

Cognitive-Semantic and Linguo-Poetic
Characteristics of the Somatisms
"Blood" and "Bone" in the Titles of
20th-21st Century Uzbek Prose

NILUFAR NARZULLOYEVA
Bukhara State University, Bukhara, Uzbekistan

ABSTRACT

This article comprehensively and systematically examines the linguo-poetic, linguo-cultural, and cognitive-semantic characteristics of the somatisms "blood" (qon) and "bone" (suyak) used in the titles of 20th-21st-century Uzbek prose. The role of the title of a literary work as a pragma-semantic center and a poetic element that forms the initial cognitive impulse in the reader is analyzed through the examples of Oybek's Qutlug' qon (Sacred Blood), Sa'dulla Karomatov's Bir tomchi qon (A Drop of Blood), Saidvafo Boboyev's Qonli qilich (Bloody Sword), Mehriniso Abdurahmonova's Qonli shafaq surati (Picture of a Bloody Sunset), Abdurashid Nurmurodov's Qon hidi (Smell of Blood) and Qonli yo'rg'aklar (Bloody Swaddling Clothes), as well as Sherbek Bobonor o'g'li's Qora suyaklar (Black Bones). The research results indicate that the units "blood" (qon) and "bone" (suyak) in titles do not remain simple biological-anatomical concepts, but undergo various semantic transformations depending on the period, socio-political context, and authorial perception. Specifically, these somatisms serve as cognitive metaphors and key concepts that reflect social justice, revenge, the tragedy of human greed, premature death, and national-psychological traumas, while also embodying the fortitude and will of the common people within the scope of ethno-social stratification ("noble and commoner" / oqsuyak va qorasuyak).

Keywords: Title poetics, somatism, concept of "blood", concept of "bone", linguo-poetics, cognitive linguistics, pragma-semantics, metaphor, Uzbek prose, semantic shift, conceptual modeling.

INTRODUCTION

The title of a literary text (title poetics) serves as the text's "calling card" and is a key poetic element that exerts the first impact on the reader's psyche. Situated at the beginning of the text, it does not merely name the object, but from the perspective of cognitive linguistics, functions as a cognitive framework (casing) and a pragma-semantic center that encapsulates the full content of the text. The lexical system of the Uzbek language is distinguished by its semantic capacity and rich stylistic possibilities. The manifestation of any lexical unit through its synchronic series, homonymic potential, as well as its presence within phraseologisms and idioms, demonstrates this linguistic semantic richness. In particular, the words "blood" (*qon*) and "bone" (*suyak*) analyzed in this study transcend the boundaries of denoting simple anatomical or biological concepts in artistic prose. The *Explanatory Dictionary of the Uzbek Language* defines the word "blood" as follows: "Blood – a red fluid circulating in a living organism due to heart activity, nourishing all organs and cells, and ensuring metabolism" [7: 596]. At the same time, the dictionary itself records instances of the lexeme *qon* occurring within phraseologies and figurative meanings. For example, *qoni bir* (having the same blood – born of the same parents), *qon ko'rmoq* (to see blood – to menstruate), as well as its figurative usage in the senses of revenge, retribution, and vengeance are noted. Similarly, an explanation for the word *suyak* (bone) is provided: "Bone – each part of the skeleton of humans and vertebrate animals; bone" [7: 601]. However, in Uzbek and world literature, within the scope of artistic discourse, these words are consistently categorized through diverse metaphorical and conceptual meanings. In linguistic practice, "blood" (*qon*) is a key unit possessing multiple semantic facets such as life, vitality, death, revenge, light, and purification, while

"bone" (*suyak*) represents lineage, willpower, fortitude, youth, old age, and social stratification. The use of these words within titles in Uzbek poetry and prose can be traced from 20th-century literature up to contemporary works. The objective of this research is to classify and analyze the symbolic, metaphorical, and linguo-poetic functions of the words "blood" (*qon*) and "bone" (*suyak*) in the titles of literary works.

