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## REPRESENTATION OF PSYCHOPHYSIOLOGICAL STATES CONVEYED THROUGH INTONATION

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### Abstract

This article explores the role of intonation in literature as both a linguistic and psychophysiological phenomenon. Drawing on theoretical perspectives of scholars such as N.G. Chernyshevsky, A.S. Makarenko, Umarali Normatov, I. Rustamova, Farmanovsky, and V. Zhinkin, the study highlights how intonation functions in literary narratives as a marker of psychological depth, emotional resonance, and aesthetic wholeness. Through the analysis of Abdulla Qahhor's short stories and Nabi Jaloliddin's novella *The Color of Death*, the article demonstrates how intonation transcends verbal expression, shaping character portrayal and revealing inner psychological states.

**Keywords:** Intonation, psychologism, paralinguistics, psychophysiological state, literary analysis, artistic integrity, Uzbek literature, Nabi Jaloliddin, Abdulla Qahhor.

### Introduction

Artistic literature has long been recognized not merely as an aesthetic medium but also as a form of psychological inquiry. Every writer, in a sense, becomes a psychologist, exploring facets of human character and emotional depth. As N.G. Chernyshevsky observed in his analysis of Tolstoy, literary psychologism may take multiple directions, ranging from the study of passions to the dialectics of the soul. Intonation in literature functions as one of the central means through which such psychological depth is conveyed. It is not limited to phonetic



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expression but encompasses rhythm, tone, emotional emphasis, and paralinguistic signals. The aim of this study is to examine how intonation operates as a tool of artistic expression in Uzbek literature, particularly in the works of Abdulla Qahhor and Nabi Jaloliddin.

### **Literature Review**

Scholarly interest in intonation has spanned linguistics, psycholinguistics, and literary studies. Makarenko emphasized the significance of maintaining a consistent intonation throughout a work, defining it as a measure of humor, irony, sarcasm, solemnity, sorrow, or joy. Normatov, analyzing Qahhor's works, showed how the author carefully controlled intonation to ensure artistic integrity and to reveal the unique destinies of his characters. Rustamova identified grammatical and stylistic devices—coordinated parts, parenthetical words, emotional vocabulary, and punctuation—as key mechanisms in shaping intonation. In psycholinguistics, Farmanovsky quantified the communicative role of intonation, asserting that 38% of meaning is conveyed through intonation, compared with only 7% through words. Zhinkin further stressed that “intonation is stronger than language and meaning,” positioning it as an indispensable component of paralinguistic communication. These perspectives together establish intonation as an interdisciplinary phenomenon at the intersection of linguistics, psychology, and literary aesthetics.

### **Methodology**

The research employs a combination of descriptive, comparative, and interpretive methods. Literary-psychological analysis was applied to examine the role of intonation in character portrayal and narrative structure. Comparative textual analysis was conducted on Abdulla Qahhor's short stories (The Patient, The Pomegranate, The Thief, The Horror) and Nabi Jaloliddin's novella The Color of Death. Psycholinguistic insights were incorporated to evaluate how intonation and paralinguistic features reflect psychophysiological states. The methodology is rooted in interdisciplinary perspectives, integrating literary theory, stylistics, and psycholinguistics.



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## **The Main Part**

Any artist or writer is, first and foremost, a psychologist. However, just as each writer is interested in different aspects of the human psyche, the methods and means employed to reflect them also vary. For instance, N.G. Chernyshevsky, analyzing the psychologism in L. Tolstoy's works, wrote: "Psychological analysis may take different directions: one writer is more interested in the facets of character; another—in the influence of social relations and conflicts on characters; a third—in the connection between feelings and activity; a fourth—in the analysis of passions. Count Tolstoy, however, is most of all concerned with the very process of the psyche—its forms, its laws, or, to be more precise, what may be called the dialectics of the soul"<sup>1</sup>. Imagine that you are reading a book. On the white page there are only black lines—letters, nothing else. No music is being played. Yet as soon as you begin to read the work, colorful images unfold before your eyes, and wondrous melodies begin to resonate in your ears. Unknowingly, you are deeply moved. This is yet another miracle of artistic literature. In the course of our observations, we attempted to explore aspects related to the destiny of literary works. Unlike other fields of study, the history of a literary work must be approached not only from an external perspective, but also from the position of psychological and aesthetic understanding. We sought to take into account the human and psychological states of the writer, as well as the inner laws governing creative expression. We became convinced that works suitable for psychological analysis possess the potential to remain timeless.

