



Article

Linguopoetic Features Of Metaphorical Expressions And National-Cultural Concepts In The Literary Works Of Sharof Rashidov

Uroкова Shohsanam Luqmon qizi¹

1. Teacher of Samarkand city school No. 8

*corresponden: -

Abstract: This article examines the linguistic and cultural potential of metaphor in the literary heritage of Sharof Rashidov (1917–1983), concentrating on verifiable work titles, documented thematic descriptions, and the methodological requirements of linguopoetic analysis. The inquiry considers *G'oliblar* (The Victors/Winners), *Bo'rondan kuchli* (Stronger than the Storm), *Qudratli to'lqin* (The Mighty Wave), and *Kashmir qo'shig'i* (Kashmir Song). Conceptual metaphor theory, the Metaphor Identification Procedure (MIP), and interpretive cultural analysis are combined to distinguish demonstrable title-level imagery from hypotheses requiring examination of full Uzbek editions. The analysis identifies storm, wave, victory, and song as productive figurative domains for examining conflict, collective agency, resilience, and culturally mediated expression. The work further develops a replicable annotation protocol linking linguistic form, source and target domains, narrative function, and cultural indexicality. Results are interpretive and documentary rather than frequency-based: no invented quotations, lexical counts, or inter-coder reliability values are presented. The article contributes a carefully delimited foundation for subsequent close reading, bilingual comparative analysis, and evidence-based discussion of Rashidov's artistic language.

Keywords: Sharof Rashidov; linguopoetics; conceptual metaphor; national-cultural concepts; Uzbek literature; literary discourse; MIPVU.

1. Introduction

Literary language is not simply a vehicle for reporting events; it organizes perceived experience through imagery, evaluation, culturally recognizable signs, and patterns of narrative emphasis. Linguopoetics investigates how linguistic choices become aesthetically consequential within a literary text. Metaphor is particularly significant because it enables abstract social and emotional processes to be understood through more concrete domains of experience. In conceptual metaphor theory, figurative language may point to systematic relations between a source domain and a target domain rather than function merely as ornament [1]. Their documented concerns include the transformation of land and communal labour, wartime experience away from the front, and a romantic story connected to Kashmiri cultural narrative [2], [3]. Such themes create an appropriate field for investigating interactions between figurative nomination, collective value, and culturally situated storytelling.

The research question is: what linguopoetic interpretations can be supported by verified bibliographic and thematic evidence, and which claims require examination of the wording of specific editions? The central contribution is therefore twofold: a limited, transparent interpretive reading of paratextual imagery and an operational framework for future corpus-based close analysis [4]. This restraint is essential. The titles are attested, but the full primary-text passages needed for quotation-level analysis were not systematically extracted and coded for the present study.

Lakoff and Johnson argue that metaphor is implicated in conceptual organization, offering a basis for examining how physical experience structures understandings of

social action and struggle [5]. The Praggeljaz Group's MIP provides stepwise criteria for identifying metaphorically used words in discourse [6]; Steen and colleagues subsequently expanded this methodological approach in MIPVU [7]. These procedures are useful safeguards against treating every striking expression as automatically metaphorical.

Cultural interpretation introduces an additional dimension. Geertz's interpretive perspective treats cultural signs as meaningful within situated systems of understanding [8]. Applied to literature, this suggests that lexical items naming relationships, local practices, landscape, labour, songs, or communal activities should not be labelled culturally distinctive without demonstrating their contextual function. "National-cultural concept" is used here as an analytical category, not as an assertion that every example belongs exclusively to one nation. An adequately supported classification requires contextual passages, information about speaker or narrator, and, where relevant, comparison with a source-language edition.

The historical sources used in this article document bibliographic facts and thematic outlines, not a completed linguistic concordance. In particular, an encyclopedia and a house-museum site independently list Rashidov's principal works, while the Russian State Library specifies the collected-works volume that includes *The Mighty Wave* and *Kashmir Song* [9]. Their different purposes must be acknowledged: catalogues establish publication identity; descriptive essays help establish literary context; neither substitutes for word-by-word analysis of the original text.

