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THE FEMALE CONCEPT IN O‘TKIR HOSHIMOV’S *IKKI ESHIK ORASIDA*: A LINGUOPOETIC AND COGNITIVE INTERPRETATION

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Abstract: This article explores the linguopoetic and literary interpretation of the female concept in O‘tkir Hoshimov’s novel *Ikki eshik orasida*. Drawing upon cognitive linguistics, linguocultural theory, discourse analysis, and literary stylistics, the study investigates how female identity is constructed through linguistic structures, symbolic imagery, and implicit psychological narration. The analysis demonstrates that Hoshimov portrays women as multidimensional subjects embodying emotional endurance, moral resilience, and cultural continuity. Particular attention is paid to nonverbal psychological representation, conceptual metaphors, and stylistic devices that shape the emotional and aesthetic depth of female characters. The findings reveal that the female concept in the novel functions as a culturally and cognitively significant construct reflecting both national worldview and universal human experience.

Keywords: female concept; linguopoetics; O‘tkir Hoshimov; *Ikki eshik orasida*; literary discourse.

Introduction

The problem of representing women in literary discourse has become one of the central areas of contemporary literary and linguistic research. In modern humanities, the image of a woman is no longer interpreted merely as a literary character or social figure, but rather as a multidimensional conceptual structure shaped through language, culture, cognition, and artistic representation. Within this context, the prose of the prominent Uzbek writer O‘tkir Hoshimov occupies a unique place in Uzbek literature due to its deep psychological realism, nationally marked worldview, and subtle portrayal of human emotions. His novel *Ikki eshik orasida* represents one of the most significant artistic explorations of the female concept in Uzbek prose, where women are depicted not only as participants in social life, but also as carriers of moral continuity, spiritual endurance, emotional intelligence, and cultural memory. A linguopoetic and cognitive approach to the analysis of the female concept in the novel allows one to examine how linguistic structures, stylistic devices, conceptual metaphors, and narrative strategies interact in shaping female subjectivity and national identity.

In contemporary literary scholarship, the notion of “concept” has become closely associated with cognitive linguistics and linguocultural studies. According to Kubryakova (2004), a concept is understood as a mental structure through which human experience and cultural knowledge are organized. Similarly, Stepanov (2001) argues that concepts reflect the collective consciousness of a particular culture and therefore function as key elements in the linguistic representation of national mentality. In literary discourse, concepts acquire additional aesthetic and emotional dimensions because they are shaped not only by cognitive perception but also by artistic imagery and narrative context. The female concept in Hoshimov’s prose therefore cannot be reduced to a simple thematic category; instead, it emerges as a linguocultural phenomenon formed through emotionally charged linguistic units, symbolic details, and implicit psychological representation.

The relevance of the present study is determined by the growing scholarly interest in interdisciplinary approaches combining literary criticism, cognitive linguistics, and discourse

analysis. While numerous studies have focused on the artistic and social aspects of Hoshimov's prose, the linguopoetic and cognitive mechanisms through which female identity is constructed remain insufficiently explored. Therefore, the purpose of this article is to investigate the linguopoetic and cognitive representation of the female concept in *Ikki eshik orasida* through the analysis of symbolic imagery, stylistic devices, conceptual structures, and implicit discourse strategies.

Methods

The study employs an interdisciplinary methodological framework combining linguopoetic analysis, cognitive interpretation, discourse analysis, and linguocultural approaches. Linguopoetic analysis is used to examine stylistic devices, metaphorical structures, lexical choices, syntactic organization, and emotional imagery that contribute to the artistic construction of female characters. Cognitive interpretation focuses on conceptual structures and mental models underlying the representation of female identity. The research also incorporates principles of discourse analysis, particularly the study of implicit meaning, emotional implication, and nonverbal representation in literary narration.

The primary material for analysis consists of selected episodes and character portrayals from O'tkir Hoshimov's *Ikki eshik orasida*. Special attention is devoted to the female characters Qora Amma and Robiya, whose representations reveal the interaction between cultural values, emotional endurance, and psychological depth. The theoretical basis of the research includes works on cognitive poetics, linguoculturology, literary discourse, and semiotics.

Results and Discussion

One of the most significant aspects of Hoshimov's representation of women is his use of implicit psychological narration. Unlike many Western writers who rely heavily on direct introspection and internal monologue, Hoshimov frequently conveys emotional states through silence, gesture, facial expression, and symbolic action. This narrative strategy reflects what Fairclough (2001) defines as the discursive nature of meaning production, where implicit signs often communicate more powerfully than explicit statements. A particularly illustrative example can be observed in the depiction of Qora Amma, whose emotional world is rarely verbalized directly. Instead, the narrator emphasizes subtle behavioral details:

"Qora Amma gapirmasdi. Ko'zlari uzoqqa tikilib qolardi. Go'yo ko'nglidan o'tgan gaplarni aytmoqchi bo'lardi-yu, lekin o'zini tiyardi." *(Hoshimov, 2019)*

This passage demonstrates the writer's linguopoetic mastery in constructing psychological depth through nonverbal representation. The repeated emphasis on silence and restrained speech creates a discourse of suppressed emotion, where meaning emerges through implication rather than declaration. Linguistically, the verbs *"tikilib qolardi"* and *"o'zini tiyardi"* encode emotional containment and internal tension. From a cognitive perspective, such structures activate inferential interpretation in the reader, compelling them to reconstruct the character's emotional state through contextual cues. This corresponds to the cognitive principle that literary meaning is not directly transmitted but mentally modeled by the recipient (Stockwell, 2002). Thus, female identity in the novel is represented not as overt emotional expression but as concealed psychological endurance.