Accordingly, it can be said that a literary work also has its own intonation, which we imagine in our thoughts and feel with our hearts. Speaking about intonation in description, A.S. Makarenko remarked: "It is very important to find the appropriate intonation for a given work and to maintain that intonation until the end of the work, or at least until the end of a chapter. What is intonation? It is a certain measure of such elements as humor, irony, sarcasm, solemnity, coldness, precision, sorrow, joy, pessimism, and optimism. In the language of a chapter or an entire work, the proportion of these elements cannot be altered at will. To

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<sup>1</sup> Шарафиддинов О. Истеъдод жилолари // Қаҳҳор А. Олти томлик. 1-том. — Тошкент. Ғ. Ғулом номидаги бадий адабиёт нашрети, 1967. — Б 19.



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follow the intonation is a difficult task, yet without mastering the ability to guide it, one cannot become a truly accomplished prose writer”<sup>2</sup>.

The well-known literary scholar Umarali Normatov, in his research on the works of Abdulla Qahhor, writes: “Abdulla Qahhor always takes into account this law of artistic expression and the essential requirement of the short story genre: he devotes much thought to finding an intonation appropriate to the work, carefully monitors the flow of intonation throughout the narrative, and consistently maintains control over it. The intonation chosen by the author harmonizes closely with the content of the work and the essence of events and characters. It plays a significant role in ensuring the ideological and artistic integrity of the text, in enhancing the emotional force of description, in defining the writer’s position, and, ultimately, in achieving stylistic diversity. Frequently, when the writer returns again and again to the same type of life material or to the lives of a certain group of people, he employs intonation in description to uncover new layers of that material and to reveal the unique, unrepeatable destinies and traits of the characters.”<sup>3</sup>. The scholar identified types of intonation through his analysis of the writer’s stories “The Patient,” “The Pomegranate,” “The Thief,” and “The Horror.” In particular, he noted that in a literary work intonation may not proceed in a uniform manner. For example, the story “The Pomegranate” is written in a mournful, elegiac rhythm; although this tone intensifies and becomes more acute toward the end of the work, along the way several moments of relative calm appear, and the author even manages to make the reader smile. The simple-hearted Turobjon, while describing the cloth he brought for his wife, humorously recounts how he himself ended up tasting the honey he had brought. Yet, during such “maneuvers,” the author exercises restraint, preserving the musical wholeness of the work and skillfully linking these musical “detours” back to the dominant intonation of the narrative.

In her research, I. Rustamova offers the following observation on intonation: “Coordinated sentence parts, parenthetical words, words expressing emotions,

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<sup>2</sup> “Badiiy ijod haqida” to‘plami. – Toshkent, 1960. – B.42

<sup>3</sup> Normatov U. Abdulla Qahhor: Shijoat va mahorat jozibasi. – Toshkent. Mumtoz so‘z, 2021. – B.105



and the use of punctuation marks serve as the primary means in the formation of rhythm and in defining the intonation of the text”<sup>4</sup>.

According to psycholinguists, the use of language in communication constitutes a form of speech activity. In particular, Farmanovsky states: “The respondent (speaker) conveys to the correspondent (listener) only 7% of his thoughts through words, while 38% are transmitted through intonation.”<sup>5</sup>.

It is evident that in psycholinguistics significant attention is devoted to nonverbal means of communication, particularly intonation. The linguist V.Zhinkin once wrote: “Intonation is stronger than language and meaning.” Thus, paralinguistic means should be regarded as an inseparable component of communication, a crucial factor that complements and shapes speech.

Nabi Jaloliddin’s novella “The Color of Death” focuses on the Afghan war and its victims – both the dead and the survivors – depicting with stark realism a series of authentic human images. “Frankly, there is no single bright conceptual hero figure sustaining the narrative from beginning to end; rather, this role is fulfilled by the truthful depictions of the war itself. As in L. Tolstoy’s famous Sevastopol Sketches, the central protagonist of this work is likewise the merciless truth about war”<sup>6</sup>.

