

A Cognitive-Semantic Description of Visual-Perception ("Ko'rish") Lexical Units in the Uzbek Language

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ABSTRACT

Within the broader field of sensory linguistics, the perceptual and cognitive foundations of vision-based concepts occupy a central place, since visual perception supplies the majority of the information through which human beings construct their mental picture of the world. This article offers a systematic lexico-semantic and cognitive description of the vocabulary that verbalizes the visual perception modus in the Uzbek language. Drawing on dictionary material (the Russian-Uzbek translation dictionary and the Explanatory Dictionary of the Uzbek Language) and on a corpus of literary prose by Said Ahmad, Erkin A'zam and Ulugbek Hamdam, the study classifies visual-perception lexis by part of speech (nouns, adjectives, verbs, numerals, adverbs and phraseological units), identifies thematic subgroups organized around color and light, geometric shape, volume, distance and traditional anthropometric measurement (qarich, tutam, quloq, gaz, chaqirim, and others), and examines how this vocabulary is activated in literary portrait and landscape description, in idiomatic expression, and in paralinguistic (gestural/mimic) communication. The analysis further considers the phenomenon of "graphic imagery" (stixography) in contemporary Uzbek visual poetry as an extreme case of visuality in verbal art. The findings show that visual-perception lexis in Uzbek is not confined to a narrow set of color terms but forms an extensive, structurally heterogeneous lexico-semantic field that spans several parts of speech and discourse types, and that this field is organized around a small

number of recurring cognitive parameters –color/light, shape, volume/size and distance/measure. The article argues that the productivity and pervasiveness of this vocabulary justify treating "vision linguistics" (ko'rishlingvistikasi) as a coherent subdomain of sensory linguistics, with direct implications for cognitive semantics, stylistics, and cross-linguistic and translation studies.

Keywords: Sensory linguistics, visual perception, perceptual lexis, cognitive semantics, Uzbek language, linguoculturology, conceptualization, literary discourse

1. INTRODUCTION

Among the problems addressed by sensory linguistics, the perceptual and cognitive foundations of concepts based on visual perception are assigned priority status. This priority is not arbitrary: of all the channels through which human beings receive information about the surrounding world, sight is quantitatively and qualitatively dominant. As the Russian linguist V. K. Kharchenko has observed, the optic nerve fibers are approximately twenty-five times thicker than other nerve fibers, and roughly ninety per cent of the information that a human being receives from the external world is obtained through the organ of vision (Kharchenko, as cited in the present corpus). Given this cognitive and physiological primacy of vision, the linguistic means by which visual perception is verbalized deserve systematic description in their own right, both as a lexical inventory and as a discourse-forming resource.

The convergence of two previously distinct research traditions – the psychology and physiology of the senses, on the one hand, and linguistics, on the other – has given rise to a genuinely new field of inquiry, generally referred to as sensory linguistics (or *linguo-sensorics*). This field requires a properly linguistic approach to the study of how modes of perception are conceptualized and represented in language. Analyzing the notion of the "visual perception modus" from a semantic-cognitive perspective, and examining how it is represented within

a sensory-linguistic framework, is what allows the purely linguistic foundation of the problem to be delineated from its purely psychological or physiological counterparts.

Research into sensory linguistics, and specifically into the linguistic reflection of vision-based perception, can be organized around three broad directions.

The first direction concerns the typological analysis of how perceptual concepts are structured cross-linguistically: how the process and means of perception are conceptualized, how modes of perception are named, and how these naming strategies vary across different languages. This line of inquiry is represented in the work of scholars such as C. Alm-Arvius, Yu. Apresyan, N. Arutyunova, A. Viberg, N. Gisborn, E. Ilyuchuk, D. Kaplan, E. Kubryakova, G. Kustova, E. Maslova, E. Paducheva, E. Sweetser, G. Stepanova, A. Usoniene, T. Shabanova and N. Shvedova, among others.

The second direction is oriented toward the semantic analysis of lexis, expressions and texts that verbalize the visually perceptible properties of objects – that is, the way in which the visual "capture" of an entity by an observer is registered in cognition. Each sense organ has its own parameter, radius and scale, and, in the same way, visual perception possesses its own characteristic patterns and models of "seeing." These patterns and models are composed of the visual images – shape, size, color and light, through which the elements of the perceived world-picture are registered by the visual sense. Such units are what I. Kolesov (cited in the source material) terms "the spatially bound scene of the objects perceived by the observer." The semantic analysis of perceptive lexis, expressions and texts connected with visual sensory perception has been carried out by a substantial body of scholars, including Yu. Apresyan, L. Barsalou, N. Boldyrev, A. Bondarko, A. Wierzbicka, T. Verkhoturova, A. Gradinarova, A. Damasio, T. Demeshkina, R. Jackendoff, R. Zwaan, E. Ivanova, Yu. Karaulov, I. Kobozeva, L. Kozlova, A. Kravchenko, A. Kretov, E. Kubryakova, G. Kustova, L. Layenko, L. Lebedeva, R. Langacker, O. Lyshevskaia, A. Merzlyakova, E. Meshcheryakova, E. Paducheva, Yu. Pupinin, E. Rakhilina, N. Ryabtseva, S. Semyonova, T. Semyonova, L. Talmy, V.

Toporova, Ch. Fillmore, W. Chafe and E. Yakovleva. The essence of this body of work rests on theories grounded in the category of perceptivity, within which the actualization of concepts such as seeing, observing and identifying – all rooted in visual perception – is investigated.