LITERATURE REVIEW AND METHODOLOGY

In world linguistics and literary studies, a number of scientific research works and articles dedicated to the pressing issues of the artistic-conceptual interpretation of the concepts "blood" (*qon*) and "bone" (*suyak*) draw significant attention. These studies focus on the linguo-poetic, linguo-etymological, and linguo-folkloristic essence, semantics, historical-cultural, and gender aspects of both concepts, demonstrating a keen interest in how the features of blood and bone are interpreted in ordinary and artistic speech. N. E. Mazalova examined traditional ideas about the functioning of blood reflected in the Russian language, S. Sredkova explored the semantic space of the word "blood" in the Bulgarian language, and R. Napp analyzed blood-related rituals in ancient Roman culture. Scholarly articles by E. B. Timchenko, E. L. Berezovich, N. M. Solntseva, and S. S. Mikhailishcheva directly reflecting their approach to the artistic-conceptual interpretation of blood and bone are also noteworthy in this regard. In literary texts, somatic lexicon – specifically the units "blood" (*qon*) and "bone" (*suyak*) manifests not only in its primary denotative (anatomical) meaning, but also as key concepts carrying the ethno-cultural worldview, national-psychological traumas, and socio-political values of the people. Research conducted on the conceptualization and metaphorization of somatic lexicon in linguistics demonstrates that the concept of "blood" possesses a universal character, forming semantic fields such as life/death, revenge, consanguinity, and sacrifice. In Uzbek prose [12; 5; 4; 1; 10], it serves to express the existential tragedies of society and the individual. The concept of "bone" (*suyak*), on the other hand,

bears a more ethno-social and anthropocentric character. While it denotes prestige, aristocracy, and stratification through the traditional worldview opposition of "noble/commoner" (*oqsuyak/qorasuyak*), it undergoes a semantic shift in Sherbek Bobonor o'g'li's work *Qora suyaklar* (Black Bones), becoming a symbol of the fortitude, willpower, and spiritual purity of the working people.

In the research, the following comprehensive and systematic methods were utilized to uncover the emotional-expressive and metaphorical functions of the somatisms "blood" (*qon*) and "bone" (*suyak*) in titles:

- **Cognitive-conceptual analysis:** Used to identify the cognitive models, frameworks, and linguistic mapping of the somatisms;
- **Linguo-poetic and linguo-cultural analysis:** Employed to investigate the expressive-emotional nuances and ethno-cultural codes of these units;
- **Descriptive and componential analysis:** Used to isolate and classify the lexical and contextual-stylistic senses of the lexemes;
- **Comparative-contextual analysis:** Employed to compare the semantic transformations of these lexemes in texts across different periods and authors.

As the research material, 6 core works of 20th–21st century Uzbek prose, along with phraseological and textual excerpts contained within them, were selected:

1. Oybek – *Qutlug' qon* (Sacred Blood; novel);
2. Sa'dulla Karomatov – *Bir tomchi qon* (A Drop of Blood; novella);
3. Saidvafo Boboyev – *Qonli qilich* (Bloody Sword; novel);
4. Mehriniso Abdurahmonova – *Qonli shafaq surati* (Picture of a Bloody Sunset; novella);
5. Abdurashid Nurmurodov — *Qon hidi* (Smell of Blood) and *Qonli yo'rg'aklar* (Bloody Swaddling Clothes; novels);

