



Article

The Role Of Poetic Devices In Shaping Character

Rushana Zaripova

1. PhD Candidate, Alisher Navoi Tashkent State University of Uzbek Language and Literature

* Correspondence: rushanazaripova@gamil.com

Abstract: This article examines the critical role of poetic devices and artistic details in the formation and development of characters in modern Uzbek prose. Through a detailed analysis of Abduqayum Yo'ldosh's stories and novels, the study reveals how literary tools such as symbolism, metaphor, simile, internal monologue, and psychological detail function as mechanisms for conveying emotional depth and psychological complexity. These devices not only enhance the aesthetic richness of the narrative but also serve to portray inner conflict and moral development. The article underscores the integral connection between a character's psychological state and the figurative language used to express it, emphasizing that the effectiveness of character portrayal is rooted in the nuanced use of poetic elements.

Keywords: Uzbek prose, poetic devices, character construction, internal conflict, artistic detail, psychological realism, Abduqayum Yo'ldosh, symbolism, metaphor.

1. Introduction

In literary works, character development is achieved not only through conflict, but also through various poetic elements. Poetic devices enrich the aesthetic value of a text and help to highlight a character's inner world, emotional experiences, personality, and psychological state with greater clarity [1], [2]. Their effective use requires considerable skill and artistic sensibility [3].

From this perspective, literary scholars such as G. Pospelov, V. Vinogradov, R. Barthes, and M. Bakhtin emphasize the critical role of poetic elements within the semiotic and aesthetic structure of a literary work. Examples of such elements include symbolism, metaphor, simile, parallelism, interior monologue, psychological detail, and unique narrative and compositional techniques [4].

For instance, symbolism can deepen the portrayal of a character's emotional world. In Abduqayum Yo'ldosh's story "Goodbye, Beauty...", the desert and the parched village represent Aysuluv's longing for beauty and innocence. In the novella "The Crocodile's Tears," the crocodile symbolizes human indifference, coldness, and callousness—even cruelty toward loved ones in pursuit of selfish ends [5]. In "Sunbula's First Saturday," the phrase "first Saturday" functions not just as a temporal marker, but also as a poetic symbol conveying a new phase in life—a spiritual crisis and transformation. In the novel "River," the flow of the Syr Darya—sometimes calm, sometimes turbulent—serves as a symbolic mirror of the characters who dwell along its banks and drive the narrative forward [6]. As a metaphorical and poetic element, it reveals the underlying layers of meaning in the text.

2. Materials and Methods

Furthermore, in literary psychologism, a character's inner state is often revealed through meticulous attention to small details. In "Goodbye, Beauty..." the withered tree; in "The Crocodile's Tears" the image of the crocodile; in "Sunbula's First Saturday" the letter;

Citation: Zaripova, R. The Role Of Poetic Devices In Shaping Character. Central Asian Journal of Literature, Philosophy, and Culture 2025, 6(3), 477-481.

Received: 15th Apr 2025

Revised: 29th May 2025

Accepted: 21st Jun 2025

Published: 14th July 2025



Copyright: © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license

(<https://creativecommons.org/licenses/by/4.0/>)

and in the novel *"The Banker"* the chess set gifted on Bakirov's birthday — all serve as poetic details. Through these objects, we observe character traits and psychological transformations in a nuanced manner.

In his novellas and novels, Abduqayum Yo'ldosh makes highly effective use of similes to convey the inner world of his characters through their external states. Rather than explaining psychological processes explicitly through words, he reveals them through changes in appearance, physical movements, and behavioral cues.

For instance, in the novella *"Sunbula's First Saturday,"* the author actively employs various artistic devices to depict the psychological state of the characters. In particular, the use of similes makes their internal experiences more vivid and emotionally resonant. The author reveals the characters' psychological struggles not only through internal monologue and introspection, but also through distinctive descriptive techniques and depictions of their physical expressions and movements.

