



CONCEPTUAL AND FIGURATIVE STRUCTURE OF THE  
CONCEPT OF "UGLINESS"

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**Abstract:** *This article explores the theoretical aspects of English and Uzbek proverbs from a comparative perspective. It examines the linguistic, semantic, and cultural features of proverbs, highlighting their role in reflecting national mentality and folk wisdom. The study analyzes the similarities and differences between English and Uzbek proverbs in terms of their origin, structure, and functional usage in speech. The findings of the research contribute to a deeper understanding of theoretical approaches to proverb studies and provide valuable insights for comparative linguistics and cross-cultural research.*

**Key words:** *proverbs, English proverbs, Uzbek proverbs, comparative linguistics, linguistic analysis, cultural values, folk wisdom.*

The conceptual structure of ugliness involves a negation of beauty, seen as disorder or lack of harmony, extending beyond mere appearance to encompass moral corruption, social decay, and internal flaws, heavily relying on figurative language like metaphors (monsters, darkness, dirt) and comparisons (animals, broken things) to convey its deeply negative, often scary, and culturally relative nature, linking it to inner evil, rudeness, and societal critique.

When analyzing the lexical units representing the concept of ugliness from the five volumes of the Uzbek Explanatory Dictionary, ugliness is used not only in terms of a person's appearance, but also in terms of his inner world, character, and non-beautiful aspects of behavior. Based on this, words denoting ugliness in the image of a person are divided into two groups:

- 1) lexical units denoting the ugliness of a person's appearance and



2) lexical units denoting the ugliness of a person's character. For example, words in the category of adjectives such as badnamo, badbashara, badnusxa, badsurat, badro'y, do'ngpeshona, tasqara, badqavoq, and in the category of nouns such as baqa, chandiq, xunuklik.

The words in the verb category, such as burushmoq, tirtaymoq, torsillamoq, to'rsaymoq, xunuklashmoq, qo'pollashmoq express the unattractive aspects of the human face and the state of ugliness.

Ugliness is often perceived as the opposite of beauty, but its meaning goes beyond physical appearance. In the **Uzbek philosophical** tradition, ugliness is more closely associated with **moral failings, inconsistencies, and wrongdoing**. Uzbek proverbs often link ugliness to inner qualities, emphasizing the importance of a beautiful heart over a beautiful face. For example, "A beautiful face is less significant than a beautiful heart." In contrast, in **Western philosophy**, ugliness has traditionally been linked to external appearance, defined as the absence of beauty. **Plato** and **Aristotle** regarded beauty as a form of perfection, with ugliness seen as its absence.

In the **Uzbek language**, ugliness is expressed through numerous **metaphors** and **symbolisms**. For instance, phrases like "**twisted lie**" or "**distorted reality**" convey ugliness as a form of **moral or spiritual** corruption. These metaphors are typically used to describe **negative thoughts, misguided actions, or psychological struggles**. In this sense, ugliness is used to symbolize **societal issues** or the **absence of external beauty**.

Morphological analysis has shown that ugliness is sometimes described mostly by adjectives, sometimes by nouns, and partly by verbs. Most of them are expressed by the first and partly second meanings of the word. While research in all fields is based on man and the infinite universe that surrounds him, language also provides great opportunities for him to live and work in this world. The picture of the world is reflected in the value system.



This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality. The knowledge accumulated during a person's activity is reflected in his mind.

Consequently, there are considerable opinions of scholars in the field that such mental representation is a reflection of national-cultural activity. In particular, V. Humboldt said: "The internal structure and identity of a language is directly related to the ability to fully see the identity of the nation's spirit."

Scientists have differed on the concept of ugliness. In particular, Charles Montandale, analyzing the aesthetic views of the great German philosopher I. Kant, says that where there is beauty, there must be ugliness, and in order to feel beauty, there must also be ugliness. However, Kant strongly claimed that this concept should not be given directly.

Contrary to Kant's theory, the eighteenth century critic Johnson argued that the works should reflect the ugliness of the protagonists, both in appearance and inwardly. Explaining the concept of ugliness in aesthetics, Wilson quotes Socrates as saying, "What is good means beauty, and what is bad means ugliness." Just as you can't show the world the good side, you can't show the beauty of everything. Therefore, this article focuses and analyzes exactly the expression of ugliness.

