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## ISOMORPHIC AND ALLOMORPHIC FEATURES OF THE VERBALIZERS OF THE CONCEPT "BEAUTY" IN ENGLISH AND RUSSIAN

**A. Ikhtiyorov\***

\*Lecturer,  
Department of English Language and Literature,  
Kokand State Pedagogical Institute,  
UZBEKISTAN

### ABSTRACT

*In this work, an attempt is made to analyze the isomorphic and allomorphic features of the means of the concept of "beauty" in English and Russian languages, the general characteristics of the concept "beauty" in English and Russian linguocultures are considered, which are reduced to conformity with the ideal, the interflow of the general evaluative and aesthetic qualifications of the object, the presence of intense clarifications, recognition of possible moral flaws with external beauty.*

**KEYWORDS:** *Typology, Concept, Cultural Linguistics, Comparative Analysis, Isomorphism, Allomorphism, Female and Male Beauty.*

### INTRODUCTION

As you know, it is very important for a typology to establish the similarity or similarity of systems of various sizes and scales. This similarity, or parallelism, of individual links in the structure of the language, individual micro or macrostructures that make up it, is called isomorphism. The term "isomorphism" was introduced into linguistic use by the Polish linguist E. Kurilovich from mathematics, where it denotes the identity, the similarity of the internal structure of two systems of numbers [1; 23-25]. Unlike E. Kurilovich, E. A. Makayev defines isomorphism as "the uniformity of the structure of constitutive linguistic units of different levels, the consequence of which is or may be the uniformity of relations between these units at different levels" [2; 34-37]. This understanding of isomorphism, according to E. A. Makayev, reflects the peculiarities of the structure of the language and is associated with its various levels. It will help to identify the same type of structure of units of different levels, such as a limited

number of invariants with an unlimited number of options, the presence of paradigms formed by units of all levels; makes it possible to reconstruct different levels of the language, which is related to the construction of myological grammar. E. A. Makayev also believes that when describing the levels of a language and establishing the uniformity of their structure, the most effective will be distributive and transformational analyzes [2; 42-46].

In our opinion, one of the goals of the typological description of a language should be considered the identification of the isomorphism of different languages, that is, the establishment of the similarity or similarity not only of microsystems, but also subsystems and entire systems of a number of languages.

Isomorphism is opposed by allomorphism, which testifies to the diversity of the structure of linguistic units that make up a given level. When describing the similarities and discrepancies between languages, the typology uses the concepts of isomorphism and allomorphism, respectively.

Isomorphism is parallelism in the organization of the sound and semantic sides of the language (in linguistics). And also the presence of a fundamental, but not detailed similarity in the structure of different language levels. Let's consider the concept "beauty" in two dissimilar and unrelated languages in English and Russian, and study its differences and similarities. The general characteristics of the concept "beauty" in English and Russian linguocultures boil down to conformity with the ideal, the overflow of the general evaluative and aesthetic qualifications of the object, the presence of intense clarifications, the recognition of possible moral flaws with external beauty, the fear of a very ugly appearance and disdain for an ordinary appearance.

The main specific characteristics of the concept "beauty" in English linguistic culture are the opposition of directly emotional and rationally reflected positive aesthetic assessment, emphasizing choice as a condition for recognizing something that meets the criteria of beauty, the predominant awareness of the ugly as a result of wrong human behavior. The main specific characteristics of the concept "beauty" in Russian linguoculture are the opposition of internal and external beauty, emphasizing the wonderful essence of beauty, the predominant understanding of ugliness as a defect independent of people and the resulting pity in relation to people with physical disabilities, awareness of the close relationship between beauty and health .

The linguistic design of the standards of beauty in the Russian and English languages testifies to the fact that in the Russian language there are two standards of beauty for women and men, in English there is only one opposition: female - male beauty. a) A distinctive feature of the Russian beauty of women is majesty, smoothness, unhurried movements, pride of gait, ruddy complexion. These qualities are indispensable in the Russian traditional standard of beauty, and can be present in the borrowed, which reveals similarities with the Western European ideal. In the English standard of beauty, the special whiteness and freshness of the skin, the slenderness and fragility of the physique, the gracefulness and ease of movement of a woman are valued. b) In male beauty, the English language emphasizes the majesty and importance of the species; Russian prefers the strength of the physique. The prototype of male beauty in the Russian language is the image of a good fellow, which is entrenched in the semantics of the epithet "good fellow".