The third direction concerns the identification of the linguistic means through which the content of sensory experience is manifested, and the investigation of the methods by which conceptualization is carried out at the level of textual meaning, on the basis of the principles of the visual perception model. Conceptualization, in this understanding, is the transition of the notion of the visual perception modus from a mental process to a cognitive process: it is the passage of an object, perceived through the visual channel as an object of the perception modus, into a cognitively grounded stage of processing. Scholars such as N. Arutyunova, A. Viberg, G. Stepanova, N. Shvedova, D. Shmelyov and A. Usoniene have addressed this problem in their research.

Within research on sensory linguistics, a full and adequate understanding of the field's central scientific notions is achieved primarily through the analysis and study of perceptive lexis. Much of the existing scholarship in this area addresses the lexical level of language directly; some studies focus specifically on the morphological properties of sensory lexical units, while others treat the features of the sensory lexical stratum in connection with the category of modality as it takes shape in the artistic consciousness of the writer. Consequently, one and the same phenomenon – the visual modus of perception connected with sight – is sometimes analysed from the standpoint of which part of speech the corresponding lexis belongs to, and at other times from the standpoint of how the visual perception process itself is structured.

As has been observed in the sensory-linguistic literature, research into vision-based perception is generally carried out within a semantic-cognitive framework, with particular attention paid to the linguistic actualization of the underlying concept; the essence of this actualization is explained by the way in which knowledge is represented in language. At the heart of the

problem lie the nominative units that express the process of perception, the role of the perceiving subject within that process, the visually perceptible features of objects, and the way in which the environment surrounding the observer becomes linguistically encoded. Issues connected with visual perception have, in turn, been studied from lexico-semantic, morphological, word-formational, formal-syntactic, functional-semantic, stylistic, conceptual, cognitive and typological perspectives.

Despite this considerable body of work, a systematic description of Uzbek visual-perception vocabulary – one that classifies the relevant lexis by part of speech, situates it within thematic subgroups, and illustrates its functioning in literary and colloquial discourse – has not, to the present author's knowledge, been undertaken as a single, integrated study. It is this gap that the present article seeks to address.

The aim of the present study is to provide a systematic lexico-semantic and cognitive-discursive description of the vocabulary that verbalizes the visual perception modus in the Uzbek language, and to establish the internal organization of this vocabulary as a coherent lexico-semantic field.

In order to achieve this aim, the study pursues the following objectives:

1. To identify and classify Uzbek visual-perception lexis according to part of speech (nouns, adjectives, verbs, numerals, adverbs and phraseological units);
2. To delineate the principal thematic subgroups within this vocabulary, in particular the subgroups organized around color and light, geometric shape and volume, and traditional anthropometric measurement;
3. To examine how visual-perception vocabulary functions in literary portrait and landscape description, and to identify the discourse-level category of the "visual perceptive text";
4. To describe the role of phraseological units and paralinguistic (gestural/mimic) means in the verbalization of the visual perception modus;

5. To consider the extension of visibility into graphic ("stixographic") forms of contemporary Uzbek poetry as a limiting case of the phenomenon under study;
6. To situate the resulting description within the broader theoretical framework of sensory linguistics and cognitive semantics, and to indicate directions for further, cross-linguistic research.

Accordingly, the study is guided by the following research questions:

1. RQ1: What are the principal lexico-grammatical classes into which Uzbek visual-perception vocabulary can be organized?
2. RQ2: What thematic and semantic subgroups structure this vocabulary internally?
3. RQ3: How is visual-perception vocabulary activated and elaborated in literary (portrait, landscape) and phraseological discourse?
4. RQ4: To what extent do non-verbal, paralinguistic means participate in the expression of the visual perception modus alongside strictly lexical means?
5. RQ5: What broader status does "vision linguistics" merit within the architecture of sensory linguistics as a discipline?

The study is significant in three respects. Theoretically, it contributes to sensory linguistics and cognitive semantics by offering a detailed, corpus-grounded account of how one perceptual channel – vision – is lexicalized in a Turkic language whose perceptual vocabulary has not been extensively described in the international literature. Methodologically, it demonstrates how dictionary-based semantic analysis can be combined with literary-corpus analysis to reconstruct a lexico-semantic field in its full discursive richness, including phraseological and paralinguistic dimensions that purely lexicographic studies tend to overlook. Practically, the resulting classification and inventory of visual-perception lexis can serve as a resource for lexicography, for stylistics and literary analysis of Uzbek prose, for language teaching, and – not least – for future contrastive and

translation-oriented research comparing how visual perception, and perception more generally, is verbalized across typologically and culturally distinct languages.

The remainder of the article is organized as follows. Section 2 describes the material and the methods of analysis. Section 3 presents the results of the study, organized into thematic subsections: the part-of-speech classification of visual-perception lexis; the color/light subgroup; the shape/volume subgroup; the traditional measurement subgroup; the functioning of visual lexis in literary portrait and landscape description; phraseological units; paralinguistic (mimic) means; and the extension of visuality into graphic poetry. Section 4 discusses these results in light of the theoretical framework outlined above. Section 5 concludes the article and outlines directions for further research.

2. MATERIALS AND METHOD

The empirical material for this study is drawn from two complementary sources.

The first source is lexicographic: the *Russian-Uzbek Translation Dictionary* and the *Explanatory Dictionary of the Uzbek Language (O'zbektiliningizohlilug'ati)* were used to establish the core inventory of nouns denoting visually perceptible properties of entities – for example, *ko'z* ("eye"), *ko'rinish* ("appearance, view"), *qiyofa* ("countenance, image"), *rang* ("color"), *tus* ("hue, complexion"), *shakl* ("shape, form") and *o'rnashilgan joy* ("location, position") – together with their Russian correlates (зрение, вид, образ, видимость, внешность, цвет, форма, месторасположение) as cited in the dictionaries consulted.

