semantics (word and sentence meaning), pragmatics (meaning in discourse context), morphology (word structure) syntax (sentence structure) and so on. This is particularly true of **formal approaches**:

approaches to modelling language that expose explicit mechanical devices or procedures operating on theoretical **primitives** in order to produce the complete set of linguistic possibilities in a given language.

Within formal approaches (such as the Generative Grammar approach developed by Noam Chomsky), it is usually argued that areas such as phonology, semantics and syntax concern significantly different kinds of structuring principles operating over different kinds of primitives. For instance, a syntax 'module' is an area in the mind concerned with structuring words into sentences, whereas a phonology 'module' is concerned with structuring sounds into patterns permitted by the rules of any given language, and by human language in general.

This modular view of mind reinforces the idea that modern linguistics is justified in separating the study of language into distinct subdisciplines, not only on grounds of practicality but because the components of language are wholly distinct and, in terms of organisation,incommensurable. Cognitive linguistics acknowledges that it may often be useful, for practical purposes, to treat areas such as syntax, semantics and phonology as being notionally distinct. The study of syntactic organisation involves, at least in part, the study of slightly different kinds of cognitive and linguistic phenomena than the study of phonological organisation.

However, given the 'Generalisation Commitment', cognitive linguists disagree that the 'modules' or 'subsystems' of language are organised in significantly divergent ways, or indeed that distinct modules or subsystems even exist. Below we briefly consider the properties of three areas of language in order to give an idea of how apparently distinct language components can be seen to share fundamental organisational features. The three areas we will look at are (1) categorisation, (2) polysemy and (3) metaphor.

Categorisation

An important recent finding in cognitive psychology is that categorisation is

not criterial. This means that it is not an 'all-or-nothing' affair. Instead, human categories often appear to be **fuzzy** in nature, with some members of a category appearing to be more central and others more peripheral. Moreover, degree of **centrality** is often a function of the way we interact with a particular category at any given time.

Cognitive linguists, like other linguists, study language for its own sake; the attempt to describe and account for its **systematicity**, its **structure**, the **functions** it serves and how these functions are realised by the language system. However, an important reason behind why cognitive linguists study language stems from the assumption that language reflects patterns of thought.Therefore, to study language from this perspective is to study patterns of **conceptualisation**.

 Language offers a window into cognitive function, providing insights into the nature, structure and organisation of thoughts and ideas. The most important way in which cognitive linguistics differs from other approaches to the study of language, then, is that language is assumed to reflect certain fundamental properties and design features of the human mind. As we will see this assumption has far-reaching implications for the scope, methodology and models developed within the cognitive linguistic enterprise. Not least, an important criterion for judging a model of language is whether the model is psychologically plausible.

Cognitive linguistics is a relatively new school of linguistics, and one of the most innovative and exciting approaches to the study of language and thought that has emerged within the modern field of interdisciplinary study known as cognitive science. We will begin to get a feel for the issues and concerns of practising

cognitive linguists. We will do so by attempting to answer the following question: what does it mean to know a language?

The way we approach the question and the answer we come up with will reveal a lot about the approach, perspective and assumptions of cognitive linguists. Moreover, the view of language that we will finish with is quite different from the view suggested by other linguistic frameworks. The cognitive approach also offers exciting glimpses into hitherto hidden aspects of the human mind, human experience and, consequently,what it is to be human.[1]Cognitive linguists certainly think so.

Cognitive linguists explore the hypothesis that certain kinds of linguistic expressions provide evidence that the structure of our conceptual systems is reflected in the patterns of language. Moreover, as we will see throughout that the way the mind is structured can be seen as a reflection, in part, of the way the world (including our sociocultural experience) is structured and organised.

Cognitive linguistics recognizes that the study of language is the study of language use and that when we engage in any language activity, we draw unconsciously on vast cognitive and cultural resources, call up models and frames, set up multiple connections, coordinate large arrays of information, and engage in creative mappings, transfers, and elaborations.

 Language does not "represent" meaning; it prompts for the construction of meaning in particular contexts with particular cultural models and cognitive resources. Very sparse grammar guides us along the same rich mental paths, by prompting us to perform complex cognitive operations.

[3] Langacker, R.W. Reference-point constructions. *Cognitive Linguistics* 4.1: 1-38. (1993)

Thus, a large part of cognitive linguistics centers on the creative on-line construction of meaning as discourse unfolds in context. The dividing line between semantics and pragmatics dissolves and truth-conditional compositionality disappears.

Aspects of language and expression that had been consigned to the

rhetorical periphery of language, such as metaphor and metonymy, are

redeemed and rehabilitated within cognitive linguistics.

They are understood to be powerful conceptual mappings at the very core of human thought, important not just for the understanding of poetry, but also science, mathematics, religion, philosophy, and everyday speaking and thinking.6

Importantly, thought and language are embodied. Conceptual structure

arises from our sensorimotor experience and the neural structures that give rise to it. The structure of concepts includes prototypes; reason is embodied and imaginative.

& 2 Concept as one of the basic notions of Cognitive Linguistics

A **concept** (abstract term: **conception**) is a cognitive unit of *meaning*—an abstract idea or a mental symbol sometimes defined as a "unit of knowledge," built from other units which act as a concept's characteristics. A concept is typically associated with a corresponding representation in a language or symbology such as a single meaning of a term.

There are prevailing theories in contemporary philosophy which attempt to explain the nature of concepts. The representational theory of mind proposes that concepts are mental representations, while the semantic theory of concepts (originating with Frege's distinction between concept and object) holds that they are abstract objects. Ideas are taken to be concepts, although abstract concepts do not necessarily

appear to the mind as images as some ideas do. Many philosophers consider concepts to be a fundamental ontological category of being.

The meaning of "concept" is explored in mainstream information science,cognitive science, metaphysics, and philosophy of mind. The term "concept" is traced back to 1554–60 (Latin *conceptum* - "something conceived") but what is today termed "the classical theory of concepts" is the theory of Aristotle on the definition of terms.

Consider the physical nature of one's actions when inserting a foot into a stirrup in preparation to ride a horse. Compare this to the physical nature of one's actions when preparing to wear a ring on one's finger. Both actions involve placing a bodily extention into an enclosing metallic ring of metal and keeping it there, right? So why is the second sentence of the following pair generally unacceptable by native speakers of English?

1a) I put my foot in(to) the stirrup.

1b) I put my finger in(to) the ring.

Conversely,

2a) I put the stirrup on my foot.

2b) I put the ring on my finger.

If both situations involve the same kinds of physical action, why are they grammaticized differently using different prepositions ("in" versus "on")?

Cognitive linguistics answers this question based on a powerful model of how human beings conceptualize space. Furthermore, our conceptualizations about space are so basic to our cognition that we subconsciously extend those spatial conceptualizations to describe far more abstract situations and relationships between entities.

Infants spend most of their waking hours observing things and people in motion, and manipulating toys and other items within their reach, placing them on top of one another, next to one another, inside one another, etc., as well as observing

others manipulate objects. They come to understand how the world works at a physical level by grasping things, picking them up, dropping them, pulling and pushing them, hitting them, and throwing them, always watching how the object responds.

These spatial relationships and concepts of motion, along with sensory input become well-understood even before the infant is able to use words to describe them. This sensorimotor knowledge is so cognitively fundamental that human beings naturally use space, motion, and the senses as domains for conceptually structuring less concrete, even entirely abstract aspects of our experience.

Conceptual structure is due to the nature of our bodies, including our neuro-anatomical architecture, we have a species-specific view of the world. In other words, our construal of 'reality' is mediated, in large measure, by the nature of our embodiment. One example of the way in which embodiment affects the nature of experience is in the realm of colour.

While the human visual system has three kinds of photoreceptors (i.e., colour channels), other organisms often have a different number (Varela *et al*., 1991)[1]. For instance, the visual system of squirrels, rabbits and possibly cats, makes use of two colour channels, while other organisms, including goldfish and pigeons, have four colour channels.

Having a different range of colour channels affects our experience of colour in terms of the range of colours accessible to us along the colour spectrum. Some organisms can see in the infrared range, such as rattlesnakes, which hunt prey at night and can visually detect the heat given off by other organisms. Humans are unable to see in this range. The nature of our visual apparatus – one aspect of our embodiment – determines and whether the speakers of a given language will be

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[4] Varela " Cognitive Linguistics" 1991

interested in 'colour' in the first place.

However,the interest in understanding this relation is an important aspect of the view in cognitive linguistics that the study of linguistic meaning construction needs to be reintegrated with the contemporary study of human nature

The fact that our experience is embodied – that is, structured in part by the

nature of the bodies we have and by our neurological organization – has consequences for cognition. In other words, the concepts we have access to and the nature of the 'reality' we think and talk about are a function of our embodiment.

We can only talk about what we can perceive and conceive, and the things that we can perceive and conceive derive from embodied experience.

From this point of view, the human mind must bear the imprint of embodied experience. This thesis, central to cognitive semantics, is known as the thesis of embodied cognition. This position holds that conceptual structure (the nature of human concepts) is a consequence of the nature of our embodiment and thus is embodied.

Semantic structure is conceptual structure

The second guiding principle asserts that language refers to concepts in the mind of the speaker rather than, directly, to entities which inhere in an objectively real external world. In other words, *semantic structure* (the meanings conventionally associated with words and other linguistic units) can be equated with *conceptual structure* (i.e., concepts). This 'representational' view is directly at odds with the

'denotational' perspective of what cognitive semanticists sometimes refer to as *objectivist semantics*, as exemplified by some formal approaches to semantics. However, the claim that semantic structure can be equated with conceptual

structure does not mean that the two are identical. Instead, cognitive semanticists claim that the meanings associated with linguistic units such as words, for example, form only a subset of possible concepts.