The scenes of war depicted in the novella include heads severed from bodies and lying soaked in blood, corpses mixed with soil, villages reduced to ashes, unimaginable cruelties, and atrocities committed in retaliation for the savagery of the other side. It is difficult to find a writer who can portray the horrors of war as vividly as Nabi Jaloliddin. The reason is that the author personally witnessed the Afghan war, which enabled him to present events in a credible and emotionally powerful manner. He lived among the participants of the war, conversed with them, and closely studied their destinies. This mastery is evident in his ability to render depictions of war both convincingly and in ways that profoundly affect the human psyche. For example, when Abduqodir, a sentry returning at night to the area where his unit was stationed, twice shouted “Halt! Who goes there?” the

<sup>4</sup> Rustamova I. Abdulla Qahhor nasriy asarlari poetikasi. Dsc dissertatsiya avtoreferati. Farg‘ona, 2022. B.21

<sup>5</sup> Muratova N. Muloqot jarayonida verbal va noverbal vositalarning o‘rni // O‘zbek tilshunosligi va adabiyotshunosligimasalalari. Samarqand, 2012. – B.120.

<sup>6</sup> Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. –Б 45.





intruder deliberately did not respond. A young soldier named Sergey recognized Abduqodir and silently allowed him to pass. According to military regulations, a person who fails to respond to the challenge “Identify yourself” after two demands must be shot. Abduqodir harshly reproached Sergey for not doing so, warning him—through threats and the force of a weapon—that he could endanger his comrades. When Abduqodir asked Sergey “Do you have a mother?” and Sergey replied “Yes!”, a sharp transformation occurred in Abduqodir’s psychophysiological state. This shift was made evident through changes in his vocal tone, intonation, rhythm, and tempo of speech.

Abduqodir removed the rifle from Sergey’s forehead and, in the same voice as before, whispered as if speaking to himself:

“It must be hard for your mother...” He tossed the weapon back to Sergey. “Go, return to your post!”

Wiping his eyes with his hand, Sergey left the room. Abduqodir, his gaze strangely altered, slumped down, bent his head onto his knees, and whispered: “But I have no mother...” He threw himself face down on the pillow. After a moment his shoulders began to tremble violently, shaking again and again, though no sound escaped from him<sup>7</sup>.

In the author’s commentary, Abduqodir’s speech is described as “whispering as if speaking to himself.” However, the intonation of the utterance “It must be hard for your mother...” expressed through whispering, as reinforced by the punctuation, is not mere whispering; it also conveys shades of threat, emphasis, and forgiveness. The emphatic particle -da in the original phrase further signals an intensified psychological state, imparting the meaning of strong insistence. The novella also reveals the inner world of Sergey through psychophysiological descriptions. His “pale face and arms dropping limply” indicate fear, shame before his comrades, and the realization that by failing to follow military regulations, he might have allowed the enemy to break through, endangering not only himself but also the lives of all his companions. Abduqodir’s psychophysiological condition similarly reflects his inner world and his emotional state after the psychological tension subsides. The depiction “he bent

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<sup>7</sup> Jaloliddin N. O’limning rangi. – Toshkent. G’afur G’ulom nomidagi nashriyot-matbaa ijodiy uyi; 2021. –B.9.



his head onto his knees and whispered” suggests a sense of guilt: he was on the verge of killing his fellow soldier. His whispered words further express grief, longing, and torment over the absence of his mother.

## **Conclusion**

The study demonstrates that intonation in literature functions not merely as a stylistic device but as a profound marker of psychological and emotional truth. In Qahhor’s works, intonation sustains artistic integrity, enhances emotional resonance, and provides stylistic diversity. In Jaloliddin’s war narrative, intonation reveals the psychophysiological states of characters, exposing fear, guilt, grief, and suppressed emotion with remarkable authenticity. More broadly, intonation bridges verbal and nonverbal communication, serving as a crucial paralinguistic tool in literary discourse. Thus, intonation emerges as a universal yet culturally specific phenomenon, integral to the artistic and psychological power of literature.

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