The second source is a corpus of modern Uzbek literary prose, comprising extracts from Said Ahmad's short story 'Cho'lburguti' ("The Steppe Eagle"), from Erkin A'zam's works *Anoyiningjaydariolmasi* and *Momaqaldiraqostidasayr*, and from Ulugbek Hamdam's novel *Muvozanat*. These texts were selected because they are recognized examples of Uzbek artistic prose in which visual imagery – portraiture, landscape description, and figurative comparison – is stylistically prominent, making them

suitable for illustrating how the lexical inventory established from dictionary sources is activated and elaborated in authentic literary discourse. In addition, the analysis of the *stixographic* (graphic-visual) dimension of the field draws on the theoretical discussion and illustrative material provided by Kh. Yunusova's work on visual poetry, with reference to the graphic verse of the contemporary Uzbek poet Faxriyor.

The study adopts a qualitative, descriptive-analytical design characteristic of lexico-semantic and cognitive-discourse research in linguistics. The following methods were combined:

1. **Continuous sampling:** Visual-perception lexical units were extracted from the dictionary sources and from the literary corpus by continuous sampling, that is, by systematically identifying every lexical item, expression or textual fragment whose semantics is grounded in the visual perception modus.
2. **Componential (semantic) analysis:** The semantic structure of each extracted unit was analyzed in terms of its denotative and connotative components, with particular attention to the perceptual seme ("visually perceived property") that licenses its inclusion in the field under study.
3. **Lexico-grammatical classification:** The extracted units were classified according to their part-of-speech membership (noun, adjective, verb, numeral, adverb) and, separately, according to their status as free lexical units versus phraseological (idiomatic) units, in order to establish the grammatical architecture of the field.
4. **Thematic (field) classification:** Within each lexico-grammatical class, units were further grouped into thematic subgroups on a semantic basis – for instance, color and light, geometric shape, volume/size, distance, and traditional units of linear measurement – following the classical method of lexico-semantic field analysis.
5. **Contextual and discourse analysis:** Selected literary extracts were analyzed in context in order to establish how individual lexical units combine to construct visual imagery at the level of the text (portrait description, landscape

description, dialogic exchange), and how such imagery interacts with figurative devices such as simile and metaphor.

6. **Cognitive-conceptual interpretation:** Finally, the results of the lexical and discourse analysis were interpreted within a cognitive-semantic framework, treating the "visual perception modus" as a conceptual category that undergoes conceptualization – that is, a transition from a purely mental, physiologically grounded process to a cognitively structured, linguistically encoded category.

This combination of methods allows the study to move systematically from the lexicographic inventory of visual-perception vocabulary, through its grammatical and thematic classification, to its discursive elaboration in literary texts and its theoretical interpretation within sensory linguistics and cognitive semantics.

3. RESULTS

3.1. *Lexico-grammatical classification of visual-perception vocabulary*

The analysis of dictionary and corpus material shows that visual-perception lexis in Uzbek is not confined to a single part of speech but is distributed across several grammatical classes.

1. **Nouns:** Dictionary analysis, based on the *Russian-Uzbek Translation Dictionary* and the *Explanatory Dictionary of the Uzbek Language*, identifies a core set of nouns whose semantics is grounded in visual perception: *ko'z* ("eye, organ of sight, gaze"), *ko'rinish* ("view, appearance"), *qiyofa* ("countenance, image, figure"), *rang* ("color"), *tus* ("hue, complexion, shade"), *shakl* ("shape, form") and *o'rnashilgan joy* ("location, position"). These nouns share a common feature: each encodes an aspect of an entity's visual accessibility – how it looks, what color or shape it has, or where it is positioned in visual space.
2. **Adjectives:** A distinct subgroup of adjectives is organized around color and light: *oq* ("white"), *ko'k* ("blue"), *yorqin*

- ("bright"), *yaltiroq* ("shiny, glossy") and *rangsiz* ("colorless"), among others. When such adjectives occur in literary context, their primary sensory content – the perceptual impression of color or brightness – is foregrounded, so that they function as perceptive lexical units built directly on the visual perception concept.
3. A second subgroup of adjectives is organized around geometric shape and volume: *to'rtburchak* ("rectangle/rectangular"), *kvadrat* ("square"), *doira* ("circle, round"), realized through size terms such as *katta* ("large"), *kichik* ("small") and *ulkan* ("huge, enormous"); a further subgroup denotes physical state as visually registered, such as *suyuqlik* ("liquid, fluid"); another denotes spatial proximity, such as *yaqin* ("near") and *uzoq* ("far"); and a further subgroup denotes visually perceptible speed, such as *tez* ("fast") and *sekin* ("slow"). All of these adjectival subgroups are grouped, in the present analysis, within the broader visual perception modus, since each encodes a property that is primarily apprehended through sight.
 4. **Numerals:** Cardinal and ordinal numerals participate in the visual perception field insofar as they quantify visually perceived entities and dimensions (for example, in combination with the traditional measurement terms discussed in section 3.3 below).
 5. **Verbs:** The verbal core of the field is formed by *ko'rmoq* ("to see"), *qaramoq* ("to look, to watch") and *kuzatmoq* ("to observe, to follow with the eyes"), each encoding a distinct facet of the visual perception process – respectively, the basic perceptual event, the directed act of looking, and sustained visual monitoring.
 6. **Adverbs:** Adverbial expression of visual/perceptual properties is illustrated by items such as *suyuq* ("in a liquid/fluid manner"), *ko'p* ("much, many") and *oz* ("little, few"), which, in relevant contexts, characterize the manner or degree of a visually perceived state.
 7. **Phraseological units:** The field also comprises a substantial set of idiomatic expressions grounded in visual perception, including *ko'zitushdi* ("his/her eye fell [on something]," i.e.

