



THE ARTISTIC INTERPRETATION OF PSYCHOPHYSIOLOGICAL MEANS IN THE DESCRIPTION OF EMOTIONAL STATES

Abdurahimova Manzura Shokirjon kizi

Lecturer, Fergana Public Health Medical Institute

Email: Abdurahimova772@gmail.com | Tel: +998905602128

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ABSTRACT

The article explores psychophysiological conditions in literary works based on the theories of literary scholars.

In artistic language, verbs are most often used to depict the state of a character. In such cases, one of the human body parts is “activated” to express the gestures or facial expressions of the character. Through the author’s commentary, this helps to convey the inner world and experiences of the character more broadly. It is also important to note that gestures and facial expressions that appear before, during, or after dialogue serve to clearly and vividly express the speaker’s psychophysiological state at that moment.

In recent years, Uzbek literature has increasingly employed gestures and facial expressions that enhance the expressiveness of dialogue, expanding their role in revealing human behavior and, particularly, the psychological state of a character. As Tolstoy once noted, “Gesture is the foundation of speech.” Modern Uzbek writers, following this view, skillfully use gestures as keys to unlocking the human psyche.

For example, in Abdulla Qodiriy’s novel *“Bygone Days (O’tkan kunlar)”*, in the chapter *“If Only the Groom Were So Handsome”*, we read:

Qutidor, after sending off the guests and getting ready for bed, was asked by Oftob oyim: “You kept praising that handsome, smart young man—who was he?”

“He was our guest, the son of my dear friend Yusufbek hoji from Tashkent,” said Qutidor.

“Is he really as handsome as To’ybek said?” “Yes,” replied Qutidor and *grinned*, “If God gives one a son, may he be like that. ”Here, the single word *“grinned”* conveys the psychophysiological state of Mirzakarim Qutidor—his sincere attitude toward his wife, his joy at the thought of his daughter Kumushbibi’s future happiness, and his emotional excitement are all reflected through this small physical gesture. Inspired by the works of classical authors, contemporary Uzbek writers also effectively use psychophysiological descriptions to reveal the inner world of their characters. For example, Nabi Jaloliddin, through the actions, speech, and psychology of his characters, reveals their attitude toward life, personality traits, aspirations, way of living, and national consciousness. In his novella *“Majnun,”* the main character Servisboy’s (real name Shunqorbek) state can be observed in the following

scene: "Here's the warehouse, Servisboy," said the shopkeeper, opening the crooked wooden door. "Stack the things on one side and clean the floor. The pay is three thousand cash." Servisboy said nothing. His weary eyes blinked strangely, and he began working. The act of blinking reflects his inner psychological state—his quiet nature, sense of responsibility, and resignation to the injustices of life. Through this single gesture, the author portrays a man who, having faced many trials, now accepts his fate passively. Similarly, in the same work, the portrayal of the young man and woman is filled with psychophysiological elements. Through the girl's movements, her sincere affection and innocent belief in love are expressed, as well as her unconscious anxiety about the uncertain future. For instance: "You won't deceive me, will you, Boychechak?" he said, looking at the flower between his fingers.

"What about this one?" she asked playfully, touching his shoulder with her finger. "Will he deceive me?" "Never!" he said, trying to hold her hand. The girl's gesture of touching the boy's shoulder becomes a silent question: "And you yourself—will you never betray me?" Thus, through simple physical acts, the writer conveys deep psychological emotions. In artistic prose, the inner world of characters is often revealed through dialogues. Dialogue serves as the main means by which both sides expose their true selves—their emotional states, moods, and character traits. Psychophysiological means—such as facial expressions, tone, pauses, posture, tears, laughter, and silence—appear in these exchanges. These nonverbal cues strengthen communication and sometimes replace speech entirely. According to studies, about 80% of information in communication is conveyed through gestures, facial expressions, and body language rather than words. For example, an honest person is not afraid to show open palms, while a liar tends to hide them. Holding one's head high with a thumb sticking out of a pocket indicates a sense of superiority. Covering the mouth, touching the nose, or scratching the neck often signal doubt or uncertainty. Constantly touching one's watch or bracelet for no reason can be a sign of nervousness. As literary scholar T. Jo'rayev notes in his work *"The Stream of Consciousness and Representation"* (1994): "In the prose of the 1980s and 1990s, the new feature was that the objective world, events, environment, and time were no longer directly woven into artistic structure. Instead, they were reflected through human perception, consciousness, and psychological reaction. Thus, the artistic character was no longer merely created by the author but became self-invented within the flow of consciousness. The reader, therefore, communicates not with the hero himself but with his thought process." It is well known that nonverbal expressions—mimicry, posture, gestures—carry deep psychological meaning and are often more informative than words. They reflect universal human emotions that transcend cultural boundaries, giving nonverbal language primacy over verbal communication.

To conclude, every writer portrays the psychological world of characters according to their individual creative ability. **Psychologism** interprets social relations and structures through psychological analysis—by studying human mental states and interpersonal interactions.

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