

Psychological portrayal of the personages in o.yoqubov's novella "mirzaterak"

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Received: 18 March 2026; **Accepted:** 23 April 2026; **Published:** 20 May 2026

Abstract: Any author appealing to literature attempts to get a moral lesson, to find solutions to the encountered issues, to get a right conclusion from their mistakes. Only the masterpieces which can skillfully portray the human and his inner world, especially, inner feelings give this opportunity to the readers. An everlasting voice of XX century literature O.Yoqubov's creatively described novellas can be added into the list of literary works penetrating deeply the realms of every personage's inner world. In this article one of the masterpieces of the author "Mirzaterak" which has not been published in his previous collections, will be discussed.

Keywords: Novella, psyche, inner world, subject matter, protagonist, personality, monologue, dialogue.

Introduction: In 2021 "Mirzaterak" was considered to be one of O.Yoqubov's magnum opus novellas. The purpose is to analyze the application of symbolism within the distinctive features of the characters' inner world. In 20th-century literature, he stands as an indelible voice who masterfully illuminated the inner world and the complex psyche of humanity. Turning to fiction with high elegance, his works delve deep into the boundaries of the human soul, capturing the most profound experiences of the soul. This collection of his creative works is rightfully considered the crown jewel of his works, serving as a spiritual lesson that is artistically depicted for every reader.

It is obvious that O.Yoqubov was one of the writers who had a precise and serious preparation before writing paying attention to the lifelikeness and authenticity. In his "Some Considerations on the Analysis and Interpretation of a Literary Work" B.Tukhliev puts forward an important point of view.

MAIN PART

A literary scholar emphasizes that any kind of literary text consists of several features, at the heart of collected sample of creativity from current information underlies not only data or subject matter, but also the quality that affects the psychology of the person.

That is why writers think properly on each word while

creating a new literary work. As a result, the reader will experience incredible enthusiasm and emotions while reading. While analyzing the interpretation of the personages' psyche in O.Yoqubov's "Mirzaterak", we can see that throughout the work, the author purposefully used every word, paid extremely serious attention to the artistic function of each image and detail, and in order to ensure that the dialogues in the relationships between characters were lively and realistic, he strove to create a real social environment and succeeded in doing so.

The novella "Mirzaterak" was published in 2021 in a book of the same name, and the very first pages of the book are dedicated to this work. While selecting it as an object of analysis, we observed certain similarities with the main character in H. James's "The Beast in the Jungle", as well as a harmony in the authors' depiction and deep penetration into the characters' psyche; however, one particular issue required considerable research. Although it is observed that this work has not been frequently referenced by literary scholars, we noticed that in O. Sharafiddinov's article "Over the Peaks of Creativity" (Ijod dovonlari osha), "Mirzaterak" was referred to as a 'story' (hikoya); nevertheless, in 2021, it was published as a work in the novella (qissa) genre. For this reason, we found it necessary to first identify the specific genre aspects of "Mirzaterak" and

to clarify whether it is a story or a novella.

The novella "Mirzaterak" reflects a significant event in the life of the main character, Mirza; due to this unpleasant incident that takes place, Mirza learns a lifelong lesson, and serious changes occur in his character. The events that take place over a relatively short period of time, as well as the characters of Fayzulla, Latofat, Lida, Malik, and primarily Nafisa, exert a significant influence on the formation and maturation of the protagonist's personal identity, causing him to come to the conclusion as a human being to value the close people around him, to pay attention to them, and to strive to preserve existing bonds.»

Mirza is the main character of the novella, and it is precisely this image that stands at the center of the work. A character named Nafisa is cited as the reason for the greatest change and turning point that occurs in his personality. At the beginning of the novella, Mirza is a somewhat impatient young man, prone to joking and humor, possessing a profession, and having his own voice and place in the community. "Until that time, he had not given his heart to any girl. In his communication with girls, he always conducted himself very simply and freely, just as when interacting with his friends. Because he was very tall at school, the girls used to laugh and call him "Mirzaterak". But far from being offended by this, Mirza himself would join in the laughter, because deep down in his heart, despite being called that, he sensed that the girls liked him. Over the last two years, his height has stretched even more." At this very point in the work, O. Yoqubov strives to illuminate the protagonist's character and psyche in greater detail. He presents not only his external features but also his internal reflection, allowing the reader to become closely acquainted with his many virtues. From the excerpt, it is shown that, from the perspective of artistic time in the work, Mirza has not been in a close relationship with any girl and that only friendly bonds exist with the girls around him. This depiction expresses that Mirza was not mentally prepared for such relationships, and by the artistic time in the novella, he feels that he is at an age worthy of feelings such as love and trust. The liveliness of the author's language and its presentation in a free and fluent style bring Mirza's characterization so close to the reader that we accept him as a sincere person whom we have known for a long time. We sense that he is an open-hearted and innocent person, and we feel sympathetic toward his actions.