A notable example is the portrayal of the emotional state of the editor character through simile:

"...He sat, staring at a single point, immersed in heavy thoughts; at times, he would suddenly tremble like someone burning with fever and hurriedly scribble something down..."

This poetic device allows the reader to grasp the intensity of the character's inner turmoil through suggestive, sensory language that bridges the internal and external dimensions of the narrative.

This depiction serves as a powerful artistic expression of the editor's psychological state. The phrase *"staring at a single point"* reflects the character's deep immersion in thought and his disconnection from the external world. It suggests an internal torment that is silently unfolding within his consciousness. The metaphorical comparison *"trembling like someone burning with fever"* conveys the editor's emotional agitation, psychological pressure, and inner tension. Just as a person suffering from a high fever experiences intense physical discomfort, the protagonist is portrayed as enduring a similarly excruciating inner turmoil.

The phrase *"would hurriedly scribble something down"* illustrates the character's mental instability and the impulsive nature of his actions under emotional distress. It implies that he is urgently trying to capture his thoughts on paper, perhaps out of fear that they might vanish or be forgotten. Through this imagery, the author reveals the editor's inner turmoil not only through his thoughts but also through his physical condition and behavior, highlighting how psychological strain manifests physically.

3. Results and Discussion

Throughout the story, the author continues to unveil the editor's internal suffering through external signs. For instance, in the phrase *"...his face had turned as black as coal, and his posture was hunched as if he were carrying a load of ten batman on his shoulders,"* strong similes are again employed [7]. The description *"his face had turned as black as coal"* indicates that the character's emotional suffering has physically manifested on his appearance. Typically, psychological distress and fatigue reveal themselves on a person's face; here, *"black as coal"* implies that his facial expression has grown dark and grim due to his inner pain [8], [9], [10].

The image *"his posture was hunched as if he were carrying a load of ten batman on his shoulders"* metaphorically represents the physical embodiment of his psychological burden. The metaphor of a heavy load on one's shoulders is often used in literature to signify the weight of life's responsibilities, internal conflicts, and emotional struggles [11]. In this case, the sentence effectively links the character's psychological heaviness with its physical manifestation. This allows the reader to witness the character's mental exhaustion, internal conflict, and descent into a depressive state.

In the story, the narrator, who attends a meeting in place of his roommate but fails to achieve his goal, is described metaphorically as having *"collapsed like a tray of mud."* This

powerful simile vividly conveys the character's inner breakdown. It reflects profound disappointment, deep emotional despair, and the torment that arises from unfulfilled expectations [12], [13]. Additionally, the image captures the extinguishing of hope and the despondency that follows the loss of a desired purpose.

In the novel *"The River"*, the character of Tohir embodies both the general traits typical of the working class and specific individual characteristics. For instance, he is depicted as a man of his word—alert, sincere, hardworking, strong, honest, and courageous. These are the psychological markers that define his behavior and personality. However, the emergence of his character is not based solely on these traits. The author also pays particular attention to the orientation of Tohir's willpower. His personality is shaped by his self-awareness, which develops under certain socio-environmental influences. As a result, he displays traits such as ambition, a sense of responsibility, and frankness—features that further define Tohir's character [14], [15]. Characters are revealed and shaped through their actions within specific psychological contexts. Through this method, the author's perspective becomes apparent to the reader.

It can thus be concluded that the writer creates a literary work through the comprehension and perception of both the individual and the world. It is no secret that the primary aim of any writer in crafting a work of fiction is to portray the human being. Accordingly, in representing the individual, the writer strives to reflect universal human traits and embed these qualities into the characters' personalities. In doing so, the character takes shape within the fabric of the literary text.

Not every object or detail appearing in a literary work qualifies as a true artistic detail. A detail, first and foremost, must be concise, precise, vivid, and figurative, and it primarily serves the purpose of synthesizing the object of description. A detail can only fulfill its function when it occupies a meaningful place within the composition of the work. It protects the writer from verbosity and from falling into "literary chatter." Achieving brevity combined with depth of meaning is a defining feature of the artistic detail.

