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The Essence and Formation of the Associative-Somatic Portrait
Assotsiativ-somatik portretning mohiyati va shakllanishi

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Annotatsiya. Maqolada portret termini turli fan sohalarida qo‘llanilib, har bir fan sohasining tadqiqot obyekti va maqsadidan kelib chiqib, o‘ziga xos mazmun kasb etishi, jumladan, assotsiativ tilshunoslikda ushbu termin assotsiativ portret, assotsiativ-verbal portret, assotsiativ-somatik portret terminlari tarkibida qo‘llanib, yangi ma’no qirrasiga ega bo‘lgan tushuncha sifatida bayon qilingan.
Kalit so‘zlar: nutqiy portret ,kommunikativ portret, verbal portret, lisoniy portret, kognitiv portret, assotsiativ portret.

Annotation. The article discusses how the term "portrait" is employed across various academic disciplines, acquiring specific meanings based on the object and objective of research in each field; notably, in associative linguistics, the term is used within constructs such as "associative portrait," "associative-verbal portrait," and "associative-somatic portrait," thereby representing a concept with a new semantic dimension.
Key words: speech portrait, communicative portrait, verbal portrait, linguistic portrait, cognitive portrait, associative portrait.

In recent years, research in associative linguistics has focused on reconstructing the emotional images of various entities—such as nations, prominent figures, social groups, countries, and cities—as they exist in people's minds, based on associative reactions, and on creating "associative portraits" of these entities. Such studies primarily aim to determine how a given object is perceived in the human mind, the extent of existing knowledge and conceptions regarding it, the nature of the cognitive-cultural image formed, its national-cultural characteristics, and the subjective attitudes individuals develop toward the object.

A portrait that reflects the image of an object formed in the human mind through linguistic associations is termed an *associative-verbal portrait* (or simply an *associative portrait*). Such a portrait constitutes a linguistic-cognitive model—expressed in language and based on associations—of the object's image as it exists in the human mind. In linguistics, the concept of the associative-verbal portrait emerged from research into aspects such as human perception of the world, cognitive activity, linguistic consciousness, associative thinking, lexicon, and linguistic memory. This concept refers to the reconstructed image or profile of an object—derived from the knowledge, mental representations, views, and subjective attitudes an individual holds regarding that object—as manifested through their associations.

It is well known that, through the process of sensory and intellectual perception of objects in the external world, natural phenomena, and events occurring in society, a person acquires specific knowledge, mental representations, life experience, and personal views regarding them. Knowledge and mental representations concerning an object give rise to a sensory-mental image of that object within the individual's consciousness. Such an image does not fully encompass every attribute of the object; rather, it constitutes a cognitive structure that reflects the most significant and characteristic facets—those perceived, comprehended, and viewed through the lens of the individual's subjective attitude.

This mental image of an object is not merely a simple reflection of its immediate, real characteristics; rather, it constitutes a cognitive-linguistic model of a subjective nature, reflecting how the individual perceives, comprehends, and evaluates the object. Humans employ various semiotic tools to translate this image into reality. Specifically, the linguistic representation of the object's mental image involves the use of language units from various levels, selected in accordance with communicative intent. In imaginative literature, the figurative depiction of such an object makes effective use of language units that serve an aesthetic function—notably metaphors, similes, epithets, idioms, and emotionally charged words. Furthermore, the emotional-mental image of the object formed in the human mind also manifests in the associations evoked by that object.

In the works of painters and sculptors, the image of an object is conveyed through visual representations—whether colored or colorless. Among these semiotic tools, associative units are particularly notable for the way they directly and verbally reflect the knowledge stored in the human mind, as well as an individual's perceptions, views, and evaluations regarding an object. In this regard, linguistic associations play a crucial role in studying the distinctive national characteristics of a person's perception of the world, linguistic consciousness, worldview, and thought processes.

An object's associative-verbal portrait can take shape differently in each individual. This is primarily explained by the unique way each person perceives, comprehends, and evaluates the world, as well as by the individual characteristics of their knowledge, mental images, and national-cultural perspectives regarding that object. Consequently, it is natural for diverse emotional-mental images of a specific object to form in the minds of different individuals. At the same time, there also exists a collective associative-verbal portrait—shaped by a specific linguistic community's shared knowledge, common mental images, and views regarding the object, as well as by the national-cultural values and traditions established within that society.