The cheerfulness and grace of men are valued in both languages, but in Russian they can exist independently, referring to two different standards of beauty [3; 23-25].

Etymological transformation of aesthetic ideas of synonyms of the word "beautiful"

<i>Синоним</i>	<i>Исходная идея</i>	<i>Современное значение</i>
<i>attractive</i> '	attractive, interesting, which you like '	→ 'attractive'
<i>bonny</i> '	good'	→ 'beautiful, beautiful '
<i>captivating</i> '	capture, enslave '	→ 'Captivating, charming'
<i>charming</i> '	magicalbeauty '	→ 'Charming, adorable'
<i>comely</i> '	To be beautiful'	→ 'pretty, pretty '
<i>elegant</i> '	Choosing carefully'	→ 'graceful, elegant, refined'

<i>enticing</i> '	burning → 'exciting'	→ 'attractive, seductive '
<i>exquisite</i> '	'search, invention ' → 'inventive, skillful; thoughtful '	→ 'Which led to something perfect, complete, exquisite'
<i>fair</i> '	decorated, captivating '	→ 'Mouth beautiful, beautiful'
<i>fine</i> '	limit, end, border (reached the limit of perfection) '	→ 'Thin, sophisticated, graceful'
<i>graceful</i> '	welcome, praise '→' pleasant qualities in a person '	→ 'graceful, graceful; pleasant'
<i>handsome</i> '	easy to use (communicate) '	→ 'Handsome, handsome; significant'
<i>lovely</i> '	favorite '	→ 'Beautiful, beautiful; delicious'
<i>nice</i> '	stupid'→'frisky (irresponsible, lecherous)'→'shy, modest'→'sophisticated, graceful'→'trying to please '→	→ 'Good, nice, sweet, nice (also ironic)'
<i>pretty</i> '	'crafty, cunning'→' inventive; beautiful, brave " →'Beautiful, in the sense of light or graceful manners' →	→ 'Cute, adorable, cute'
<i>splendid</i> '	'bright, brightness ' 'Bright, brightness' → Bright, sparkling, shimmering, shiny'	→ 'Gorgeous, luxurious, shiny; colloquial excellent, excellent '
<i>wonderful</i> '	surprise, amazement, miracle '→	→ 'amazing, wonderful '

A number of signs indicating the beauty of an object are associative in nature. The beauty of women, girls and boys is often characterized through the description of soft tissues (cheeks, lips, etc.). Male beauty is more favorably conveyed by indicating the parts of the face and body that create their shape (nose, chin, etc.). Differences between the Russian and English languages are

manifested in the selection of a number of features that accompany a beautiful object, for example, the brilliance of the surface in English, the peculiarities of the shape of the object in Russian.

In English, beauty and fashion are related to the fact that they determine the status of a person in the eyes of others. In Russian, positive assessments of appearance are often found between the concepts of beauty and catchiness. In some cases, catchiness can replace fashion, which often serves as a means of attracting attention. This attitude towards clothes and accessories in Russian found expression in the neologism of glamor.

To describe nature and small objects in English, vocabulary that characterizes female beauty is used, in Russian - emotionally colored adjectives, as a rule, characteristic of female speech. Works of art are considered beautiful if they show a resemblance to nature, so the same vocabulary that is used to describe nature applies to them, but also a number of adjectives with the same "skillful work" (handsome, graceful, exquisite). Human creation is beautiful if similar to the ideal representation of him, for example, the image in the picture (pretty as a picture, as in the picture) [5; 67-68].