After all, we have many more thoughts, ideas and feelings than we can conventionally encode in language. For example, as Langacker (1987) observes, we have a concept for the place on our faces below our nose and above our mouth where moustaches go. We must have a concept for this part of the face in order to understand that the hair that grows there is called a *moustache*.However, there is no English word that conventionally encodes this concept (at least not in the non-specialist vocabulary of everyday language). It follows that the set of *lexical concepts*, the semantic units conventionally associated with linguistic units such as words is only a subset of the full set of concepts in the minds of speaker-hearers rudimentary embodied concepts of this kind provide the conceptual building blocks for more complex concepts, and can be systematically extended to provide structure to more abstract concepts and conceptual domains.

According to this view, the reason we can talk about being *in* states like love or trouble (4) is because abstract concepts like LOVE are structured and therefore understood by virtue of the fundamental concept CONTAINER. In this way, image-schematic concepts serve to structure more complex concepts and ideas.[1]

(4) a. James is in love.

b. Susan is in trouble.

c. The government is in a deep crisis.

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[5] Langacker, R.W. *Concept, Image, and Symbol. The Cognitive Basis of Grammar*. Berlin and New York: Mouton de Gruyter. (1991b)

According to Johnson, it is precisely because containers constrain activity that it makes sense to conceptualize POWER and all-encompassing states like LOVE or CRISIS in terms of the CONTAINER schema.

Mandler (2004) describes the process of forming image schemas in terms of a redescription of spatial experience via a process she labels *perceptual meaninganalysis*. As she notes,One of the foundations of the conceptualizing capacity is the image schema, in which spatial structure is mapped into conceptual structure' (Mandler 1992, p. 591). She further suggests that 'Basic, recurrent experiences with the world form the bedrock of the child's semantic architecture, which is already established well before the child begins producing language' (Mandler 1992, p. 597).[1]

In other words, it is experience, meaningful to us by virtue of our embodiment, that forms the basis of many of our most fundamental concepts. Again, this basis must be very broad, and it underspecifies the semantic spatial categories that children acquire (Nevertheless, image schema theory represents an important attempt to relate conceptual structure to the nature of embodiment.

Thus, it most transparently reflects the thesis of embodied cognition,

and the first guiding principle of cognitive semantics which holds that conceptual structure is embodied.

Consider the English word "out". Its basic concept is spatial in nature, specifically the idea of either static or dynamic exteriority, i.e., "being or moving to the outside of something". So why does its usage extend to what appear to be contradictory examples? E.g.,

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[6] Mandler " Conceptual structure of forming image" 1992 . 591 p

1a) The sun is out. The stars are out.

1b) The light is out. The fire is out.

2a) The sun came out.

2b) The sun went out. [e.g., in a sci-fi or fantasy context, or in a dream]

3a) Jim threw out a suggestion to the others.

3b) The others threw out Jim's suggestion.

The weirdness continues when we look at the following pair of sentences which a non-native speaker learning English might initially conclude to be opposites, but, in fact, are used to describe the exact same situation.

4a) Tom filled in the form.

4b) Tom filled out the form.

Here's an example of the same phenomenon using a different pair of prepositions.

5a) They closed up the bookstore.

5b) They closed down the bookstore.

In other cases, the meanings of the supposed "opposites" in fact refer to situations which bear no apparent relationship to one another:

6a) The student dropped in. [i.e., came to visit us]

6b) The student dropped out. [i.e., quit school]

Still in other cases, two prepositions whose basic meanings don't seem related to one another, yet can be used to describe the exact same situation:

7a) A lot of people turned up for the rally.

7b) A lot of people turned out for the rally.

The above examples would appear to support the conclusion that the correct usage of simple prepositions in English is semantically chaotic and that the rules

governing usage must be learned by rote for each preposition (I know this is how I've studied prepositions in French, Spanish, Italian, Portuguese and German, and I still make mistakes all the time!) It would appear that:

1. The same preposition can express opposite meanings

2. Opposite meanings can be expressed by semantically unrelated prepositions

3. Pairs of prepositions which normally express opposite meanings can express similar meanings

4. Pairs of prepositions which normally express opposite meanings can express unrelated meanings

5. Similar meanings can be expressed by unrelated prepositions. Generative grammarians would probably simply indicate that any given preposition in the lexicon must be accompanied by a myriad of rules relating to usage that are ultimately arbitrary and specific to each lexical item.

But cognitive linguists can do better. Careful analysis of these kinds of phenomenon using the concept of image schemas that we've already talked about can simplify this chaos significantly. Let's diagram the image schema for English "out". In cognitive linguistics, such diagrams utilize LM and TR to represent the landmark and the trajector, as well as additional symbols to convey other entities considered part of the image schema, such as observers, conceptualizers (i.e., a mental observer of an abstract concept), sources, goals, etc. Arrows and dotted lines are also used to indicate spatial relationships and motion.

The image schema for "out" indicates that a trajector entity is located outside of a container or container-like space. The relationship can be static or dynamic as in The cat is out of the house versus The cat goes out of the house. This basic meaning is extended to a large number of situations, both tangible and abstract, wherever the notion of exteriority can be construed.

And so we get examples such as The lava spread out in which an entity expands in size, thus taking up an area previously outside of the original landmark domain. Similarly, Hand out the brochures and Roll out the carpet describe situations where the area of dissemination or presence becomes greater than the original, i.e., the entity has moved "out" and beyond its original occupying space.

Abstracting further, we extend the concept to situations where a trajector entity (or a part thereof) moves outward from the landmark without any accompanying notion of "exit", as in They set out on their trip or He reached out for it. Because such concepts can also be expressed without the notion of exteriority (e.g., using verbs like enlarge, increase, leave, etc.), it becomes clear that imposing a notion of exteriority upon them is a form of construal (see Lesson No. 2, if necessary). In our "The sun is out" example, an added semantic notion comes into play besides exit from an original location: the idea that the landmark is a container that is inaccessible to the observer and that the trajector (the sun) emerges from this container into the observer's perceptual field. This interpretation is supported by the fact that we use the verb "come" when saying the dynamic equivalent of the sentence, "The sun came out", which conveys movement towards the speaker or conceptualizer. Notice how those sentences such as "The light is out" or "The fire is out" convey an opposite meaning where the metaphorical movement involves the trajector moving away from the observer into the inaccessible landmark, evidenced by the fact we use "go" instead of "come" when saying the dynamic equivalent:

8a) The fire is out.
8b) The fire went out.
8c) *The fire came out.

These examples show how the notion of perspective we studied in Lesson No. 2 comes into play when considering image schemas. Thus…

We now see why and how the same word "out" can be used in semantically opposite contexts. It is not arbitrary as we initially thought or as a traditional grammarian would state. In fact, we don't even have to change the meaning of "out"; its usage in the two contexts is based on the same underlying notion of exteriority applied to both contexts, but differentiated by perspective.

These same schemas explain contexts such as The news is out or The secret is out, where the accessbility/innaccessibility is in relation to one's cognitive field as opposed to perceptual field, given that these sentences describe abstract contexts rather than tangible ones as with the sun examples.

The principles extend to contexts such as "She speaks out", "It all turned out okay", "I've sorted it out", in which the result or outcome of a process or action becomes known or comprehensible.

Examples similar to our "The fire went out" schema include "The music drowned out his voice", "I want to blot out the memory", and "The criminal is hiding out", where there is metaphorical movement of the trajector into a landmark that is inaccessible to the coneptualizer's perceptual or cognitive field.

This notion of landmark inaccessibility is further extended metaphorically to contexts involving the unavailability of tangible or intangible resources, e.g., "We're out of gas", "The supplies ran out", "I'm tired out".

Chapter II

Verbalization of the concept " Beauty" in English

&1 Verbalization of the concept " Beauty" by lexical means in English

Beauty is a characteristic of a person, animal, place, object, or idea that provides a perceptual experience of pleasure, meaning or satisfaction. Beauty is studied as part of aesthetics, sociology, social psychology, and culture. An "ideal beauty" is an entity which is admired or possesses features widely attributed to beauty in a particular culture, for perfection.

The experience of " beauty" often involves the interpretation of some entity as being in balance and harmony with nature, which may lead to feelings of attraction and emotional well-being. Because this is a subjective experience , it is often said that " beauty is in the eye of the beholder". In its most profouns sense, beauty may engender a salient experience of positive reflection about the meaning of one's own existence. A subject of beauty is anything that resonates with personal meaning.

A ripe fruit (of its time) was considered beautiful, whereas a young woman trying to appear older or an older woman trying to appear younger would not be considered beautiful. In Attic Greek, *hφraios* had many meanings, including "youthful" and "ripe old age."

Historical view of beauty

<u>Florence cathedral</u> and dome. Since <u>Renaissance</u>, harmony, symmetry and correct proportions are considered essencial element of the universal beauty.

There is evidence that a preference for beautiful faces emerges early in child development, and that the standards of attractiveness are similar across different genders and cultures. Symmetry is also important because it suggests the absence of genetic or acquired defects

Although style and fashion vary widely, cross-cultural research has found a variety of commonalities in people's perception of beauty. The earliest Western theory of beauty can be found in the works of early Greek philosophers from the pre-Socratic period, such as Pythagoras. The Pythagorean school saw a strong connection between mathematics and beauty. In particular, they noted that objects proportioned according to the golden ratio seemed more attractive. Ancient Greek architecture is based on this view of symmetry and proportion.

Plato considered beauty to be the Idea (Form) above all other Ideas. Aristotle saw a relationship between the beautiful (*to kalon*) and virtue, arguing that "Virtue aims at the beautiful."

Classical philosophy and sculptures of men and women produced according to these philosophers' tenets of ideal human beauty were rediscovered in Renaissance Europe, leading to a re-adoption of what became known as a "classical ideal". In terms of female human beauty, a woman whose appearance conforms to these tenets is still called a "classical beauty" or said to possess a "classical beauty", whilst the foundations laid by Greek and Roman artists have also supplied the standard for male beauty in western civilization. During the gothic era, the classical aestethical canon of beauty was rejected as sinful.

