LINGUISTIC AND POETIC INTERPRETATION OF COLORS AND NATURAL LANDSCAPES IN THE SYSTEM OF ARTISTIC MEANS OF EXPRESSION

Mahzuna Qodiriy
Uzbekistan State World Languages University
E-mail: mahzuna.qodiriy@gmail.com
ORCID: https://orcid.org/0009-0008-9258-9356

Abstract. This article investigates the linguistic and poetic functions of artistic expressive means in literary discourse, focusing on color symbolism (chromatism) and landscape representation as key components of imagery. Drawing on approaches from linguopoetics and cognitive linguistics (Lakoff and Johnson, 1980; Stockwell, 2002), the study analyzes how color terms and natural descriptions contribute to meaning construction and aesthetic effect in literary texts. Special attention is given to the psychological impact of color vocabulary and its role in evoking emotional and evaluative responses in readers. The research also examines the principle of psychological parallelism, where elements of nature mirror the inner states of characters, enhancing narrative depth and interpretative complexity. Based on examples from the Uzbek literary tradition, the article demonstrates how metaphors, epithets, and symbolic landscapes function as semiotic tools that shape reader perception and conceptualization. Overall, color and landscape imagery are interpreted as cognitive and stylistic mechanisms that enrich textual expression and reflect culturally embedded ways of seeing the world.

Keywords: artistic figurative means, chromatism, landscape, linguopoetics, symbolism, epithet, metaphor, psychological parallelism, cognitive linguistics, Uzbek literature

Annotatsiya. Ushbu maqolada badiiy diskursda badiiy tasvir vositalarining lingvistik va poetik funksiyalari, xususan, rang simvolikasi (xromatizm) hamda peyzaj tasviri obrazlilikning muhim tarkibiy qismlari sifatida tadqiq etiladi. Lingvopoetika va kognitiv tilshunoslik yondashuvlariga tayangan holda (Lakoff va Johnson, 1980; Stockwell, 2002), tadqiqotda rang atamalari va tabiat tasvirlarining adabiy matnda ma’no yaratish hamda estetik ta’sir hosil qilishdagi o‘rni tahlil qilinadi. Rang leksikasining psixologik ta’siri va uning o‘quvchida hissiy hamda baholovchi munosabat uyg‘otishdagi roli alohida yoritiladi. Shuningdek, maqolada tabiat unsurlari qahramonlarning ichki holatini aks ettiradigan psixologik parallelizm tamoyili o‘rganiladi. O‘zbek adabiy an’anasidan olingan misollar asosida metafora, epitet va ramziy peyzajlar o‘quvchi idroki hamda konseptual tasavvurini shakllantiruvchi semiotik vositalar sifatida talqin qilinadi.

Kalit so‘zlar: badiiy tasvir vositalari, xromatizm, peyzaj, lingvopoetika, simvolika, epitet, metafora, psixologik parallelizm, kognitiv tilshunoslik, o‘zbek adabiyoti.

Аннотация. В данной статье исследуются лингвистические и поэтические функции художественных выразительных средств в литературном дискурсе, особое внимание уделяется цветовой символике (хроматизму) и репрезентации ландшафта как ключевым компонентам образности. Опираясь на подходы лингвопоэтики и когнитивной лингвистики (Лакофф и Джонсон, 1980; Стоквелл,

DOI: 10.5281/zenodo.20118148

2002), в исследовании анализируется, как цветовые термины и описания природных явлений влияют на построение смысла и эстетический эффект в художественных текстах. Особое внимание уделяется психологическому воздействию цветовой лексики и ее роли в возникновении эмоциональных и оценочных реакций у читателей. В исследовании также рассматривается принцип психологического параллелизма, при котором элементы природы отражают внутренние состояния персонажей, увеличивая глубину повествования и сложность интерпретации. Основываясь на примерах из узбекской литературной традиции, статья демонстрирует, как метафоры, эпитеты и символические ландшафты функционируют как семиотические инструменты, формирующие читательское восприятие и концептуализацию.

Ключевые слова: изобразительные средства, хроматизм, пейзаж, лингвопоэтика, символика, эпитет, метафора, психологический параллелизм, когнитивная лингвистика, узбекская литература.