The excerpt clearly illustrates that the artistic detail plays a crucial role in revealing the facets of character. Artistic detail serves as a precise tool through which we can comprehend the internal and external world of the characters within a literary work. For instance, in Abduqayum Yo'ldosh's novel *The Banker*, the author conveys the protagonist Tolibjon Bakirov's psychological depression through the symbolic use of the "chessboard" detail. While celebrating his 55th birthday among colleagues, Bakirov receives a chessboard as a gift, allegedly sent by an anonymous person. The board, placed on a wheeled table, is brought into the room, with finely crafted black and white chess pieces neatly arranged. As the board is brought closer to Bakirov, the black king piece—engraved with his portrait and crowned—falls and rolls toward the white side. The stunned onlookers are left breathless. Witnessing this, Bakirov clutches his chest and collapses. The identity of the person who sent the chessboard remains a mystery until the end of the novel, thereby enhancing the artistic intrigue for the reader.

Another detail, seemingly minor but in fact symbolically loaded, is the half-liter thermos that Bakirov's deputy, Mannonov, always carries. Initially mentioned in passing, the thermos takes on profound significance later in the narrative. As Anton Chekhov famously stated, "If a gun is hanging on the wall in the first act, it must fire in the last." In this case, Bakirov's poisoning is carried out by Mannonov, who pours ginseng tea—something he habitually drinks himself—from the same thermos. It is later revealed that the tea had been laced with a slow-acting poison, bringing a chilling resolution to the narrative.

The Russian psychologist L.S. Vygotsky, in his work *The Psychology of Art*, also explored the concept of artistic psychologism in literature. Literary scholar Munavvar Abdurahmonova, writing about the representation of the human psyche in Uzbek prose, notes: "The psychological profile of an individual and the various states that occur within the psyche tend to be relatively stable, playing a crucial role in shaping a character's traits.

While human consciousness and understanding may evolve with the times, psychological change tends to occur more gradually."

In portraying the psychological states of his characters, Abduqayum Yo'ldosh demonstrates a distinctive poetic style, making effective use of various poetic devices to reveal the inner world of his protagonists. A close reading of his stories and novels reveals that dialogue, in particular, is employed skillfully as a means of conveying the emotional and psychological condition of characters.

For example, in the novel *The River*, the character Dilmurod, son of Tohir, harbors a deep resentment and hatred toward the river. As a result, whenever his father invites him to go to the river, he consistently responds with rejection and visible displeasure. The same reaction occurs on the present day. When Dilmurod sees his father preparing to leave for work, he picks up the nearest newspaper and pretends to be reading it attentively.

Tohir: "My son, why are you sitting in this cramped room all day? Come with me instead. It will lift your spirits."

Dilmurod (his voice trembling): "That... I'd rather sit here, bored in this suffocating room, than go to that death trap!"

Tohir (trying to stay calm, speaking as gently as possible): "Alright, my son. As you wish."

Tohir leaves the room, walks into the hallway, and puts on his boots. Before stepping outside, he glances back into the room. Dilmurod remains absorbed in the newspaper, avoiding all eye contact.

As is well known, Tohir is an honest inspector. He fights earnestly to protect nature and preserve it as a legacy for future generations. However, his efforts are not understood—first and foremost—by his own relatives and fellow villagers. They conspire against him in various ways, attempt to take his life, and even exclude him from their weddings and communal gatherings.

One of the descriptive tools that aids in forming a clear image of literary characters is the portrait. A portrait in literature refers to the artistic depiction of a character's external appearance, including their clothing, behavior, mannerisms, and posture. In creating a portrait, the author goes beyond describing facial features such as the eyes, eyebrows, lips, and nose, and pays close attention to gestures involving the body, hands, and head, as well as voice tone, speech tempo, laughter, crying, and the facial expressions accompanying these emotional states. These elements are closely tied to the psychological dimension of the character.