6. Sherbek Bobonor o'g'li – *Qora suyaklar* (Black Bones; novella and essays).

RESULTS

The title of a literary text (*biblionym*) serves as the pragma-semantic center of the work, shaping the initial cognitive perception in the reader. While in fine arts or sculpture the philosophical-ideological content is expressed through visual forms, in literature this function is fulfilled by the title lexicon. The title is a supporting linguistic element that encapsulates the semantics of the work and guides the reader into the text. The somatisms "blood" (*qon*) and "bone" (*suyak*) (body-part lexicon), which constitute the object of our research, are units possessing high expressive-metaphorical and conceptual potential in Uzbek prose. Analyses show that when applied at the title level, these somatisms shift from their basic anatomical meanings and undergo profound cognitive-semantic and linguo-poetic transformations. The cognitive-metaphorical modeling of these units within titles in Uzbek prose manifests vividly in the works of Oybek, Sa'dulla Karomatov, Saidvafo Boboyev, Mehriniso Abdurahmonova, Abdurashid Nurmurodov, and Sherbek Bobonor o'g'li. These linguistic units are analyzed according to the following models in terms of their cognitive-semantic features, contextual usage, and pragma-semantic functions in prose titles: The use of the unit "blood" (*qon*) as a symbol of social justice and sacred sacrifice.

In Oybek's novel *Qutlug' qon* (Sacred Blood), the combination of the adjective *qutlu g'* (blessed, sacred) with the word *qon* in the title creates a distinctive linguo-poetic meaning. Typically, the word "blood" evokes negative concepts in human consciousness such as injury, pain, or death. However, in the title, its pairing with *qutlug'* allows it to acquire a positive and sacred connotation. From the perspective of cognitive linguistics, this word in the title becomes a symbol of freedom, justice, and sacrifice for the nation through the tragic fate of the main character, Yulchi. This semantic shift is vividly demonstrated in the following excerpt from the novel:

Yulchi's death is no ordinary death. It is a monumental death. Why, for whom did your brother, my son Yulchi, shed his blood? Not for himself, but for the people, for the country, for all the aggrieved and suffering ones he shed his blood. This blood is the most sacred, most blessed, most pure blood... I have no doubt about it. My daughter, your brother was a brave man, a honorable man. He died with honor, with bravery. He struck an axe at the root of oppression. Yulchi's blood will not be wasted, never wasted. This is a wise blood, a sacred blood. [12: 373]

Textual analysis reveals that in this context, the word "blood" appears alongside attributes such as "most sacred," "most blessed," "most pure," and "wise," moving completely away from its biological (anatomical) meaning. Syntactically, through the phrase "shed blood for the people, for the country," this tragedy is interpreted not as a personal loss, but as the awakening of the whole nation and its struggle for justice. Consequently, the unit "blood" in the title *Qutlug' qon* does not merely denote human death, but serves as the core cognitive metaphor that breaks oppression and inspires hope in society.

In Sa'dulla Karomatov's novella *Bir tomchi qon* (A Drop of Blood), the somatism "blood" (*qon*) in the title is used alongside the quantitative isolating phrase *bir tomchi* (a drop), establishing the pragma-semantic framework and core concept of the text. While in its denotative (biological) sense it refers to a substance or fluid in the human body, at the level of the artistic text and title it assumes deep connotative meaning, becoming a foundational symbol for concepts such as honor, premature death, oppression, and revenge. The phrase *bir tomchi* in the title does not merely indicate volume or measurement; it serves a linguo-poetic function to emphasize the value of an innocent human life alongside the boundlessness of the committed oppression. The role of this unit in activating motivations of hatred and vengeance is vividly displayed in the following excerpt: "For a single drop of that innocent child's blood, for that drop, spill rivers upon rivers of blood from those mad ones, Ravshanjon! Take revenge for your father, for your sister, for Hodiql aka! Revenge!" [5: 118]. Linguo-cultural and semantic analysis of this

passage reveals that the expressions *bir tomchi qon* (a drop of blood) and *daryo-daryo qon* (rivers upon rivers of blood) form a contrasting (antithetical) cognitive pair. Here, the phrase *bir tomchi qon* represents the innocent, pure blood – spilled unlawfully and free from any political games – of the victim Gulbodom, who died defending her honor, thereby serving as the moral impulse driving the characters into action. The expression *daryo-daryo qon*, on the other hand, becomes the linguistic expression of ruthless vengeance against the oppressors and the Emirate regime, the establishment of justice, and the act of retribution.

