



Article

Physiological Representation of Psychological States in Murad Mansur's Prose

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Abstract: This paper will examine the idea of physiological depiction as a plot technique used to describe psychological state in modern Uzbek fiction and of the works of Murad Mansur. In contrast to other psychological narration use, which is mostly based on an inner monologue and emotional cogitation, bodily responses, which include physical pain, exhaustion, trembling and bodily uneasiness, are frequently used in the prose to show the turmoil within. The paper holds that physiological imagery may be used as a mediator of the inner world of the character and the perception of the reader, increasing the presence of emotion and realism. Through close textual analysis, the article demonstrates how physiological expressions serve to deepen character psychology, construct narrative tension, and reflect broader existential and social concerns. The findings contribute to the understanding of modern Uzbek prose within the context of world literary processes and contemporary narrative techniques.

Keywords: Uzbek prose, physiological depiction, psychologism, Murad Mansur, contemporary literature, narrative techniques.

1. Introduction

The issue of portraying the inner world of a character has been revived in terms of the latest literary studies, especially in the area of modern prose. The depth of the psychology, truth to emotion and experience itself have become all hallmarks of contemporary narrative aesthetics [1]. In this context, the physiological description becomes a significant artistic instrument that enables authors to express psychological conditions by the use of physical sensations and bodily responses. Such narrative methods have become increasingly prominent in contemporary Uzbek prose. Murad Mansur occupies an exceptional position among writers who actively use physiological imagery [2]. His works of art offer an intricate depiction of human consciousness and emotional experience through the combination of psychological reflection with physical expression. The goal of this piece is to look at the imaginative objective of physiological imagery in Mansur's prose and to show the way it helps foster the growth of psychological realism. Physiological depiction in literature is a situation in which a character is described in terms of mental and emotional reactions by bodily reaction [3]. In contrast to direct commentary of psychological factors, psychologism works indirectly enabling readers to draw conclusions on the inner experiences based on physical manifestations including pain, fatigue, nausea or involuntary motions [4].

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2. Materials and Methods

This study employs a qualitative literary analysis to examine the ways in which psychological states are physiologically represented in the prose of Murad Mansur. Close textual reading is the primary method of analysis utilized in this study, which relies on interpretative and descriptive methods. The main corpus of analysis comprises a few of Murad Mansur's prose works, that have been selected for their rich psychological depth and frequent use of bodily imagery to convey internal emotional and mental states.

Theories of embodied cognition, literary psychology, and narratology each have a bearing on the way the problem is addressed. The narrative voice, focalization and character perspective are analyzed in terms of concepts described in the narratological theory, which provides an opportunity to get deeper insights into the externalization of inner psychological experiences by means of physical descriptions. Psychological literary criticism offers the methods to discern emotions like anxiety, fear, desire, and alienation as reflected in physiological responses such as tension of the body, posture change, sensorial perception and uncontrolled physical aspects. A comparative analytical approach is also applied, whereby different characters and narrative situations within Mansur's prose are examined to identify recurring patterns of physiological expression linked to specific psychological states. This enables the identification of dominant stylistic and thematic tendencies in the author's portrayal of mind-body relationships. Cultural and contextual analysis is incorporated to account for the influence of social norms, national identity, and cultural symbolism on the representation of psychological and physiological experiences in Uzbek prose.

The textual evidence is formally derived out of the original works and examined concerning the topic as applied to the theoretical viewpoints. Engagement in interpretations has been supported by using some existing literature and psychology scholarship and this guarantees analytical validity as well as theoretical consistency. The research does not take the quantitative approach and instead, it focuses more on depth of explanation, which aims to unveil the weapon of physiological imagery as a strategy of narration to the complexity of psychology.

3. Results

The prose by Murad Mansur exhibits a peculiar inclination of manifesting the psychological tension via the physiological responses. In the passages under consideration, the author does not provide any specific psychological commentary, he just describes internal turmoil in the form of bodily reactions of trembling, increased heartbeat, breathlessness, physical immobility [5]. Speaking of the episode where the character is emotionally shocked suddenly, the narrator focuses more on an actual body response instead of an abstract emotion: his heart started to beat madly, his hands were shaking uncontrollably [6]. This internal fear and confusion are manifested in an external response to it. The psychological unsteadiness of the character is therefore not presented by an introspective method, but in a somatic way. Similarly, in another scene, emotional pressure manifests itself through physical paralysis: "His whole body stiffened, as if refusing to obey his will". Here, the inability to move symbolizes the character's internal deadlock and moral hesitation. The body becomes a site where psychological conflict is materialized [7].

