

THE ROLE OF SPEECH TYPES IN DEPICTING THE PSYCHOLOGY OF CHARACTERS IN ZULFIYA QUROLDY QIZI'S WORKS

Davlatova Ruxsora BarotovnaNon-governmental Higher Education Institution "[Alfraganus University](#)"Phone: [+998 97 895 95 18](tel:+998978959518)**Abstract**

This article explores the functional role of various speech types in revealing the psychological world of characters in the works of the contemporary Uzbek writer Zulfiya Quroldoy Qizi. The study is grounded in the theoretical framework of speech typology developed in Uzbek and Russian literary scholarship, which includes dialogue, monologue, and polylogue, as well as their subtypes such as inner monologue, inner dialogue, and polyphonic speech. Through a close textual analysis of Quroldoy Qizi's short stories *Jealousy (Rashk)*, *The Bride (Kelin)*, and *Two Destinations (Ikki manzil)*, the article demonstrates how inner speech and dialogic forms serve as artistic tools for expressing women's inner struggles, suppressed emotions, and social marginalization. It is argued that the author's effective use of inner monologue and inner polylogue allows readers to access the silent, unspoken aspects of her heroines' experiences. The study concludes that Quroldoy Qizi's mastery of speech forms deepens the psychological realism of her narratives and contributes significantly to the development of psychologism in modern Uzbek prose.

Keywords: Zulfiya Quroldoy Qizi, Uzbek literature, speech typology, inner monologue, dialogue, polylogue, character psychology, psychologism, women's prose

In the Explanatory Russian-Uzbek Dictionary of Literary Terms, the term speech characterization (*nutqiy tasnif*) is defined as follows: "It is one of the expressive means in a literary work, through which a character reveals certain aspects of their inner world and emotions by means of speech. In terms of form, speech characterization is divided into two types: 1) monologic speech, and 2) dialogic speech."

The literary scholar H. Umurov, in his treatise *The Spiritual World and the Rootedness of the Character*, uses the term speech typology (*nutqiy tasnif*) instead of speech characterization. In modern Uzbek literary studies, the term *tasnif* ("classification") is more frequently used than characterization. [3]

In the textbook *Literary Theory*, the major types of speech characteristic of prose are identified as dialogue, monologue, and polyphonic speech. Indeed, the authors correctly highlight the three most essential forms of speech. However, in recent years, both Russian and Uzbek literary scholarship have further deepened the theoretical basis of speech typology, distinguishing more nuanced subtypes of dialogue, monologue, and polyphonic speech.

In his monograph *Speech and Style*, the literary critic Y. Solijonov examines the types of speech in artistic works, analyzing Uzbek novels within the theoretical framework of M. Bakhtin's classification. He divides authorial speech into direct author's speech and indirect author's speech. Furthermore, Solijonov differentiates two dominant forms of dialogue in modern Uzbek prose — descriptive and dramatic dialogue — and also identifies three additional subtypes: live (real) dialogues, imaginary (fictional) dialogues, and inner dialogues. In our view, the third subtype — inner dialogue — can actually be considered a variety of inner monologue, since, as

the term suggests, the character conducts a conversation with themselves or with an imagined interlocutor — a friend, lover, superior, or spouse — within their own consciousness. [7]

Solijonov refers to T. Jo‘rayev’s monograph *The Stream of Consciousness and Imagery*, in which the author defines live dialogue as “a conversation of a character with themselves within the frame of an inner monologue.” However, this definition more accurately corresponds to one of the varieties of imagined speech. T. Boboyev, another prominent literary scholar, emphasizes the creative use of diverse expressive means in depicting characters and distinguishes the main speech types as monologue, dialogue, and polylogue. He further classifies the monologue into inner and external types and, according to their ideological content, into reminiscent monologue, analytical monologue, and aspirational monologue. We believe that the inner monologue can be further subdivided according to its artistic function into the following types: reminiscent, reflective, analytical, aspirational, investigative, emotional, and imaginary monologue. Thus, seven main varieties of inner monologue can be identified.

Our study focuses on this issue through the creative works of the Uzbek short story writer Zulfiya Quroldoy Qizi. When reading Quroldoy Qizi’s stories, one observes that her characters’ lives are depicted as intricate and full of inner torment. For instance, in her stories *Jealousy* (Rashk) and *The Bride* (Kelin), although the themes and the destinies of the female protagonists are similar, each character possesses distinct individual traits and emotional experiences. Both works portray women whose lives are filled with tragedy and spiritual suffering. While both husbands — Sherali in *Jealousy* and FayzmuRod in *The Bride* — betray their wives, each relationship reflects different shades of disrespect and disillusionment.

