

The Harmony Of Characters' Speech And Psychological Portrayal In Nabijon Boqi's "A Tale Of One Love"

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Abstract: The article analyzes the harmony between characters' speech and psychological portrayal in Nabijon Boqi's "A Tale of One Love," focusing on the issues of depiction, interpretation, and artistic psychologism. It examines how the psychological processes of characters such as Jamol and Adila integrate emotional, spiritual, and cognitive experiences. The role of dialogue and monologue in expressing inner states, as well as the function of the author's narration in reinforcing psychological depiction, is demonstrated. The author substantiates these arguments through excerpts from the work and quotations from literary sources.

Keywords: Characters' speech, psychological depiction, monologue, dialogue, authorial narration, inner experience, character psychology, Uzbek prose.

Introduction: When a writer creates a literary work, their reflections on life are grounded in cause and effect, purpose, and essence. This, in turn, reveals the author's distinctive style. In a literary text, the harmony between characters' speech and psychological portrayal constitutes one of the most important layers of the artistic expressive system. Through speech, a character's personality, emotional experiences, and attitude toward the social environment are disclosed, while psychological depiction vividly reveals their inner world, hidden anguish, and aspirations. From this perspective, characters' speech and inner portrayal complement the content of the artistic text and serve as an emotional bridge between the reader and the character.

Nabijon Boqi's "A Tale of One Love" is one of the works in Uzbek literature that presents the theme of love in close unity with profound psychological experiences. In the novella, the internal dynamism of dialogues and monologues, together with their coherence with the author's commentaries, vividly conveys the characters' inner world. Themes such as love, loyalty, suffering, and dreams merge—through speech and compositional devices—with psychological portrayal, drawing the reader directly into the characters' inner processes.

METHODS

As a literary work emerges as a product of the writer's attitude toward the real world and reality, objective existence is revealed in it through subjective comprehension, depiction, and analysis. While shaping the characters' personalities, the writer simultaneously portrays important facets of social life and, moreover, relentlessly examines the obstacles that suppress human will.

In literary studies, the relationship between psychological portrayal and characters' speech has been widely analyzed. Literary scholar Dilmurod Quronov emphasizes that characters' speech is inseparably linked to character psychology and serves in a literary work as a principal means of revealing a character's nature. Izzat Sulton, in turn, offers a special analysis of the role of artistic speech in figurative thinking and its aesthetic function in expressing psychological states. In addition, Ma'rufjon Yo'ldoshev's monographs "The Literary Text and the Foundations of Its Linguopoetic Analysis" and "Linguopoetics of the Literary Text" extensively discuss the theoretical foundations of the linguopoetic approach, the artistic-aesthetic functions of linguistic means, and the role of devices such as antithesis, metaphor, and irony in revealing character psychology.

In recent years' literature, greater attention has been paid to a person's desires, wishes, and feelings as a free

thematic domain, and writers have increasingly addressed these aspects in their works. It is noted that "in contemporary literature, especially in short fiction, the share of works that explore the human inner world has grown, and the practice of interpreting life in accordance with ideological prescriptions is coming to an end. Presenting an individual person as an entire universe has become a leading principle of our literature. Today, works are being created not only within traditional directions, but also with completely new forms and appearances, modes of expression, imaginative worlds, and semantic content. It can be said that the formal-content and stylistic manifestations of our literature, as well as its principles of artistic-philosophical inquiry, have been renewed. Depiction has become more intense, and serious changes have occurred in the scale of reflecting layers of the human psyche and in modes of expression."

In particular, the fact that the human psyche is portrayed against the background of social reality in Nabijon Boqi's works such as "Rohila," "Gulzamira," and "A Tale of One Love" serves as evidence for this view. When we discuss the characters' inner world in Boqi's "A Tale of One Love," the writer's true aim and intentions become apparent, and this represents a vivid manifestation of artistic psychologism. In sources, artistic psychologism is defined as follows: "Artistic psychologism is one of the important means of creating a fully realized human image in a literary work; it involves revealing a character's inner world, providing psychological grounding for their actions and speech, and the totality of methods and devices that serve these purposes."

The use of folk expressions in the speech of the novella's main characters, Jamol and Adila, as well as other personages, serves as an artistic device for revealing their inner world. For example:

— I came to ask for your blessing, Grandfather. Please say, "I give my consent," so that there may be weddings in this courtyard as well! I know that if you are not pleased, nothing I do will go smoothly anyway.

Leave me in peace, my child. Let my afterlife not be ruined: I swore an oath three times, and I broke my oath twice—I even wrote a statement saying "There is no God," because I was afraid of prison. Enough now... Here, take my gold, but don't come looking for me while I'm still alive, all right?

For Jamol's grandfather—who in his time fought against the Soviets, then pursued the Basmachi as far as Kashgar, and, as a result of having cursed the Soviet authorities, served several years in prison—this life had lost its meaning. The reason he spent his days in the cellar, thinking of the end times and reciting the

Qur'an, lay in the suffering he had endured and the injustices done to him. Thus, past wounds and significant life experiences shaped the psychological world of Jamol's grandfather. Studying a character's history enables writers to understand and portray how such experiences influence their present thoughts, actions, and emotional well-being.

— Jamol's meeting with an ordinary cobbler-jeweler prompts him to be even more vigilant in his relationships with people.

— Here, take it—something for your eyes, for having seen. I'd forgotten a moment ago, forgive me.

— Uberite monetu! ("Put the coin away!"), said the jeweler, tightly clutching the coin in his fist.

— I'm telling you, put the coin away! I'm not a haggler—you can't buy me! I value my honor highly! And all the more, the honor of the uniform must be protected! Is that clear?!

