LACONISM, ALLEGORY, AND INTELLECTUAL-PHILOSOPHICAL DISCOURSE IN ARTIONYMS OF UZBEK GRAPHIC ART

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Abstract. This scientific paper investigates the linguistic nature, structural-semantic parameters, and the intellectual-philosophical discourse reflected in the titles of works (artionyms) within graphic art (etching, lithography, woodcut, ink, and pencil drawing), a unique branch of Uzbek visual art. The exhibition catalogs of Uzbek visual arts and the titles of works by renowned Uzbek graphic artists were selected as the research source. By employing descriptive, componential semantic, linguapoetic, and conceptual analysis methods, the study reveals linguistic economy (laconism), symbolic-allegorical semantic shifts corresponding to monochromatic aesthetics, and intertextual links with classical literature and folklore. The analysis scientifically substantiates that graphic art artionyms, unlike painting titles, rely on profound intellectual contemplation, symbolic archetypes, and logical generalizations rather than emotional-chromatic richness.

Keywords: artionym, onomastics, graphic art, laconism, allegory, intellectual discourse, intertextuality, symbolic archetype, semantic field.

INTRODUCTION. Among visual art genres, graphic art occupies a distinctive place due to the precision of its lines, clarity of forms, contrast of black and white colors, and its intellectual-philosophical weight [1, p. 42]. While the primary impression of a painting is formed through the polyphony of colors and emotional experiences, graphic art requires logical reflection, intellect, and discernment of the profound symbolic meaning beneath the image from the viewer [2, p. 65]. The titles given to works of this genre-graphic art artionyms-fully adhere to this aesthetic nature. In the naming of graphic works, linguistic economy (laconism), internal philosophical tension, and symbolic-allegorical semantics take precedence over excessive descriptiveness or external ornamentation [3, p. 118]. Uzbek graphic art (represented by creators such as Medat Qogarov, Marat Sodiqov, Gafur Qodirov, and Anvar Mamajanov) is inextricably linked with national heroic epics, classical Eastern poetry, and philosophical thought. For this reason, investigating the linguistic features of graphic art artionyms, along with their semiotic and linguacultural nature, is an urgent task for national onomastics.

MAIN BODY: LINGUISTIC AND CONCEPTUAL ANALYSIS OF GRAPHIC ART ARTIONYMS. The titles of Uzbek graphic works are divided into several leading groups according to their semantic structure and artistic function [4, p. 74]: Philosophical-existential and monolexemic artionyms expressing abstract states. In line with the laconic nature of graphic art, single-word titles that carry substantial conceptual depth are widespread: "Sukunat" (Silence / Stillness) (M. Sodiqov, etching). This artionym is an abstract noun indicating a state of soundlessness, linguistically corresponding to the restrained rhythm of black-and-white lines. In Uzbek culture, silence is not merely quietude, but a state of inner contemplation, spiritual elevation, and cognition of the world’s esoteric secrets [1, p. 58]. "Tafakkur" (Contemplation / Intellection) (M. Qogarov, lithography). Derived from the Arabic root "fikr" (thought), this intellectual unit places the mental inquiries and the need to comprehend the world of the human figure in the graphic image at the center of the title. "Nigoh" (Gaze / Glance) (G. Qodirov,

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autolithography). Representing the movement of the visual organ, this word conveys the reflection of the human inner world, scrutiny, and the search for truth [2, p. 82].

Allegorical artionyms and those based on genitive metaphors. In graphic art, a profound philosophical meaning is generated through the mutual opposition or unexpected linguistic combination of two concepts: "Vaqt karvoni" (Caravan of Time) (M. Qogarov). In this artionym, the lexeme "karvon" (caravan), an ancient archetype of Eastern culture, is linked to the abstract notion of "vaqt" (time) through a genitive metaphor. As a symbol of motion, impermanence, succession of generations, and historical path, the caravan embodies the dynamism of graphic lines in verbal form [3, p. 125]. "Xotiralar soyasi" (Shadow of Memories) (A. Mamajanov). The association of the lexeme "soya" (shadow) with the past linguistically reflects the dim yet indelible traces of bygone days. "Umid ziyosi" (Ray of Hope). The idea of light emerging from within darkness (black-and-white contrast) acquires an optimistic semantics through this title [4, p. 90].

Intertextual artionyms based on folkloric-mythological and classical literary sources. A substantial portion of Uzbek graphic art is based on illustrations of folk epics ("Alpomish", "Gorogli") and Navoiy's ghazals. These titles directly engage in intertextual dialogue: "Barchinning oylari" (Barchin's Thoughts) (from the "Alpomish" epic series, M. Qogarov) [4, p. 102]. This title linguistically reinforces the lyrical experiences, fidelity, and yearning of the epic heroine. "Lison ut-tayr sadosi" (Echo of the Language of the Birds) (from the Navoiy series). Associated with the title of the classical epic, this artionym generates an elevated literary stratum expressing the language of birds, the symbolic path, and the search for spiritual perfection [5, p. 46]. "Qirq qiz afsonasi" (Legend of the Forty Maidens) (G. Boymatov). The archetype of brave maidens characteristic of Karakalpak and Uzbek folklore becomes a symbol of heroism and national dignity through this title. Landscape-graphic artionyms reflecting urban architecture and historical topoi. In graphic titles reflecting the architectural cadence of our ancient cities, toponyms and spatial vocabulary manifest in a unique manner: "Eski shahar kochalari" (Streets of the Old City) (M. Sodiqov) [4, p. 115]. In this seemingly simple combination, the adjective "eski" (old) becomes a valuable cultural seme reflecting national identity, traditional lifestyle, and historical memory, rather than obsolescence. "Buxoro minoralarining sirliligi" (The Mystery of Bukhara's Minarets). Architectural verticals of the city are linked through the title with notions of sanctity and eternity [5, p. 78].

STRUCTURAL MODELS OF GRAPHIC ART ARTIONYMS. An analysis of the linguistic structure of graphic art artionyms demonstrates the following models: Single-component (monolexemic) abstract-philosophical nouns: "Sukunat", "Tafakkur", "Nigoh", "Parvoz", "Iztirob". This model fully corresponds to the strict and concise character of graphic art. Genitive determinative models (Noun + Noun): "Vaqt karvoni", "Xotiralar soyasi", "Barchinning oylari". These constructions are the most productive syntactic means generating symbolic-metaphorical shifts. Attributive and spatial compounds: "Eski shahar kochalari", "Qadimiy hovli". Titles of this pattern clearly define the boundaries of the historical-cultural space for the viewer [1, p. 92].

CONCLUSION. The linguistic and linguapoetic analysis of Uzbek graphic art artionyms provides grounds for the following conclusions: Graphic art artionyms are distinguished in Uzbek onomastics by their high laconism, intellectual depth, and richness in philosophical generalizations. Central concepts characteristic of Eastern philosophy and national mentality, such as "silence", "contemplation", "time", and "caravan", are actively utilized in these titles, revealing the symbolic meaning of monochromatic imagery. Reliance on plots of classical literature and oral folklore ensures a strong intertextual character in graphic art artionyms. The titles of graphic art are vital linguistic-aesthetic units demonstrating the intellectual and abstract-symbolic capabilities of the Uzbek lexicon.

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