Only God is beautiful and perfect, and men is flawed by the original sin and can achieve no beauty in his life if not through God. Later, the Renaissance and the Humanism rejected this view, and considered beauty as a product of rational order and harmony of proportions.

Renaissance artists and architect (like <u>Giorgio Vasari</u> in his "lives of artists") criticised gothic period as irrational and barbarian. This point of view over gothic art lasted until Romanticism, in XIX century.

The Age of Reason saw a rise in an interest in beauty as a philosophical subject. For example, Scottish philosopher <u>Francis Hutcheson</u> argued that beauty is "unity in variety and variety in unity". The Romantic poets, too, became highly concerned with the nature of beauty, with <u>John Keats</u> arguing in "Ode on a Grecian Urn" thatBeauty is truth, truth beauty ,—that is all.

Ye know on earth, and all ye need to know.In the Romantic period, <u>Edmund Burke</u> pointed out the differences between beauty in its classical meaning and <u>Sublime</u>. The concept of the Sublime by Burke and Kant permitted to understand that even if Gothic art and architecture are not always "symmetrical" or adherent to classical standard of beauty as the other style, gothic art is by no mean "ugly" or irrational: it's just another aestehical cathegory, the Sublime cathegory. The 20th century saw an increasing rejection of beauty by artists and philosophers alike, culminating in <u>postmodernism</u>'s anti-aesthietics. This despite beauty being a central concern of one of postmodernism's main influences, <u>Friedrich Nietzsche</u>, who argued that the Will to Power was the Will to Beauty.In the aftermath of postmodernism's rejection of beauty, thinkers such as <u>Roger Scruton</u> and <u>Frederick Turner</u> have returned to beauty as an important value. Elaine Scarry also argues that beauty is related to justice.[1]

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Langacker, R.W. *Concept, Image, and Symbol. The Cognitive Basis of Grammar*. Berlin and New York: Mouton de Gruyter. (1991)

Human beauty

The characterization of a person as "beautiful", whether on an individual basis or by community consensus, is often based on some combination of *Inner Beauty*, which includes psychological factors such as personality, intelligence, grace, politeness, charisma, integrity, congruence and elegance, and *Outer Beauty*, (i.e. physical attractiveness) which includes physical factors, such as health, youthfulness, facial symmetry, averageness, and complexion.

Standards of beauty are always evolving, based on what a culture considers valuable. Historical paintings show a wide range of different standards forbeauty. However, humans who are relatively young, with smooth skin, well-proportioned bodies, and regular features, have traditionally been considered to be the most beautiful throughout history.

A strong indicator of physical beauty is "averageness", or "koinophilia". When images of human faces are averaged together to form a composite image, they become progressively closer to the "ideal" image and are perceived as more attractive. This was first noticed in 1883, when Francis Galton, cousin of Charles Darwin, overlaid photographic composite images of the faces of vegetarians and criminals to see if there was a typical facial appearance for each. When doing this, he noticed that the composite images were more attractive compared to any of the individual images.

Researchers have replicated the result under more controlled conditions and found that the computer generated, mathematical average of a series of faces is rated more favorably than individual faces. Evolutionarily it makes logical sense that sexual creatures should be attracted to mates who possess predominantly common or average features.

A feature of beautiful women that has been explored by researchers is a waist-to-hip ratio of approximately 0.70. Physiologists have shown that women with

hourglass figures are more fertile than other women due to higher levels of certain female hormones, a fact that may subconsciously condition males choosing mates.

People are influenced by the images they see in the media to determine what is or is not beautiful. Feminists and doctors have suggested that the very thin models featured in magazines promote eating disorders, and others have argued that the predominance of white women featured in movies and advertising leads to a Eurocentric concept of beauty, feelings of inferiority in women of color, and internalized racism.The black is beautiful cultural movement sought to dispel this notion. Mixed race children are often perceived to be more attractive than their parents because their genetic diversity protects them from the inherited errors of their individual parents.

The concept of beauty in men is known as 'bishφnen' in Japan. Bishφnen refers to males with distinctly feminine features, physical characteristics establishing the standard of beauty in Japan and typically exhibited in their pop culture idols.

Effects on society

Beauty presents a standard of comparison, and it can cause resentment and dissatisfaction when not achieved. People who do not fit the "beauty ideal" may be ostracized within their communities. The television sitcom *Ugly Betty* portrays the life of a girl faced with hardships due to society's unwelcoming attitudes toward those they deem unattractive.

 However, a person may also be targeted for harassment because of their beauty. In Malипа, a strikingly beautiful Italian woman is forced into poverty by the women of the community who refuse to give her work for fear that she may "woo" their husbands. The noted documentary Beauty in the Eyes of the Beheld explores both the societal blessings and curses of female beauty through interviews of women considered beautiful.

Researchers have found that good looking students get higher grades from their teachers than students with an ordinary appearance. Furthermore, attractive patients receive more personalized care from their doctors.

Studies have even shown that handsome criminals receive lighter sentences than less attractive convicts. Studies among teens and young adults, such as those of psychiatrist and self-help author, Eva Ritvo, show that skin conditions have a profound effect on social behavior and opportunity.

How much money a person earns may also be influenced by physical beauty. One study found that people low in physical attractiveness earn 5 to 10 percent less than ordinary looking people, who in turn earn 3 to 8 percent less than those who are considered good looking. Discrimination against others based on their appearance is known as lookism.

St. Augustine said of beauty "Beauty is indeed a good gift of God; but that the good may not think it a great good, God dispenses it even to the wicked.

In Greek mythology, Paris was called to judge who of three goddesses, Aphrodite, Hera, and Pallas Athene, was the fairest. Eris, the goddess of discord, started the trouble when she appeared at a wedding, and threw a golden apple inscribed 'For the Fairest'. The result was a disrupted wedding and later a war, as Paris abducted Helen to Troy. The gods were unable to make the decision, and Paris' task was not easy. Hera offered him wealth and power, and Athene promised honour and glory, but the ultimate bribe came from Aphrodite: with the promise of Helen, the most beautiful woman on earth, for his wife, Paris ended this beauty contest in favour of Aphrodite.

Like the ancient Greeks, we moderns ascribe high value to beauty and, like them, we have been unable to determine *the* concept of beauty, despite the fact that Miss Universe, Miss World, and a variety of other beauty contests are staged annually.

With the contest still undecided, almost everybody is involved in the pursuit of beauty, and the huge profits of the beauty industry testify to its economic importance. Its significance for the individual can be judged by the time spent in the gym and in front of the mirror, and by the problems that arise from experiencing failure in this pursuit.

Bodily beauty can be defined as the deeply pleasurable experience of someone else's or one's own body. While the beauty of a person might include the person's character, spiritual quality, intelligence, and morals, the beauty of a person's body generally will not. Bodily beauty can be perceived through any of the five senses, and may be concerned with parts of the body, the whole body, or movements. Usually, however, beauty of the body refers to the visual impression of someone's body as a whole.

The origins of interest in bodily beauty were explained by Sigmund Freud, the founder of modern psychology, as being sexual drives: through a transformation, sexual attraction is moved away from the primary sexual characteristics (reproductive organs) and instead to the secondary sexual characteristics (e.g. women's more rounded forms and breasts; men's facial hair and deeper voices).

An anthropological explanation for the human interest in beauty has been offered by Robert Brain: human beings want to set themselves apart from non-humans, and therefore make alterations to the body that animals would not be capable of making. Admiration turns these alterations into marks of beauty.

 Exactly which alterations are admired depends on cultural preferences. Beautification strategies of one culture might, in another culture, be perceived as mutilations and as marks of ugliness. Body decorations can also mark the successful initiation or the identity of a person. But making a difference between

humans and non-humans is, according to Brain, basic to those scarifications, tattooings, and colourings of the body that are associated with beauty.

Cultural variations in ideals

Neither the psychological nor the anthropological approaches above can explain the variety over time and between different societies as to what is considered beautiful. All in all, this variation makes a strong case against the idea of some universal components of beauty.

Ideals of beauty vary between and within societies: values, norms, and tastes differ from group to group; the different sexes are used for constituting different genders; and relations of power, e.g. between genders, ethnic groups, and classes, make one ideal of beauty dominant over others. Western cultures have attributed beauty to women to the point where it is difficult to talk of the beauty of men's bodies. The nineteenth-century term for describing a pleasant appearance in a man was neither 'handsome' nor 'good-looking', but 'manly', since beauty was reserved for women, and today 'real men' might be 'handsome' or 'good-looking', but 'beautiful' is considered too effeminate.

The ancient Greeks were especially attentive to the beauty of young men's bodies, and the Nuba of Sudan and the Wodaabe men in Niger also have no difficulty in associating men and beauty. Indeed, the latter stage a beauty contest for men, *gerewol*, to express their special birthright of beauty and their true identity among African people.

The male beauties of the Wodaabe people in Niger challenge any Euro-American attempt to argue for the universality of beauty criteria, and point to the importance of ethnicity. To beautify themselves, the men apply yellow colour to their faces in order to lighten them, draw a line from the forehead to the tip of the nose to make

the latter appear longer; blacken their lips; and, at the height of their striving for beauty, squint at the women.

Taking the ethnic perspective further, the Nuba of Sudan found little beauty in the appearance of the English anthropologist James Faris; he had a beard, hair on his arms, and white skin. All were appalling features to a people to whom well-groomed hair, a smooth body, and a deep, rich black colour are central ingredients of the body beautiful. Indeed, to the Nuba it was shaving that distinguished humans from animals, and he appropriately got the nickname *wxte* — monkey.

The ethnic component also emerges in the Miss America, Miss World, and Miss Universe contests, which have been strongly hampered by the fact that the finalists and winners are predominantly women with white skin and Caucasian features. Women from other ethnic groups have had little chance of winning these contests, organized by white Euro-Americans, until recently.

