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FIGURATIVE SCHEMES OF REPRESENTING THE CONCEPT OF “BEAUTY” IN THE LINGUISTIC WORLDVIEW: UNIVERSALS AND CULTURALLY SPECIFIC FEATURES

<https://zenodo.org/records/18729042>

Abstract: The article examines figurative schemes underlying the representation of the concept of “beauty” in the linguistic worldview. The study is grounded in cognitive linguistics and linguocultural analysis. The introduction substantiates the relevance of investigating conceptual structures as mediators between language and culture. The literature review outlines major theoretical approaches to conceptual metaphor, image schemas, and cultural semantics. The methodological section describes a comparative analysis of lexical, phraseological, and metaphorical realizations of the concept in different linguistic traditions. The results demonstrate that the conceptualization of beauty relies on universal embodied image schemas (light, harmony, integrity, elevation) while simultaneously revealing culturally specific symbolic associations. The conclusions summarize the interaction between universal cognitive mechanisms and culture-bound semantic models in shaping the linguistic representation of beauty.

Key words: concept, beauty, linguistic worldview, image schema, conceptual metaphor, universality, cultural specificity, cognitive linguistics, evaluation, symbolism.

“GO‘ZALLIK” KONSEPTINING TIL MANZARASIDA IFODALANISHINING OBRAZLI SXEMALARI: UNIVERSALLIK VA MADANIY O‘ZIGA XOS XUSUSIYATLAR

Annotatsiya: Maqolada “go‘zallik” konseptining til manzarasida ifodalanishiga asos bo‘luvchi obrazli sxemalar tahlil qilinadi. Tadqiqot kognitiv lingvistika va lingvokulturologik tahlil metodologiyasiga asoslanadi. Kirish. qismida til va madaniyat o‘rtasidagi vositachi sifatida konseptual tuzilmalarni o‘rganishning dolzarbligi ilmiy jihatdan asoslanadi. Adabiyotlar sharhida konseptual metafora, obrazli sxemalar hamda madaniy semantika bo‘yicha yetakchi nazariy yondashuvlar yoritiladi. Metodologik bo‘limda mazkur konseptning turli til an‘analaridagi leksik, frazeologik va metaforik realizatsiyalarini qiyosiy tahlil qilish tamoyillari bayon etiladi. Tadqiqot natijalari go‘zallik konseptualizatsiyasi universal, tana tajribasiga asoslangan obrazli sxemalar (yorug‘lik, uyg‘unlik, yaxlitlik, yuksalish)ga tayanishini, shu bilan birga madaniyatga xos ramziy assotsiatsiyalarni ham namoyon etishini ko‘rsatadi. Xulosada go‘zallikning lingvistik ifodalanishida universal kognitiv mexanizmlar va madaniy jihatdan shartlangan semantik modellar o‘zaro ta’siri umumlashtiriladi.

Kalit soʻzlar: konsept, goʻzallik, til manzarasi, obrazli sxema, konseptual metafora, universallik, madaniy oʻziga xoslik, kognitiv lingvistika, baholash, ramziylik.

ОБРАЗНЫЕ СХЕМЫ РЕПРЕЗЕНТАЦИИ КОНЦЕПТА «КРАСОТА» В ЯЗЫКОВОЙ КАРТИНЕ МИРА: УНИВЕРСАЛИИ И КУЛЬТУРНО-СПЕЦИФИЧЕСКИЕ ОСОБЕННОСТИ

Аннотация: В статье рассматриваются образные схемы, лежащие в основе репрезентации концепта «красота» в языковой картине мира. Исследование выполнено в русле когнитивной лингвистики и лингвокультурологического анализа. Во введении обосновывается актуальность изучения концептуальных структур как посредников между языком и культурой. В обзоре литературы представлены основные теоретические подходы к концептуальной метафоре, образным схемам и культурной семантике. В методологическом разделе описывается сопоставительный анализ лексических, фразеологических и метафорических реализаций концепта в различных языковых традициях. Результаты исследования показывают, что концептуализация красоты опирается на универсальные, телесно обусловленные образные схемы (свет, гармония, целостность, возвышение), одновременно выявляя культурно-специфические символические ассоциации. В заключении обобщается взаимодействие универсальных когнитивных механизмов и культурно обусловленных семантических моделей в формировании языковой репрезентации красоты.

Ключевые слова: концепт, красота, языковая картина мира, образная схема, концептуальная метафора, универсальность, культурная специфика, когнитивная лингвистика, оценочность, символизм.