In *The Bride*, the protagonist Xoldor continues her daily household chores despite her husband’s constant absences. Even after discovering a note bearing another woman’s address, she remains silent and does not question him. Quroldoy Qizi describes her in this way: “By nature, she was simple, quiet, hardworking, and uncomplaining. From dawn till dusk, she busied herself with housework and caring for her parents-in-law without a word of complaint.”

Absorbed in caring for her four children, Xoldor has no time to think of herself. When her mother-in-law, Muslim momo, discovers the address of her son’s second wife, she instinctively compares the two women — the graceful Oygul and the weary, rough-handed Xoldor. Muslim momo silently laments her daughter-in-law’s condition, realizing that she has lived a life devoid of comfort or joy. Even when Xoldor gathers the courage to question her husband’s infidelity, he harshly rebuffs her: “Mind your own business. Clean the barn and cover the hay — that’s all you’re good for!”

In *Jealousy*, the protagonist Hosiyat differs from Xoldor in that she was once extraordinarily beautiful. During her early married years, people came from all over the village just to admire her beauty. Her husband Sherali was deeply devoted to her. However, after bearing three children, Hosiyat loses her youthful charm and vitality. Burdened by daily chores, she neglects herself entirely. Sherali, noticing the change, begins to reproach her. When he complains — “Can’t you take better care of yourself?” — Hosiyat coldly replies, “Should I wear silk dresses to clean manure?” Later, when Sherali cruelly drives her outside at night, accusing her of smelling like dung, Hosiyat feels utterly humiliated and stripped of her dignity as a woman. In depicting Hosiyat, Quroldoy Qizi presents her as more intelligent and self-aware than Xoldor. Yet, both women are shaped by the same oppressive environment, and the reader cannot help but sympathize with their fates.

In portraying these two women, Quroldoy Qizi extensively employs inner polylogue — a type of internal speech in which multiple emotional and psychological voices coexist within the character's mind. In *The Bride and Jealousy*, the protagonists' thoughts and emotions are expressed silently; no one hears their words, their jealousy, or their rebellion — they remain imprisoned within. This represents the very essence of the Uzbek woman's psychology: she does not confront her husband openly; instead, all her anguish remains internalized.

Quroldoy Qizi also skillfully utilizes dialogic speech in her story *Two Destinations (Ikki manzil)*, creating a vivid image of the thoughtful, modest, and self-controlled Uzbek woman:

“He stared at the girl before him as if his life and death depended on her answer. — So... so that's why... you did all this? — she finally whispered weakly. — Yes, I won't hide it anymore, — the man replied, stepping closer. — Everything, absolutely everything I did — was for you, only for you...”

Constructed almost entirely through dialogue, the story reflects the inner and outer worlds of contemporary men and women, revealing their virtues, psychology, and the spirit of the time.

References

1. Boboxonov M. *Artistic Psychologism in Uzbek Novellas*. Tashkent: Bayoz, 2014.
2. Sulton, I. *Literary Theory*. Tashkent: O'qituvchi, 2005.
3. To'rayev, D. *The Artistic Thinking and Craftsmanship in Uzbek Novels*. Tashkent: University Press, 2001.
4. Umurov, H. *Artistic Psychologism and Contemporary Uzbek Novelism*. Tashkent: Fan, 1983.
5. Ahmedov, N. *Issues of Narrative and Individual Style*. PhD Dissertation. Tashkent, 1973.
6. Kenjayeva, P. *Principles of Depicting Character Psychology in Contemporary Uzbek Stories*. PhD Abstract. Tashkent, 2008.
7. Solijonov, Y. *Poetics of Artistic Speech in 1980–1990s Uzbek Prose*. PhD Dissertation. Tashkent, 2002.
8. Quroldoy Qizi, Z. *Ancient Song*. Tashkent: Uzbekistan, 2012.
9. Quroldoy Qizi, Z. *The Angel of Evil*. Tashkent: Yangi Asr Avlodi, 2005.
10. Quroldoy Qizi, Z. *Captive of Sorrow*. Tashkent: Yangi Asr Avlodi, 2009.
11. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-nasri/Z.-quroldoy-qizi-ikki-manzil-hikoya>
12. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-nasri/Z.-quroldoy-qizi-ayol-hikoya>