Spiritual significanceThe importance of bodily beauty has also varied through times and across societies. To the ancient Greeks a beautiful body reflected a beautiful soul and proximity to the gods.[1]To the Gnostics (largely covering the first three to four centuries AD) the divine psychic body was caged in a physical body made by beastly creatures from the underworld. They renounced the material body and sexual drives, and strove for asceticism. In the early Christian era, where a dualism between soul and body prevailed, beauty was considered good if its appeal was spiritual and internal, but evil if its attraction was sexual and carnal. In medieval times the body and the flesh were associated with sin and women, and the immaterial soul with the divine. Thus an ethereal body ideal prevailed for women. Today, Euro-Americans seem to have gone back to an intense interest in

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[8] Merleau-Ponty, M. *The Structure of Behaviour*. Translation, Alden Fisher. Boston: Beacon Press. (1963)

beauty, but with a reversal of its significance: work-outs, jogging, and body-building do not any longer reflect a healthy soul, but are assumed to produce one. Further, whereas the ancient Greeks included ethics and cosmological harmony in their beautiful soul, Euro-Americans generally assume the healthy soul to be one that is up to the task of meeting the daily requirements of productive living.

A contrast to Western ideals of beauty and the importance assigned to them can be found in the study on body ideals for women in Fiji, in the South Pacific, by anthropologist Anne E. Becker. She found that the disparity between what Fijian women themselves identified as the most attractive body shape, and their actual robust appearance, did not pose a problem to them. Most women either thought that they should maintain their present weight, or actually increase it. Anne Becker explains the difference by distinguishing between an ideal of attractiveness, mainly concerned with sexuality and youth, and an ideal based on norms for what women and society ought to be like. In Fiji a robust body indicates a woman, or a man for that matter, who is embedded in a well-functioning network of family and friendship relations. This body, taken to indicate the successful practice of caring and sharing, is more important than the body of attractiveness.

Furthermore, since the Fijian body is primarily seen as constituted through the network of social relations in which the person takes part, beauty is the result of a collective effort and not, as in Western societies, an individual achievement. As a corollary, the body in Fiji was not seen as something that could be worked on and moulded. It is almost unnecessary to mention that no cases of eating disorders, such as anorexia or bulimia, were found in Fiji.

Changing western concepts

Of course, the slim, firm, and muscular body ideal for women which prevails in the West today, along with the tall thinness of models, are only the latest in the history of Euro-American body ideals. The rise in the sixteenth century of Neoplatonism,

which saw concrete forms as expressions of divine ideas, and, as a corollary, saw the body as an expression of the soul, led to higher appreciation of beauty and a change in the ideal. As intelligence and force were divine gifts of the male body, beauty was the divine gift of the female body.

Thus female beauty changed from being dangerous to being divine, and the previous ethereal female was succeeded by large, opulent beauties. During the eighteenth century this majestic type was superseded by a more slender and younger ideal for women, while the former, maternal type was denigrated to the status of 'peasant' beauty. This sylph-like early Victorian woman was followed by the voluptuous mid Victorian woman and the Edwardian woman of the late nineteenth century. Where the Victorians stressed a curvaceous hourglass figure, with a full bosom, small waist, and wide hips, the Edwardian woman was taller, weighed more, and had a larger bosom, but somewhat slimmer hips. Thinness was out of vogue and thin women were told to cover their 'angles'.

Shortly before World War I a slender and serpentine type with smaller breasts, slimmer hips, and long legs was fashionable. This 'boyish' and youthful ideal reigned during the 1920s, succeeded by a sensual and voluptuous ideal in the 1930s. The 'boyish' and the 1930s fuller figure persisted throughout the 1950s until the thin look of the 1960s came to dominate. Since then thinness has reigned, with no come-back of the maternal ideal. Changes have taken place within the ideal of thinness, however. Today a woman does not only have to be slim, she has to have a compact, muscular look only achievable through weekly hours of exercise.

The above outline of the changing ideals of women in Europe concentrates on dominant ideology, and suggests a linear succession of different ideals, but the situation is, in reality, more complex. At any given point in time, there will be

several competing ideals of beauty. One example, also providing an opportunity to make a small note on the opposite sex, could be mid-nineteenth century North America, where a number of alternative beauty ideals for men coexisted. There was the Byronic man, sensitive and heroic — especially popular amongst young men of the 1830s and 1840s, and modelled after Lord Byron with his leonine head, fair skin, and a body which was regularly subjected to dieting.

At the same time, the muscular man of height and physical prowess existed; and a third ideal developed in the 1860s with the portly, rotund man, partner of the voluptuous female beauty, signalling maturity after the dislocating experiences of the Civil War in America and displaying his success in business. By the end of the century, however, the dominant ideal again became youthful, and now associated with the well-trained bodies of sportsmen. Classifying these ideals into the Byronic, the Muscular, and the Solid Man, these models of maleness are also found today.

The changing ideals of both men's and women's beauty is linked to society's perception of appropriate gender roles. The shifts from the maternal, robust body of the mid and late Victorian ages, to the slender ideal of the 1920s, to the compact, slim body of the present reflect changes in the perception of the proper role for women: from mother and caretaker of house and home, through the independent young women of the 1920s, to the active professional and disciplined women of the present.

Beauty, however, does not only relate to the ideal roles ascribed to men and women, but is part of ongoing social identification processes: a person might strive towards a certain ideal to signal man- or motherhood, or independence, but might also be judged differently by others. Furthermore, the interpretation of a body also changes with the context: a woman's thin, muscular body might be seen as

representing the disciplined, independent, and professional woman of the 1990s, but seen next to the muscular body of a man she could still represent the fragility and vulnerability of woman.

The ideals of beauty today are defined through different perspectives as the healthy body, the athletic body, the muscular body, the natural body, the aesthetically pleasing body, etc. These ideals do not necessarily overlap. Eating healthy food, getting enough sleep, and having a daily walk might result in a healthy body, but would not produce a muscular body.

Doing sports and being fit might result in an athletic body, but would not necessarily produce a healthy or a muscular body. The ideals might even be contradictory, since it is questionable to what extent it is 'natural' to spend hours in the gym to achieve a muscular body, and since the aesthetically pleasing body might be so thin as to threaten health. This is a crucial current issue where 'Even Thinner-ness' has become the ideal.

Bringer of happiness, enchantress, or *femme fatale*? In the intricacies of beauty are promises of happiness and prospects of disruption. Politics of power, gender,ethnicity, and culture are still, millennia away from the Greek gods, part of the indulgence that beauty incites.

Oxford dictionary definitions of the word "beauty" , its synonyms and antonyms and its derivations

Concept: **Beauty.**

Category: 2. Discriminative Affections

Synonyms: -nouns

beauty, the beautiful, to kalon, le beau ideal., [Science of the

perception of beauty] callaesthetics., pulchritude, form elegance, grace, beauty unadorned; symmetry; comeliness, fairness; polish, gloss; good effect, good looks; belle tournure; trigness; bloom, brilliancy, radiance, splendor, gorgeousness, magnificence; sublimity, sublimification., concinnity, delicacy, refinement; charm, je ne sais quoi, style., Venus, Aphrodite, Hebe, the Graces, Peri, Houri, Cupid, Apollo, Hyperion, Adonis, Antionous, Narcissus., peacock, butterfly; flower, flow'ret gay rose, lily, garden; flower of, pink of; bijou; jewel (ornament); work of art., anemone, asphodel, buttercup, crane's bill, daffodil, geranium, lily of the valley, ranunculus, rhododendron, windflower., pleasurableness., beautifying; landscape gardening; decoration; calisthenics.

-verbs

be beautiful; shine, beam, bloom; become one (accord); set off, grace., render beautiful; beautify; polish, burnish; gild (decorate); set out., "snatch a grace beyond the reach of art" [Pope].

-adjectives

beautiful, beauteous; handsome; gorgeous; pretty; lovely, graceful, elegant; attractive (inviting); delicate, dainty, refined; fair, personable, comely, seemly; bonny [Scottish]; good-looking; well-favored, well-made, well-formed, well-proportioned; proper, shapely; symmetrical (regular); harmonious (color); sightly., fit to be seen, passable, not amiss., goodly, dapper, tight, jimp; gimp; jantyk jaunty; trig, natty, quaint, trim, tidy,neat, spruce, smart, tricksy., bright,

bright eyed; rosy cheeked, cherry cheeked; rosy, ruddy; blooming, in full bloom., brilliant, shining; beamy, beaming; sparkling, splendid, resplendent, dazzling, glowing; glossy, sleek., rich, superb, magnificent, grand, fine, sublime, showy, specious., artistic, artistical; aesthetic; picturesque, pictorial; fait a peindre; well-composed, well grouped, well varied; curious., enchanting (pleasure-giving) [more]; becoming (accordant); ornamental., undeformed, undefaced, unspotted; spotless (perfect).

-phrases

auxilium non leve vultus habet [Ovid]; "beauty born of murmuring sound" [Wordsworth]; "flowers preach to us if we will hear" [C.G. Rossetti]; gratior ac pulchro veniens in corpore virtus [Vergil]; "none but the brave deserve the fair" [Dryden]; "thou who hast the fatal gift of beauty" [Byron].