Such an associative-verbal portrait of an object reflects not the individual perceptions of specific persons, but rather the knowledge, concepts, and national-cultural views shared by the linguistic community. This collective associative-verbal portrait is constructed based on the results of associative experiments conducted with native speakers. High-frequency responses given by native speakers regarding a specific object make it possible to reconstruct the national image of that object as it exists in the collective consciousness.

In recent years, research focusing on the associative aspect has increasingly employed terms such as "associative-verbal portrait" and "associative portrait" to describe the image of an object—whether formed individually in the mind of a specific language user or established collectively within the public consciousness. To grasp the essence of these terms, it is crucial to clarify the meaning and usage of the word "portrait" within them. This is because the term "portrait" is utilized across various academic disciplines, where it is interpreted differently depending on the specific goals and objectives of each field. Y.V. Bakumova writes on this subject: "The term 'portrait' is used with various meanings within the paradigms of different sciences: as a 'genre' (for instance, in literary studies), or as a 'research methodology' or 'method of generalization' (for example, in psychology)." [1;100]

In associative linguistics, the term "portrait" is also used within the phrases "associative-verbal portrait" and "associative portrait." Before evaluating the meaning conveyed by the term "portrait" in these contexts and its role in term formation, let us first examine its interpretations across various fields.

It is well known that the term "portrait" was originally used in the visual arts to refer to the depiction of a person's physical appearance. Dictionaries note that the term is derived from the Old French word "portrait" and signifies the "accurate depiction of something by way of resemblance"; specifically in the visual arts, it denotes the representation of the physical appearance (face,

physique) of a specific individual or group of people through painting, graphic art, sculpture, photography, or other visual media.[7;270]

In the Uzbek-language *Explanatory Dictionary of Terms in Fine Arts*, the term "portrait" is defined as follows: "Portrait – a genre in fine arts, graphic art, and sculpture that depicts an individual or a group of people. It is executed in various forms, such as on stone, medals, miniatures, frescoes, and others. Its key criterion is that the depiction aims to convey not only the external appearance but also the inner spiritual world." [4;163]

Although the term "portrait" was initially used in fine arts to refer to an image reflecting a person's physical appearance, facial structure, and expressions, its scope of application subsequently expanded to encompass fields such as literary studies, psychology, sociology, cultural studies, and forensics. Specifically, dictionaries of literary studies note that the term "portrait" carries the following meaning: “PORTRAIT (from the French *portrait* – portrait, depiction) is a means of characterization that describes the physical appearance of a character in a literary work. A portrait may encompass the character's physical features (face, eyes, physique), movements, and state (including facial expressions, gaze, mimicry, gestures, and the so-called 'dynamic portrait' that delineates the figure in motion), as well as attributes shaped by the environment or expressive of the character's individuality—such as clothing, demeanor, hairstyle, and the like. A distinctive type of description is the 'psychological portrait,' which enables the author to reveal the character's personality, inner world, and emotional experiences.” [6;5811]

In literary studies, the term "portrait" is primarily used within the context of the "literary portrait" and is interpreted in both narrow and broad senses. In the narrow sense, the term refers to the depiction of a literary character's physical appearance. This meaning is also noted in Q. To‘xsanov’s *Concise Explanatory Dictionary of Literary Terms*: "PORTRAIT (from the French word for 'image') – features expressing the physical appearance, beauty, or ugliness of a person depicted in a literary work."[3;87] In the broad sense, the term encompasses not only the character's physical appearance but also their psychological state, inner experiences, and personality. Through the literary portrait, an author reveals not just the character's outward look, but—by describing facial expressions, gaze, physique, movements, and attire—also unveils their inner world, state of mind, social status, and behavior.

In fiction, the portrait is considered a crucial tool for characterization. Consequently, a literary portrait is not limited to a description of physical appearance but serves to depict the character as a holistic artistic figure.[7;270] In psychology, the term "portrait" is used within the context of the "psychological portrait." This term is employed to characterize an individual's psyche, emotional state, temperament, abilities, and behavior. Evidently, a psychological portrait focuses not on physical appearance, but rather on the psyche, personal qualities, and behavioral patterns. Some sources note that psychological portraits reveal distinct human types. For instance, Y.V. Bakumova explained that in psychology, the term "portrait"—specifically within the method of creating psychological portraits—is used to distinguish between various psychological types; in this sense, a portrait is understood as a composite of an individual's specific characteristics.[1;102] Naturally, such psychological portraits are constructed based on the results of surveys, experiments, observations, and psychological tests. Thus, in psychology, the term "portrait" is also applied to different psychological types of individuals.