"he/she happened to see"), *to'rttomoni qibla* (literally "all four sides are the *qibla*," an idiom denoting freedom/emptiness of visual space, used of an empty room or an unattached person), *burniningtagida* ("right under one's nose," denoting something in plain visual view) and *panjaorasidanqaramoq* ("to look through one's fingers," i.e. to pretend not to see, to overlook deliberately).

Table 1. *Lexico-grammatical classification of Uzbek visual-perception vocabulary*

Part of speech	Representative units	Semantic domain
Noun	<i>ko'z, ko'rinish, qiyofa, rang, tus, shakl, o'rnashilgan joy</i>	General visual properties; organ of vision
Adjective (color/light)	<i>oq, ko'k, yorqin, yaltiroq, rangsiz</i>	Color, brightness
Adjective (shape/volume)	<i>to'rtburchak, kvadrat, doira, katta, kichik, ulkan</i>	Geometric shape, size
Adjective (state/distance/speed)	<i>suyuqlik, yaqin, uzoq, tez, sekin</i>	Physical state, spatial distance, visually registered speed
Numeral	<i>sanoqvataritibsonlar</i> (cardinal/ordinal numerals)	Quantification of visual/spatial dimensions
Verb	<i>ko'rmoq, qaramoq, kuzatmoq</i>	Core perceptual and observational acts
Adverb	<i>suyuq, ko'p, oz</i>	Manner/degree of visually perceived states
Phraseological unit	<i>ko'zitushdi, to'rttomoni qibla, burniningtagida, panjaorasidanqaramoq</i>	Idiomatic elaboration of visual perception

3.2. *The color-light subgroup*

Among the thematic subgroups identified, the color-light subgroup is the most immediately recognizable as "perceptive" in the traditional sense. Adjectives such as *oq* ("white"), *ko'k* ("blue"), *yorqin* ("bright"), *yaltiroq* ("shiny") and *rangsiz* ("colorless") belong, formally, to the class of qualitative

adjectives; in literary context, however, their initial sensory content is realized primarily through the concept of vision, so that they function, semantically, as perceptive lexical units. Because these words retain both a denotative meaning (the objective color or luminosity of an entity) and a connotative potential (evaluative or emotive coloring in figurative use), they belong simultaneously to the group of words that denote the process of visual cognition and to the broader inventory of vision-related concepts. It is on this basis that color terminology has traditionally received the greatest scholarly attention within studies of perceptual vocabulary; the present analysis, however, treats color and light as only one – albeit salient – subgroup within a considerably larger field.

3.3. *The shape-volume subgroup*

Alongside color and light, a second major subgroup is organized around geometric shape and physical volume. Shape-based items such as *to'rtburchak* ("rectangle"), *kvadrat* ("square") and *doira* ("circle") denote entities' visually apprehended outline; volume-based items such as *katta* ("large"), *kichik* ("small") and *ulkan* ("huge") denote visually apprehended size; the item *suyuqlik* denotes a physical state (liquidity) that is visually as well as tactilely registered; the spatial items *yaqin* ("near") and *uzoq* ("far") denote visually judged distance; and the manner items *tez* ("fast") and *sekin* ("slow") denote visually observed rate of motion. Numerals connected with counting and ordering (*sanoqvatartibsonlar*), the verbs *ko'rmoq*, *qaramoq* and *kuzatmoq*, the adjective *yorqin*, the adverbs *suyuq*, *ko'p* and *oz*, and phraseological units such as *ko'zitushdi*, *to'rttomoni qibla*, *burniningtagida* and *panjaorasidanqaramoq* likewise participate, in the present analysis, in the visual perception modus, confirming that this modus is realized across virtually every major part of speech rather than being confined to the adjectival color-term inventory alone.

3.4. *The traditional measurement subgroup*

A particularly distinctive and culturally marked subgroup of Uzbek visual-perception vocabulary is constituted by traditional

units of linear and volumetric measurement historically based on the human body and on visually estimated distance: *qarich* ("span, the distance between the tips of the thumb and forefinger"), *tutam* ("handful, a bunch that can be grasped by the hand"), *quloch* ("fathom, the span of two outstretched arms"), *gaz* ("a traditional linear unit, roughly a yard"), *qadam* ("pace, step"), *chaqirim* ("a traditional distance unit, roughly the range at which a call can be heard"), *tanob* ("a traditional unit of land measurement"), *enlik* ("a unit based on the width of a finger"), *barmoq* ("finger," used as a unit of width), *misqol* ("a traditional unit of weight"), *botmon* ("a traditional unit of weight/volume"), *pud* ("pood, a unit of weight"), *qadoq* ("a traditional unit of weight") and *chekim* ("a small measure or portion").

This subgroup illustrates with particular clarity how the visual perception modus interacts with anthropometric and proprioceptive experience. As the analysis of dictionary definitions shows, the traditional unit *en* ("width") is grounded in "the transverse extent, that is, the width, of an object" and is historically anchored in the width of a finger: one finger's width constitutes *birenlik* ("one span-width"), two fingers *ikkienlik*, three fingers *uchenlik*, and the culturally established maximum, four fingers, *to'rtenlik*. Beyond the four-*enlik* threshold, measurement shifts to a different bodily standard, the *qarich*, based on five recognized hand configurations; beyond the *qarich*, measurement shifts again to the *quloch*, based on the spread of both arms. This progression – from finger-width, through hand-span, to arm-span – demonstrates that Uzbek anthropometric measurement vocabulary is organized as a coherent, visually and proprioceptively grounded scale, in which each successive unit corresponds to a larger, still visually estimable, extent of the human body. The unit *chaqirim* stands somewhat apart from this scale in that it is historically grounded not in vision but in the range of the unassisted human voice or call; it is included here because, in ordinary contemporary usage, it functions alongside the vision-based units as a general distance measure, even though its etymological basis is auditory rather than visual.