2. Materials and Methods

Research design. A qualitative documentary and interpretive approach was employed. The documentary dataset consists of verified titles and scholarly or institutional descriptions of four major works; the theoretical dataset consists of established publications on conceptual metaphor and metaphor identification. This is not presented as a statistically sampled corpus of the novels and stories.

Selection procedure. Four works were selected because titles, publication dates, and genre/thematic descriptions could be corroborated across documentary sources. Title forms are given in common Uzbek transliteration, with English glosses supplied for international readers. The glosses are explanatory translations; they are not assumed to match every published English edition title.

Analytical procedure. First, the lexical nucleus of each title was isolated. Second, a cautious distinction was made between directly observable wording and a proposed conceptual reading. Third, interpretations were related to documented plot concerns. Fourth, a MIP/MIPVU-informed annotation design was specified for testing the hypotheses against full editions. The framework distinguishes (a) expression, (b) basic and contextual sense, (c) source-to-target relation, (d) aesthetic/narrative role, and (e) culturally embedded referents. No reliability coefficient is reported because independent coders were not employed.

Scope and verification rule. Textual evidence is graded as A (attested wording of a work title), B (a published descriptive statement about its theme), or C (a hypothesis awaiting primary-text verification). The categorization prevents an interpretation inferred from a title from being mistaken for an attested quotation from a novel.

3. Results

3.1. Figurative domains in attested work titles

The most immediately verifiable figurative signals occur at the paratextual level. The nouns "storm" and "wave" invite interpretation through natural-force imagery; "victors" identifies an outcome of contest or effort; and "song" marks a cultural expressive form. These observations concern the semantics of the titles themselves. Any stronger claim—that a particular metaphor recurs throughout the work—must remain provisional until concordance-based reading is undertaken.

Table 1. Verified works and evidence-bounded linguopoetic interpretations

Work / year	Documented literary focus	Attested title cue	Interpretive status
G'oliblar (1951)	Collective work and land development [4]	Victory / winners	A: title; B: thematic documentation; C: broader victory mapping
Bo'rondan kuchli (1958)	Continuation of characters and collective struggle [4], [5]	Strength contrasted with storm	A: title; C: metaphorical extension into narrative
Qudratli to'lqin (1964)	Home-front wartime efforts [4], [5]	Powerful wave	A: title; B: theme; C: collective-movement mapping
Kashmir qo'shig'I (1956)	Romantic account linked to Kashmiri narrative [4], [7]	Song and cultural place-name	A: title; B: reported setting; C: specific poetic symbolism

Source: Compiled by the author from the *Short Literary Encyclopedia* [4], *Sharof Rashidov House-Museum* [5], and secondary contextual documentation [7]. Interpretations marked C are hypotheses, not direct textual findings.

4.2. A national-cultural interpretation matrix

The title *Kashmir qo'shig'I* offers a particularly clear intersection of a geographically named cultural setting and an expressive genre. On the available documentary evidence, its national-cultural significance lies first in the named Kashmir setting and its association with a reported legend of love and fidelity [10]. It does not follow that any unquoted symbol, custom, or proverb occurs in the text. By contrast, the other titles invite comparison with the social and historical vocabulary of labour, hardship, and collective determination; the specific lexemes used in the narration remain to be established.

Table 2. Proposed coding matrix for primary-text verification

Coding dimension	Operational question	Acceptable evidence	Illustrative status
Lexical metaphor	Does contextual meaning contrast with basic meaning while permitting comparison?	Edition-specific sentence and page; MIP/MIPVU decision [2], [3]	Protocol only
Source / target domain	What embodied or material domain structures which social/emotional concept?	Quoted phrase plus argument for mapping [1]	Storm → adversity: title-level hypothesis
Cultural referent	Is a place, custom, collective practice, or expressive form culturally situated?	Passage, narrator context and cultural scholarship [8]	Kashmir: attested in title
Aesthetic function	Does the expression frame mood, agency, contrast, character, or evaluation?	Close reading of surrounding passage	To be tested
Translation shift	What changes between Uzbek text and a specified translation?	Parallel pages and named editions	Not assessed