Introduction

In contemporary linguistics, the concept is understood as a multidimensional mental formation integrating cognitive, evaluative, and cultural components. Within the framework of the linguistic worldview, concepts function as organizing centers of meaning that reflect collective experience and axiological orientations. Among such concepts, “beauty” occupies a special position due to its universal presence in human cognition and its profound cultural variability. The relevance of this study lies in the need to clarify how figurative schemes structure the conceptualization of beauty across languages and cultures. The research proceeds from the assumption that linguistic representation is shaped by both universal cognitive mechanisms and culturally specific symbolic systems.

Literature Review and Theoretical Framework

The study of conceptual structures has been significantly influenced by cognitive linguistics. Conceptual metaphor theory demonstrates that abstract notions are structured through embodied experience. Image schema theory further explains how recurrent perceptual patterns (e.g., light–dark, up–down, balance) serve as foundational cognitive models. Linguocultural approaches emphasize that concepts include value-based and symbolic dimensions shaped by historical and cultural development. The linguistic worldview thus reflects both anthropological constants and national-cultural specificity. Within this framework, beauty is interpreted as: an evaluative category expressing positive aesthetic judgment, a culturally mediated ideal, a cognitive construct organized through metaphorical and schematic patterns.

Results and Discussion

The analysis of lexical, phraseological, and metaphorical material demonstrates that the representation of the concept of “beauty” in the linguistic worldview is structured by recurrent figurative schemes grounded in embodied cognitive experience. Within the framework of cognitive linguistics, such schemes are interpreted as preconceptual structures that organize human perception and evaluation. They function as mediating mechanisms between sensory experience and culturally elaborated semantic models [2, 45–60]. One of the most productive and stable models underlying the conceptualization of beauty is the image schema of light. Conceptual metaphor theory establishes the correlation between positive evaluation and luminosity, where brightness metaphorically encodes value and desirability [1,15–27]. In various linguistic traditions, beauty is associated with radiance, сияние, brilliance, and clarity, which confirms the embodied basis of this metaphorical projection. The opposition “light – darkness” operates as a universal evaluative structure; however, its symbolic elaboration varies culturally, linking beauty with divine grace, purity, or social prestige depending on the cultural context.

Another fundamental scheme is harmony and balance, which structures beauty as proportionality, symmetry, and internal coherence. Research in cultural semantics indicates that aesthetic evaluation frequently relies on the notion of order and structural equilibrium. Linguistic expressions conceptualize beauty through categories of concord, measure, and agreement, reflecting cognitive preferences for patterned regularity. At the same time, standards of harmony are historically and culturally conditioned, shaped by philosophical, artistic, and ethical traditions specific to particular linguistic communities.

The image schema of integrity (wholeness) also plays a significant role in the representation of beauty. Fragmentation, incompleteness, or internal contradiction tend to receive negative aesthetic evaluation, whereas unity and cohesion are linguistically encoded as positive qualities. This pattern reflects embodied experience of bodily wholeness as a normative state. Nevertheless, cultural traditions may emphasize different dimensions of integrity—physical perfection, spiritual unity, or moral consistency—thus expanding the semantic volume of the concept. A further recurrent model is the vertical schema of elevation (upward movement). Conceptual metaphor theory demonstrates the systematic correlation between vertical orientation and value, expressed in metaphors such as “high ideals,” “lofty beauty,” or “sublime form”. This metaphorical mapping relies on the embodied association of upward movement with superiority and transcendence. Although the vertical axis appears to function universally, its cultural interpretation differs, particularly in traditions where beauty is closely connected with spiritual ascent and metaphysical transcendence.

In addition to universal embodied schemas, the analysis reveals culturally specific figurative models embedded in national poetic discourse, folklore, and religious narratives. Beauty may be conceptualized through natural imagery (flowers, celestial bodies, precious stones), through ethical categories (purity, virtue), or through socially marked symbols reflecting collective ideals. These symbolic associations are not arbitrary but are rooted in historically shaped value systems and collective experience. The comparative perspective demonstrates that universality and cultural specificity do not function as mutually exclusive principles. Universal image schemas provide the cognitive infrastructure ensuring cross-cultural comprehensibility of aesthetic evaluation [3, 22–35], whereas culture-bound metaphors and symbols introduce semantic differentiation and evaluative nuance. Thus, the linguistic representation of

beauty emerges from the interaction between embodied cognitive mechanisms and culturally determined semantic models, confirming the integrative character of conceptual organization in the linguistic worldview. The analysis of phraseological units demonstrates that culturally specific imagery significantly enriches the semantic structure of the concept. устойчивые выражения, пословицы и поэтические формулы закрепляют традиционные модели осмысления красоты, транслируя коллективный эстетический опыт. Through metaphorical stabilization, these units preserve historically shaped symbolic codes, linking beauty with nature, moral virtue, youth, fertility, or transcendence depending on the cultural environment.