Taken together, these traditional measurement terms demonstrate that the visual perception modus, in Uzbek, extends

well beyond color, shape and simple spatial deixis to encompass an entire culturally elaborated system of everyday measurement – a system still in active use, particularly in rural and colloquial registers, and one that constitutes a distinctively linguo-cultural elaboration of visual/proprioceptive perception.

3.5. *Visual-perception vocabulary in literary portrait and landscape description*

The literary corpus confirms that visual-perception vocabulary is centrally implicated in two classical descriptive modes of Uzbek artistic prose: landscape description (*peyzajtasviri*) and portrait description (*portrettasviri*).

Consider the following extract from Said Ahmad's 'Cho'lburguti' ("The Steppe Eagle"):

*Mashinakecha Qo'shoqotabilanajrashganjoygakelgandaquyos
hyeretagigabotib, osmonningyarmianorsuvisachragandekqip-
qiziltusgakirgandi. Atrofdatraktorlar, ekskavatorlarshovqinsoladi.
Ularningguldiraganinishamolcho'lbo'ylabaylantiribketadi.
Xudditepamdabircho'lburgutibahaybatqanotiniyozibgiraylanibuchi
byuribdi. Shovqingato'lgancho'ldamakoniniyo' qotganbusahro
sultoniqo'nalg'atopolmayosmondacharxuribkezardi.
Cho'lningasriyuyqusinibuzganyerburgutlariendiuningko'hnamaska
niniegallaganedilar. Burgutqizg'imtilko'kdauzoqaylanibyor-di-da,
oxiribir-ikkimartaumidsizqanotsilkib, quyoshbotayotganufqqaqa
rabsuzibketdi. (Said Ahmad, 'Cho'lburguti')*

"As the car reached the place where it had parted from old Qo'shoq the previous evening, the sun was sinking below the horizon, and half the sky had turned a deep crimson, as though splashed with pomegranate juice. All around, tractors and excavators made their noise; the wind carried their rumble across the steppe. Directly overhead, a steppe eagle circled, its enormous wings outstretched. Having lost its habitat in the din-filled steppe, this sultan of the desert wheeled through the sky, unable to find a resting place. The earth-eagles that had disturbed the steppe's age-old slumber had now taken over its ancient dwelling. The eagle circled for a long time in the reddening blue, and at last, after one or two despairing wingbeats, glided away toward the horizon where the sun was setting."

This extract from the artistic text demonstrates how perceptive lexis serves the linguistic construction of landscape imagery through visual images. The words *quyosh* ("sun"), *yer* ("earth"), *osmon* ("sky"), *qip-qizil* ("bright crimson"), *traktor* ("tractor"), *ekskavator* ("excavator"), *burgut* ("eagle"), *cho'l* ("steppe"), *qanotsilkish* ("wingbeat"), and *ufq* ("horizon") jointly express the visual-perceptive modus of the text. Although the term "perceptive lexis" is customarily used to designate the core lexical inventory of sensory linguistics, the present analysis suggests that it is equally justified to speak of a "visual perceptive text" – since it is not only individual lexical items, but the concepts connected with portrait description, landscape description and figurative characterization taken as a whole, that manifest the general semantic category of visual perceptivity typical of a text. In literary context, this involves not merely the isolated perceptive lexis but a broader category – the "visual perceptive modus" of the text – together with the artistic imagery characteristic of it.

A second illustrative extract, this time a dialogic exchange, comes from Erkin A'zam's 'Anoyiningjaydariolmasi':

–Yur, jo'rajon, birportretgatushaylik.

–Portretninimaqilasan?

–Esdalikka-da. Bir kunikattaodambo'lib, burning ko'tarilibketsa, "mana, ikkovimizjo'raedik", deb o'zinggako'rsataman.

–Ko'rsatsangnimabo'ladi?

–Uyalib, burning yanajoyigatushadi.

"Come on, friend, let's have our picture taken." – "What will you do with the picture?" – "Keep it as a memento. One day, when you've become a big man and your nose is up in the air, I'll show it to you and say, 'Look, the two of us were friends.'" – "And if you show it, what then?" – "You'll be embarrassed, and your nose will come back down to where it belongs."

In this dialogue, the phrase *portretgatushaylik* ("let's have a portrait taken/let's have our picture taken") first draws the reader's attention through its unusual collocation, activating a perceptive modus in which the mental model "to be captured in a picture" (*rasmgatushmoq*) is foregrounded. Second, the author

employs the established idioms *burniko'tarilmoq* ("to become arrogant," literally "for one's nose to rise") and *burniishibqolmoq* ("to become conceited"), both denoting the failure of a wealthy or high-ranking person to show due regard for others; the visual foundation of these idioms – the physical raising of the nose that accompanies the raising of the head – is reactivated within the narrative even by the story's simple-minded character Ramazon, whose closing remark, "burning yanajoyigatushadi" ("your nose will come back down to where it belongs"), transforms a fixed idiomatic collocation into a freely reinterpreted one, thereby foregrounding the perceptual, visually grounded meaning that underlies the idiom historically. Analysis of such examples suggests that, in artistic linguistic depiction, color and various types of shape, together with concepts of volume and scale specific to objects and things, occupy the primary position; more broadly, across the descriptive discourse type examined in the scholarly literature, the language of visuality consistently comes to the fore.

3.6. *Phraseological and paralinguistic means*

Beyond free lexical combinations, the visual perception modus is also elaborated through phraseological units and through paralinguistic, non-verbal channels.