This study has examined the artistic function of physiological depiction in contemporary Uzbek prose through a close textual analysis of Murad Mansur's works. The findings demonstrate that physiological imagery occupies a central position in the author's narrative system, serving as a primary means of representing characters' psychological states and inner experiences [8]. Mansur frequently externalizes inner tension through physical reactions such as trembling, an accelerated heartbeat, weakness, physical paralysis, and exhaustion rather than relying on straightforward psychological explanation or introspective commentary. The analysis shows that Mansur's utilization of

physiological imagery in his prose serves as a distinct aesthetic principle rather than as an additional component of traditional psychologism. The author encourages the reader to actively engage in the process of interpretation by allowing emotions such as fear, anxiety, agitation, and despair to be deduced from physical responses [9]. Mansur's narrative technique corresponds to contemporary notions of embodied experience in literature by strengthening emotional impact and enhancing psychological realism via this indirect mode of representation. Examining phraseological units as vehicles of physiological meaning is one of this study's significant contributions. The frequent use of words. The investigation of phraseological units as vehicles of physiological meaning is one of this study's significant contributions. Expressions such as "his heart suddenly sank," "his heart throbbed," "his hair stood on end," and "his breath caught in his throat" are frequently used, demonstrating how folk idioms can be transformed into powerful psychological characterization tools. Mansur displays an elevated degree of stylistic originality and linguistic sensitivity in his creative modification of standard phraseological expressions through lexical substitution, semantic intensification, and contextual adaptation [10]. These modifications ensure that idioms are closely linked to character psychology and narrative context in along with improving the language's expressive potential.

The practice goes back to realism and modernism in world literature, if writers tried to go beyond purely rational. In contemporary narrative theory, physiological imagery is often associated with embodiment theory, which emphasizes the inseparability of mind and body in human experience.

In Uzbek literary criticism, physiological depiction has traditionally been examined within the broader category of psychologism [11]. However, recent prose demonstrates that psychologism functions not merely as a subsidiary element, but as an independent aesthetic principle.

One of the most characteristic features of Mansur's narrative style is the consistent use of somatic imagery to intensify psychological realism. In the analyzed text, emotional stress is frequently accompanied by descriptions of involuntary bodily processes. For instance, the author notes that during moments of acute anxiety, "cold sweat broke out on his body, and his breathing became uneven" [12].

Such details are not decorative. They have a unique narrative function: rather than being told about the character's fear and anxiety right away, the reader experiences them directly. This approach increases reader engagement and promotes empathy.

In another section, physical fatigue is an expression of inner despair: "He felt as if all strength had left his body." The character's emotional exhaustion as well as physical energy loss are identical, suggesting that mental health has an immediate effect on his physical health.

These instances show the way Murad Mansur's prose employs physiological imagery as an essential instrument to develop psychological depth. The character's physical signs such as trembling hands, rapid breathing, an accelerated heartbeat, and physical rigidity always reveal their subconscious state [13]. Additionally, Mansur fails to describe emotions such as fear, despair, or anxiety. Instead, he allows the reader figure out them from physiological signals. This indirect mode of representation corresponds with modern narrative principles, that prioritize implication over explanation with the goal to generate meaning.

As a consequence, physiological illustration functions as a distinct creative technique instead of simply an additional aspect of psychologism. It reinforces the link between the body and consciousness through closing the gap between the tangible physical world and the invisible inner world.

It is apparent from the textual evidence in Murad Mansur's prose that physiological imagery is crucial for expressing psychological states. The author generates an intriguing and emotionally powerful representation of internal turmoil through obvious physical responses such as trembling, paralysis, breathing problems, and physical exhaustion.

This narrative approach puts Murad Mansur's works in a setting the more general contemporary literary trends with an extreme value on psychological authenticity and embodied experience [14]. The investigation shows that his writing style is defined with physiological depiction, which additionally represents an important contribution to modern Uzbek narrative aesthetics.

For the purpose of to convey individual psychological states through bodily reactions, Murad Mansur frequently employs phraseological units throughout his prose. Expressions like anxiety, agitation, tension, and emotional shock function as basic narrative mechanisms which externalize inside experience instead of becoming purely decorative.

The author transforms abstract emotional states into real sensations by using words such "his heart suddenly sank," "his heart throbbed," "his hair stood on end," and "his breath caught in his throat." This technique enables the reader to perceive psychological tension through sensory and physical imagery, thereby intensifying emotional realism.

Importantly, Mansur often modifies traditional folk idioms, either by substituting lexical components or by expanding their semantic scope. Such transformations serve both stylistic originality and semantic precision, allowing idiomatic expressions to align more closely with specific character situations.

