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COGNITIVE-SEMANTIC AND LINGUOCULTURAL STUDY OF ARTIONYMS IN UZBEK MONUMENTAL AND PARK SCULPTURE

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Abstract. This thesis examines the linguistic nature and cognitive-semantic models of names of monumental and urban environment (park, avenue) sculpture works within the scope of artionymy in Uzbek linguistics. Monumental complexes and new-era sculpture works installed in squares, parks, and architectural ensembles of Uzbekistan were selected as the research object. Using descriptive, component analysis, cognitive-conceptual, and linguocultural methods, the study analyzes the correlation of these artionyms with the nation's historical memory, the system of national symbols, and the state ideological discourse. As a result of the analysis, regularities in the linguistic expression of generalized symbolic names, dedicatory nominations focused on the personalities of great scholars and heroes, and allegoric concepts in monumental sculpture artionyms are revealed.

Keywords: artion, onomastics, monumental sculpture, linguocultural concept, cognitive semantics, national memory, aesthetic symbol, nomination.

INTRODUCTION. In the system of proper names, the naming of monumental and urban environment art objects—artionyms—seriously differs from camera (small-form) sculpture due to the broad scope of their socio-political, mental, and aesthetic functions. While the names of easel or museum sculpture mostly reflect the author's individual aesthetic views, outdoor monumental sculpture artionyms embody the national-spiritual values, historical glory, and statehood symbols of an entire nation.

Names given to monumental art works are considered important onomastic units that shape the urban toposphere, strengthen linguistic memory, and transmit intergenerational cultural information. After Uzbekistan gained independence, the process of national revival, establishing historical justice, and immortalizing the memory of great ancestors intensified in the names of monumental sculpture. Studying the semantic structure of these names, the symbolic meaning shifts within them,and their linguocultural features through new empirical examples determine the relevance of this thesis.

MAIN PART: LINGUISTIC ANALYSIS OF MONUMENTAL SCULPTURE ARTIONYMS. The names of monumental complexes and park sculptures in Uzbekistan are divided into several leading groups according to their semantic and linguocultural nature:Symbolic-allegoric artionyms expressing the concept of national independence,peace,and patriotism.The names in this group are formed from words belonging to the highest socio-spiritual layer of the Uzbek language vocabulary: "Mustaqillik va ezgulik monumenti"(Monument of Independence and Kindness,Tashkent city,Independence Square).This artion is formed by the union of

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two abstract nouns ("mustaqillik" [independence],"ezgulik" [kindness]) via a coordinating conjunction.Linguistically,the lexeme "mustaqillik" expresses socio-political freedom,while the word "ezgulik" represents the primordial moral norm of our people.The combination of the two concepts fully reveals the aesthetic and emotional center of the complex. "Motamsaro ona"monument (The Sorrowful Mother,Memorial and Appreciation Squares).This name is structured on the modifier ("motamsaro" [sorrowful]) and modified ("ona" [mother]) model.In the Uzbek language,the adjective "motamsaro" encompasses semes of deep separation,grief,and patience.As a result of combining with the lexeme "mother",it creates a strong linguocultural archetype elevated from a personal tragedy to the level of a national tragedy and a symbol of peace. "Tinchlik va birdamlik monumenti"(Monument of Peace and Solidarity).In this name,the concepts of international harmony and peaceful life are materialized through stable units of the language.

Anthroponymic artionics reflecting the symbols of historical statehood and military leadership.In the names of monumental sculptures dedicated to historical figures,the person's name and his titles form a linguistic entity: "Sohibqiron Amir Temur haykali"(Statue of Sahibkiran Amir Timur,Tashkent,Samarkand,Shahrisabz).In this article,the title "Sahibkiran",composed of the Arabic words "sohib" (owner) and "qiron" (conjunction of fortunate stars),attaches as an unjoined attribute (izofasiz aniqlovchi) to the historical anthroponym "Amir Timur".Linguistically,this name activates the concepts of power,justice,and the mainstay of the kingdom. "Jaloliddin Manguberdi monumenti"(Jaloliddin Manguberdi Monument,Urganch city).The assignment of the name of the invincible commander of the Khwarazmshakh era to a monumental form is interpreted in Uzbek linguistics as an ethnosocial symbol expressing the concepts of heroism,resilience,and defense of the homeland.

Artionyms embodying the concept of science, literature, and enlightenment. In the names of sculptures erected in the parks and university avenues of Uzbekistan, vocabulary in the spirit of enlightenment prevails: "Alisher Navoiy haykali" (Statue of Alisher Navoi) and "Adiblar xiyoboni ansambli" (Alley of Writers Ensemble). The collection of artionyms here ("Bobur haykali" [Statue of Babur], "Cho'lpon" , "Fitrat", "Abdulla Qodiriy haykali" [Statue of Abdulla Kadiri]) forms a major onomastic field linguistically expressing the continuity of the national literary language and artistic heritage. "Mirzo Ulug'bek va uning akademiyasi" monumental bas-relief (Mirzo Ulugbek and His Academy, Samarkand). In this article,the scientific school and the tradition of master-apprentice are reflected in an equal-right compound model.

Artionyms of urban environment and allegoric-decorative sculpture.New artionyms expressing human emotions,childhood,and elements of traditional life are emerging in the modern urban landscape: "Baxt qushi (Humoy)"(Bird of Happiness [Humay] fountain-sculpture).Formed on the basis of the "Humo" archetype in Uzbek mythology,this name directly enters into an intertextual relation with oral folk art,legends,and the state symbol. "Oqqushlar parvozi"(Flight of Swans,city park composition).Created on the basis of a metaphorical model,this artiony manifests the semantics of purity,freedom,and noble dreams. "Ustoz va shogird"(Master and Apprentice,reliefs in handicraft centers).This syntactic pair expressing oriental moral values is the linguistic seal of the continuity of traditions.

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STRUCTURAL FEATURES OF MONUMENTAL ARTIONYMS. Monumental sculpture artionyms are divided into the following constructions according to their grammatical structure:

Compound izafa and attributive models: "Sohibqiron Amir Temur"(Sahibkiran Amir Timur), "Motamsaro ona"(Sorrowful Mother), "Baxt qushi"(Bird of Happiness).These models serve to reveal the main characteristic of the work through defining words.

Complex models with coordinating conjunctions: "Mustaqillik va ezgulik"(Independence and Kindness), "Tinchlik va birdamlik"(Peace and Solidarity), "Ustoz va shogird"(Master and Apprentice).In these constructions,a holistic philosophical view is expressed through the union of two independent spiritual concepts.

Anthroponymic nominatives: "Alisher Navoiy", "Jaloliddin Manguberdi", "Mirzo Ulugbek".In these names,the proper noun itself carries the full semantic load and reflects national respect without additional explanations.

CONCLUSION. The linguistic analysis of artionyms in Uzbek monumental and park sculpture allows us to draw the following conclusions:Names of monumental art works are considered the artionymic layer with the highest socio-cultural and ideological significance in Uzbek onomastics.National-cultural concepts such as independence,peace,maternal resilience,military valor,and enlightenment occupy a leading place in this system of names.In monumental artionyms,mythological archetypes ("Humoy"),high moral qualities ("ezgulik"[kindness], "motamsaro"[sorrowful]),and historical anthroponyms are actively used linguistically,forming an integral linguistic part of the urban cultural landscape.

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