INTRODUCTION

Linguistics is not only a system of grammatical rules, but also a complex cognitive mechanism through which human thinking, perception, and cultural worldview are expressed in language (Mahmudov, 2012). In contemporary linguistics and literary studies, language is studied as the main instrument of artistic thinking, and special attention is paid to the aesthetic, emotional, and semantic possibilities of the word (Sultonov, 2005).

In a literary text, the word does not function merely as a lexical unit. It becomes a means of creating images, producing emotional influence, and deepening the layers of meaning. Within the system of artistic expressive means, color symbolism, or chromatism, and natural landscape representation occupy an important place (Yo‘ldoshev, 2008).

Colors serve not only as visual elements of description but also as carriers of psychological and cultural meanings. Through color vocabulary, an author can express inner experiences, the emotional state of characters, and the evaluative attitude embedded in the text. Landscape descriptions also enrich the ideological and aesthetic content of a literary work by connecting the state of nature with the inner world of the character through the principle of psychological parallelism.

These factors form a kind of semantic code of the literary text, reflecting the author’s worldview, national-cultural mentality, and aesthetic position. Therefore, the linguopoetic analysis of color and landscape imagery is one of the important directions of modern linguistic and cognitive literary studies.

RELEVANCE, AIM AND TASKS OF THE STUDY

The relevance of this topic is determined by the increasing need in modern linguistics to study a literary text not only as a grammatical structure but also as a complex cognitive and aesthetic whole. The center of contemporary linguistic research is the human being and the linguistic representation of the human world. Colors and natural landscapes are among the most important means that reflect how people perceive reality, evaluate experience, and express subjective emotions.

The main aim of this article is to investigate the linguistic nature of colors and natural landscapes as artistic expressive means in literary texts, and to identify their aesthetic and cognitive functions in revealing the idea of the work and the psychology of characters.

To achieve this aim, the article analyzes the lexical and figurative meanings of color terms, determines the functional types of landscape description, explains the relationship between color and nature imagery and such expressive devices as metaphor, epithet, and personification, and reveals the national-cultural features of these images in the Uzbek literary tradition.

LITERATURE REVIEW

The study of artistic language has a strong theoretical basis in both literary theory and linguopoetics. Sultonov (2005) emphasizes the aesthetic role of literary form and image, while Yo‘ldoshev (2008) examines the linguopoetic analysis of literary texts and the ways in which language units create artistic meaning. Mahmudov (2012) also underlines the importance of studying language as a complete system connected with thought, culture, and national mentality.

In cognitive linguistics, metaphor and imagery are interpreted as conceptual mechanisms that help people understand abstract experience through concrete images. Lakoff and Johnson (1980) show that metaphors structure human thought, while Stockwell (2002) applies cognitive principles to literary interpretation. From this point of view, colors and landscapes are not passive descriptive details; they activate conceptual frames and guide the reader’s emotional response.

Research on color terms also demonstrates that colors are connected with both universal and culture-specific patterns of perception. Berlin and Kay (1991) discuss basic color terms and their development across languages. However, in literary discourse, color terms acquire additional symbolic, emotional, and evaluative meanings depending on cultural tradition, context, and the author’s individual style.

THE LINGUISTIC NATURE AND SEMANTIC FIELD OF COLORS

In linguistics, color terms form a broad semantic field. When an author chooses a color in a literary text, the choice often points not only to a visual feature but also to a psychological state, cultural association, or symbolic meaning. Thus, chromatism functions as a special linguistic-poetic device.

White and black create one of the strongest antonymic pairs in Uzbek linguistic consciousness. White is commonly associated with purity, happiness, goodness, and blessing, as can be seen in such expressions as oq yo‘l and yuzi oq. In literary texts, white can represent innocence, moral clarity, or hope. Black often carries negative connotations, as in qora niyat and qora kun, where it denotes evil, grief, or misfortune. At the same time, black may also express beauty in lyrical contexts, for example in images such as tim qora ko‘zlar or sumbul sochlar.

The writer’s artistic skill is also revealed in the ability to use not only the basic name of a color but also its subtle shades and figurative variants. For example, instead of the general word red, an author may use lola-gun to suggest love and youth, blood-red to evoke tragedy and sacrifice, or dawn-colored to express hope and transition. Each lexical choice changes the emotional tone of the text.

LANDSCAPE REPRESENTATION AS A LINGUISTIC-POETIC CATEGORY

Landscape description, or peyzaj, may be interpreted as a macroconcept in literary language. It performs several functions in the composition of a work: it may create a background, intensify an emotional state, express symbolic meaning, or reveal the psychology of characters indirectly.