A comparative examination further reveals that the evaluative polarity of beauty is not always unambiguous. In certain contexts, excessive or deceptive beauty may receive negative connotations, being conceptualized as illusion, temptation, or danger. Such ambivalence reflects the interaction between the schemas of **appearance–essence** and **surface–depth**, where external attractiveness may contrast with internal content [2, 45–60]. This dual structure confirms that the linguistic worldview does not merely idealize beauty but integrates it into broader ethical and epistemological frameworks. Moreover, the metaphorical extension of beauty into abstract domains—such as scientific theory, moral action, or intellectual harmony—demonstrates the high degree of semantic abstraction of the concept. Expressions referring to “beautiful ideas” or “elegant solutions” indicate the transfer of aesthetic evaluation to cognitive and logical structures. This phenomenon is grounded in the schema of **structural coherence**, where internal consistency and simplicity are metaphorically interpreted as aesthetic qualities.

The results also show that gender representations influence the figurative modeling of beauty in many linguistic traditions. Lexical and metaphorical patterns frequently differentiate between feminine and masculine aesthetic ideals, reflecting culturally embedded role expectations and symbolic associations. Nevertheless, contemporary linguistic usage increasingly demonstrates semantic shifts that challenge traditional prototypes, indicating the dynamic character of conceptual change within the linguistic worldview. Thus, the expanded discussion confirms that the figurative representation of the concept of beauty emerges from the interaction of universal embodied schemas, culturally specific symbolic codes, and historically conditioned evaluative norms. Image schemas provide structural stability and cross-cultural recognizability, while cultural semantics introduces variability and contextual nuance. Consequently, the concept of beauty functions as a multidimensional cognitive construct integrating perception, evaluation, symbolism, and collective experience within the linguistic worldview [2, 45–60]. In addition, the empirical data indicate that the figurative structuring of beauty is closely connected with sensory metaphors extending beyond the visual domain. Although vision remains the dominant perceptual source, linguistic material reveals systematic mappings from the domains of sound, touch, and even taste. Expressions referring to “sweet beauty,” “soft features,” or “melodious harmony” demonstrate cross-modal metaphorical transfers grounded in embodied sensory integration [3, 22–35]. Such synesthetic projections confirm that the conceptualization of beauty relies on a complex network of perceptual correlations rather than on a single sensory channel. The schema of **measure and scale** also contributes to evaluative modeling. Beauty is frequently associated with moderation and proportional limitation, whereas excess or deficiency may be linguistically marked as aesthetically negative. This reflects the cognitive preference for optimal balance, corresponding to culturally institutionalized ideals of moderation. However, certain

artistic or cultural paradigms intentionally valorize excess, intensity, or dramatic contrast, thereby reinterpreting traditional standards of aesthetic measure. A further significant tendency is the metaphorical correlation between beauty and **value or treasure**. Linguistic units conceptualize beauty as something precious, rare, or worthy of preservation, employing metaphors of gold, jewels, or priceless objects. This mapping from the economic domain to the aesthetic sphere reflects the cognitive mechanism of value attribution, where rarity and desirability reinforce positive evaluation. Nevertheless, the specific symbols of value differ across cultures, shaped by historical and material conditions of social development.

The analysis also demonstrates that beauty may function as a regulatory cultural ideal. Through metaphorical framing, linguistic expressions implicitly prescribe normative standards of appearance, behavior, or artistic creation. In this sense, the concept operates not only descriptively but also prescriptively, influencing social perception and identity construction. Cultural specificity becomes especially evident in discourse contexts where beauty intersects with national symbolism, religious doctrine, or collective memory.