There is a close connection between the concept "beauty" and emotional, "material", mental and evaluative concepts. This connection manifests itself in the metaphorical layer of the Russian and English languages. Beauty is conceived by speakers of two languages in the following images: a fragile flower, a sharp object, water, mystery, strength, a source of power, life, light, warmth, joy, happiness, etc.

In the Russian language, the presence of two standards of beauty is recorded: traditional and borrowed. The main characteristics of the borrowed standard of beauty are the refinement of forms, elegance, grace, and good taste. In this way, the Russian standard beauty is close to the English one: The woman is ephemeral, elegant, with the gait of a sylph, and appears only in a mask (M. Shaginyan. *Mess-Mend.*); Wed: Against the light of the lamp, the delicate erotic lines of her slender body came up like a photographic print in a developing tray (B. Moore. *SDS*). The traditional ideal is characterized by the presence of external signs of health, such as a ruddy complexion, a strong physique, stateliness, and portly: She was such a beauty as she would be born a little beyond the Volga: round and white, like a washed turnip, a scarlet color spreads across her face, white hands, exactly carved, and the chest is like fluff in satin (PI Melnikov-Pechersky).

In contrast to Russian, in English, within each of the parameters describing the appearance (physique, movement and gait), there is only one opposition: female - male beauty. There is no division into two standards of beauty within one gender group.

The main difference between the English standard of beauty and the Russians is its social orientation and activity. Beauty, as a proper appearance, is a necessary attribute of a person's social life, it is necessary to be accepted in society. Therefore, a person must necessarily look elegant and have good manners (ladylike, gentlemanlike; The tailor makes the man).

Different associations are associated with beauty in the two languages. In Russian, *blue eyes* are considered beautiful, in English, *green*. However, in both languages, when describing eyes, preference is given to saturated colors: *blue, black, green, brown*, etc., for example: *velvet dark eyes, inky eyes, black eyes like jet beads, eyes deep and dark like mountain nights* (Mary Herin

.DSW); *eyes like (dark) agate, like cherries, coals (coals), anthracite, eyes blue like the sky, like the ocean, like cornflowers, like pansies, etc.* Transparent and dull eyes with yellowness are not beautiful. In Russian, the comparison of human eyes with the eyes of *a deer* (chamois, roe deer, fallow deer, etc.) implies the meaning of beauty, while in English this meaning is manifested only in comparisons with representatives of the cat family (cat, lynx), as well as with mythological images. These features of comparisons accentuate important differences in the nature of beauty in the Russian and English languages, the calm greatness of Russian beauty and the mysteriousness, lightness and grace of English. Additional characteristics of the eyes, such as an indication of the peculiarities of the shape and color of eyebrows, eyelashes, etc., confirm this conclusion. The connection of beauty with brilliance and radiance in the English language has become entrenched in comparisons with heavenly bodies. In Russian, comparisons with these images characterize mainly the shade of color, and the color, in turn, is associated with certain associations, one of which is beauty.

Among the stereotypical images of beauty in the Russian language, the following stand out: plants, deities, folklore characters; in the English language, the ideals of beauty are ancient deities, natural elements, flowers, small objects, etc.

The beauty of sound in both languages is conveyed by comparisons with *birdsong, the murmur of water, the ringing of a bell, beautiful music*. But the English language seeks to convey the impression made by a beautiful voice in a deeper and more detailed way, using images of various kinds of drinks (brandy, wine, chocolate, honey, etc.) or recalling the feelings experienced by a person in different weather, season, day, etc. etc.

Stable connections of the concept of beauty with such concepts as joy, water, power, light, life, love, wealth, fear, death, etc. are observed.

Thus, the research material showed that when expressing the concept "beauty" in the compared languages, regardless of their genetic heterogeneity, a number of general patterns and specific features are found. Common features are due to: 1) the coincidence of lexical and semantic groups, indicating a single source of motivation for figurative meanings in the languages under consideration; 2) the presence of equivalent lexical units and the coincidence of the structures of the language. The basis for the presence of common semantic features in the system of stable figurative means of two unrelated languages is a single logic of human thinking, a general picture of the world, which is based on the unity of initial ideas and images.

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