COLORISTIC LEXICON AND METAPHYSICAL SEMANTICS IN ARTIONYMS OF UZBEK PAINTING

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ABSTRACT. This paper examines the linguistic nature of titles given to works of Uzbek visual art—specifically contemporary paintings (artionyms)—focusing on color-denoting (coloristic) vocabulary and their embedded layers of metaphysical-philosophical semantics. The empirical corpus comprises titles of contemporary Uzbek visual masterpieces recorded in the exhibition catalogs of renowned Uzbek painters. Employing descriptive, componential, linguapoetic, and linguacultural methodologies, the study systematically analyzes the nominative and connotative functions of color semantics in painting artionyms, along with their integration into national philosophical worldviews, Sufi symbolism, and psychological states. The findings demonstrate that color units in painting artionyms transcend optical-visual description, serving instead as profound philosophical generalizations, national cultural concepts, and symbolic codes.

Keywords: artionym, onomastics, painting, coloristic lexicon, linguapoetics, metaphysical semantics, linguaculture, aesthetic symbol, connotation.

INTRODUCTION. The art of painting is a visual endeavor that materializes human perceptions of existence, spiritual experiences, and philosophical contemplation through color, composition, and chiaroscuro [1, p. 38]. The titles assigned to works within this medium—known in linguistics as artionyms—transcend the function of mere nominative identifiers, operating as aesthetic texts that bridge the perceptually registered visual plane with human verbal cognition [2, p. 75]. The Uzbek school of painting holds a distinctive position in world art, characterized by rich coloristic saturation, vibrant hues infused with local sunlight, Oriental motifs, and profound lyrical reflection. The titles bestowed by painters crystallize not merely the genre of a canvas, but the author's underlying metaphysical, lyrical, and philosophical intent [3, p. 114]. The linguistic investigation of color vocabulary (chromonyms) in painting artionyms—including their relationship to inner emotional states and landscapes, as well as pathways of semantic extension—opens compelling horizons for Uzbek onomastics.

MAIN BODY: LINGUISTIC AND LINGUAPOETIC ANALYSIS OF PAINTING ARTIONYMS. An analysis of titles belonging to masterpieces by prominent Uzbek artists (such as Chingiz Akhmarov, Rozi Choriev, Javlon Umarbekov, Bahodir Jalolov, Akmal Nur, and Alisher Mirzo) reveals several prominent categories based on their lexical-semantic and poetic characteristics [4, p. 52]:

Artionyms Based on Chromonymic (Color-Denoting) and Light Semantics

Titles in this category draw from the rich color lexicon of the Uzbek language, wherein color semes undergo extensive metaphorization: **Qizil tuyalar karvoni ("Caravan of Red Camels") (R. Choriev):** The primary adjective qizil ("red") functions as a linguacultural code conveying sandstorms, the unyielding desert heat, and the fervent warmth of the Surkhandarya oasis. Here, the color evokes psychological tension and the struggle for existence rather than a literal chromatic quality [1, p. 44]. **Zangori gumbazlar siri ("Mystery of the Cerulean Domes") (Ch. Akhmarov):** In Uzbek culture, the lexeme zangori ("cerulean/turquoise") symbolizes the glazed tilework of ancient architectural monuments in Samarkand and Bukhara, the clarity of the sky, and eternity. Its syntactic coupling with the abstract noun sir ("mystery/secret") imbues the artwork with mystical and historical gravitas [3, p. 126]. **Oq oqshom ("White Dusk / Bright Twilight") (A. Mirzo):** Built on an oxymoronic contrast between oq ("white/light") and oqshom ("dusk/darkness"), this artionym reflects quiet inner contemplation and the pristine sphere of human aspirations. **Oltin vodiylar qoshigi ("Song of Golden Valleys"):** In this compound, the modifier oltin ("golden") serves as a poetic epithet denoting

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prosperity, abundance, fertile harvests, and the priceless value of the native soil, rather than the physical metal itself [2, p. 89].