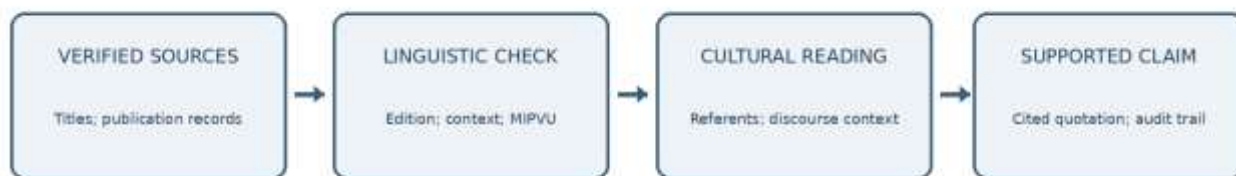
Source: Author-developed analytical protocol, informed by Lakoff and Johnson [1], Pragglejaz Group [2], Steen et al. [3], and Geertz [8]. The table gives methodological criteria rather than

measured empirical findings.

4.3. An evidence-aware interpretive model

Figure 1 sets out the recommended relation between documented title-level observations and progressively stronger claims. The distinction is consequential: a title may offer a metaphorical cue, whereas statements about repeated lexical patterns, motifs, or stylistic dominance require independent passage-level evidence. The model thus treats cultural interpretation as a validated step rather than a free-standing assumption.

Figure 1. Verification pathway for linguopoetic claims



Source: Author-designed methodological diagram synthesized from [1]–[3] and [8]. It represents an analytical procedure, not measured data.

4. Discussion

The results suggest that Rashidov’s documented literary corpus can be approached through a carefully qualified relation between paratext, historical theme, and anticipated figurative pattern. In *Bo’rondan kuchli*, the storm formulation can support a reading of adversity as natural force: the comparative construction places human strength in relation to an overwhelming physical phenomenon [11]. Yet it does not identify the precise agent, passage, or recurrence of that relationship within the novel. Similarly, *Qudratli to’lqin* can be read as inviting a wave-based frame for power or collective action, but the title alone does not establish a fully elaborated conceptual metaphor in the narrative.

G’oliblar foregrounds an evaluative category rather than an explicit natural-force mapping [12]. This is an important analytical difference: a linguopoetic account should distinguish metaphor, conventional evaluative naming, and narrative thematization. Treating every semantically powerful title as a metaphor would blur the formal criteria that MIP and MIPVU are intended to impose [13]. In Kashmir *qo’shig’i*, “song” names an expressive form and “Kashmir” specifies a geographical/cultural horizon. A culturally grounded analysis could study whether singing, oral storytelling, love and fidelity serve as sustained motifs; however, those questions must be answered from the text, not assumed from an account of its literary premise [14].

The interpretive value of this source-critical approach is especially apparent in cross-language work. Russian and English translations can be useful witnesses to the publication and reception history of the works, but the Uzbek original must remain the primary basis for claims about Uzbek phonostylistics, lexical selection, morphosyntax, or idiomatic connotation. For example, a figurative expression that sounds natural in translation may result from a translator’s choices rather than the exact imagery of the original author. A future edition-specific study should therefore report translation provenance and give line/page references.

From a wider theoretical perspective, figurative movement, weather, overcoming, and expressive performance constitute plausible domains for investigating collective ethos and emotional evaluation. This is a research agenda, not an empirically established inventory. The added methodological advantage is falsifiability: if full-text coding reveals that proposed title motifs are rare or absent from the body of a work, the interpretation should be revised rather than protected through selective quotation.

Limitations. The study is restricted to verified bibliographic titles, external descriptions, and methodological literature. It does not provide a complete annotated corpus, direct quotations from the primary works, metaphor frequencies, statistical tests, or intercoder agreement [15].

The paper's findings should therefore be cited as an evidence-bounded interpretive and methodological contribution, not as a quantitative demonstration of Rashidov's overall style.

5. Conclusion

Sharof Rashidov's documented works offer a promising research setting for the joint study of figurative language and culturally situated literary meaning. At the level demonstrable from verified titles and bibliographic descriptions, storm, wave, victory, and song supply distinct and potentially complementary interpretive pathways. The principal finding is methodological: credible linguopoetic interpretation requires a transparent progression from attested wording to contextual linguistic identification, culturally informed explanation, and clearly cited claims. The proposed framework can support a future full-text study of Uzbek editions, accompanied by an explicit metaphor annotation scheme and page-based evidence, without conflating interpretive hypotheses with verified textual results.