Antonyms: ugliness

Webster's dictionary Concept Thesaurus

Main Entry: angel

Part of Speech: *noun*

Definition: sweet, kind person

Synonyms: **beauty**, darling, dear, dream, gem, ideal, jewel, paragon, saint, treasure

Antonyms: demon, devil, fiend

Main Entry: appeal

Part of Speech: *noun*

Definition: power to attract, interest

Synonyms: allure, attraction, attractiveness, **beauty** , charm,
                charmingness, engagingness, fascination, glamor,
                interestingness, pleasingness, seductiveness

Antonyms: ugliness

Main Entry: charm

Part of Speech: *noun*

Definition: enchantment, allure

Synonyms: agreeableness, allurement, appeal, attraction, attractiveness,
                beauty , bewitchery, charisma, chemistry, conjuration,
                delightfulness, desirability, fascination, glamour, grace, it,
                lure, magic, magnetism, pizzazz*, something*, sorcery, spell,
                star quality, witchery

Antonyms: repulsion

 * = informal/non-formal usage

Main Entry: composition

Part of Speech: *noun*

Definition: structure, arrangement

Synonyms: agreement, architecture, balance, **beauty** , combination, concord, configuration, consonance, constitution, content, design, distribution, form, formation, harmony, layout, make-up, placing, proportion, relation, rhythm, spacing, style, symmetry, weave

Main Entry: doozy

Part of Speech: *noun*

Definition: winner

Synonyms: **beauty** , humdinger, killer*, lulu, smash hit, something

Main Entry: **beauty** Part of Speech: *noun* Related Adjectives: Apollonian, adonic, aesthetic, artistic, artistical, aspectabund, attractive, beaming, beamy, beauteous, beautified, beautiful, becoming, bleached blond, blooming, bonny, bright, cherry, comely, curious, dainty, dapper, dazzling, delicate, eesome, elegant, enchanting, esthetic, fair, featous, fine, fit to be seen, gimp, glossy, glowing, good looking, goodly, gorgeous, graceful, gracile, grand, handsome, harmonious, in full bloom, jaunty, jimp, leggiadrous, lovely, magnificent, natty, neat, not amiss, ornamental, passable, penciled, personable, pictorial, picturesque, pretty, proper, quaint, refined, resplendent, rich, rosy, rosy, sabi, seemly, shapely, shining, showy, sightly, sleek, smart, snod, sparkling, specious, splendid, spotless, spruce, sublime, superb, svelte, symmetrical, tempean, tidy, tight, tretis, tricksy, trim, undefaced, undeformed, unkempt, unspotted, venust, wabi, well.

& 2 Verbalization of the concept " Beauty" by means of sayings, proverbs and quotations by famous people, writers, thinkers and statesmen.

Proverbs

Beuty won't make the kettle boil.

Beauty is a transitory blessing.

Time has no respect for beauty

The one eyed person is beauty in the country of the blind

Beauty in people is called goodness; goodness in things is called beauty.

"Age before beauty," said the devil as he threw his grandmother off' the stairs.

Beauty is the eye's food but the soul's sorrow.

Who loves ugliness will not encounter beauty.

Beauty is a good letter of introduction.

Woman's beauty, the forest echo, and rainbows, soon pass away.

If man has no tea in him, he is incapable of understanding truth and beauty.

To the starving man the beauty of Fujiyama has no meaning.

An eight-sided beauty is coldhearted.

<div align="right">

American proverbs

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Beauty is skin deep.

Beauty not only describes the outside appearance of someone, but the character and personality. Most of the African proverbs listed here deal with a person's inner beauty in contrast to their outer beauty.

One who plants grapes by the road side, and one who marries a pretty woman, share the same problem.

Beautiful from behind, ugly in front.

The skin of the leopard is beautiful, but not his heart

Ugliness with a good character is better than beauty.

A beautiful one hurts the heart.

Anyone who sees beauty and does not look at it will soon be poor.

The surface of the water is beautiful, but it is no good to sleep on.

If there is character, ugliness becomes beauty; if there is none, beauty becomes ugliness.

You are beautiful, but learn to work, for you cannot eat your beauty.

The one who loves an unsightly person is the one who makes him beautiful.

Having beauty doesn't mean understanding the perseverance of marriage.

You are beautiful because of your possessions.

Every woman is beautiful until she speaks.

Three things cause sorrow to flee; water, green trees, and a beautiful face.

A beautiful thing is never perfect

Patience is the mother of a beautiful child.

There is no beauty but the beauty of action. ~

Judge not your beauty by the number of people who look at you, but rather by the number of people who smile at you

A pretty face and fine clothes do not make character.

Youth is beauty, even in cattle.

A pretty basket does not prevent worries.

It's those ugly caterpillars that turn into beautiful butterflies after seasons.
The most beautiful fig may contain a worm.

It is only a stupid cow that rejoices at the prospect of being taken to a beautiful abattoir.

A woman who pursues a man for sex loses her spiritual beauty. ~

A chicken with beautiful plumage does not sit in a corner.

The cook does not have to be a beautiful woman.

Beautiful words don't put porridge in the pot.

She is beautiful; she has love, understands; she respects herself and others; everyone likes, loves and honors her; she is a goddess.

There is always a winner even in a monkey's beauty contest.

Dress up a stick and it'll be a beautiful bride.

An ugly child of your own is more to you than a beautiful one belonging to your neighbor.

Even the colors of a chameleon are for survival not beauty.

Beautiful discourse is rarer than emerald ~ yet it can be found among the servant girls at the grindstones

When a once-beautiful piece of cloth has turned into rags, no one remembers that it was woven by Ukwa master weavers.

A woman's polite devotion is her greatest beauty.

There are many colorful flowers on the path of life, but the prettiest have the sharpest thorns. ~

 He who marries a beauty marries trouble. ~

Despite the beauty of the moon, sun and the stars, the sky also has a threatening thunder and striking lightening. ~

Getting only a beautiful woman is like planting a vine on the roadside everyone feeds on it.

Greatness and beauty do not belong to the gods alone. ~

 No matter how beautiful and well crafted a coffin might look, it will not make anyone wish for death.

Roosters' tail feathers: pretty but always behind.

Beauty is not sold and eaten.

She is like a road -- pretty, but crooked.

Why they like an ugly person it takes long for a beautiful person to know it.

If you find "Miss This Year" beautiful, then you'll find "Miss Next Year" even more so.
The beauty of a woman becomes useless if there is no one to admire it.

An essential quality of both is wonder. In beauty wonder is expressed as radiance; in goodness, as love.

Another essential quality of both is harmony. In beauty harmony is expressed as balance; in goodness, as justice.

Dissonance and asymmetry increase radiance by suggesting powerfully what is not there; injustice and evil similarly increase love.

Thus harmony and wonder are in permanent tension. In any object or person justice and love, or balance and radiance, are locked in a continuous dance.

The desire for harmony and capacity for wonder are inborn, having evolved to enhance an individual's relish for life and ability to live peacefully in society.

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The expression of the concept " Beauty" in quotations

Doc Childre and Bruce Cryer, From Chaos to Coherence

As any jazz musician knows, it takes flexibility and adaptability for improvisation

to create beauty.

A person is only beautiful, when their own beauty, is reflecting on to others.

Tara Grady

Those who look for beauty, find it.

Unknown

Beauty is in the eye of the beholder.

Margaret Wolfe Hungerford

The recipe for beauty is to have less illusion and more Soul, to retreat from the belief of pain or pleasure in the body into the unchanging calm and glorious freedom of spiritual harmony.

Mary Baker Eddy

Beauty lies in the specific looks of a person, rather than the object, because different people feel beauty in differnt things.
Vally

There is nothing ugly; I never saw an ugly thing in my life: for let the form of an object be what it may, -- light, shade, and perspective will always make it beautiful.
John Constable

The ever-present phenomenon ceases to exist for our senses. It was a city dweller, or a prisoner, or a blind man suddenly given his sight, who first noted natural beauty.
Remy de Gourmont

I look forward to an America which will not be afraid of grace and beauty.
John Fitzgerald Kennedy

The beauty of the world has two edges, one of laughter, one of anguish, cutting the heart asunder.

Virginia Woolf

Once in a lifetime a really beautiful song comes along ... Until it does, I'd like to do this one.

The beautiful remains so in ugly surroundings.

Chazal

The future belongs to those who believe in the beauty of their dreams.

Eleanor Roosevelt

Ti Lucille S. Harper

me is a great healer, but a poor beautician.

Beauty is not real. Beauty only exists in perception.

Unknown

The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.

Albert Einstein

Though we travel the world over to find the beautiful, we must carry it with us or we find it not.

Ralph Waldo Emerson

Let us worry about beauty first, and truth will take care of itself.

A.Zee

You cannot perceive beauty but with a serene mind.

Henry David Thoreau (1817-1862)

When I'm working on a problem, I never think about beauty. I think only how to solve the problem. But when I have finished, if the solution is not beautiful, I know it is wrong.

Richard Buckminster Fuller

Beauty is a fruit which we look at without trying to seize it.
Simone Weil, Gravity and Grace

Beauty is an experience, nothing else. It is not a fixed pattern or an arrangement of features. It is something felt, a glow or a communicated sense of fineness. What ails us is that our sense of beauty is so bruised and blunted, we miss all the best.
D. H. Lawrence Assorted Articles

Beauty and sadness always go together.

George MacDonald

Nature thought beauty too rich to go forth
Upon the earth without a meet alloy.

Beauty is no quality in things themselves: it exists merely in the mind which contemplates them.

reduce friendship to formula. Laughter and love, pain and loneliness, the challenge of beauty and truth: these will always surpass the scientific mastery of nature.

