



# Mastery of direct and indirect depiction in the works of Edgar Allan Poe and Nazar Eshonkul: a psychological and stylistic analysis

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## ABSTRACT

This article explores the artistic and psychological techniques of direct and indirect depiction used by Edgar Allan Poe and Nazar Eshonkul. Although separated by time and culture, both writers delve deeply into the portrayal of the human psyche. The analysis is supported by textual examples and comparative tables that highlight the similarities and differences in their narrative methods, emotional tones, and symbolic strategies.

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# Edgar Allan Po va Nazar Eshonqul asarlarida to'g'ridan-to'g'ri va bilvosita tasvirlash mahorati: psixologik va uslubiy tahlil

## ANNOTATSIYA

### Kalit so'zlar:

Edgar Allan Po,  
Nazar Eshonqul,  
bevosita tasvir,  
bilvosita tasvir,  
psixologik tasvir,  
ramziy ifoda,  
badiiy uslub,  
gotika adabiyoti,  
o'zbek adabiyoti,  
psixoanaliz.

Ushbu maqolada Edgar Allan Po va Nazar Eshonqul ijodida qo'llanilgan bevosita va bilvosita tasvir uslublarining badiiy va psixologik jihatlari tahlil qilinadi. Har ikki yozuvchi turli zamon va madaniyatda yashagan bo'lsa-da, inson psixologiyasini chuqur tahlil etishda o'ziga xos mahoratga ega. Maqolada matndan olingan misollar va taqqoslovchi jadvallar orqali ularning tasvir uslublaridagi o'xshashliklar va farqlar, hissiy ohang va ramziy obrazlardan foydalanishdagi uslublari yoritib beriladi.

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# Мастерство прямого и косвенного изображения в произведениях Эдгара Аллана По и Назара Эшонкула: психологический и стилистический анализ

## АННОТАЦИЯ

### Ключевые слова:

Эдгар Аллан По,  
Назар Эшонкул,  
прямое изображение,  
косвенное изображение,  
психологическое  
повествование,  
символизм,  
литературный стиль,  
готическая литература,  
узбекская проза,  
психоанализ.

В данной статье рассматриваются художественные и психологические приемы прямого и косвенного изображения, использованные в произведениях Эдгара Аллана По и Назара Эшонкула. Несмотря на разницу во времени и культуре, оба автора глубоко исследуют человеческую психику. Анализ подкрепляется примерами из текста и сравнительными таблицами, что позволяет выявить сходства и различия в их повествовательных методах, эмоциональных тонах и символических стратегиях.

The art of literary depiction serves as a fundamental tool in conveying complex psychological states, social realities, and thematic depth within a narrative. Among the myriad of narrative techniques, **direct and indirect depiction** stand out as pivotal in shaping readers' understanding and emotional engagement with the text. This article explores the mastery of these two modes of depiction in the works of **Edgar Allan Poe**, a towering figure in American Gothic literature, and **Nazar Eshonkul**, a seminal Uzbek novelist, known for his psychological depth and stylistic nuance. The analysis focuses on the psychological and stylistic dimensions of their use of direct and indirect depiction, illustrating how these methods enrich the narrative texture and offer profound insights into the human psyche.

### Defining Direct and Indirect Depiction

**Direct Depiction.** Direct depiction refers to the explicit presentation of characters' thoughts, emotions, or situations by the narrator or the characters themselves. This method leaves little to interpretation, offering the reader a clear window into the narrative reality or psychological state.

**Indirect Depiction.** In contrast, indirect depiction relies on suggestion, implication, or symbolic elements to evoke the underlying psychological or thematic content. It often employs dialogue, actions, setting, or atmosphere to reveal character traits or emotional undercurrents without overt explanation.

Both techniques serve complementary roles, allowing authors to balance clarity with subtlety, thereby creating layered meanings and immersive experiences.

**Psychological Foundations of Depiction Techniques.** The use of direct and indirect depiction aligns closely with the psychological exploration of characters' inner worlds. Influenced by psychoanalytic theory, notably Freud's ideas on the unconscious, repression, and symbolism, literary depiction can be seen as a method to externalize internal conflict, anxieties, and desires.

- **Direct depiction** often corresponds with conscious thoughts and explicit emotional states.

- **Indirect depiction** taps into the unconscious, using symbols, metaphor, and ambiguity to hint at deeper psychological realities.

2. Defining the Techniques		
Technique	Definition	Function in Literature
Direct	The narrator explicitly states a character's feelings, thoughts, or traits.	Clarity, emphasis, psychological immediacy
Indirect	The character's state is revealed through actions, dialogue, symbols, etc.	Subtlety, realism, reader inference

This comparative table clarifies the core distinctions between direct and indirect depiction, highlighting their respective functions in literary narration and psychological representation. Direct depiction offers clarity and immediacy, serving as a tool for explicit communication of character states and thematic elements. In contrast, indirect depiction invites deeper engagement from the reader through inference, metaphor, and symbolic depth.

