



LINGUOPOETIC AND SEMIOTIC ANALYSIS OF JAVLON JOVLIYEV'S WORK 'KAUFMAN AND RED TEARS

Munavvarova Mohira

PhD student of the Department of Uzbek Language and Literature,
Namangan State University

mohiramunavvarova@gmail.com

<https://doi.org/10.5281/zenodo.17897783>

ARTICLE INFO

Received: 09th December 2025

Accepted: 10th December 2025

Online: 11th December 2025

KEYWORDS

*linguopoetics, semiotics,
metaphor, Uzbek literature,
cognitive linguistics, symbol,
stylistic analysis, theatrical
metaphor.*

ABSTRACT

This article presents an analysis of Javlon Jovliyev's short story "Kaufman and the Red Tears", authored by one of the prominent figures of contemporary Uzbek literature, through the lenses of linguopoetic, semiotic, and metaphorical approaches. The aim of the research is to identify the semantic and aesthetic functions of poetic devices such as metaphor, epithet, allusion, and syntactic inversion, as well as to scientifically interpret the deeper meaning layers of images and symbolic elements within the literary text. Using the theatrical metaphor model, the study examines the story's dramatic structure, role shifts, and elements of theatricality. The research relies on qualitative analytical methods; through component analysis, content analysis, and semantic modeling, the poetic structures are specified. The results demonstrate that the author successfully harmonizes traditional Uzbek literary aesthetics with modern stylistic tendencies, expressing cultural and spiritual layers through symbolic representations. This article proposes methodological innovations that reveal new tendencies in post-Soviet Uzbek literature.

Introduction: In modern Uzbek literature, the study of artistic texts through linguopoetic and semiotic approaches is steadily expanding. These approaches serve as an important tool not only for analyzing the stylistic and syntactic features of literary language, but also for deeply understanding the semantic layers within the text, the system of imagery, and symbolic elements (Lipgart, 1996; Mahmudov, 1985; Mirzayev, 1992). Such a methodological foundation is becoming a relevant scholarly direction in analyzing contemporary prose works, particularly stories such as Javlon Jovliyev's "Kaufman and the Red Tears."

In this article, the semantic and aesthetic functions of poetic devices—metaphor, epithet, allusion, syntactic inversion, and other stylistic units—are examined within a linguopoetic and semiotic framework. Furthermore, the system of symbols and the cultural, psychological, and social foundations of the imagery in the text are analyzed within the model of the theatre

metaphor. This model helps to reveal the dramatic structure of the story, the alternation of roles, theatricality, and the poetic reflection of social positions.

Previous research in Uzbek literature that seeks to harmonize established linguopoetic traditions with modern analytical methods (Karimov, 1993; Rahimov, 1993; Normamatov, 2011; Tursunova, 2018) serves as the main theoretical basis for this study. The qualitative methods applied—componential analysis, content analysis, and semantic modeling—shape a rigorous scientific approach in identifying the deeper layers of artistic texts. Thus, the analytical methods and scholarly conclusions presented in this article may serve not only Uzbek literary criticism and linguistics, but also provide meaningful theoretical and practical foundations for multilayered interpretation of literary texts in an international context.

Review of Literature: In modern Uzbek literature, the study of artistic texts through linguopoetic and semiotic approaches has become a highly relevant scholarly direction. Javlon Jovliyev's short story "Kaufman and the Red Tears" was selected as the primary object of linguopoetic, semiotic, and metaphorical analysis. The study examines the semantic and aesthetic functions of poetic devices such as metaphor, epithet, allusion, and syntactic inversion. The theatre metaphor model made it possible to analyze the dramatic structure of the story, the alternation of roles, and elements of theatricality. Qualitative research methods—component analysis, content analysis, and semantic modeling—were effectively employed to explore the deeper layers of poetic structures. The article introduces new methodological approaches to Uzbek literary criticism and linguistics, and it also holds significance within the international academic context.