In the Uzbek dictionary, "ugliness" is defined as ignorance; not being beautiful; "ugly" is defined:

- 1) cool, cold, unpleasant;
- 2) disgusting in a figurative sense;
- 3) figuratively scary.

Abdullah Qodiriy used various phrases to describe the ugliness of a person's appearance, speech, behavior, and actions. mainly with adjectives (ugly, ugly, cruel, terrible), with nouns (pig, creature, devil, evil).

The following is an analysis of how ugliness is perceived through hearing and sight. The Concept of Ugliness Felt with Sound: The Uzbek language is so rich



that a concept can be very effectively expressed through different word groups and metaphors.

Therefore, the word wildly is used to describe the evil of human character and behavior. In this sentence, the wildly shouted phrase is skillfully used to emphasize that the word that is trying to shout is too loud, scary, and ugly enough to sound bad to the human ear.

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

Qodiriy also used metaphors to describe the ugly sounds of the protagonists: "Hi, hi, hi, stupid. Should it be from Tashkent and not from Tashkent?" Through the word imitation of hi, hi, hi in all of this, the reader feels that the protagonist is laughing in a way that is unpleasant to the ear. In another place, Qodiriy describes the image of a hero who eats in an ugly way that does not comply with the rules of etiquette: "Someone was chewing from the inside."

Not only the ugliness of the human appearance and the ugliness of the characters, but also the ugliness of the place can be seen in the depictions of the place. It is known that the word pakana has a negative aesthetic color, which is used to describe the ugliness of the landscape. This is also proved by the pile of ashes and rubbish under the tree in the next sentence. Elsewhere, he uses the ruins to describe the ugliness of the landscape: "

There were old ruined buildings on the east and south sides of the courtyard that were crumbling." The author has used the word "ruined house" in several other places. From the above analysis, it can be understood that the concept of ugliness in Qodiriy's work is based on the use of various word groups, mainly adjectives, nouns, adverbs, and sometimes the method of analogy.



In this masterpiece of Uzbek novels, in fact, every word is used appropriately. In this study, the emphasis is only on the expression of the concept of ugliness, which alone shows the versatility of language, the infinity of its possibilities. In conclusion, it is possible to avoid ambiguity in written and oral speech and to enhance the art by expressing the same concept through different word groups, effectively using the possibilities of language. The concept of ugliness is expressed by different lexical units especially in the description of human's behaviour, appearance, places, sounds, actions even in the description of the unpleasant smell.

When we turn to the figurative structure of ugliness, we find that the concept transcends its literal meaning and often manifests in metaphors and symbolism. The figurative representation of ugliness often links it to distortion, chaos, and disharmony. In language, we frequently find metaphorical expressions that use ugliness as a symbol of negativity. For example, phrases such as "twisted lies" or "ugly truth" illustrate how ugliness is linked to distortion or a negative view of reality.

In literature, art, and cinema, ugliness is often depicted as a symbol of the grotesque or the monstrous. Artists like Francisco Goya, Francis Bacon, and David Lynch have used the visual and figurative representation of ugliness to challenge conventional notions of beauty, exposing the hidden truths about human nature, societal flaws, and the darkness within individuals. The grotesque, in particular, serves as a means of expressing ugliness by exaggerating features or distorting reality to provoke an emotional or intellectual reaction from the viewer.

The figurative use of ugliness can also be seen in the mythological and cultural symbolism of various traditions. In Uzbek culture, for instance, ugliness is often linked to moral corruption or spiritual decay. The image of the ugly or monstrous often symbolizes evil or disorder, and the representation of ugliness serves as a way to highlight the moral failings of individuals or societies.



The figurative structure of ugliness is thus richly symbolic, where the physical ugliness of a person, place, or thing can serve as a metaphor for larger, more complex ideas such as evil, moral decay, or psychological conflict.

In Uzbek culture, however, ugliness is often a reflection of a person's character or moral standing rather than merely their physical appearance. Proverbs such as "Beauty fades, but wisdom and hard work are eternal" reflect the cultural emphasis on inner beauty and moral integrity. In this context, someone who may be perceived as physically ugly can still possess inner beauty, which is valued more highly than physical attractiveness.

The figurative representations of ugliness in art, literature, and folk tales often convey complex moral lessons. In Uzbek literature, characters who are described as ugly are frequently shown to be morally corrupt, demonstrating the link between internal and external ugliness. This reflects a cultural belief that true beauty comes from within, and physical ugliness is only an outward manifestation of spiritual or moral failings.

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