— Please, let's not make a scene, — Jamol said. He took two more coins from the pouch and tossed them into the jeweler's palm. In an instant, the jeweler softened.

— You're a good young man. May I give you one piece of fatherly advice? — he said, taking Jamol by the arm.

— I want to advise you as a reserve agent of the KGB.

RESULTS

In Nabijon Boqi's "A Tale of One Love," the characters' personalities are revealed through their speech, and each dialogue or monologue reflects the character's inner world, emotional experiences, and social position. Let us consider the following inner speech of the novella's protagonist, Jamol: "Something happened," Jamol would say to himself. "Something has to happen," he would say as he walked along his road. "Everything will be fine," he would say if he happened to wake up at night. "Everything will be fine!!!" Or: "Sobbing and sobbing, he set off toward the riverbank. 'O mighty river, I have sunk into sin!' Jamol would say. 'Even your waters are not enough to wash away my sin, river! O mountains, I have sunk into sin!' Jamol would say. 'Even your stones are not enough to bury my sin, mountains! O Sun, I have sunk into sin! Why do you not shower fire upon me—why do you not scorch my body and soul, Sun?!' Jamol would say. 'I know that even your power is not enough to burn my sinful body, Sun!.. I must be thrown alive into the furnace of a fire-cart! I must be thrown alive into a blast furnace! The Earth must swallow me alive! Me... me...'"

These excerpts reflect Jamol's inner psychological state. Through this monologue, the reader understands Jamol's internal struggles and emotions and empathizes with him. This, in turn, determines the speech dynamics of the novella. The monologue

functions as one of the most effective expressive devices in the work, serving to illuminate the characters' inner spiritual world. Indeed, "characters' speech in literary works appears in the form of their conversations with one another—that is, dialogues—or words addressed to others, as well as their inner conversations, that is, monologues."

In the novella, linguopoetic means of psychological portrayal are employed skillfully. Here, psychological depiction is often intensified through linguistic devices. Antithesis, metaphor, folk expressions, and irony make the characters' emotional experiences even more vivid.

The main artistic power of the novella lies in the harmony between speech and psychological portrayal. The characters' dialogues and monologues are closely intertwined with the author's narration, creating a deep psychological resonance for the reader.

DISCUSSION

One of the writer's creative achievements can be explained by his ability to attain a dominant level of character-specific speech. In this process, the issue of linguistic individuality is revealed in the author's most important chosen expressive means and stylistic distinctiveness. "As a rule, a character's individual language clearly characterizes their life experience, worldview, understanding, behavior, cultural level, psychology, and occupation. Through a character's speech, one can perceive what kind of person they are. Each character's language has its own distinctive features. The writer develops a character's speech in accordance with the character's role in the events depicted in the work and their individual traits. Depending on the character's nature, the writer reveals the structure of their speech, vocabulary, and other linguistic features."

For this reason, the overall artistic burden and value of a literary work are often manifested in a character's speech and in the artistic expressive devices used in shaping it. In particular, Nabijon Boqi's "A Tale of One Love" occupies a special place in Uzbek prose in terms of the harmony between characters' speech and psychological portrayal. Characters' speech becomes not only a means of revealing character, but also an aesthetic echo of inner psychological processes. In dialogues and monologues, the characters' emotional world appears in all its complexity. The torments of love are conveyed in a dramatic tone, awakening empathy in the reader's heart as well. This aspect demonstrates the distinctive power of psychological depiction.

In the novella, the author's narration also holds a special place. By interpreting the characters' monologues and enriching dialogues from a

psychological perspective, it enhances the work's emotional impact. The convergence of authorial narration and characters' speech determines the emotional dynamism of the text. Psychological portrayal in the work is harmonized with national thinking through folk expressions, irony, and metaphors. Irony, antithesis, and metaphors found in dialogues penetrate deeply into the characters' inner world. This feature reveals Nabijon Boqi's distinctive poetic style that sets him apart from other writers.

Psychological portraits occupy an important place in the novella. The characters' external speech often stands in contrast to their inner monologues. For example, in dialogues the main characters, Jamol and Adila, maintain a calm demeanor, whereas in their monologues they do not conceal the anguish in their hearts. This situation demonstrates the multifaceted nature of the characters' inner world. The novella also directly affects the reader's emotional reception: ironic dialogues prompt reflection, while monologues rich in lyricism bring the reader closer to the characters' psychological world. This aspect is of particular significance as a stylistic achievement of Nabijon Boqi.

The author's narration likewise serves as a means of deepening character psychology. This, in turn, highlights the harmony between the author's voice and the characters' voices in Nabijon Boqi's artistic style.

CONCLUSION

Nabijon Boqi's "A Tale of One Love" is one of the works in Uzbek prose that vividly demonstrates the harmony between characters' speech and psychological portrayal. The characters' dialogues and monologues function not only as a means of revealing character, but also as an artistic device that conveys their inner world and emotional experiences directly to the reader. In this process, speech and psychological depiction intertwine to determine the emotional power of the literary text.

The linguopoetic devices employed in the novella—antithesis, irony, folk expressions, and metaphors—serve to express the characters' psychological suffering and joy with greater impact. Irony in dialogues draws the reader into deep reflection, while lyricism in monologues enables a direct encounter with the character's inner world. The author's narration, in turn, explains this process, enriches the psychological depiction, and heightens the overall lyricism.

It should be emphasized that in creating the unity of characters' speech and psychological portrayal, Nabijon Boqi combines national modes of thought with modern artistic experience. In this respect, "A Tale of One Love" serves as an important example of psychological artistic exploration and leaves a profound

mark on Uzbek literature.

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