Consider the following exchange, again from Erkin A'zam's 'Anoyiningjaydariolmasi':

– *Tasodifan Toshgako'zimtushdi. U qandaydirmilitsiyaleytenantibilanyurganekan.*
 – *Hi, bundoq? – dedioldimdano'tayotib.*
 – *Yana o'sha-ya!.. – dedimma'noliqilib.*
 – *O'sha-ya! – U ko'rsatkichbarmog'ibilankekirdagini "kesib", "Nima, odamo'ldirganmi?" demoqchibo'ldi.*
 "... By chance my eye fell on Tosh. He was walking with some police lieutenant.' – "Well now?' he said, passing by.' – "There it goes again!.. I said meaningfully.' – "There it goes!' – He drew his forefinger across his throat, as if to say, 'What, did he kill someone?'"

In this extract, the idiomatic phrase *ko'zimtushdi* ("my eye fell [on him]," i.e. "I happened to notice/see") illustrates the phraseological elaboration of the visual perception process, while the gesture of drawing the forefinger across the throat – glossed in the text itself as conveying the meaning "did he kill someone?" – functions as a paralinguistic device that is likewise rooted in visual perception, since its communicative force depends entirely on its being seen by the interlocutor. Such paralinguistic elaboration of the visual modus rises, within artistic prose, to the level of a verbalized image of criminal behaviour in the mind of the reader, and comparable gestures occur equally in everyday spoken communication and in other communicative situations; however, it is specifically within artistic context that such visual, non-verbal images attain the status of poetic imagery.

Facial movement (*mimika*) constitutes a further paralinguistic channel closely bound to the visual perception modus. Mimic elements are, in the first instance, organized around the names of the organs of the human face: *qoshuchirmoq* ("to raise one's eyebrows"), *ko'zqismoq* ("to narrow/squint one's eyes"), the changing coloration of the face, *lab burish* ("to purse/twist one's lips"), the positive and negative movements of the eyes, and the various meaning-bearing wrinkles of the forehead and the area around the eyes – all of these are apprehended exclusively through the visual perception modus. In such paralinguistic modes, the mutual communication of interlocutors is carried out on the basis of visual parameters, confirming that the field of visual perception extends, in Uzbek communicative practice, well beyond the lexicon proper into the domain of embodied, non-verbal interaction.

3.7. *Figurative elaboration: simile and the portrait of evaluative perception*

The visual perception modus also underlies the construction of evaluative, often satirical, literary portraiture, as illustrated by the following extract from Erkin A'zam's 'Momaqaldiraqostidasayr':

*Borgan yurtiningnuqsiurganmi, Diloraningoldingiko'rkiyo'q,
xuddipatiyulingantovuqdeysiz: tizzagayetar-yetmasshortik,*

*halpillabturganmayka, sochbirtutamgina–
o'g'ilbolanikidanfarqiyo'q. Yuz-ko'zonadankechatug'ilgandek,
yonoqlariallaqandayqizg'ish, po'sttashlagan, iyagidauzun-
qisqatuklarmi-yey... Ayolo'sma-surmabilanayolekan-da.*

"Whether it was the influence of the foreign land she had been to, Dilara had lost her former good looks – you would say she looked like a plucked chicken: shorts that barely reached her knees, a limp, flapping vest, hair no more than a single handful – no different from a boy's. Her face and eyes looked as if she had been born only yesterday, her cheeks an odd reddish color, as though she had shed a layer of skin, and on her chin a few long and short hairs... Truly, it is make-up and cosmetics that make a woman a woman."

Here, the perceptive content of the passage is organized around individual, author-specific similes –*xuddipatiyulingantovuq* ("just like a plucked chicken") and *sochbirtutamgina* ("hair barely a handful," reusing the anthropometric measure *tutam* discussed in section 3.4) – that are grounded in the visual perception modus and that carry an explicit axiological (evaluative) charge, marking the described appearance as positive or negative, appropriate or inappropriate. As has been noted in the scholarly literature on individual literary comparison, such similes come into being through the writer's close, attentive observation of everyday reality; the resulting artistic comparisons, grounded in portrait and behavioural description, take shape in the reader's imagination as instances of the visual perceptive modus rendered in literary-artistic language. In the extract above, items such as *yugurdaklikqilmoq* ("to fawn, to run errands obsequiously"), *bitliqinamo* ("louse-ridden-looking"), *allaqandayyog'li*, *yopishqoq* ("oddly greasy, sticky") and *qazg'oqlaribordek* ("as though covered in dandruff") function as perceptive lexis whose combined visual-perceptual content allows the reader to visualize the character directly; notably, the perceptive quality of the passage extends even to the proper name Mufliha itself, whose phonetic shape reinforces the unflattering visual impression being constructed.

A further extract, from Ulugbek Hamdam's *Muvozanat*, illustrates the interaction of visual perception with evaluative, axiological modality in narrative description of action:

*Yusufninghafsalasi pir bo'lgandekbirzumkalovlanibturdi-da,
so'ngyanaqorkechishdadavometdi. U birchaqirim,
yarimchaqirimodimbosar, so'ngorqasigaochilganyo'lgaqarab,
"Endi odamlarmeningizimdanyuradi", der
vaxayolano'ziniko'pchilikkafoydasiyaptihisoblabzavqlanardi...*
"As though his resolve had faltered, Yusuf hesitated for a moment,
then went on wading through the snow. He would take a chaqirim,
half a chaqirim, then look back at the path that had opened up
behind him and think, 'Now people will follow in my footsteps,'
taking a private pleasure in imagining that he was of use to the
many..."

