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LINGUISTIC NATURE, SEMANTIC STRUCTURE, AND ONOMASTIC STATUS OF ARTIONYMS IN UZBEK SCULPTURE

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Abstract. This article provides a comprehensive investigation into artionymy a relatively understudied branch within onomastics, the study of proper names in Uzbek linguistics—specifically analyzing the linguistic nature, structural-semantic parameters, and place of national sculptural titles within the broader onomastic system. Empirical materials drawn from the catalog of the Center for Contemporary Art (CAMUZ) and works by leading sculptors of Uzbekistan serve as the research corpus. Utilizing descriptive, componential analysis, derivational, and linguacultural interpretation methods, the study systematically analyzes the nominative characteristics of sculpture artionyms, along with their anthroponymic, socio-professional, ethnocultural, and symbolic-philosophical strata. The findings scientifically substantiate that sculpture artionyms are not mere inventory labels for art objects; rather, they function as autonomous onomastic units endowed with profound symbolic and cognitive semantics, bridging physical plastic forms with national-aesthetic cognition.

Keywords: artionym, onomastics, sculpture, linguistic sign, nomination theory, semantic derivation, linguacultural concept, aesthetic modality, structural model.

INTRODUCTION. The advancement of modern Uzbek linguistics necessitates the analysis of linguistic units not merely within internal morphological or syntactic systems, but in an intrinsic dialectical unity with the spiritual and aesthetic thought, national culture, and historical memory of the people [1, p. 24]. While proper names such as personal names (anthroponyms), place names (toponyms), or celestial designations (cosmonyms) have been thoroughly investigated within onomastics, the names of works of art—the products of human artistic intellect—have long remained outside systematic theoretical consideration [2, p. 45].

Titles given to works of art—artionyms—are distinguished by their dual nature: on the one hand, they serve as official nominative-identifying signs distinguishing a specific aesthetic work from other related cultural objects; on the other hand, they constitute a distinct aesthetic-linguistic integrity that encapsulates the conceptual core of the work and communicates its subtextual (connotative) layers to the viewer [3, p. 112].

In sculpture, a work is created within a three-dimensional spatial environment using tangible materials (bronze, marble, granite, chamotte, ganch, wood). Regardless of how evocative the physical form and plastic composition chosen by the sculptor may be, its philosophical content, formed within the author's mind, is consolidated and enters social communication precisely through verbal expression—the artionym [4, p. 67]. Therefore, a monographic investigation of the linguistic features, semantic-structural models, and ontological place of Uzbek sculpture titles within the broader onomastic system determines the relevance of this scientific research.

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MAIN BODY: LINGUISTIC AND STRUCTURAL-SEMANTIC ANALYSIS OF SCULPTURE ARTIONYMS. An analysis of empirical materials compiled from the catalogs of representatives of the contemporary sculpture school of Uzbekistan (Damir Ruzibaev, Sodiq Rakhmonov, Ilhom Jabborov, Ulash Uroqov, Azamat Xatamov, Shavkat Usmanov, among others) reveals that sculpture artionyms exhibit a diverse linguistic nature according to their semantic structure and nominative technique [4, p. 72].

Anthroponymic-based artionyms oriented toward personal characterization. The names in this group are formed directly through the names of historical figures, thinkers, national heroes, or legendary characters. However, in sculpture, rather than merely presenting an isolated anthroponym, philosophical-generalizing attributes or genre qualifiers are integrated with it: "Mutafakkir" (The Thinker) (Abu Rayhan Biruni) – Damir Ruzibaev, 1979 [4, p. 75]. In this artionym, the person's own name remains a secondary qualifier, while the primary nominative weight falls upon the lexeme "mutafakkir," derived from the Arabic root "fikr" (thought). This represents an adjective-to-noun conversion that generalizes the intellectual capacity and genius of the great polymath pertaining to all humanity, rather than merely an individual trait. "Malika Tomaris portreti" (Portrait of Queen Tomiris) – Sodiq Rakhmonov, 1998 [4, p. 80]. This two-component artionym consists of the social status lexeme "malika" (queen) and the historical anthroponym "Tomaris." In Uzbek linguaculture, Tomiris is not merely a historical monarch, but an ethnocultural archetype of patriotism, honor, indomitable will, and maternal fortitude. Assigning this title to a plastic image embodied in wood serves as a linguistic testament to the eternity of historical memory. "Mashrab portreti" (Portrait of Mashrab) (Shavkat Usmanov) and "Farhod" (Rauf Nemirovskiy, 1983) [4, p. 82]. In these instances, literary-historical anthroponyms are employed monolexemically, evoking concepts of rebellious spirit, divine love, valor, and industriousness within Uzbek cultural consciousness without requiring supplementary exposition.