A comparative analysis of Oybek's novel *Qutlug' qon* (Sacred Blood) and S. Karomatov's novella *Bir tomchi qon* (A Drop of Blood) reveals a certain degree of influence from the Soviet ideology of that period in the works of both writers. However, this factor does not negatively affect the artistic-semantic value of the word "blood" (*qon*) in the titles; on the contrary, it further enriches their linguo-poetic potential. This is because in *Qutlug' qon*, this unit manifests – like a rainbow emerging after rain – in the sense of hope, light, and a sacred sacrifice made for the freedom of the country, whereas in the novella *Bir tomchi qon*, it shifts to an entirely different emotional-cognitive pole, becoming a leading vehicle carrying feelings of grief, deep-seated hatred, anguish, and inevitable revenge.

In Saidvafo Boboyev's work *Qonli qilich* (Bloody Sword), the somatism "blood" (*qon*) in the title combines with the textual object "sword" (*qilich*) to form the attributive phrase "*qonli qilich*" (bloody sword) and shapes the central pragma-semantic frame of the work. While in its denotative (lexical-anatomical) sense the word "blood" refers to the biological fluid smeared on the blade of a weapon as a result of wars, executions, or injuries, at the title level it undergoes a profound linguo-poetic transformation. Rising above the level of a simple predicate, it encapsulates connotative semes such as greed, misfortune, tragic fate, human degradation, and moral crisis. In the work, the concept of chronotope (space and time) is analyzed from an original angle: the chain of events develops through the past –

specifically, the environment of the 19th-century Emirate of Bukhara and the mysterious traces of a historical murder committed within it. The sword standing at the center of the novel is not merely a physical weapon of battle. While representing attractive wealth adorned with precious pearls and gems, it manifests as a central cognitive-metaphorical detail that entices human greed and brings tragedy to whichever household it enters. This linguistic-philosophical concept and the author's artistic-cognitive intent find their scientific and semantic confirmation at the end of the work through the following textual excerpt:

Murodali thought about these things and came to a conclusion—in reality, this weapon bears not the slightest blame for people's fates, for so much humiliation and destruction. Like all pieces of iron, it is merely a simple toy in human hands. Its only fault is its ability to obey the desires in the human heart and to inflame them. In reality, one should look for the cause not in the sword, but in the human heart, in its base desires. That is the whole truth! [4: 183]

Linguo-pragmatic and cognitive analysis of the cited excerpt indicates that the phrase *qonli qilich* in the title completely sheds its primary denotation related to weaponry and splits into the following cognitive-semantic models:

Blood = Victim of greed and tragic consequence cognitive model

In the plot of the work, from the very first moments it is crafted for Subhonqulikhon, the sword demonstrates its somatic cruelty – it first causes the death of the master jeweler who crafted it, and at the end of the work, it leads to the complete destruction of the family hiding it. In this process, the sword discriminates neither lineage, status, nor gender. In this context, the lexeme "blood" in the title does not merely signify physical death, but reveals the seme of human greed for wealth and base desires bringing disaster upon oneself that is, becoming a victim of greed.

Sword = Spiritual test and mirror symbol cognitive model

The linguistic conclusion in the text stating "In reality, one should look for the cause not in the sword, but in the human

heart, in its base desires" demonstrates that the sword is essentially a lifeless piece of iron. It functions as a linguo-psychological test mechanism that brings to light the hidden evil, lust, and base desires within the human inner world. Just as a snake guards a treasure wherever it lies, the charm of the sword and the longing to possess it compel people to hide and acquire it, even while knowing in their perception that it brings calamity.

Thus, the word "blood" in the title *Qonli qilich* completely transcends the boundaries of anatomical-biological and military-combat meanings, functioning as the main cognitive-semantic metaphor expressing moral decline, surrender to greed, and steering one's own fate toward tragedy in human existence.