And a second extract from the same source:

*Oyravshanningog'ziochilibqoldi. Mufliha,
huvjurnaldaishlaganidayugurdaklikqilibyurganbitliqinamo
Mufliha! Bujurbasharasiniobdanshibbalab, sochlarinikestirib,
jungalakqilibolgan; baribirallaqandayyog'li, yopishqoq,
hamonqazg'oqlaribordek. Ko'zlario'sha-o'shadumaloq,
o'ynabturadi. Lekin kibr-u havobo'lakcha! Hozir
"Zebo"ningOpaxonishuekan-da.*
"Oyravshan's mouth fell open. Mufliha – that same louse-ridden-
looking Mufliha who used to fawn about doing errands at the
magazine! She had had her plain face thoroughly made up, cut her
hair short and permed it; yet somehow she still looked greasy and
sticky, as though still covered in dandruff. Her eyes were the same
round, restless eyes. But her pride and airs were something else
entirely! So this was now the 'lady editor' of Zebo!"

Both extracts confirm that measurement-based visual vocabulary (*chaqirim*) and evaluatively charged perceptive lexis alike are integrated into the narrative construction of character and event, and that the semantic parameters associated with measurement – norm, standard, and degree of conformity to an expected scale – are regularly reinterpreted, in artistic discourse, in axiological terms (correct/incorrect, positive/negative), thereby linking the descriptive and evaluative functions of visual-perception vocabulary.

3.8. *The Extension of visibility: Graphic imagery and stixography in contemporary Uzbek poetry*

The final subgroup identified in the present analysis concerns the extension of the visual perception modus beyond ordinary lexis and phraseology into the domain of graphic, visually organized poetic form – a phenomenon that the literary-linguistic scholarship on the subject, following Kh. Yunusova, terms "stixography" (a term coined by analogy with "choreography," denoting verse organized as visual graphic form). According to Yunusova's analysis, in the work of the contemporary Uzbek poet Faxriyor, the unified visual arrangement of formal, graphic elements within a poetic text produces a specific pictorial impression, a "graphic image" (*grafikobraz*). Yunusova approaches the analysis of such visual poems through linguistic paradigms and interprets the visual poems she examines as instances of graphic imagery in precisely this sense.

The existence of a recognized scholarly category of "visual poetry" (*vizualshe'rlar*) within Uzbek literary and linguistic scholarship further corroborates the argument that visual perception, in Uzbek verbal art, is not restricted to the lexical or phraseological levels but extends to the organization of the text as a graphic, visually apprehensible whole. In such graphic-poetic texts, the size and configuration of the graphic forms, and their orientation toward the depiction of a particular object or living creature, reflect the way in which the perception modus is calibrated to shape and volume at the level of textual form itself, rather than at the level of individual lexical items alone. The artistic consciousness of the poet, structured around concepts such as shape and volume, is verbalized through linguistic means and achieves a further degree of completeness through iconic (visually motivated) signs, that is, through configurations that reflect an aspiration toward invention and discovery in poetic form. A literary-artistic concept cannot, however, be exhausted by a single linguistic expression or a single name: the completeness of a literary concept's linguistic expression is achieved through an artistic expression that integrates content dimensions such as color, volume and shape into a single, unified whole. The Uzbek sensory lexicon thus contributes, through

every concept-expressing word, both a discrete meaning and a broader semantic association with neighbouring concepts, so that, in both verse and prose, the writer constructs artistic imagery on the basis of comparison-grounded notions such as criterion, measure and norm within the perceptual mechanism connected with visuality.

4. DISCUSSION

The results presented in Section 3 demonstrate that visual-perception vocabulary in Uzbek constitutes an extensive, internally structured lexico-semantic field rather than a loosely bounded set of color terms. Four organizing parameters recur across the material: color/light, geometric shape/volume, spatial distance, and anthropometric/traditional measurement. These four parameters are realized simultaneously across several lexico-grammatical classes – nouns, adjectives, verbs, numerals, adverbs and phraseological units – which confirms, at the level of Uzbek-specific material, the general finding of sensory-linguistic research (cf. Viberg's cross-linguistic work on perception verbs, and Wierzbicka's and Kubryakova's work on perceptual semantics) that visual perception is grammatically pervasive rather than lexically localized: it is not merely "a topic that certain words are about," but a conceptual dimension that structures word meaning across the grammatical system as a whole.

The material examined here also supports the theoretical claim, advanced within the third research direction reviewed in Section 1.2, that the visual perception *modus* undergoes conceptualization: that is, a transition from a purely mental, physiologically grounded process (the optical registration of stimuli) to a cognitively structured category available for symbolic, linguistic representation. This transition is visible, in the present material, at three distinct levels. At the lexical level, it is visible in the way that physically grounded parameters of vision – color, shape, distance – are lexicalized as autonomous word meanings, detachable from any single act of perception. At the phraseological level, it is visible in idioms such as

burniningtagida ("right under one's nose") and *panjaorasidanqaramoq* ("to look through one's fingers"), in which the original, concrete visual scenario (something positioned close to the face; someone looking through the gaps between fingers) has been abstracted into a general evaluative or epistemic meaning (obviousness; deliberate disregard). At the discourse level, it is visible in the phenomenon, identified in Section 3.5, whereby an entire passage of landscape or portrait description – not any single lexical item within it – comes to function as a coherent "visual perceptive text," organized around the writer's artistic reconstruction of a scene as it would present itself to the eye.