One of the most important functions of landscape is psychological parallelism. This principle is based on the connection between the human inner world and natural phenomena. For example, when a character’s heart is troubled, the sky may be covered with clouds; when a character is joyful, the sun may shine brightly. In this case, the landscape conveys the character’s inner experience implicitly, without direct explanation.

Another important device is personification, or anthropomorphism. By attributing human qualities to elements of nature, the writer increases the emotional force of the text. Expressions such as the wind cried, the trees bowed in greeting, or the river roared angrily transform nature into an active participant in the artistic world of the work.

Artistic Expressive Means Related to Color and Nature (table 1)

Artistic device	**Connection with color or nature**	**Functional significance**
Metaphor	“The tears of the sky” for rain	Shows an object or phenomenon from a new conceptual angle
Epithet	“Blue spring”, “golden autumn”	Gives an aesthetic and emotional evaluation of the image
Symbol	A woman dressed in black	Expresses hidden meaning, such as grief or mourning
Personification	“The wind cried”, “the river roared”	Turns nature into a living participant in the text
Psychological parallelism	A cloudy sky reflects a troubled heart	Connects the landscape with the character’s inner state

UZBEK LITERARY TRADITION AND SYMBOLIC IMAGERY

Uzbek literature is rich in the use of colors and natural landscapes. In classical literature, especially in the works of Alisher Navoiy, colors often have philosophical and mystical meanings. In the epic Sab’ai sayyor, each day, planet, and symbolic space is connected with a particular color. In this context, color becomes not only a descriptive feature but also a philosophical category.

In Jadid literature, the imagery of nature acquires social and national meaning. In Cho‘lpon’s poetry, images such as violet, sun, and dawn are closely connected with the idea of freedom. Dark clouds may symbolize oppression, while the white dawn may symbolize hope and liberation. Thus, colors in this tradition rise to the level of linguistic symbols.

These examples show that color and landscape images in Uzbek literature are deeply connected with national memory, historical experience, and cultural values. They help the reader interpret not only the external world of the text but also the spiritual and social meaning hidden behind the image.

COGNITIVE INTERPRETATION OF COLOR AND NATURE IMAGERY

From the perspective of cognitive linguistics, color and landscape descriptions activate certain frames in the reader’s mind. For instance, the word autumn may immediately evoke a chain of associations: yellow color, fallen leaves, silence, cool air, and sadness. The writer uses these ready-made cognitive frames to guide the reader’s perception and emotion.

Color and nature concepts also function as mental models. They organize the reader’s understanding of the fictional world and create a bridge between language,

emotion, and visual imagination. In this sense, literary imagery is not only a stylistic ornament but also a cognitive mechanism of meaning construction.

DISCUSSION

The analysis demonstrates that colors and natural landscapes fulfill several interconnected functions in literary discourse. First, they serve a descriptive function by making the artistic world visible and concrete. Second, they perform an emotional function by expressing joy, sadness, anxiety, hope, and other psychological states. Third, they carry symbolic and cultural meanings that depend on the literary tradition and worldview of the people.

The interaction of color imagery with metaphor, epithet, symbol, and personification expands the semantic space of the text. A simple color term may become a sign of moral evaluation, historical memory, or inner conflict. Similarly, landscape may become more than a background; it may act as a mirror of the character’s soul and as a symbolic commentary on the events of the work.

Therefore, the linguopoetic study of color and nature imagery allows researchers to reveal hidden layers of meaning and to understand the individual style of the writer more deeply. It also shows how national culture is reflected in the linguistic representation of the world.

CONCLUSION

Artistic expressive means, especially colors and natural landscapes, constitute an essential part of the literary text. Their study in linguistics is not limited to the analysis of vocabulary; it also involves understanding how the most delicate movements of the human spirit can be expressed through words.

Every color represents a particular world, and every image of nature carries a philosophical meaning. In the hands of the writer, the word becomes both a brush and a musical instrument. For this reason, the linguopoetic analysis of color and landscape imagery remains an important key to revealing the hidden meanings of literary works.

Future research may focus on comparative analysis of color and landscape imagery in Uzbek literature and its translations into other languages. Such research can help identify how national-cultural meanings are preserved, transformed, or reinterpreted in the process of literary translation.

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