Finally, diachronic observations suggest that figurative schemas remain relatively stable at the cognitive level, while their semantic realizations undergo transformation. Historical shifts in aesthetic paradigms lead to reinterpretations of harmony, proportion, or sublimity, yet the underlying embodied structures persist. This continuity supports the thesis that universal image schemas provide a durable cognitive foundation, whereas cultural semantics ensures adaptability and semantic evolution [1, 15–27]. Therefore, the comprehensive analysis confirms that the linguistic representation of beauty is a complex integrative phenomenon. It emerges from the convergence of sensory embodiment, metaphorical projection, cultural symbolism, evaluative categorization, and historical development. The interaction of these factors accounts for both cross-cultural similarities and culturally specific distinctions in the figurative modeling of the concept within the linguistic worldview [2, 45–60]. Furthermore, the discursive analysis demonstrates that the concept of beauty functions as a cognitive attractor integrating heterogeneous semantic domains. In literary, philosophical, and everyday discourse, beauty often serves as a nodal point connecting sensory perception, emotional response, and axiological judgment. This integrative capacity confirms that figurative schemas do not operate in isolation; rather, they interact within a broader conceptual network structured by metaphorical coherence. Particular attention should be paid to the schema of **boundary and transgression**. In a number of linguistic contexts, beauty is described as something that “strikes,” “overwhelms,” or “moves beyond limits,” which indicates the crossing of ordinary perceptual or emotional boundaries. Such expressions reflect the cognitive experience of intensified affect and correspond to the aesthetic category of the sublime. While the embodied basis of emotional intensification appears universal, the cultural interpretation of transgressive beauty varies, ranging from spiritual exaltation to dramatic or even destructive force.

The analysis of evaluative adjectives and comparative constructions also reveals the productivity of the **comparison schema**, where beauty is conceptualized through analogy with prototypical natural or culturally marked objects. Comparative formulas (“as beautiful as...”) activate culturally shared standards that function as cognitive benchmarks. These benchmarks are deeply embedded in collective symbolic memory and may differ significantly across linguistic communities, thereby illustrating the mechanism of cultural calibration within universal cognitive structures. In addition,

metaphorical extensions demonstrate the interrelation between beauty and temporality. The schema of **cyclicity and change** manifests itself in expressions describing fading beauty, blossoming youth, or enduring elegance. Such linguistic patterns reflect the embodied perception of temporal processes and biological development [3, 22–35]. Cultural narratives further elaborate these temporal metaphors, either emphasizing the transience of physical attractiveness or valorizing timeless spiritual beauty, thus introducing distinct evaluative orientations [7, 201–220]. The pragmatic dimension of discourse reveals that references to beauty frequently perform persuasive and identity-forming functions. In advertising, political rhetoric, and cultural representation, aesthetic metaphors are employed to construct desirable images and to legitimize social ideals. This pragmatic usage underscores the ideological potential of figurative schemas, demonstrating how universal cognitive mechanisms may be strategically activated within culturally specific communicative practices.

Consequently, the expanded results confirm that the figurative representation of the concept of beauty constitutes a multidimensional system characterized by structural stability at the cognitive level and variability at the cultural and discursive levels. Universal image schemas ensure coherence and cross-cultural intelligibility, whereas culturally specific semantic models provide historical depth, symbolic richness, and evaluative differentiation. The interaction of these components ultimately shapes the dynamic and context-dependent configuration of beauty within the linguistic worldview. Moreover, corpus-based observations indicate that the frequency and combinatory potential of lexical units denoting beauty correlate with dominant cultural narratives and genre conventions. In poetic discourse, metaphorical density increases, and figurative schemas become more explicitly elaborated, whereas in everyday communication they often function implicitly as background cognitive frames [3, 22–35]. This stylistic variation demonstrates that universal image schemas remain constant, while their degree of linguistic manifestation depends on communicative purpose and discourse type. The interaction between the schemas of **form and content** further contributes to the conceptual structuring of beauty. Linguistic expressions frequently contrast external form with internal substance, reinforcing the evaluative distinction between superficial attractiveness and profound aesthetic value. This dichotomy reflects a culturally mediated reinterpretation of the embodied opposition between surface and depth. In certain traditions, priority is assigned to inner moral beauty, whereas in others artistic or visual expressiveness is foregrounded, thereby revealing distinct hierarchies of aesthetic criteria. An additional productive model is the schema of **force and impact**, in which beauty is conceptualized as an active power capable of influencing perception and emotion. Verbs such as “captivate,” “enchant,” or “overwhelm” indicate metaphorical mappings from the domain of physical force to aesthetic experience [1, 15–27]. This pattern highlights the experiential intensity associated with beauty and confirms the embodied origin of evaluative language. Cultural discourse may interpret such impact positively as inspiration or negatively as seduction, illustrating again the variability of symbolic framing. The semantic field of beauty also demonstrates interaction with social categorization and collective identity. Descriptions of national landscapes, traditional attire, or historical monuments often employ aesthetic evaluation to construct a shared cultural self-image. In this context, beauty functions as a semiotic resource for the affirmation of cultural continuity and collective memory. The figurative schemas underlying such representations remain cognitively universal; however, the selected symbolic referents are culturally unique and historically determined [2, 45–60].