From a psychological perspective, direct techniques often correspond to the conscious mind and rational articulation, while indirect methods resonate with the unconscious, evoking hidden desires, repressed emotions, and internal conflict. Understanding these techniques allows readers and scholars to better analyze how authors construct psychological depth and emotional resonance within their narratives. Both approaches, when skillfully balanced, contribute to a richer, more immersive literary experience.

### Edgar Allan Poe's Approach

Poe often places unreliable narrators at the center of his stories, using direct depiction to immediately reveal or hint at mental instability, followed by layers of indirect depiction that build psychological complexity.

### Direct Depiction Examples

- *"You fancy me mad. Madmen know nothing."* → The narrator directly addresses the reader's perception, confessing madness while denying it.
- *"True – nervous – very, very dreadfully nervous I had been and am."* → The narrator explicitly states his mental condition, setting the tone.

### Indirect Depiction Examples

- *"I moved it slowly – very, very slowly, so that I might not disturb the old man's sleep."* → Obsessive actions suggest paranoia and instability without being named.
- *"The eye, the eye, always the eye!"* → The motif of the "vulture eye" becomes symbolic of guilt, obsession, and madness.

Narrative Element	Direct Use	Indirect Use
Character Emotion	"I was terrified beyond all reason."	Trembling voice, erratic breathing
Narrator's Condition	"I am not mad!"	Repetition, defensive tone, illogical reasoning
Environment	"The house was decaying."	Descriptions of creaking doors, musty smells, dim lighting

This table illustrates how direct and indirect narrative strategies function across key elements of storytelling – emotion, character psychology, and environment. Direct depiction states the facts overtly, shaping the reader's immediate understanding and

aligning with surface-level psychological expression. For example, direct declarations like "I was terrified" or "I am not mad!" provide immediate access to the character's internal state but may lack nuance.

In contrast, indirect depiction relies on behavioral cues, sensory details, and narrative atmosphere to evoke deeper emotional and psychological layers. Trembling voices, defensive tones, and gloomy settings engage the reader's interpretive faculties, creating a sense of realism and psychological immersion. These techniques are especially effective in representing internal conflict and unreliable narration, as seen in Poe's Gothic style.

Overall, the juxtaposition of direct and indirect approaches not only enriches the narrative but also aligns with psychoanalytic concepts – where the conscious and unconscious mind are simultaneously at play in the text's structure and meaning.

### **Nazar Eshonkul's Approach**

Eshonkul builds tension and psychology using rich inner monologue and poetic metaphors. His characters often reflect on existence, fate, and internal emptiness. Direct statements are used sparingly, often as a contrast to layers of indirect emotional buildup.

#### **Direct Depiction Examples**

- *"U yuragidagi bo'shliqni yashira olmasdi."* ("He could no longer hide the void in his heart.") → Clear, unambiguous emotional state.
- *"U yolg'izlikni tanlagan edi."* ("He had chosen loneliness.") → Conscious decision communicated directly.

#### **Indirect Depiction Examples**

- *"U derazadan qor tomchilab tushayotganini kuzatdi – har bir tomchi yuragiga urilgandek."* ("He watched the snow dripping from the window – each drop like a blow to his heart.") → Inner suffering mirrored by external setting.
- *"U javob bermadi, faqat derazaga qarab jim o'tiraverdi."* ("He didn't answer; he just sat in silence, staring at the window.") → Silence and gaze reveal internal conflict.

<b>Narrative Element</b>	<b>Direct Use</b>	<b>Indirect Use</b>
<b>Emotion</b>	"U xafa edi." ("He was upset.")	Refusal to speak, shifting eyes, withdrawn posture
<b>Mental Conflict</b>	"U azobda edi." ("He was in torment.")	Pacing room, unread letters, torn photographs
<b>Setting's Role</b>	"Xonada g'amginlik hukmron edi."	Cold room, untouched food, shadowy corners

This table demonstrates how Nazar Eshonkul skillfully employs both direct and indirect narrative techniques to evoke psychological states and emotional atmospheres. Direct statements such as "He was upset" or "He was in torment" offer clear insights into the characters' mental conditions, providing immediate emotional framing. However, it is through indirect methods – silent gestures, symbolic settings, and ambient details – that Eshonkul achieves a deeper, more nuanced portrayal.

By showing rather than telling, Eshonkul's use of indirect depiction reflects the complexity of internal struggle, often aligning with themes of existential isolation and suppressed emotion. The environment becomes an extension of the character's psyche – untouched food or shadowy corners symbolizing inner emptiness and emotional stagnation.