Then we shall rise and view ourselves with clearer eyes in that calm region where no night can hide us from each other's sight.
Henry King

Beauty is how you feel inside, and it reflects in your eyes. It is not something physical.
Sophia Loren

The truth isn't always beauty, but the hunger for it is.
Nadine Gordimer

Joh"Beauty is unbearable, drives us to despair, offering us for a minute the glimpse of an eternity that we should like to stretch out over the whole of time."
- Author Unknown

"Though we travel the world over to find the beautiful, we must carry it with us or we find it not."
- Ralph Waldo Emerson

"Everybody needs beauty as well as bread, places to play in and pray in, where nature may heal and give strength to body and soul."
- John Muir

"Our hearts are drunk with a beauty our eyes could never see."
- George W. Russell

"I've never seen a smiling face that was not beautiful."
- Author Unknown

"By plucking her petals, you do not gather the beauty of the flower."
- Rabindrath Tagore

"Beauty is not in the face; beauty is a light in the heart."
- Kahlil Gibran

"Against Him those women sin who torment their skin with potions, stain their cheeks with rouge and extend the line of their eyes with black coloring. Doubtless they are dissatisfied with God's plastic skill. In their own persons they convict and censure the Artificer of all things."
- Tertullian

"That which is striking and beautiful is not always good, but that which is good is always beautiful."
- Ninon de L'Enclos

"Had the price of looking been blindness, I would have looked."
- Ralph Ellison, "Battle Royal"
"Some people, no matter how old they get, never lose their beauty - they merely

move it from their faces into their hearts."

- Martin Buxbaum

"Tell them dear, that if eyes were made for seeing,Then beauty is its own excuse for being."

- Ralph Waldo Emerson, "The Rhodora"

"It is amazing how complete is the delusion that beauty is goodness."

- Leo Tolstoy

"In every man's heart there is a secret nerve that answers to the vibrations of beauty."

- Christopher Morley

"What humbugs we are, who pretend to live for Beauty, and never see the Dawn!"

- Logan Pearsall Smith

"The most beautiful view is the one I share with you."

- Author Unknown

"When you have only two pennies left in the world, buy a loaf of bread with one, and a lily with the other."

- Roseanne

"I don't like standard beauty - there is no beauty without strangeness."

- Karl Lagerfeld

"There is a road from the eye to the heart that does not go through the intellect."

- Gilbert Keith Chesterton

"Beauty and folly are generally companions."

- Baltasar Gracian

"Beauty comes as much from the mind as from the eye."

- Grey Livingston

"We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of

many extremes."

- Ralph Waldo Emersonn Keats

A thing of beauty is a joy forever; its loveliness increases; it will never pass into nothingness.

Jawaharlal Nehru

We live in a wonderful world that is full of beauty, charm and adventure. There is no end to the adventures that we can have if only we seek them with our eyes open.

Jean Anouilh

Beauty is one of the rare things that do not lead to doubt of God.

Marcus Aurelius

Anything in any way beautiful derives its beauty from itself and asks nothing beyond itself. Praise is no part of it, for nothing is made worse or better by praise.

John Constable

I never saw an ugly thing in my life: for let the form of an object be what it may, — light, shade, and perspective will always make it beautiful.

Ralph Waldo Emerson

We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes.

Ralph Waldo Emerson

Things are pretty, graceful, rich, elegant, handsome, but, until they speak to the imagination, not yet beautiful.

John Kenneth Galbraith

There is certainly no absolute standard of beauty. That precisely is what makes its pursuit so interesting.

John Keats

A thing of beauty is a joy forever:

Its loveliness increases; it will never Pass into nothingness.

Jean Kerr

I'm tired of all this nonsense about beauty being only skin-deep. That's deep enough. What do you want—an adorable pancreas?

Fran Lebowitz

The most common error made in matters of appearance is the belief that one should disdain the superficial and let the true beauty of one's soul shine through. If there are places on your body where this is a possibility, you are not attractive--you are leaking.

W. Somerset Maugham

Beauty is an ecstasy; it is as simple as hunger. There is really nothing to be said about it. It is like the perfume of a rose: you can smell it and that is all.

Edgar Allen Poe

Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears.
Plato, Symposium

Remember how in that communion only, beholding beauty with the eye of the mind, he will be enabled to bring forth, not images of beauty, but realities (for he has hold not of an image but of a reality), and bringing forth and nourishing true virtue to become the friend of God and be immortal, if mortal man may.
John Burroughs

How beautiful the leaves grow old. How full of light and color are their last days.
Ernest Renan

Man makes holy what he believes, as he makes beautiful what he loves.
Katherine Anne Porter

The real sin against life is to abuse and destroy beauty, even one's own—even more, one's own, for that has been put in our care and we are responsible for its well-being.
John Ruskin

Beauty deprived of its proper foils and adjuncts ceases to be enjoyed as beauty, just as light deprived of all shadows ceases to be enjoyed as light.
George Sand

The beauty that addresses itself to the eyes is only the spell of the moment; the eye of the body is not always that of the soul.
William Shakespeare

To me, fair friend, you never can be old
For as you were when first your eye I eyed, Such seems your beauty still.
William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May, And summer's lease hath all too short a date.
George Bernard Shaw

Beauty is all very well at first sight; but who ever looks at it when it has been in the house three days?
Voltaire

It is not sufficient to see and to know the beauty of a work. We must feel and be affected by it.
John Greenleaf Whittier

Beauty seen is never lost, God's colors all are fast.

David McArthur and Bruce McArthur, The Intelligent Heart
Most of us have had moments in childhood when we touched the divine presence.

We did not think it extraordinary because it wasn't; it was just a beautiful moment filled with love. In those simple moments our hearts were alive, and we saw the poignant beauty of life vividly with wonder and appreciation.

Everything has beauty, but not everyone sees it."
- Confucius
"Plainness has its peculiar temptations quite as much as beauty."
- George Eliot
"As we grow old, the beauty steals inward."
- Ralph Waldo Emerson
"The soul that sees beauty may sometimes walk alone."
- Johann von Goethe
"A woman who cannot be ugly is not beautiful."
- Karl Kraus
"Beauty deprived of its proper foils and adjuncts ceases to be enjoyed as beauty, just as light deprived of all shadows ceases to be enjoyed as light."
- John Ruskin
"Beauty in the flesh will continue to rule the world."
- Florenz Ziegfeld
"You don't love a woman because she is beautiful, she is beautiful because you love her."
- Author Unknown
"Remember that the most beautiful things in the world are the most useless; peacocks and lilies for instance."
- John Ruskin, The Stones of Venice, 1851
"Flowers... are a proud assertion that a ray of beauty outvalues all the utilities of the world."
- Ralph Waldo Emerson, 1844
"A morning-glory at my window satisfies me more than the metaphysics of

books."

- Walt Whitman

"Beauty... is the shadow of God on the universe."

- Gabriela Mistral, Desolacнon

"Beauty... when you look into a woman's eyes and see what is in her heart."

- Nate Dircks

"You can take no credit for beauty at sixteen. But if you are beautiful at sixty, it will be your soul's own doing."

- Marie Stopes

"Beauty - in projection and perceiving - is 99.9% attitude."

- Grey Livingston

"Beauty?... To me it is a word without sense because I do not know where its meaning comes from nor where it leads to."

- Pablo Picasso

"I'm tired of all this nonsense about beauty being only skin-deep. That's deep enough. What do you want - an adorable pancreas?"

- Jean Kerr, The Snake Has All the Lines

"Beauty is indeed a good gift of God; but that the good may not think it a great good, God dispenses it even to the wicked."

- Saint Augustine

"Taking joy in living is a woman's best cosmetic."

- Rosalind Russell

"I hope you have lost your good looks, for while they last any fool can adore you, and is bad for the soul. No, give me a ruined complexion and a lost figure and sixteen chins on a farmyard of Crow's feet and an obvious wig. Then you shall see me coming out strong."

- George Bernard Shaw, to Mrs. Patrick Campbell

Chapter III

Verbalization of the concept " Go'zallik" in Uzbek by different language means

& 1 Verbalization of the concept " Go'zallik" in Uzbek by lexical units-words.

The concept of beauty in Uzbek differs from the western countries.

Xusn- go'zallik, chiroy, ko'rk

Misollar:

Gulshanbonu Xudoyor xonligining ikkinchi davrida o'z husni bilan bir necha martaba xonning iltifotiga sazovor bo'lgan haram kanizlaridan edi. (A.Qodiriy "Mehrobdan chayon")

U Mirzakarimboyning tabiati xaqida, chol kishi uchun qizga uylanishning foydalarini, qiz xusni, uning zavqi haqida ishtaxa bilan uzoq gapirdi. (Oybek "Qutlug' qon")

Go'zal manzara, yoqimli ko'rinish. Uyning xusni. Xashamatli binolar shaxarga xusn berib turipti. Endi uning xayolini band qilgan narsa maktabning o'ng tomonidan chiqib, katta yo'lga tutashgan ko'chaning oxirida qishloqning xusnini buzib turgan eski go'ristonni ko'chirish muammosi edi (A. Qaxxor "Qo'shchinor")

Chiroy-kishi go'zalligi, xusn

Shaxarda bitta desam, yolg'onchi bo'lmayman. Uning chiroyi o'z boshiga balo bo'ldi. (Xamza. Boy ila xizmatchi) Shirmon singari betlarida ham kelishgan

ikkita chuqurchasi bor ekan, kulganda chiroyini yana ham ochib yuboradi. (M.Ismoilily)

Ko'zga yoqadigan ko'rinish, ko'rkamlik, ko'rk.

Shaxar chiroyi. To'g'ri Barchinoy ,yashashning chiroyi salmoqdor mehnatda. Oybek.

Ko'chma. Kayfiyat, chexra. Har gal do'stlari kelganda, Po'latning chiroyi ochilib, ruhi tetik bo'layotgani uchun ham, vrachlar keldi-ketdilarga bemalol yo'l qo'yib berishgandi. (Sh. Rashidov. Qudratli to'lqin) Oyto'tining ham chiroyi ochilmay, onasiga qarab o'zgarib qoldi. Oydin. Bolalik uyda g'iybat yo'q.

Chiroyli- yuz bichimi kelishgan, go'zal, xusndor, ko'hlik.

Chiroyli yigit. Qiz kamtar, ochiq, chiroyli, umuman aytganda go'zal edi. (Oybek). Qaddi qomati, tashqi qiyofasi kelishgan. Chiroyli ot. Chiroyli qush. Umumiy ko'rinishi manzarasi ko'zga yoqadigan, zavq bag'ishlaydigan, ko'rkli, ko'rkam.