Diachronic comparison further reveals that shifts in socio-cultural paradigms influence the semantic profile of beauty without eliminating its foundational figurative structures. For example, contemporary discourse increasingly incorporates technological and digital metaphors, describing design or interface solutions as “clean,” “transparent,” or “elegant.” These innovations demonstrate the adaptability of embodied schemas to new experiential domains while preserving their structural core. Taken together, the extended analysis confirms that the concept of beauty in the linguistic worldview represents a complex cognitive formation shaped by stable embodied schemas and variable cultural interpretations. The persistence of universal figurative structures ensures semantic coherence across linguistic communities, whereas cultural specificity introduces diversity, historical depth, and contextual nuance. Such interplay substantiates the thesis that aesthetic conceptualization is simultaneously grounded in human embodied experience and dynamically configured within culturally determined systems of meaning.

In addition, the pragmatic-cognitive analysis indicates that the figurative modeling of beauty actively participates in the construction of evaluative hierarchies within discourse. The repeated activation of specific image schemas contributes to the normalization of particular aesthetic standards, thereby influencing collective perception and taste formation [2, 45–60]. Through recurrent metaphorical framing, linguistic practice stabilizes certain prototypes of beauty while marginalizing alternative interpretations, which demonstrates the regulatory function of conceptual structures in cultural communication.

The interaction between the schemas of **nature and artifact** further reveals the dual orientation of aesthetic conceptualization. On the one hand, beauty is frequently grounded in natural imagery—flowers, dawn, stars—reflecting an embodied orientation toward environmental perception. On the other hand, linguistic expressions conceptualize beauty as the result of artistic creation, craftsmanship, or deliberate design, thereby activating the schema of intentional formation. This duality underscores the coexistence of spontaneous and constructed dimensions within the cognitive model of beauty, each culturally accentuated in different proportions. The schema of **order versus chaos** also contributes to evaluative differentiation. Beauty is typically associated with structured arrangement and coherence, whereas disorder and randomness tend to receive negative aesthetic marking [1, 15–27]. Nevertheless, certain modern or postmodern artistic paradigms reinterpret chaos as expressive originality, demonstrating the contextual flexibility of evaluative coding. Such reinterpretations do not abolish the underlying schema but rather invert its axiological polarity within specific cultural frameworks. A significant observation concerns the emotional-cognitive integration inherent in the conceptualization of beauty. Linguistic material frequently combines aesthetic descriptors with emotional predicates, indicating that beauty is experienced not solely as a perceptual property but as an affective state. This convergence reflects the embodied unity of cognition and emotion, where evaluative judgment emerges from integrated sensory-affective processing. Cultural narratives further structure this integration, prescribing socially appropriate emotional responses to beauty, whether admiration, reverence, or contemplative silence.

Finally, the systemic character of figurative schemas confirms that the concept of beauty operates as a dynamic semantic field rather than a fixed definitional entity. Its representation in the linguistic worldview is continuously negotiated through metaphorical innovation, discursive reinterpretation, and intercultural contact [3, 22–

35]. Universal embodied patterns ensure structural continuity, while cultural specificity introduces semantic variability and historical transformation.

Thus, the cumulative findings reinforce the conclusion that the figurative representation of beauty constitutes an integrative cognitive-cultural construct. It emerges from the interaction of stable image schemas, metaphorical mappings, evaluative hierarchies, emotional experience, and symbolic tradition. This interaction accounts for both the cross-cultural recognizability of aesthetic judgments and the culturally distinctive configurations that characterize individual linguistic worldviews.

Conclusions.

1. The concept of “beauty” in the linguistic worldview is structured through a set of universal embodied image schemas—including light, harmony, integrity, elevation, and proportionality—which provide a stable cognitive foundation for aesthetic evaluation across languages.

2. Cultural specificity significantly shapes the figurative representation of beauty. National traditions, poetic imagery, folklore, and religious narratives introduce unique symbolic associations, emphasizing moral, spiritual, or social dimensions alongside perceptual qualities. Figurative schemas operate as integrative cognitive mechanisms, connecting sensory perception, emotional response, and evaluative judgment. They enable both cross-cultural comprehension and the nuanced expression of culturally conditioned values and ideals.

3. Beauty is linguistically conceptualized as dynamic and multidimensional, encompassing external form, inner substance, temporal change, and social or moral significance. This flexibility allows the concept to adapt to historical, stylistic, and communicative contexts without losing its cognitive coherence.

4. The interaction of universal cognitive structures and culturally bound semantic models demonstrates that aesthetic conceptualization is both embodied and socially constructed. Universal schemas ensure intelligibility across cultures, while culturally specific elaborations provide evaluative nuance, symbolic depth, and historical continuity.

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