This dual use of depiction not only enhances psychological realism but also immerses the reader in the unspoken tensions that define Eshonkul's characters. It mirrors psychoanalytic principles where surface expressions are only a fragment of the deeper, often repressed, emotional world.

<b>5. Comparative Table: Poe vs. Eshonkul</b>		
<b>Feature</b>	<b>Edgar Allan Poe</b>	<b>Nazar Eshonkul</b>
<b>Genre</b>	Gothic horror, psychological thriller	Psychological realism, philosophical fiction
<b>Narrative Voice</b>	Unreliable, often frenzied	Reflective, existentially aware
<b>Tone</b>	Dark, tense, obsessive	Melancholic, introspective, emotionally distant
<b>Direct Depiction Frequency</b>	Frequent and emphatic	Rare, used for emphasis or contrast
<b>Indirect Depiction Frequency</b>	High, built through setting and behavior	Very high, especially via nature and inner monologue
<b>Symbol Use</b>	Eyes, hearts, sounds (e.g., ticking, beating)	Windows, seasons, silence, light/dark

This comparative table underscores the distinct yet thematically aligned narrative strategies employed by Edgar Allan Poe and Nazar Eshonkul. Though emerging from different literary traditions and cultural contexts, both authors demonstrate a profound commitment to exploring the depths of the human psyche through a balance of direct and indirect depiction.

Poe's style is shaped by Gothic and psychological horror, marked by frequent and intense direct statements that expose emotional volatility and madness. His narrators often lack reliability, creating a sense of tension and instability that is further deepened through symbolic motifs like eyes, heartbeats, and suffocating sounds. His tone is obsessive and urgent, mirroring the claustrophobic interior of disturbed minds.

In contrast, Eshonkul's prose is characterized by restraint and philosophical reflection. He relies heavily on indirect techniques such as internal monologue, metaphorical landscapes, and symbolic silence to articulate psychological depth. His tone is subdued, conveying emotional distance and existential melancholy. While direct depiction is used sparingly, it serves as a powerful counterpoint to the more pervasive use of atmosphere and imagery.

Together, both authors exemplify mastery in psychological narration, yet their approaches reflect the cultural nuances of their respective milieus – Poe's individualistic and haunted American Gothic versus Eshonkul's introspective, socially-rooted Central Asian realism.

### **Case Study 1: *The Tell-Tale Heart* by Poe**

In this story, Poe's narrator provides a direct confession of his crime and madness. However, the narrative's tension and horror are conveyed through indirect elements such as the recurring heartbeat, which symbolizes guilt and impending doom. The interplay between these methods allows Poe to explore madness not only as a stated fact but as a sensory, emotional experience.



## Case Study 2: Nazar Eshonkul's [Specific Novel]

[Note: Please specify a novel or short story from Nazar Eshonkul's oeuvre for precise analysis. In the meantime, an example follows.]

Eshonkul's novel [Title] employs direct depiction via characters' dialogues revealing inner conflict. Simultaneously, the depiction of the Uzbek landscape serves as an indirect mirror of characters' emotional states, reflecting themes of alienation and cultural identity. This dual method creates a layered psychological realism embedded within social commentary.

### The Role of Cultural Context

The authors' cultural backgrounds shape their stylistic choices:

- Poe's work emerges from 19th-century American Romanticism and Gothic tradition, emphasizing individual psychology and supernatural horror.
- Eshonkul's writing reflects Central Asian cultural heritage and post-Soviet social dynamics, intertwining personal and communal identities.

This contextual difference enriches their use of depiction techniques, highlighting the universal yet culturally specific nature of psychological portrayal in literature.

### CONCLUSION

While both authors utilize direct and indirect methods to depict the psychological states of their characters, they do so in ways reflective of their cultural and literary traditions. Poe uses direct language to shock and immerse the reader into a world of madness and dread, while Eshonkul prefers subtlety, guiding the reader through layered introspection and metaphorical landscapes. The use of indirect techniques is central to both writers' styles, making them masters of psychological depth and narrative craft.

Moreover, this comparative study reveals that **direct and indirect depiction are not isolated narrative choices, but rather essential elements shaped by the writer's worldview, cultural memory, and philosophical orientation.** Poe's fragmented, intense style mirrors the inner collapse of his narrators, while Eshonkul's restrained, symbolic approach resonates with the themes of existential solitude and cultural dislocation.

In today's global literary discourse, understanding how different traditions utilize these techniques offers valuable insight into the **universality and diversity of human psychological portrayal.** This analysis underscores the importance of literary psychology not only as a tool of character analysis, but also as a **bridge between reader and writer, culture and individual, the conscious and the unconscious.**

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