The linguopoetic nature of Hoshimov's prose is further evident in his use of metaphorical and symbolic imagery associated with women. In Uzbek literary tradition, female characters are often connected with notions of home, warmth, continuity, and spiritual stability. Hoshimov preserves this cultural framework while simultaneously enriching it with psychological complexity. Women in the novel are not idealized abstractions; rather, they are

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emotionally conflicted individuals whose inner strength emerges precisely through suffering and endurance. The recurring symbolism of doors, roads, and thresholds in *Ikki eshik orasida* carries profound conceptual significance. The title itself, translated as "Between Two Doors," metaphorically frames human life as a transitional journey situated between birth and death. Within this symbolic system, female characters function as stabilizing moral centers who preserve human dignity amid social and historical instability.

From a linguocultural perspective, the female concept in Hoshimov's prose reflects specifically Uzbek cultural values and ethical norms. Scholars of linguoculturology emphasize that language encodes cultural memory and national worldview (Maslova, 2001). In *Ikki eshik orasida*, this is particularly visible in the lexical choices associated with female characters. Words related to patience, honor, motherhood, and modesty repeatedly occur in descriptions of women, forming a semantic network that reflects traditional Uzbek perceptions of femininity. However, Hoshimov does not merely reproduce patriarchal stereotypes; rather, he reveals the emotional cost of these expectations. Female silence in the novel often functions not as passivity, but as a culturally conditioned form of emotional resistance.

This psychological resistance is especially visible in the portrayal of Robiya, whose character embodies emotional conflict and social vulnerability. Unlike idealized maternal figures, Robiya experiences internal suffering and moral uncertainty, which are conveyed through emotionally loaded linguistic structures and fragmented emotional discourse. In one episode, her emotional state is expressed not through direct confession but through sensory and symbolic imagery:

"U har zamon xo'rsinib qo'yardi. Bu xo'rsinishda shuncha dard bor ediki, uni so'z bilan aytib bo'lmasdi."
(Hoshimov, 2019)

The motif of sighing here becomes a linguopoetic marker of suppressed emotional trauma. The noun *"dard"* carries both physical and psychological semantic associations, while the expression *"so'z bilan aytib bo'lmasdi"* emphasizes the inadequacy of language itself in fully representing suffering. From a pragmatic perspective, the emotional effect of the passage relies on implicitness; the reader is encouraged to infer the depth of Robiya's pain through emotionally suggestive discourse. Such narrative strategies align with what Leech (2008) identifies as affective stylistics, where emotional meaning emerges through indirect linguistic organization rather than explicit description.

Another important aspect of Hoshimov's female concept is the interaction between individuality and collectivism. Unlike many Western feminist narratives that foreground individual emancipation, Hoshimov's female characters are deeply connected to family and community structures. Nevertheless, this does not diminish their individuality. Instead, their identities are formed through relational ethics and social responsibility. This distinction can be explained through cognitive-cultural models of identity formation, where selfhood is shaped differently across cultural systems (Hall, 2000). In Uzbek cultural discourse, the self is often understood relationally rather than individually, and Hoshimov's women embody this worldview through acts of sacrifice, emotional labor, and moral preservation.

The stylistic organization of the novel further strengthens the artistic representation of women. Hoshimov frequently employs syntactic parallelism, repetition, rhetorical pause, and emotionally marked lexicon to intensify psychological atmosphere. These stylistic features create rhythmical and emotional resonance within the text, contributing to what Lotman (2000) calls the semiotic richness of literary discourse. Particularly significant is Hoshimov's ability to combine simplicity of language with emotional depth. His prose avoids excessive

ornamentation, yet achieves strong psychological impact through carefully selected details and culturally loaded imagery. This stylistic economy enhances the authenticity of female characters, making their emotional experiences appear natural and believable.

From a comparative literary perspective, Hoshimov's representation of women demonstrates both universal and nationally specific features of female identity. Like many twentieth-century writers, he portrays women as psychologically complex subjects rather than static symbolic figures. However, unlike Western feminist narratives centered primarily on autonomy and individual freedom, Hoshimov's prose emphasizes endurance, ethical responsibility, and emotional resilience. This distinction reflects differing cultural conceptualizations of femininity while simultaneously revealing universal dimensions of female experience such as suffering, sacrifice, love, and inner strength.

Ultimately, the female concept in *Ikki eshik orasida* emerges as a multidimensional linguopoetic construct shaped through the interaction of language, culture, psychology, and narrative aesthetics. Hoshimov's women are neither passive victims nor abstract ideals; they are emotionally layered individuals whose identities are formed through silent endurance, moral struggle, and cultural memory. Through implicit discourse, symbolic imagery, and psychologically nuanced narration, the writer creates a literary model of femininity that reflects both national specificity and universal human experience.

Conclusion

A linguopoetic and cognitive interpretation of the female concept in O'tkir Hoshimov's *Ikki eshik orasida* demonstrates that the representation of women in the novel functions as a complex cognitive and cultural phenomenon. The interaction of stylistic devices, implicit psychological narration, symbolic structures, and linguocultural meanings allows the female concept to acquire profound emotional and aesthetic depth. Hoshimov's prose reveals that literary language is capable not only of describing women, but of constructing an entire conceptual worldview around femininity, morality, and human endurance.

The findings of the study indicate that female identity in the novel is shaped through implicit emotional discourse, symbolic imagery, and culturally conditioned cognitive models. Women are portrayed as morally resilient and psychologically complex individuals whose experiences reflect both national values and universal human emotions. The interdisciplinary approach employed in this study contributes to contemporary literary linguistics and comparative literary studies by demonstrating the significance of cognitive and linguopoetic methodologies in analyzing artistic representations of gender and identity.

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