From this, it becomes evident that a writer's artistic mastery can also be assessed by the way they depict the portrait of a literary character. The literary skill of Abduqayum Yo'ldosh can be observed particularly in the character portraits within his novels *Daryo* ("The River") and *Bankir* ("The Banker"). For example, in *The Banker*, the character Nozima is first introduced to the reader as follows:

"Sitting with upright posture and dignity like a cypress, dressed in a short-sleeved black dress with deep-cut shoulders that clung to her slender figure, a diamond necklace hanging from her long, white neck, and diamond-studded earrings adorning her ears, her hair styled in a way that further enhanced her beauty—Nozimakhonim, upon seeing her father, smiled faintly and gave a barely noticeable shake of the head."

4. Conclusion

This was Nozima's initial introduction to the reader. In this portrait, the author seeks to depict her as the quintessential daughter of a wealthy banker—a woman of affluence and refinement. As the narrative progresses, Nozimakhonim is portrayed in ways that reflect the evolving circumstances:

"Sorrow matures a person. Nozimakhonim, too, suddenly transformed into an experienced and composed woman. Not only her outward appearance but also her style of dress changed accordingly: she combed her hair smoothly back and adopted the modest attire typical of professional women in leadership positions."

In conclusion, a close reading of the stories, novellas, and novels produced by a contemporary Uzbek prose writer reveals with confidence that the poetic devices and artistic details used in character construction possess great expressive power. To summarize, every writer has sought to create compelling and impactful works by skillfully harnessing the magical force and vast potential of poetic elements. In other words, without poetic devices and artistic details, literary works themselves would not have come into existence at all.

REFERENCES

- [1] I. Sulton, **Adabiyot nazariyasi**, Tashkent: O'qituvchi, 2005.
- [2] T. Boboev, **Adabiyotshunoslik asoslari**, Tashkent: O'zbekiston, 2002.
- [3] Q. Yo'ldosh, **Yo'niq so'z**, Tashkent: Yangi Asr Avlodi, 2006.
- [4] B. Karim, **Ruhiyat alifbosi**, Tashkent: G'afur G'ulom NMIU, 2015.
- [5] B. Karimov, **Adabiyotshunoslik metodologiyasi**, Tashkent: Muharrir, 2011.
- [6] Yo. Solijonov, "XXI asr nasri manzaralari: Mavzu, muammo va yechim," **Sharq yulduzi**, no. 4, pp. 147–157, 2011.
- [7] A. Yo'ldosh, **Sunbulaning ilk shanbasi**, Tashkent: Yozuvchi, 1998.
- [8] M. Abdurahmonova, "Xarakter psixologizmi, muhit va tipik sharoit," **O'zbek tili va adabiyoti**, no. 2, pp. 29–35, 1975.
- [9] I. Yoqubov, "O'zbek romanining ma'naviy-ruhiy asoslari," **Sharq yulduzi**, no. 4, pp. 109–119, 2011.
- [10] F. Salaev and G. Qurbaniyozov, **Adabiyotshunoslik atamalarining izohli lug'ati**, Tashkent: Yangi Asr Avlodi, 2010.
- [11] Q. Yo'ldosh, "Ezgulik mavjlari," **Sharq yulduzi**, no. 5, p. 14, 2015.
- [12] S. Matyoqubov, "Badiiy psixologizm qirralari," **O'zbek tili va adabiyoti**, Tashkent, 2006.
- [13] A. Yo'ldoshev, **Bankir**, Tashkent: Tafakkur qanoti, 2012.
- [14] A. Yo'ldosh, **Daryo**, **Sharq yulduzi**, nos. 1–6, 2016.
- [15] A. Yo'ldoshev, **Mashaqqatlar osha yulduzlar sari: Hikoyalar**, Tashkent: Yangi Asr Avlodi, 2021.