Ko'chma Ma'naviy jihatdan maqbul, matlub, yoqimli. Chiroyli gap. Chiroyli ish. Chiroyli xulq-atvor.

Go'zal- juda ham chiroyli, husndor, hushro'y, gulchexra.

Go'zal qiz. Gulsum uning xayolida bu yerdagi go'zallarning go'zali bo'lib tura berdi. (P.Tursun) Ko'zni quvontiradigan darajada ko'rkam, fayzli, serfayz. Go'zal manzara. Go'zal tabiat. Estetik zavq beradigan, ma'naviy boy,

sermazmun. U qorli sovuq kun Yo'lchi uchun umrining eng mazmunli, eng rangli, eng go'zal kuni edi. (Oybek. Qutlug' qon)

Go'zallashmoq- chiroyi ochilib, tobora go'zal bo'lib bormoq. Tobora ko'rkamlashmoq, go'zal, obod bo'la bormoq. Toshkent kundan-kunga go'zallashmoqda.

Ko'rk- xusn, chiroy, go'zallik.

Tog'larning betkay tomonlarida, endi gullagan jiydalar bog'larning ko'rkiga ko'rk qo'shardi. (O.Yoqubov. Ota izidan)

Ko'rkam- ko'rinishi yoqimli, chiroyli, go'zal.

Ko'rkam yigit. Qaddi-qomati ko'rkam. Toshkent-respublikamizning obod va ko'rkam shaxarlaridan biri.

Ko'rkamlashmoq- yoqimli, chiroyli tusga kirmoq; go'zallashmoq.

Kech kirdi elektr chiroqlar yondi. Kolxoz qishlog'i kunduzgidan ham ko'rkamlashib, ko'cha kolxozchi yoshlar bilan gavjum bo'ldi. (N.Fozilov. Xayot o'rgatdi)

Ko'rkamlashtirmoq- ko'rkamlashmoq. Shaxrimizni yanada ko'rkamlashtiramiza.

& 2 Verbalization of the concept "Go'zallik" by phraseological units and proverbs.

Phraseological units

Xusnini ochmoq-juda chiroyli qilmoq, go'zallashtirmoq. Boshlariga biram chiroyli chambarak qilib olishadiki, bu yana xusnlarini ochib yuboradi.(Shuxrat "Shinelli yillar")

Xusni axloq- yaxshi xulq, go'zallik va bu haqdagi ta'limot. Imom, maktab domlasi va bir mudarris ham, bu munosabat bilan bolalarga xusni axloqni ta'lim xususiga biroz daxanaki jang qilishdi. (Oybek. Qutlug' qon")

Xusni mutlaq-yaratuvchi, Xudo. Uch kunlik xayotning ne'matlaridan qo'l qoqib, xusni mutlaqning muxabbati bilan yashamoq qadar ulug' baxt bormi? Tabiatning o'zi xusni mutlaqning bepoyon jilvalar ko'rsatkan ulug' ko'zgusidir. (Oybek, Navoiy)

Xusni qabul-izzat-ikrom bilan yaxshi kutib olish. Biz borib? On hazratga janobingizning duolarini eshittiramiz; xusni qabulingizni, ijobatingizni uqdiramiz. (A.Qodiriy "Mehrobdan chayon")

Chiroy(i) ochildi- kimningdir hafachiligi tarqadi. Sinonim: chexrasi(ni) ochmoq kim (o'zining); nima kimning-chexra(si) ochildi kimning. "Rais opadan endi boshqa yordam unadigan bo'ldi? Yerimizni haydash uchun traktor, sabzavot urug'I, o'g'it…" Bolalar "Ura" deb chapak chalib yuborishdi. O'shshayib turgan Mo'minjonning ham chiroyi ochildi. (H. Nazir " Cho'l havosi") To'rt kun deganda kema Dorg'onotaga yetdi. Bu yerga yetguncha xech kimning chiroyi ochilmay, xafaqon bo'lib suzishdi

Xusniga non botirib yermidi- kimningdir go'zal bo'lishi shart emas. "Boshqa tomondan bo'lmasayam, xotindan yolchidim, do'stim! Rost, unaqa ketvorganidan emas, ammo turmush uchun chiroyining nima keragi bor? Labbay? " Jabbor yana o'zini kulgidan tutolmadi: " Xusniga non botirib yermiding", - demoqchisanda?". (O. Yoqubov "Uchrashuv")

Maqollar:

Muxabbat chiroy tanlamas, uyqu o'rin.

Loy sachragan bilan yo'qolmas chiro

Chiroy to'yda kerak- aql kunda kerak.

Chiroy husni jamolda emas, fazli kamolda.

Chiroyli chiroyli EMAS

Suyganing-chiroyli.

Chiroyga non botirib yeb bo'lmas

Odamning husniga boqma, aqliga boq

 Go'zallik yuzda emas, go'zallik nuri yurakda.

Aqlli xotin-uy ko'rki

Chiroyli xotin-ko'cha ko'rki

Bog' ko'rki-bodom

Dunyo ko'rki-odam

Bog' chiroyi- gul bilan

Gul o'ssa-yer ko'rki

Qiz o'ssa-elning ko'rki

Go'zal ko'rish-ko'zga savob

Daraxtning xusni-bargi bilan mevasi

Yetmish go'zallikning bittasi-mehnat

Yigit ko'rki-ot yarog'

Yigit chiroyi-arg'umog'i

Kelin chiroyi-chaqalog'i

Kishining chiroyi yuzida

Ko'ra-ko'ra ko'rkam bo'lar

Yura-yura chechan bo'lar

Olmoqning ko'rki-bermoq

Oq ko'ngillikning yuzi ko'rkam

Pardoz qilgan chiroyli

Ammo husni bir oyli

So'z ko'rki-maqol

Guzar ko'rki-baqqol

Turq boshqa-yu, ko'rk boshqa

Husn-yarim davlat, yarim ofat

Husn gox baxt keltirar, goh kulfat

Yaxshi husn-yarim baxt

Tog'ning ko'rki-lola bilan

Uyning ko'rki bola bilan

Go'zallik — haqiqiy baxt-saodat va rasmana qahramonlik bo'lib, u balandparvoz so'zlarga muhtoj emas.

Go'zal chehra o'z nomi bilan go'zal.

Go'zallik har yerda intiq kutilgan mehmondir.

Go'zallik butun olamni qalbga olib kiradigan kuch va iste'dodga ega.

Aql uchun sog'lom fikr lozim bo'lganidek, tanaga , nafislik kerak.

Go'zallik ba'zi xislat va belgilardan iborat emas, balki umumiy qiyofada va unda hayot mohiyati qay daraja aks etishidadir.

Hamma narsa chiroyga ega, lekin hammayam uni ko'ra olmaydi.

Tashqi go'zallik o'zining pinhoniy ichki olami bilan yanada qimmatlidir. Kitob muqovasi zarhalli bo'libgina qolmay, ichidagi mazmuni ham oltinga teng bo'lsa, u alohida ahamiyat kasb etadi.

Tashqi musaffolik va ko'rkamlik, ichki musaffolik va ko'rkamlikning ifodasi bo'lishi kerak.

Kamtarlik bilan yo'g'rilgan go'zallikkina go'zallik deya atalishga haqli. Kamtarligi bo'lmagan go'zallik — go'zallik emas, shunchaki xushbichimlikdir.

Go'zal, kelishgan qad-qomat, ko'rkam qiyofa, xushovozli kishining oshig'i olchi bo'lishi mumkin. Lekin go'zallikka ortiqcha baho berib yuborish yaramaydi: boshqa fazilatlar bilan uyg'unlashmagan go'zallik zarar keltirishi ham mumkin.

Go'zallik manmanlikni tug'diradi.

O'ta go'zallik, eng dilbar tashqi qiyofa ham agar hech kim shaydo bo'lmasa uch pul.

Husni jamoli go'zal odamlar ko'pu, lekin ularning ichki olamlari maqtasa

maqtagudek emas.

Bema'ni go'zallik — go'zallik emas. Befahm sohibjamolga tikil: yuzidagi har bir belgiga, jilmayishi, qarashlariga razm solib ko'rsang — uning go'zalligi bora-bora aqlni tang qoldiradigan darajadagi bema'nilikka aylanadi.

Husn — shabnam kabi o'tkinchidir.

Dunyoda faqat go'zalgina bo'lgan ayol hayotidan ham qayg'uliroq hayot yo'q.

Go'zallik — bu qisqa muddat hokimlik qiladigan qirolichadir.

Go'zallikka boshqa olijanobliklarni ham qo'shishga intiling.
Men o'zini ko'z-ko'z qilishga muhtoj bo'lmagan, o'zida ma'naviy fazilatlarni namoyon etgan go'zallikni afzal ko'raman.

Tan go'zalligi haqiqiy oshiqlarni shaydo qilishi mumkin, ularni bir umr maftun etish uchun esa qalb go'zalligi talab qilinadi.

Oqila qiz qilgan ishni husndor qiz hech qachon qilolmaydi.

Ayollarda go'zal bo'lmoqlikning birgina, lekin jozibador bo'lmoqlikning esa yuz ming imkoniyati bor.

Samimiylik ham xuddi husn va aql kabi ehsondir.

Maftunkorlik — yashnab turgan go'zallikdir.

Yoshligi bo'lmagan husn ham, husni bo'lmagan yoshlik ham bir xilda benafdir.

Dunyoda qoraygan muskul va silliq badandan ham ko'rkamroq libos bo'lishi mumkinmi.
Yal-yal yongan yoshlik husni ortiqcha pardoz-andoz kasridan gullagan paytidayoq xazon bo'ladi.
Serxasham liboslar husnni buzadi.