In Mehriniso Abdurahmonova's novella *Qonli shafaq surati* (Picture of a Bloody Sunset), the somatism "blood" (*qon*) in the title is integrated with the units "sunset" (*shafaq*) and "picture" (*surat*), forming the central pragma-semantic frame of the work. At the level of textual analysis, this cognitive-metaphorical frame is explicitly realized through the ekphrastic representation of a painting—a visual text embedded within the narrative structure. The linguo-poetic and cognitive-semantic transformation of the somatism *qon* in the novella manifests vividly in the following textual excerpt describing the central portrait: "*Maysalari saraton quyoshida qovjirab sarg'aygan tepalik ustida qip-qizil ko'ylagi shamolda xillpirab, olovrang sochlari alanga tillariday yoyilgan go'zal qizning g'ussa t'ula ko'zlaridan tomib, yonoqlarida qotib qolgan ikki tomchi qonli yosh...*" [1: 26].

Linguo-semantic, psycholinguistic, and cognitive analyses of this passage reveal several key linguistic mechanisms through which the somatism operates:

Syntactic antithesis and colorative contrast

The spatial background is constructed through lexemes indicating desiccation and loss of vitality (*saraton quyoshida qovjirab sarg'aygan tepalik*). Against this lifeless landscape, a sharp visual and semantic contrast (antithesis) is activated through high-intensity colorative lexicon such as *qip-qizil ko'ylak* (bright red dress) and *olovrang sochlar* (flame-colored hair). This

linguistic juxtaposition shifts the cognitive focus from the static background to the existential tragedy of the protagonist.

Convergence of the semantic fields "blood" and "fire"

Through the simile *olovrang sochlari alanga tillariday yoyilgan* (flame-colored hair spread like tongues of fire), the semantic fields of fire (*olov, alanga*) and blood (*qon, qip-qizil*) converge. Lingua-poetically, fire symbolizes uncontrolled inner suffering and tragic destruction, reinforcing the somatic emotional intensity of the scene.

Cognitive model: Blood = Supreme spiritual agony and tragic fate

In its denotative sense, bleeding from the eyes denotes a physiological pathology. In the ethno-cultural and linguo-cognitive perception of Uzbek discourse, however, the idiom *ko'zidan qonli yosh oqmoq* (to weep tears of blood) represents the highest degree of unexpressed emotional trauma, helplessness, and grief. Because the main character is mute, her entire internal voice and psychological agony are linguistic-metaphorically concentrated in the detail *qonli yosh* (bloody tears).

Semiotics of the Qonli Yosh (Bloody tears) detail

The modifier *qotib qolgan ikki tomchi* (two frozen drops) introduces a sense of static permanence. Within the text, this frozen bloody tear functions as a core semiotic code a permanent visual emblem representing premature death (*juvonmarglik*), unresolved trauma, and the tragic interruption of life.

Thus, the textual excerpt demonstrates that the somatism "blood" (*qon*) in *Qonli shafaq surati* transcends both its biological definition and a simple color descriptor, operating as an integrated linguo-visual code and central cognitive metaphor that communicates the protagonist's silent suffering and early-truncated destiny.

In Abdurashid Nurmurodov's novels *Qon hidi* (Smell of Blood) and *Qonli yo'rg'aklar* (Bloody Swaddling Clothes), the

unit "blood" (*qon*) in the titles connects with war and social tragedies, forming the core ideological center of the works. Through this word, the writer reveals the horrors of war, the erosion of the human psyche, and the pains of the era.

Psycholinguistic and semantic analysis in the novel Qon hidi

In the title *Qon hidi*, the word "blood" (*qon*) merges with the olfactory term "smell" (*hid*) to form *qon hidi* (smell of blood), reflecting the psychological state of a person who participated in war. In the work, this phrase is not merely a biological concept, but a linguistic manifestation of psychological exhaustion, aggression, and an affective psychiatric state caused by war.