Table 1. Psychological and Narrative Functions of Phraseological Expressions in Literary Texts

Phraseological Expression	Literal Meaning	Psychological State Conveyed	Narrative Function
"His heart suddenly sank"	Sudden inward movement of the heart	Fear, alarm	Signals immediate emotional shock
"His heart throbbed"	Intensified heartbeat	Anxiety, agitation	Sustains emotional tension
"His hair stood on end"	Physical reaction of hair rising	Fear, anticipation	Heightens suspense
"His breath caught in his throat"	Breathing becomes obstructed	Panic, anxiety	Marks peak emotional moment
"To turn one's coat inside out" (modified)	Sudden reversal of stance	Stubbornness / lack thereof	Reveals character traits

Table 1 shows that physiological phraseological units perform multiple functions simultaneously: psychological characterization, narrative intensification, and stylistic cohesion. In portraying the psychological states and inner experiences of characters, the author employs a range of expressions denoting **sudden fear and emotional shock**, such as "*his heart leapt*" and "*his heart began to throb*," thereby achieving a strong emotional effect [15].

For example, the expression *“yuragi shuv etdi”* literally conveys the meaning of *“experiencing sudden inner fear or alarm.”* This phrase is used in the character’s speech to indicate Maksudkhoja’s fear upon hearing Asol aunt’s anxious, trembling voice after a thief had entered her house:

“My heart suddenly sank, and I clutched at my mother’s sleeves: ‘Mother, mother, do you hear? A thief is roaming around’.”

It is noteworthy that the author replaces the verb *“etdi”* (did/leapt) with *“sidrilib ketdi”* (was suddenly pulled inward), which, first, adds originality to the expression and, second, effectively expands the range of phraseological variants.

Another variant of the expression, *“yuragi shigilladi”* (*“his heart throbbed intensely”*), also appears in the text. This phrase serves to convey the feelings of fear and agitation in Maksudkhoja’s heart:

“Before I could even step over the threshold, my brother Haybat’s sharp, arrow like angry voice rang out from the yard — ‘Maksut!’ My heart began to throb, and I looked at my brother Sultonmurod.”

The author frequently resorts to phraseological units, and none of them are used arbitrarily. Whenever phraseological expressions appear in the narrative, their meanings are further intensified through accompanying lexical elements. The folk expression *“to turn one’s coat inside out”* is widely known [16]. Murad Mansur modifies this idiom by specifying the word *“coat”* and reinforcing the modifier *“inside out,”* thereby concretizing the image and allowing Salomkhon aya to clearly articulate that Sultonmurod does not possess a stubborn, contrary, or obstinate nature: *“Sultonmurod is not the kind of person who turns his coat inside out over trifles”*.

Murad Mansur does not limit himself to merely selecting idioms that suit his artistic goals; he also adapts them to the characters’ nature, emotional state, and way of life. By skillfully refining the structure and semantic nuances of folk expressions, the author enriches the ideological and artistic substance of the work. In depicting states of anger, tension, and inner agitation, Murad Mansur relies heavily on phraseological expressions. By arranging several such units consecutively within a single passage, he creates a vivid psychological portrait of the character’s condition. This can be observed in the following excerpt:

“Even when our eyes are open like this, who knows what might happen next?! Hearing this, my hair began to stand on end as well. What could they be doing now? I said, my breath catching in my throat”.

4. Conclusion

In conclusion, physiological depiction in Murad Mansur’s works significantly contributes to the development of psychological realism and narrative expressiveness in contemporary Uzbek prose. By integrating bodily reactions, phraseological richness, and stylistic innovation, the author constructs emotionally convincing and artistically complex representations of human experience. The results of this study might serve as a foundation for additional comparative research on physiologism in national and international literature as well as more general theoretical conversations on how the body works in literary representation. Furthermore, the reader is able to perceive mental strain as an assortment of bodily reactions caused by the dense psychological atmosphere produced by the cumulative use of many physiological and phraseological words within one part. This approach renders the narrative darker and enables a more complex portrayal of moral hesitation, emotional instability, and internal conflict. The body becomes an artistic setting where psychological battle is recorded and made apparent as shown by the studied examples. The findings hint to the need of reconsidering the conventional understanding of psychologism in the context of Uzbek literary criticism. In this respect, Murad Mansur’s prose reflects broader global literary tendencies associated with realism, modernism, and

contemporary embodiment theory, thereby positioning modern Uzbek prose within the dynamics of world literary processes.

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