REFERENCES

- [1] G. Lakoff and M. Johnson, "The metaphorical structure of the human conceptual system," *Cognitive Science*, vol. 4, no. 2, pp. 195–208, 1980. doi: 10.1207/s15516709cog0402_4. https://doi.org/10.1207/s15516709cog0402_4
- [2] Pragglejaz Group, "MIP: A method for identifying metaphorically used words in discourse," *Metaphor and Symbol*, vol. 22, no. 1, pp. 1–39, 2007. doi: 10.1080/10926480709336752. <https://doi.org/10.1080/10926480709336752>
- [3] G. J. Steen, A. G. Dorst, J. B. Herrmann, A. A. Kaal, T. Krennmayr, and T. Pasma, *A Method for Linguistic Metaphor Identification: From MIP to MIPVU*. Amsterdam: John Benjamins, 2010. doi: 10.1075/celcr.14. <https://doi.org/10.1075/celcr.14>
- [4] V. I. Abdullaev and S. Mirzoev, "Rashidov, Sharaf," *Kratkaya literaturnaya entsiklopediya* [Short Literary Encyclopedia], vol. 6, 1971, pp. 204–205. <https://feb-web.ru/feb/kle/kle-abc/ke6/ke6-2041.htm?cmd=p>
- [5] Sharof Rashidov House-Museum, "Literary works: Winners; Kashmir Song; Stronger than the Storm; Mighty Wave," museum catalogue. <https://sharafrashidov.com/en/> (accessed October 10, 2026).
- [6] Russian State Library, "Sharaf Rashidov, Collected Works, vol. 3: The Mighty Wave; Kashmir Song; The Book of Two Hearts," bibliographic record, 1980. <https://search.rsl.ru/ru/record/01007617577> (accessed October 10, 2026).
- [7] Sharof Rashidov Memorial Site, "Literary background of Stronger than the Storm and Kashmir Song," historical biography (Russian). <https://sharafrashidov.uz/biography/predsedatel-prezidiuma-verhovnogo-soveta-uzbekskoy-ssr-1950%E2%80%931959> (accessed October 10, 2026).
- [8] C. Geertz, *The Interpretation of Cultures: Selected Essays*. New York: Basic Books, 1973. https://hci.stanford.edu/courses/cs376/private/readings/geertz_thick_description.pdf
- [9] Russian State Library, "Sharaf Rashidov, Stronger than the Storm, Uzbek-to-Russian authorized translation by Yu. Karasev," bibliographic record, 1958. <https://search.rsl.ru/ru/record/01008340425> (accessed October 10, 2026).
- [10] Z. Kövecses, *Metaphor: A Practical Introduction*, 2nd ed. New York: Oxford University Press, 2010. ISBN: 9780195374940. <https://books.google.com/books?id=PqC2y3FUJeIC>.
- [11] J. Charteris-Black, *Corpus Approaches to Critical Metaphor Analysis*. London: Palgrave Macmillan, 2004. doi: 10.1057/9780230000612. <https://doi.org/10.1057/9780230000612>.
- [12] F. Sharifian, *Cultural Linguistics: Cultural Conceptualisations and Language*. Amsterdam: John Benjamins Publishing Company, 2017. doi: 10.1075/clsc.8. <https://doi.org/10.1075/clsc.8>.
- [13] E. Semino, *Metaphor in Discourse*. Cambridge: Cambridge University Press, 2008. ISBN: 9780521867306. <https://research.lancaster-university.uk/en/publications/metaphor-in-discourse/>.
- [14] J. Zinken, I. Hellsten, and B. Nerlich, "Discourse metaphors," in *Body, Language, and Mind*, vol. 2: Sociocultural Situatedness, Berlin: Mouton de Gruyter, 2008, pp. 363–385. <https://researchportal.port.ac.uk/en/publications/discourse-metaphors/>.
- [15] P. Stockwell, *Cognitive Poetics: An Introduction*. London: Routledge, 2002. ISBN: 9780415258944. <https://books.google.com/books?id=rhjgevVKSgAC>