In the text, this condition manifests through the following linguistic tools:

- **Maniacal changes in the human psyche:** "...Blood, deep red blood had enchanted me like a magnet... My palms itched as if my fingers longed for blood" [11: 75]; "Staring at the blood staining my finger, my spirit was invigorated..." [p. 180]. In these instances, the word "blood" and its color (deep red) demonstrate the evil and maniacal dependency within the mind of a person sickened by war.
- **Phraseological and figurative meanings:** Folk idioms and figurative units containing the word "blood" are actively used in the text. For example, the idiom *Qon bo 'lmoq* (To bleed/be distressed) [11: 329] expresses intense worry and anguish. The phrase *Kindik qoni to 'kilgan yer* (The land where one's umbilical cord blood was spilled) [p. 157] serves as a descriptive tool signifying the Motherland and birthplace. The word *Qondosh* (Blood relative) [p. 118] conveys the sense of a close relative and kin.

Linguo-poetic and symbolic meanings in the novel Qonli yo'rg'aklar

In the title *Qonli yo'rg'aklar*, the adjective "bloody" (*qonli*) pairs with the word "swaddling clothes" (*yo'rg'ak* signifying infancy, helpless life) to create a contradictory (oxymoronic) linguo-poetic pair. The epigraph of the novel reads:

"...It is not without reason that the sacred Afghan land is today likened to bloody swaddling clothes... This book poured out from the author's heart as a millionth part of those pains, written with heart's blood..." [10: 3].

In the text, the units *qonli yo'rg'ak* (bloody swaddling clothes) and *oq qon* (white blood / leukemia) convey the following symbolic-semantic meanings:

- ***Oq qon* (Leukemia):** The main character's mother contracting leukemia is not merely a medical diagnosis. It serves as a symbolic-metonymic expression of the ruthless policy during the Soviet regime and the nation's spiritual sickness and dwindling stamina.
- ***Qonli yo'rg'ak* (Bloody swaddling clothes):** Young men under the age of 18, innocent as babies, being sacrificed and shedding blood in the Afghan War reveals that this land became not swaddling clothes for them, but a realm of tragic death.

In the works of Abdurashid Nurmurodov, the unit "blood" (*qon*) is a linguistic reflection of war and social tragedies. In the novel *Qon hidi*, the author uses this word to express the condition of a person who returned physically alive but spiritually dead (psychologically crippled) from war, alongside their cruel addiction to combat. In the novel *Qonli yo'rg'aklar*, this unit serves as the primary linguo-poetic symbol of early-truncated lives, socio-political tragedy, and premature death.

In Sherbek Bobonor o'g'li's collection *Qora suyaklar* (Black Bones), the word "bone" (*suyak*) in the title pairs with the adjective "black" (*qora*), establishing a foundational ethno-cultural concept in the Uzbek language and shaping the core idea of the work. Serving as an antonym to the folk expression *oqsuyak* (nobility/wealthy class), this title represents the image of the hardworking, ordinary, and oppressed common people. In the traditional Kazakh worldview, the concept of *Oqsuyak* is close to the sociological notions of "aristocracy" and "elite" [13: 100]. *Qora suyaklar*, by contrast, denotes the common people.

Linguistic meaning and word usage

In the folk language, the words *oqsuyak* and *qorasuyak* indicate line/descent and social standing. The author elevates this term beyond simple social stratification, transforming it into a symbol of willpower, endurance, and a heavy fate:

- The connection between *Qora mehnat* (Hard labor) and *Qorasuyak* (Commoners): 'If you rely on hard labor, you will starve,' he said. And he educated..." [14: 20]. Here, the expression "*qorasuyak*" reflects the inner anguish and voice of fathers whose lives were spent in backbreaking labor.
- Wordplay and Semantic Expansion: "My grandfather's name was Boboqul. People called him 'Buvaqul'. Non-humans called him 'Buvang-qul' [Your grandfather is a slave]" [14: 12]. The words "slave" (*qul*) and "commoner" (*qorasuyak*) converge in the text to express social inequality and the trampling of human dignity.