2. Metaphysical, Sufi, and Symbolic-Philosophical Artionyms

Abstract and mystical-philosophical vocabulary dominates titles capturing Eastern philosophy, spiritual ascent, and divine love: **Yetti vodiy aro ("Across the Seven Valleys") (B. Jalolov):** Serving as an intertextual reference to the mystical treatises of Farid al-Din Attar and Alisher Navoiy, this title verbalizes the spiritual trials encountered on the path to the "perfect human" (al-Insan al-Kamil) [5, p. 64]. Rather than functioning merely as a descriptive label, it operates as a dense literary-philosophical text. **Bodom guli soyasida ("In the Shade of the Almond Blossom") (A. Nur):** In Uzbek linguaculture, the almond tree and its blossom (bodom) are associated with purity, vernal renewal, innocence, and classic Oriental elegance. This nominative choice conveys lyrical serenity and existential harmony [4, p. 78]. **Samoviy ohanglar ("Celestial Melodies") (J. Umarbekov):** Pairing the auditory lexeme ohang ("melody/tone") with the spatial attribute samoviy ("celestial") yields a synesthetic metaphor, connecting the luminous canvas to the cosmic mysteries of the universe [2, p. 94].

3. Landscape-Lyrical Artionyms Conveying Seasonal and Atmospheric States. Seasonal and temporal vocabulary predominates in titles depicting the cycles of nature, atmospheric nuances, and their resonance with human emotion: **Bodomzor boglarida bahor ("Spring in the Almond Orchards"):** By unifying temporal and spatial coordinates through an attributive construction, this title linguisticizes the serenity of the soul and the aesthetics of renewal [1, p. 52]. **Palandagi songgi nur ("The Last Light on the Terrace/Ridge"):** Locative case morphology combined with temporal delimiters crystallizes a melancholic yet sublime moment of twilight. **Xazonrezgi sokinligi ("The Serenity of Leaf Fall"):** The quiet stillness of nature preceding winter dormancy is foregrounded through the abstract noun sokinlik ("serenity/stillness") [4, p. 85].

LINGUAPOETIC STRUCTURE OF PAINTING ARTIONYMS. Syntactically and grammatically, painting artionyms in Uzbek typically conform to three core structural models: **Modifier + Modified (Attributive Model):** e.g., Zangori gumbazlar ("Cerulean Domes"), Qizil tuyalar ("Red Camels"), Oq oqshom ("White Dusk"). In this model, the adjective designating color or state precedes the head noun, defining the central visual feature of the composition. **Genitive and Izafe Constructions:** e.g., Vodiylar qoshigi ("Song of the Valleys"), Gumbazlar siri ("Mystery of the Domes"), Bodom guli ("Almond Blossom"). This structure assigns symbolic and conceptual status to the referent. **Extended Syntactic Compounds and Poetic Phrases:** e.g., Bodom guli soyasida ("In the Shade of the Almond Blossom"), Yetti vodiy aro ("Across the Seven Valleys"), Palandagi songgi nur ("The Last Light on the Ridge"). These configurations delineate spatiotemporal contours, cultivating a lyrical subtext around the canvas [5, p. 82].

CONCLUSION. A linguistic and linguapoetic analysis of Uzbek painting artionyms allows for the following conclusions: Artionyms in painting represent one of the most aesthetically and emotionally expressive lexical strata within Uzbek onomastics. Coloristic units (red, cerulean, white, golden) transcend physical description, ascending to the level of cognitive metaphors and cultural symbols. Classical Eastern literature, Sufi philosophy, and traditional ethnocultural concepts (almond blossom, caravan, seven valleys) constitute the core semantic bedrock of these titles, underscoring their intertextual nature. These artionyms are linguistically concise, figurative, and polysemantic, serving as an invaluable repository illustrating the poetic and expressive potential of the Uzbek language.

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