The term "portrait" is also employed in sociology and cultural studies. In these fields, terms such as "social portrait," "demographic portrait," and "cultural portrait" are used to describe the distinctive social and ethno-cultural characteristics of members of a specific society, a nation, or small social groups. In sociology, the term "social portrait" is used to depict the typical characteristics—such as social status, profession, and lifestyle—of a specific community or social stratum, whereas "demographic portrait" is used to describe population indicators regarding age, gender, marital status, birth rates, and migration. In cultural studies, the term "cultural portrait"

serves to describe the cultural profile, national values, customs, traditions, and lifestyle of a specific people, ethnic group, or historical era. It is evident that in these fields, the term "portrait" serves not to depict the external appearance of an object, but rather to provide a generalized portrayal of its essential and typical characteristics.

In recent years, the term "portrait" has also been applied in the field of criminalistics. In this context, the term refers to the "scientific and methodological verbal description of a person's external characteristics (height, facial features, eye color, distinguishing marks) for the purpose of locating an individual who has committed a crime or gone missing."[5]

It is evident that the portrait is a multifaceted phenomenon; however, it would be incorrect to limit its scope solely to the depiction of an object's external appearance. As I.A. Neverova rightly notes, "The significance of the portrait is immense: it has become embedded in the system of modern culture as a multifaceted term, closely linked to concepts such as 'image,' 'charisma,' and the 'face factor,' which reflect the importance of human appearance to society. The portrait is gaining increasing importance not only in artistic creation but also in broader cultural, political, and social spheres. It is precisely within the portrait that unique As a result of the widespread adoption of the anthropocentric scientific paradigm in global linguistics during the last quarter of the 20th century, various scientific terms—such as speech portrait, communicative portrait, verbal portrait, linguistic portrait, cognitive portrait, and associative portrait—emerged within fields like psycholinguistics and associative linguistics to describe concepts such as linguistic consciousness, speech activity, and associative relations. In these fields, the term "portrait" took on an entirely new meaning. It ceased to denote merely a depiction of a person's physical appearance and began to be interpreted as a concept characterizing their speech, speech behavior, communicative activity, linguistic consciousness, and associative thinking.

While the term "portrait" is common to all these expressions—speech portrait, communicative portrait, verbal portrait, linguistic portrait, cognitive portrait, and associative portrait—and they generally signify a depiction of specific human characteristics, they differ in the specific aspect of the individual or object they reflect. Specifically, the term "speech portrait" denotes a description of a person's speech characteristics, whereas "communicative portrait" refers to a description of the speech behavior an individual exhibits during the process of communication.methods and forms of presenting one's 'Self' have emerged." [2]

The term "verbal portrait" refers to an image of a person or object created through linguistic means, wherein the object's physical appearance or internal characteristics are described in textual form. A linguistic portrait characterizes aspects such as an individual's language proficiency, vocabulary, and style of selecting linguistic units. The term "cognitive portrait" is also applied to the depiction of an individual; it encompasses characteristics such as how a person perceives and comprehends the world, their worldview, their knowledge of the world, and how they store and process that knowledge in their mind. Finally, the term "associative portrait" reflects a model—described through linguistic associations—of the emotional-mental image of an object as it is formed in the human mind. Although the aforementioned terms are linked to the general concept of a "portrait," they possess distinct meanings based on their specific objects of study, functions, and research directions. It is evident that the term "portrait" is applied not merely to the external appearance of an object but also to a depiction of its significant, stable, and typical characteristics. This is because the primary function of a portrait is not to record every single attribute of an object, but rather to reflect the most important, defining features that distinguish it from others. Consequently, in contemporary research, the term is increasingly used to denote an image that synthesizes the essential characteristics of an object.

While the term "portrait" is employed across various academic disciplines, it acquires a specific meaning in each field depending on the respective object of study and research objectives. For instance, in associative linguistics, the term has taken on new nuances of meaning through its use

in concepts such as "associative portrait," "associative-verbal portrait," and "associative-somatic portrait."

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