Go'zallik ortiqcha hashamga zo-oz emas — unga ko'proq odmilik yarashadi.
Biz ortiqcha hashamatsiz go'zalroqmiz.

Tashqi qiyofani bezayvermasdan ma'naviy olamni bezash kerak.

Madaniyat bilan tashqi jilo — butunlay boshqa-boshqa narsalardir.

Hurmatga loyiq boshga hammavaqt ham go'zal qalpoq kiyilavermaydi.

Patlari chiroyli to'tiqushdan o'zga yana qanday suluv nodon bo'lishi mumkin?

&3 Comparison between the concept "Go'zallik" and concept "Beauty"

In this qualification paper we have observed many same and different sides of "Beauty" and "Go'zallik" concepts. Some features look like to each other and at the same time they differ from each other.

In this paragraph we have observed and universal features cultural specific of linguo-cultural concept of "beauty" and "Go'zallik" in the English and Uzbek Languages. We have compared verbalization of the concept "Beauty" and "Go'zallik" by means of lexical and phraseological units, sayings and proverbs and as well as by quotations of famous people. We know that "Beauty" is a universal concept and it exists in every language. As different language and culture is so different human thinking and understanding. Given that meaning is grounded in human embodied experience, it is perhaps no surprise that human relations are often prominently encoded in the units of languages. Human beings and their relations to events and each other constitute a core feature of human experience. Below we have analyzed linguo-cultural concept "Beauty" and "Go'zallik" in English and Uzbek.

There are a lot of similarities in verbalizing of the concept "Beauty" and "Go'zallik" in the English and Uzbek Landuages. These similiarities are researched on the basis of verbalizing of the concept "beauty" and "Go'zallik" by means of lexical and phraseological units, sayings, proverbs and quotations of famous people. Below we describe similarities of the linguo-cultural concept "Beauty" and "Go'zallik" in the English and Uzbek Languages. Despite of being different nationality, language, culture, religion and living manners *there are some universal conceptual characteristics of the concepts "Beauty" and " Go'zallik" in yhe English and Uzbek languages.*

Beauty		Go'zallik
Inner beauty	=	Ichki go'zallik
Pleasingness	=	Yoqimlilik
Attractive	=	Maftunkorlik
Handsomeness	=	Jozibadorlik
Physical attractiveness	=	Tan go'zalligi

Shapely, well-propotioned	=	Xush-bichimlilik, kelishkan qaddi-qomat
Prettiness	=	Xushro'ylik
Youth		Yoshlik
Good looks	=	Chiroyli ko'rinish
Happiness	=	Baxt
Transitory blessing	=	O'tkinchi joziba
Feeling inside	=	Ichki olam

We can see the same understanding in some quotations and proverbs.

1) Beauty is how you feel inside, and it reflects in your eyes. It is not something physical.

George Bernard Show

1) Go'zallik har doim ham tashqi ko'rinishda bo'lavermaydi, insonning ichki kechinmalari uning go'zalligini qanchalik ekanligini baxolab beradi.

Toxir Malik

2) A woman's polite devotion is her greatest beauty.

American proverb

2) Ayolning xushmoamalaligi uning-go'zalligidir.

Firdavsiy

3) Beautiful words don't put porridge in the pot.

British proverb

3) Chiroy bilan qorinni to'yg'izib bo'lmas.

   O'zbek xalq maqoli

4)Beauty is a transitory blessing.

British proverb

4) Chiroy-o'tkinchidir

O'zbek xalq maqoli

5) Youth is beauty, even in cattle.

American proverb

5) Yoshlik- har bir odamni go'zal qilip ko'rsatar

O'xbek xalq maqoli.

Below we give differences in verbalization of the linguo-cultural concept "Beauty" and "Go'zallik" in the English and Uzbek Languages. English and Uzbek are two different nationalities with different living manner, religion, culture and language.

Studying verbalization of the concept "Beauty" we have established the conceptual characteristics which do not exist or don't have equivalents in verbalization of the concept "Go'zallik" in Uzbek.

The conceptual characteristics of the linguo-cultural concept "Beauty":

Ecstasy   Experience

Seductiveness	Hunger
Charisma	Interest
Bright-eyed	Apollo
Adonis	Mysterious
Delicacy	Aphrodite
Elegance	Harmony
Grace	Fruit
Interesting	Love
Feeling	Blessing
Cherry-cheeked	Sorcery
Tidy	Refinement
A good gift of God	Wonder
The parfume of rose	Fashion

   These conceptual characteristics have not found its reflection in verbalization of the concept "Go'zallik" in Uzbek. I think the reason of verbalizing these characteristics are connected with cultural differences. From ancient times Uzbek people are characterized with their kindness, gratefulness, gratitude, spiritual wealth, hospitality and peace of mind. As the religion of the Uzbeks is Islamic ideas as satisfaction and hope which are deeply rooted in Uzbek people's mind. We can't imagine Uzbek people without these qualities.

Xushmoamalalik	Xushaxloqlilik
Mehnatkashlik	Oqilalik
Husni -axloq	Oqibatlilik
Go'zal qalblilik	Kamtarlilik

Ko'cha ko'rki	Kamsuqumlilik
Chaqaloq	Rahmdillilik
Kulfat	Nuri yurak
Manmanlik	Mazmun
Yarim davlat	Yarim ofat
Ma'naviy fazilat	Aql

Such kind of conceptual characteristics have not found their reflection in verbalization of the concept "Beauty" in English.

Conclusion

Language is closely associated with the culture: On the basis of this idea there emerged a new science Cultural Linguistics. Cultural linguistics has the subject of language and the culture which is in dialogue, interaction. If the traditional way of judgments of a problem of interaction of language and culture consists in attempt to solve linguistic problems, stores and broadcasts culture. Cultural linguistics is the branch of linguistics arisen on a joint of linguistics and cultural science and investigating displays of culture of the people which were reflected and fixed in language. A concept is a cognitive unit of meaning an abstract idea or a mental symbol sometimes defined as a "unit of knowledge," built from other units which act as a concept's characteristics The meaning of "concept" is explored in mainstream information science, cognitive science, metaphysics, and philosophy of mind. According to Locke, a general idea is created by abstracting, drawing away, or removing the uncommon characteristic or characteristics from several particular ideas. The remaining common characteristic is that which is similar to all of the different individuals. For example, the abstract general idea or concept that is designated by the word "red" is that characteristic which is common to apples, cherries, and blood. The abstract general idea or concept that is signified by the word "dog" is the collection of those characteristics which are common to Airedales, Collies, and Chihuahuas. In the same tradition as Locke, John Stuart Mill stated that general conceptions are formed through abstraction culture concept, which they take as a starting point for understanding human experience regardless of subdiscipline, specialization, or theoretical orientation. When planning for inclusion of cultural concepts in teaching and learning situations, educators are encouraged to consider the following points. It is recommended that educators seek the guidance of local community people who are most knowledgeable about the appropriate use of cultural concepts specific and or unique to their communities. The cultural concepts explained in this model are examples drawn from community-based cultural knowledge.

The concept "Beauty" is the universal concept. Every language of different countries has its own language means verbalizing the concept "Beauty", somehow this concept is conceptualized similar. But as different culture and language, traditions and customs there will be differences in

verbalization of the one or another concept. In our Qualification Paper we researched verbalization of the linguo-cultural concept "Beauty" and "Go'zallik" in English and Uzbek.

Graceful and gentle Asian women with fine figures, elastic maiden breasts, with a gentle skin of golden color and brown eyes combine in the physical beauty, with spiritual beauty. The Asian beauty in women - that she can be simultaneously beloved, mother and the friend. In this connection we must mention her purity, modesty, chastity. These qualities - readiness to neglect material interests, the self-sacrifice, moral stability - is focused in such side of an image, as fidelity to a matrimonial duty. So, the Asian beauty of woman - physical and moral beauty, care, pity and sexuality. As against the western women who demand equality, motivating it with a high level of the personal development, the Asian beauty women consists that they remain womanly and lovely essences and do not aspire to dominate over men. Softness, tenderness, internal harmony - all this the Asian beauty in women. And in it the Asian beauty secret!

The Asian beauty in girl has distinctions with beauty of the western girls. Essential distinctions are consist in their naturalness. Recently young girls even more often use various cosmetic means for to be beautiful. The Asian beauty is- naturalness and if she uses cosmetics only to emphasize beauty. There are also distinctions in their behaviour and character. For example, if the western girl is beautiful and clever its rather difficult to get acquainted with her, and furthermore to start dialogue - very difficultly. On the contrary the Asian beauty girl that if she is beautiful and clever, she willingly goes on contact. Dialogue with her very interesting, cheerful and easy. Her character soft appeasable and quiet. Appearance of the Asian girl is attractive, eyes bewitch depth and mystery, a leather charming and smooth, a figure is ideal. Certainly, many still that it is possible to tell about the Asian beauty girl but

only if you will see and will communicate to her, you will be pleasantly surprised and will understand, that such the Asian beauty.

There is such expression - the Asian beauty for marriage. Undoubtedly, in this concept put the marriage with the beautiful Asian woman. Than such marriage is good? A joint life with the Asian woman - a good variant for anyone the man. As he will feel like the head of the family, and his spouse will be for him the friend, the mistress, the wife and very good sexual partner. In other words it is possible to tell - the Asian beauty for marriage. All about what here is written is the Asian beauty secret.

We researched the verbalization of linguo-cultural concept "Beauty" and "Go'zallik" by means of lexical and phraseological units, sayings, proverbs and quotations of famous people. In conclusion we can say that there are similiarities and at the same time differences in verbalization of the linguo-cultural concept "Beauty" and "Go'zallik" in English and Uzbek. Because the reason of verbalizing these characteristics are connected with cultural differences of Uzbek people and English people. By the way we could find some similarities between two cultures. That was the one of the task which we have putted as aim of qualification paper and successfully reached this aim.

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