Stylistic devices used in the work

Stylistic devices used in the work Grandfather Boboqul, Grandmother Norgul, and Grandmother Yaxshigul in the novella, alongside the protagonists in the essays, create a unified image the resilient and courageous ordinary people. The excerpt "...Ten children... ten heartaches ten 'cancers' for my grandmother..." [14: 29] and the folk proverb "A beggar will never become rich" [14: 36] highlight the resilient character and severe living conditions of *qorasuyak* women who endure every hardship in silence.

As a result, the word "bone" (*suyak*) completely loses its biological meaning. By pairing with the adjective "black" (*qora*), it becomes the central symbolic keyword of the work, conveying meanings of resilience, hardship, spiritual purity, and a heavy fate.

DISCUSSION

The results of the research demonstrate that the title of a literary text (biblionym) is not merely an accidental linguistic label

naming the text, but rather the cognitive-semantic framework and pragma-semantic center of the entire work. While in other forms of art artistic intent is expressed through visual and acoustic means, in a literary text the title lexicon fulfills the role of a foundational element that activates the initial conceptual frame in the reader's consciousness. While world scholars E. B. Timchenko, E. L. Berezovich, N. M. Solntseva, and S. S. Mikhailishcheva studied blood and bone directly from an artistic-conceptual standpoint, this research analyzed them from linguo-poetic, linguo-cultural, and cognitive-semantic perspectives. It was established that the somatisms "blood" (*qon*) and "bone" (*suyak*) used in 20th-21st century Uzbek prose titles completely detach from their biological-anatomical denotations and undergo a profound linguo-cognitive transformation.

The comparative insight drawn from Oybek's *Qutlug' qon* and S. Karomatov's *Bir tomchi qon* underscores the profound axiological and emotional duality of the single somatism 'blood'. While it is framed as a sacred sacrifice that stimulates national awakening in Oybek's narrative, it functions as a catalyst for grief and retributive justice in Karomatov's work. This stark contrast highlights the extensive stylistic flexibility and emotional spectrum that somatic titles possess within Uzbek literary prose.

In S. Boboyev's *Qonli qilich* and M. Abdurahmonova's *Qonli shafaq surati*, the somatism forms attributive combinations with object and natural phenomena, becoming a vehicle reflecting human tragedy and moral decline. Here, while the phrase *qonli qilich* (bloody sword) serves as a cognitive model of greed and spiritual crisis, the combination *qonli shafaq* (bloody sunset) integrated with an ekphrastic detail – becomes the central semiotic code of the concept of the twilight of life and premature death. In A. Nurmurodov's work *Qonli yo'rg'aklar*, a conceptual oxymoron emerges through the clash of the semes of the beginning of life (*yo'rg'ak*/swaddling clothes) and death/war (*qonli*/bloody). This is a high-level linguo-poetic method for expressing national tragedy within military-social discourse. In Sherbek Bobonor o'g'li's collection *Qora suyaklar*, the unit "bone" (*suyak*) is formed as a linguo-cognitive antonym to the folk ethno-cultural concept of the aristocratic *oqsuyak*

(noble/white-boned), encapsulating the semes of the willpower, resilience, and honest labor of the working people. While the somatisms "blood" (*qon*) and "bone" (*suyak*) in 20th-century Uzbek prose titles were used more in social-historical, ideological, and revenge contexts, by 21st-century prose they manifest a distinctive stylistic evolution, serving as vehicles for expressing individual-psychological trauma, the horrors of war, the erosion of the human psyche, and the awareness of ethno-cultural identity.