Designations of social status, traditional crafts, and ethnographic activity. Lexemes representing the social position of community members, their traditional lifestyles, and national professions constitute a substantial portion of sculpture artionyms: "Chavandoz" (The Horseman) (Ulash Uroqov) [4, p. 88]. Formed via the agentive suffix "-doz," borrowed from Persian-Tajik, this lexeme is inextricably linked with the centuried ulak-kupkari culture of the Uzbek people. From a linguacultural perspective, "chavandoz" denotes not simply an equestrian, but a positively connoted unit conveying bravery, valor, dexterity, elevated pride, and physical prowess. "Ovchi" (The Hunter) (D. Tureniyazov, 1972) and "Ishchi portreti" (Portrait of a Worker) (A. Boymatov, 1969) [4, p. 91]. Formed by means of "-chi," one of the core native affixes of the Uzbek language, these titles transform human struggle against nature or occupational engagement within social labor into a precise linguistic sign. "Xonanda" (The Singer) (Damir Ruzibaev, 1982) [4, p. 95]. This artionym serves as the linguistic imprint of a sculptural image materializing the national maqom art, inner emotional fervor, and the enchantment of melody.

Artionyms expressing ethnocultural values and kinship ties. The sanctity of the family, compassion, and intergenerational continuity—the pillars of the Uzbek mentality—constitute a distinct linguistic stratum in sculpture titles: "Ona bola bilan" (Mother with Child) (Azamat Xatamov, 1987) and "Buvi va nevara" (Grandmother and Grandchild) (Damir Ruzibaev, 1975) [4, p. 98]. In these

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artionyms, intergenerational transmission, boundless maternal devotion, and traditional family upbringing are linguistically consolidated through postpositional ("bilan" - with) and coordinating conjunctional ("va" - and) syntactic constructions. "Kelin" (The Bride) (Sodiq Rakhmonov, 1993) and "Kelinchak" (The Young Bride) (J. Quttimuradov, 1968) [4, p. 101]. A comparative analysis of these two cognate artionyms shows that the diminutive-hypocoristic affix "-chak" in "Kelinchak" adds nuances of national-cultural delicacy, modesty, bashfulness, and sincerity to the title. "Toy" (The Wedding) (Damir Ruzibaev, 1977) [4, p. 104]. This monolexemic title encapsulates the largest celebratory ritual of our people through a single stable word.

Abstract-philosophical, psychological, and allegorical artionyms. Titles reflecting human psychological states, abstract emotions, and philosophical contemplations in sculpture possess a profound metaphorical nature: "Mahzunlik" (Melancholy) (Sodiq Rakhmonov, 1995) [4, p. 108]. Formed with the abstract-noun-forming suffix "-lik," this psychological state lexeme linguistically conveys sorrow, stillness, and inner contemplation reflected in the natural grain of wood. "Musiqa" (Music) (Damir Ruzibaev, 1988) [4, p. 110]. A cognitive metaphor is generated by assigning an abstract lexeme denoting an auditory art to a material bronze form. "Qafasdagi maymunlar" (Monkeys in a Cage) (Shavkat Usmanov, 1995) [4, p. 114]. Formed through the locative case, this complex artionym presents a symbolic-allegorical interpretation of spiritual bondage and social constraints. "Xum" (The Pitcher / Ceramic Jar) (Elmurod Sapayev) [4, p. 116]. When the name of an object characteristic of Uzbek material culture is applied to a sculpture, it transforms into an archetypal symbol, expressing concepts of abundance, ancient mysteries, and ancestral roots.

STRUCTURAL MODELS OF SCULPTURE ARTIONYMS. Morphologically and syntactically, Uzbek sculpture artionyms are divided into the following primary models: Single-component (monolexemic) artionyms: "Chavandoz", "Farhod", "Xum", "Toy", "Musiqa", "Mahzunlik", "Kelin". The names in this group are dense and laconic, evoking a distinct aesthetic concept in the viewer. The monumentality characteristic of sculpture is often fully unveiled in precisely such single-word titles. Two-component compound artionyms: "Sayramlik qiz", "Ishchi portreti", "Malika Tomaris", "Mashrab portreti". In this model, the first lexeme performs a determinative role, narrowing the semantic scope of the head noun and defining precise artistic boundaries. Syntactically complex (three or more components) artionyms: "Ona bola bilan", "Buvi va nevara", "Qafasdagi maymunlar". These titles serve to convey figurative narrative composition and dynamic relationships between characters.

CONCLUSION. The linguistic and linguacultural analysis of artionyms in Uzbek sculpture provides grounds for the following scientific conclusions: Sculpture artionyms constitute a distinctive branch of the Uzbek onomastic system, serving as the connective semantic factor between a physical-spatial artwork and human linguistic cognition. National-historical anthroponyms, socio-occupational vocabulary, familial-ethnographic notions, and abstract nouns indicating psychological states serve as the primary sources for title formation. Morphological formants such as "-chi", "-lik", "-chak", and "-doz" actively participate within artionyms, enhancing the ideological-aesthetic resonance of the artwork. These titles represent stable linguacultural codes that encapsulate the national identity, historical heroism, elevated moral ideals, and philosophical worldview of the Uzbek people.

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