Linguopoetic analysis (Lotman, 1992; Riffaterre, 1978) focused on the aesthetic and semantic functions of poetic devices such as metaphor, epithet, allusion, and syntactic inversion, clarifying their role in artistic expression and composition. Literary semiotics (Eco, 1976) enabled an analysis of symbols, images, and systems of signs within the work, revealing hidden semantic layers and connotative structures. The theatre metaphor model (Romero Pérez & Núñez Cubero, 2025) provided a cognitive–performative framework for examining dramatic situations, the alternation of roles between characters, and elements of theatricality in the story. The cognitive metaphor and terminological model (Khassangaliyeva et al., 2025) offered a linguistic basis for analyzing how metaphors are formed in human cognition and how cultural perceptions are expressed through them. The research employed qualitative methods such as content analysis, component analysis, thematic coding, and modeling. More than twenty metaphorical and symbolic units were identified in the literary text and classified according to semantic frames such as color, shape, movement, structure, and emotion. In the work, metaphors serve as a means of expressing the characters' inner psychological states and their place within society. For instance, metaphorical markers associated with the governor—such as heart, eyes, and sunlight—reveal his inner weaknesses, political pressures, and internal struggles. This layer connects the society's political climate with individual human experiences. The symbols in the story—such as eyes, swallows, and the phaeton—depict social, political, and spiritual dimensions in a harmonious manner. The figure of the Eshon appears as a symbol of enlightenment, patience, and understanding. These symbols expose public discontent, conflicts, and the human limitations of authority. Through linguopoetic analysis, the complex relationship between the governor's outward severity and

his inner vulnerability is revealed. This character embodies the political instability of society and the complexity of human nature. The metaphors and dialogues in the story highlight themes of social responsibility and the difficulties inherent in decision-making. The conversation between the Eshon and the governor reflects moral principles, patience, and the social consequences of ignorance, thereby emphasizing the importance of the human factor and social cohesion.

Analysis of Methodologies: According to the analysis, the metaphors used by Javlon Jovliyev serve not only as aesthetic devices but also as important semantic markers. The image of the “red tears” itself reflects a metaphorical interpretation of trauma, inner suffering, and historical memory. When examined from a semiotic perspective, the system of symbols reveals multilayered meanings and connotations. Based on the theatre metaphor, the characters in the story are viewed as “actors,” and their actions, emotions, and internal contradictions are studied within a socio-theatrical context. Moreover, traditional Uzbek literary aesthetics—spiritual experiences, willpower, patience—are shown to harmonize with modern artistic styles such as postmodernist constructions, intertextual play, and hybrid imagery. At the beginning of Javlon Jovliyev’s short story “Kaufman va qizil ko’zyoshlar”, the internal monologue reads:

“Goh olisdan, goh shundoq quloqlarim tagida jaranglayotgan bu qanday ohang, qanday afsungar navo bo’ldi?” [Jovliyev, 2022: 91].

Here, the sound reveals the psychological and semiotic layers within the text. Through this metaphorical construction, the character’s mental ambiguity and inner conflict are signaled to the reader. Metaphorical expressions such as “the melody ringing beneath my ears” and “a magical tune” portray psychological uncertainty, internal contradiction, and also the mystical elements of the narrative.

“Nahot dovdur bir jinninga aylansam!.. Yo’q, yo’q... Meni jinni qilayotgan bu kuch ajal qadaming saslari, ana, ana, shundoq nafas olishi ham eshilib turibdi” [Jovliyev, 2022: 91]. Stylistically, repetitions and syntactic inversions intensify the character’s emotional turmoil and create a dramatic rhythm. From a semiotic standpoint, personifications such as “the footsteps of death” and “its breathing” symbolize the presence of death and lend the entire text a dramatic and existential tone. Thus, this part of the narrative uses linguopoetic and semiotic approaches to vividly express the character’s psychological state and abstract layers of meaning.

“Atrof turli xil gullar bilan bezalgan bo’lib, ularning shirin ifori insonni ruhiy jihatdan uyg’otadi. Oppoq, nafis qanotlariga qora dog’lar tushgan kapalaklar guruhlab raqsga tushishadi...” [Jovliyev, 2022: 92].

The author animates the natural setting through poetic devices, creating an emotional-aesthetic atmosphere. The phrase “sweet fragrance” functions not only semantically as a scent but also as a metaphorical element that evokes emotional responses. The depiction of butterflies becomes livelier through epithets and detailed description; the contrast of “white wings stained with black spots” adds depth and tension to the image. The dynamic movement—“dancing”—creates a sense of harmony, breathing life into the natural environment. The comparative description resembling “innocent shepherd girls gracefully

moving in elegant dresses” introduces cultural and intertextual layers. Thus, this passage demonstrates the harmony between natural and cultural symbols through linguopoetic and semiotic approaches. “Ammo shu yurakka yopishgan balchiq bilan oltin saroyning yagona egasi bo‘lish istagi seni har kuyga solib o‘ynatadi...” [Jovliyev, 2022: 93]. Here, Kaufman’s image is portrayed through metaphoric and symbolic representations of evil and the desire for power. Elements such as mud, blood, and wine represent the vanishing boundary between humanity and cruelty. These components, interpreted through linguopoetic, semiotic, and cognitive-performative models, enhance the text’s aesthetic depth and dramatic intensity.