CONCLUSION

The investigation of the cognitive-semantic and linguo-poetic properties of the somatisms "blood" (*qon*) and "bone" (*suyak*) in 20th–21st century Uzbek prose titles demonstrates that a title (biblionym) in artistic prose is not merely a label for the text, but its pragma-semantic center. Somatisms appearing within titles completely transcend the boundaries of anatomical-biological meaning, functioning as foundational linguistic elements that establish the initial cognitive model and core ideological frame for the reader. As a result of the profound cognitive-semantic transformations undergone by these units in the analyzed works, the somatism "blood" manifests diverse and polarized cognitive frames in titles including sacred sacrifice, honor, revenge, greed and tragic consequences, premature death and the twilight of life, as well as maniacal dependency and psychological crisis. Distinctive linguo-poetic structures are constructed via somatisms in artistic titles:

- In the title *Qonli yo'rg'aklar* (Bloody Swaddling Clothes), a conceptual oxymoron emerges through the clash of the semes of the beginning of life and premature death.
- In the title *Qora suyaklar* (Black Bones), a linguo-cognitive antonymy is formed relative to the folk ethno-cultural unit *oqsuyak* (nobility), portraying the image of the resilient, enduring, and hardworking common people.

Furthermore, a specific stylistic evolution is observable between 20th and 21st-century Uzbek prose: while in 20th-century prose the somatism "blood" was utilized primarily within socio-historical reality, the Emirate regime, ideological frameworks, and revenge contexts, in 21st-century prose these units manifest as vehicles for expressing individual-psychological trauma, the horrors of war, the erosion of the human psyche, and the awareness of ethno-cultural identity.

Overall, the somatisms "blood" (*qon*) and "bone" (*suyak*) serve as linguo-cognitive codes in literary titles, functioning as central linguo-poetic metaphors that swiftly and powerfully communicate the core idea of a work to the reader's consciousness.

REFERENCES

1. Abdurahmonova, M. 2025. *Picture of a Bloody Sunset: Novellas and Short Stories*. Ijod Nashr.
2. Berezovich, E. L. 2007. *Language and Traditional Culture*. Indrik.
3. Berezovich, E. L. 2016. Somatic model in the nomination of presentiments and intuitive feelings. *Vestnik Kemerovskogo Gosudarstvennogo Universiteta*, 3, 86-93.
4. Boboyev, S. 2010. *Bloody Sword: A Novel*. National Library of Uzbekistan Publishing House.
5. Karomatov, S. 1988. *Selected Works: Vol. 1. A Drop of Blood (Novella and Novel)*. G'afur G'ulom Publishing House of Literature and Art.
6. Knapp, R. 2013. *Invisible Romans: Prostitutes, Outlaws, Slaves, Gladiators, and Ordinary People in the Roman Empire*. Centropoligraph.
7. Ma'rufov, Z. M. (Ed.) 1981. *Explanatory Dictionary of the Uzbek Language*. Vol. 2. Fan.
8. Mazalova, N. E. 2001. *Man in Traditional Somatic Representations of Russians*. Petersburg Oriental Studies.
9. Mikhlishcheva, S. S. 2018. Associative-derivational and phraseological semantics of the Italian sangue "blood." *Russian and Foreign Philology*, 10/1, 44-53. <https://doi.org/10.17072/2037-6681-2018-1-44-53>
10. Nurmurodov, A. 1991. *Bloody Swaddling Clothes: A Novel*. O'zbekiston.

11. Nurmurodov, A. 2023. *Smell of Blood: A Novel*. Zabarjad Media.
12. Oybek. 1969. *Selected Works: Vol. 3. Sacred Blood (A Novel)*. Gʻafur Gʻulom Fiction Publishing House.
13. *Traditional System of Kazakh Ethnographic Categories, Concepts, and Names: Encyclopedia*. 2011. DPS.
14. Sherbek Bobonor oʻgʻli. 2024. *Black Bones: Novella and Essays*. Huzur.
15. Solntseva, N. M. 2017. On the taste of poets for blood. *Multilingual Scientific Journal*, 153-162.
16. Timchenko, E. B. 2009. Signs of a living creature in the concepts of blood: Based on works by Russian and British Authors. *Yazyk i Kulʼtura*, 69-81.

NILUFAR NARZULLOYEVA

BASIC DOCTORAL STUDENT (PHD RESEARCHER),
BUKHARA STATE UNIVERSITY, BUKHARA, UZBEKISTAN.
E-MAIL: <NILUFARNARZULLOYEVA1797@GMAIL.COM>