A further point that emerges from the discussion of literary material (Sections 3.5-3.7) concerns the relationship between perceptive lexis, narrowly defined, and what the present study proposes to call the "visual perceptive text." Existing sensory-linguistic scholarship has tended to concentrate its analytic attention on perceptive lexis as an inventory of words. The literary material examined here, however, suggests that this lexical focus, while necessary, is not sufficient: individual perceptive lexical items (*quyosh*, *osmon*, *qip-qizil*, *burgut*, and so on) acquire their full communicative and aesthetic force only in combination, within a textual unit organized around a coherent visual "scene." It is on this basis that the present study proposes treating "visual perceptive text" as a legitimate complementary unit of analysis alongside "perceptive lexis," a proposal consistent with, and extending, the discourse-oriented strand of sensory-linguistic research represented in the work of scholars such as Langacker, Talmy and Jackendoff on the cognitive grounding of spatial and perceptual meaning in extended discourse.

The analysis of paralinguistic material (Section 3.6) and of graphic, "stixographic" poetic form (Section 3.8) indicates that the boundaries of the visual perception modus, in Uzbek verbal culture, extend beyond strictly verbal means. Gesture and facial expression (*mimika*) constitute a non-verbal channel that operates in parallel with, and sometimes in place of, lexical means, while remaining fundamentally dependent on the visual perception

modus for its communicative efficacy – a gesture communicates only insofar as it is seen. Graphic poetic form, for its part, represents a limiting case in which the visual perception modus is transferred from the semantic content of language to the physical, typographic shape of the text itself. Taken together, these findings suggest that "vision linguistics" (*ko'rishlingvistikasi*), understood broadly, must accommodate not only lexis and phraseology in the narrow sense, but also embodied, non-verbal communication and the visual materiality of written text – a scope considerably broader than that typically assumed in color-term-centred studies of perceptual vocabulary.

On the basis of the scientific-theoretical positions reviewed and the material analysed in this study, it is possible to advance the following generalization: the direction of research oriented toward the language of vision, manifested through the concepts of the visual perception modus, can be integrated under the term "vision linguistics" (*ko'rishlingvistikasi*), understood as an internal subsystem of sensory linguistics. Among the various lexico-grammatical classes connected with vision-based perception, the group of perceptive lexis occupying the primary position is that formed by verbs such as *ko'rmoq* ("to see") and *qaramoq* ("to look"), whose meanings are directly and centrally organized around the concept of visual perception; a correspondingly important role is played by the expression of vision-related concepts through phraseological units, as demonstrated by the examples analysed in Section 3.6. In the paralinguistic expression of the visual perception modus, the role of facial movement is of particular importance; mimic elements are, as shown above, organized primarily around terms denoting the parts of the human face, and such paralinguistic-modal patterns structure the mutual communication of interlocutors on the basis of visual parameters.

The present study is qualitative and corpus-illustrative rather than corpus-statistical in design: the literary material was selected for its demonstrative value rather than sampled to be statistically representative of Uzbek prose as a whole, and no frequency counts or corpus-linguistic quantification were carried out. The dictionary sources consulted, while authoritative, are

limited in number, and a fuller lexicographic survey (including regional and dialectal dictionaries) would likely extend the inventory of traditional measurement terms identified in Section 3.4. Finally, the study is monolingual in scope; no systematic cross-linguistic comparison with the visual-perception vocabulary of other languages was undertaken, although Section 1.2 situates the Uzbek material within the broader typological literature on perception verbs and perceptual semantics.

The classification developed here has direct implications for Uzbek lexicography (in particular for the more systematic treatment of perceptive lexis and traditional measurement terms in dictionary entries), for the stylistic analysis of Uzbek literary prose (by providing an analytic vocabulary for describing how visual imagery is constructed at the level of text rather than isolated word choice), and for language pedagogy (in the presentation of color terms, measurement vocabulary and related idioms as a structured semantic field rather than as an unordered list). The most promising direction for further research, in the present author's view, lies in the cross-linguistic and linguocultural comparison of visual-perception vocabulary, and of sensory vocabulary more broadly, across typologically and culturally distinct languages – for instance, a systematic comparison of how the perceptual and conceptual categories identified here for Uzbek are lexicalized, phraseologized and discursively elaborated in English and in Russian, which would allow the culture-specific versus the more universal, cognitively grounded features of visual-perception vocabulary to be distinguished with greater precision.

5. CONCLUSION

This article has offered a systematic lexico-semantic and cognitive-discursive description of the vocabulary that verbalizes the visual perception modus in the Uzbek language. Building on dictionary material and on a corpus of literary prose by Said Ahmad, Erkin A'zam and Ulugbek Hamdam, the study has shown that Uzbek visual-perception vocabulary forms an extensive lexico-semantic field distributed across nouns,

adjectives, verbs, numerals, adverbs and phraseological units, and organized around four recurrent conceptual parameters: color and light, geometric shape and volume, spatial distance, and traditional anthropometric measurement. The analysis of literary portrait and landscape description has shown that this vocabulary functions not only at the level of individual words but also at the level of extended discourse, giving rise to what the present study terms the "visual perceptive text." The examination of phraseological and paralinguistic material has further shown that the visual perception modus is elaborated through idiomatic expression and through embodied, non-verbal communication (gesture, facial expression), while the discussion of graphic "stixographic" poetry has shown that visuality, in Uzbek verbal art, can extend even to the typographic organization of the poetic text itself.

Taken together, these findings support treating "vision linguistics" (*ko'rishlingvistikasi*) as a coherent and productive subdomain of sensory linguistics – one whose object of study spans lexis, phraseology, discourse, paralanguage and, in its most extended form, graphic textual organization. In methodological terms, the study demonstrates the value of combining lexicographic and literary-corpus analysis for the reconstruction of perceptual lexico-semantic fields, and it identifies systematic cross-linguistic comparison – in the first instance with English and Russian – as the most immediate and promising direction for future research building on the descriptive foundation established here.

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