“Chunki nima bo‘lganda ham faqat beshafqat kuchni tan oladigan bu o‘lkada uning qo‘shini hukmron-da...” [Jovliyev, 2022: 94].

Symbols of power and violence poetically illustrate the unstable and dangerous state of society. Expressions like “recognizing only ruthless power” indicate that human values are overridden by absolute authority. Metaphors such as “blood, fire, and the craving of death” reflect the constant presence of danger and violence in society. The phrase “only the grave can save him now” intensifies the apocalyptic tone and symbolizes moral and spiritual collapse. On the semantic level, the merging images of power, destruction, and death evoke instability, fear, and emotional heaviness. According to linguopoetic and cognitive-metaphor theory, such constructions effectively illuminate dramatic social contradictions.

“U hozir Turkistondagi og‘irlashayotgan vaziyatni tahlil qilishni istamaydi...” [Jovliyev, 2022: 94]. This paragraph explores how political and social instability affects human psychology. Phrases describing “a worsening situation” highlight the character’s withdrawal from social reality and emotional exhaustion. As noted by Khassangaliyeva et al. (2025), such metaphors signify a temporary escape from stress. The “alarming telegrams” serve as symbols that intensify tension. Eco (1976) emphasizes that such signs activate emotional responses and enrich the connotative layer of the text. “Yaqinda yana qonli janglar boshlanib qolsa kerak” functions as a theatrical metaphor indicating impending conflict and ongoing instability, reflecting the character’s fragile psychological state.

“Nega men yig‘lamadim? ...” [Jovliyev, 2022: 96]. This section highlights the psychological condition of a person confronted with horror. The question “Why didn’t I cry?” reveals inner conflict and emotional struggle. The absence of tears becomes a symbolic expression of psychological defense mechanisms, representing an attempt to maintain inner stability. The contrast between dramatic events and the character’s suppressed emotional response deepens the psychological and aesthetic impact. “U qadamlarining og‘irlashganini his qildi...” [Jovliyev, 2022: 97]. The author uses strong metaphoric and symbolic imagery to depict emotional states. The phrase “feeling his steps grow heavier” represents inner tension and psychological obstacles. The metaphor of “silky white fabric blocking the sky” symbolizes external pressures mirroring internal struggles. The clouds “collapsing upon him” intensify the feeling of threat and instability. Kaufman’s fear is expressed through a psychophysiological metaphor—“something burning inside him”—illustrating the fusion of psychological anxiety with physical sensation. Thus, the text poetically conveys emotional heaviness, anxiety, and fear, enhancing psychological drama and drawing the reader into the character’s inner world. The protagonist’s reflections—“Whose tears are these? Who is crying?”

The people I killed? Mothers? Children? Widows? Or the bitter tears of lovers?”—highlight the significance of internal psychological conflicts portrayed through subjective experience.

Conclusion: The results of the analysis show that in Javlon Jovliyev’s “Kaufman va qizil ko‘zyoshlar”, metaphorical and semiotic devices form a complex linguopoetic structure that simultaneously introduces philosophical, psychological, and social layers into the literary text. This phenomenon, derived from post-structuralist theory (Derrida, 1967; Barthes, 1977), is also reflected in the structuralist interpretation of metaphors and symbols. Metaphorical signs, from a psychological perspective, serve as an effective tool for expressing subjective human experience, particularly trauma and inner suffering (Lakoff & Johnson, 1980). When the symbol of the “red tears” is analyzed within the framework of psychotrauma and collective memory (Van der Kolk, 2014), the interaction between personal experience and historical consciousness becomes evident. In this regard, the representation of socio-political contradictions from a linguopoetic perspective aligns with the contemporary trends of twenty-first-century Uzbek literature (Ismailov, 2019; Rahmonov, 2021). Through the integration of linguopoetic style and semiotic methods, the symbols in the narrative function not merely as artistic elements but also as communicative and ideological tools. They often serve to reveal the complex relationship between political power and the human psyche.

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