Before delving deeper into the analysis of the protagonist Mirza's image, another serious issue must be resolved. Why did O. Yoqubov title the work "Mirzaterak"? Does this carry a symbolic meaning? Or

is it rather humor and a joking tone that prevail in the title? Did O. Yoqubov intend to enhance the readability of the novella by this? Let us pay closer attention to the title of the work and attempt to analyze it. First of all, when looking up the literal meaning of the word "mirzaterak," it is not difficult to understand that it is a type of tall, straight, and cultivated poplar tree. However, since O. Yoqubov naturally dedicated the work to the protagonist and the depiction of his inner experiences, he certainly points to the symbolic meaning of this word. "Mirzaterak" embodies not only the protagonist Mirza's external appearance, namely his height and sturdy stature, but also his behavior and inner world in a harmonious way. Usually, poplars are distinguished by their shade, the strength of their trunk, and their importance in people's everyday lives. These trees are very important for people and are used in many cases; however, in literature, this tree growing alone is also observed to be used symbolically to illuminate themes of "solitude, isolation, and spiritual separation." In the novella, O. Yoqubov also aims to clearly reflect the psycho-physiological state of his protagonist, and he succeeds in doing so. In the novella, Mirza stands out due to his tall height, his unique psyche, and his different character within the community, and such a difference "costs him dearly" at the end of the work. It is worth noting that it becomes clear that the author did not only aim for this, and that another artistic intention exists. Using the word "Mirzaterak" as a title and employing this word again during the process of creating the protagonist's portrait throughout the novella increases the readability of this work and evokes a light mood in the reader. Along with this, this image in the novella expresses the young man's simplicity, sincerity, cheerfulness, and open-heartedness. He does not hold a grudge or take offense at the people around him at all, and his mood is always high, but this does not mean that there is no deficiency in his inner world. Mirza knows his place among those around him very well; in a word, he is the image of a person who thinks soundly. In the novella, it is precisely his credulity and his belief in love for the first time in his life that fail him.

The novella is devoted to the interpretation of the personage Mirza and the author places special emphasis on his rich inner world. The protagonist's character is revealed in dialogues, internal monologues, descriptions of the environment, and facial expressions. "Why did I do that?" said Mirza, seething with frustration within himself. When he was going to apologize to the girl, a curly boy suddenly appeared and stopped him." From this excerpt presented at the beginning of the novella, the reader begins to discover the protagonist, Mirza, from a

positive side, as his positive mood, gentleness, inclination toward humor, and sincere and friendly attitude toward those around him are revealed one after another. This very passage clearly demonstrates Mirza's characteristic way of speaking and his efforts to act cautiously in his relationships with people around him. The internal monologue of Mirza, who unintentionally spoke ironically to Latofat, illuminates his inner remorse, inner conflict, and the splitting of his personal 'ego' through a powerful psychological depiction. The character of Latofat is one of the main characters important in revealing Mirza's character in the novella. The girl has warm feelings toward the young man; the young man, in turn, treats everyone equally, yet his respect for Latofat is quite significant. Mirza's sudden change after meeting Nafisa begins to become clear from these points in the novella, and Latofat is one of the first characters to start noticing this change. This excerpt serves another artistic function as well: it introduces us to the character of Malik — 'a young man with curly hair'. In the full sense of the word, Malik may not be a rival to Mirza, but the role of this character is also significant in the sharp change in Mirza's image and the turning point in his personality.

As the events in the novella develop, the internal conflict within the protagonist becomes increasingly tense; he is spiritually crushed and tormented. Along with being revealed through his social relationships, this is demonstrated in even greater detail with the help of internal monologues. "Serves you right! This is not even enough for you!" — he thought, wandering alone through some familiar and unfamiliar streets. "Serves you right!" This passage occurs at the climax of the novella, and it can be seen that not only the conflict between character and environment but also the internal psychological conflict is skillfully employed. Because in the above passage, a powerful psycho-emotional state of Mirza is depicted, in which the tension in the protagonist's psyche, his self-blame, internal punishment, and finally an inner world filled with hatred are revealed. The use of the phrase "Serves you right!" twice vividly reflects the protagonist's hatred toward his past in the artistic time, as well as the intense suffering and remorse in his personality

CONCLUSION

It is observed that O. Yoqubov uses parallel depiction in expressing the protagonist's psyche. In the above passage, alongside the depiction of Mirza's inner remorse and internal suffering, the reflection of the environment is also presented. In the expression "wandering alone through some familiar and unfamiliar streets," the instability in Mirza's psychological state is illuminated through the "familiar and unfamiliar

streets." The familiar streets represent Mirza's memories and relationships in the past artistic reality, his close friendly bonds with Fayzulla, Latofat, and Lida; whereas the unfamiliar streets express the intrusion of Nafisa into Mirza's life, his incomprehensible relationship with Nafisa, his hesitation, and internal apprehension. With the phrase "wandering alone," the author shows that the protagonist is caught in the middle in his relationships with two types of people, struggling to understand which side holds a positive stance toward him, and that he is suffering from solitude in this unstable situation in his life. In a word, the protagonist's complex psychological state is clarified through such character traits as self-blame, remorse, psychological crisis, social alienation, internal struggle, and loneliness. O. Yoqubov creates the psychological portrait of the protagonist with such skill that the reader easily understands Mirza's psychological suffering with the help of both direct and indirect depiction.

Conclusion

In conclusion, in the novella "Mirzaterak," O. Yoqubov succeeded in penetrating deeply into the spiritual world of each of his characters. With this, the author achieved bringing the characters closer to the reader and was able to show their positive and negative sides in vivid colors. This aspect ensured the liveliness, authenticity, and sincerity of the writer's novellas.

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