

THE RELATIVE CHARACTER OF PSYCHOLOGISM IN IQBOL MIRZO'S "BONU" AND ILHOM G'ANIYEV'S "HAYRAT VA HIJRON" NOVELS

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Abstract: This article analyzes the relative character of psychologism in Iqbol Mirzo's "Bonu" and Ilhom G'aniyev's "Hayrat va hijron" novels on a comparative and typological basis. The study explains the role of psychologism in literary works and shows how it appears through inner monologue, retrospective plot, psychological conflict, and symbolic expression.

The analysis proves that the relative character of psychologism means that it develops differently in each work depending on the author's aesthetic purpose, writing style, and artistic thinking. This article has important academic value in studying the possibilities of psychological description in modern Uzbek prose.

Keywords: Psychologism, epistolary prose, inner monologue, retrospective plot, psychological conflict, artistic thinking, comparative-typological analysis.

Introduction

In Uzbek literature, the artistic description of human psychology, inner feelings, and emotional drama has always had an important place. Especially in modern prose, psychologism — that is, the methods used to reveal a character's inner world — has become more developed and appears in different forms. In this regard, Iqbol Mirzo's novel "Bonu" and Ilhom G'aniyev's work "Hayrat va hijron" deserve special attention.

Although these two novels have different plots, characters, and artistic solutions, they are connected by one important feature — the presence of psychologism and its relative character. In other words, in both works psychological analysis is not equally deep or absolute; instead, it changes depending on the artistic task and the author's purpose.

Psychologism is a set of methods used in literary works to describe characters' inner experiences, psychological states, thoughts, and emotions. It appears in the following forms:

inner monologues;

memories and retrospective scenes;

psychological suffering and inner conflicts;

revealing inner feelings through external events.

The relative character of psychologism means that it is presented at different levels and through different techniques in each literary work.

The novel "Bonu" stands out as one of the works in Uzbek prose that deeply and emotionally portrays a woman's inner world. Through this novel, Iqbol Mirzo successfully reveals the most delicate and invisible layers of the human soul. First of all, the novel attracts attention as a complex artistic system where different forms of psychologism are combined.

The epistolary form of the work — built on letters, diaries, and memories — greatly expands the possibilities of psychological description. Bonu directly expresses her feelings; she writes not about events themselves but about how she feels them. The most important feature of this style is that the character's inner speech reaches the reader without external mediation. As a result, sincerity becomes stronger, psychological suffering appears natural, and the reader feels emotional closeness to the character.

Through inner monologues, Bonu's fears, hopes, doubts, and emotional pain are gradually revealed. This allows psychologism to be presented directly, "from inside."

The retrospective nature of the novel's plot — meaning that the character often returns to the past — serves as an important tool for understanding her psychological state. Through memories of childhood, her love for her father, and descriptions of the family environment:



the roots of her present psychological suffering are revealed;
 the process of her character formation is shown;
 the psychological impact of traumatic events is explained.

Here, memory is not simple recollection but a form of inner dialogue. The character “talks” with the past, relives it, and through this process tries to understand herself.

At the center of the novel are Bonu’s psychological trials. The experiences she goes through, such as: betrayal; humiliation; loneliness; illness; social pressure are interpreted not as ordinary events but as deep psychological processes. Through the character of Bonu, the author shows a woman’s inner strength, patience, and spiritual endurance. She suffers and experiences pain, but she does not collapse emotionally. This aspect forms the most powerful point of psychologism in the novel.

As literary scholar Ibrohim G‘ofurov notes, the work reveals Bonu’s tragedies through letters, diaries, and memories written in her own voice. This makes the psychological description more believable and realistic.

Even small details in the novel carry strong psychological meaning. For example: physical illness (white spots on the body) becomes an external sign of inner suffering; silence represents unspoken pain; simple expressions contain deep philosophical meaning.

The following idea from the novel is a clear example: "If you feel pain in your body, it means you are alive. If you feel the pain of others, it means you are human."

Through this sentence, the writer connects humanity with psychological empathy — the ability to feel other people’s pain. Therefore, the novel not only reveals the character’s inner world but also encourages the reader to experience inner change.

In the novel, psychologism is not absolute but has a relative character. This can be seen in the following ways: in some parts, deep psychological analysis dominates; in other parts, the development of events becomes more important; inner experiences and external events alternate with each other.

In other words, the author does not overextend psychological analysis but balances it with plot development. This makes the novel easier to read and increases its artistic impact.

Since a female character stands at the center of the novel, psychologism also gains gender significance. Through Bonu’s character, the novel deeply explores: the problems of the modern Uzbek woman; social pressure and stereotypes; issues of love and trust.

In this sense, the work is important not only as the story of an individual character but also as a generalized social and psychological portrait.

In conclusion, in the novel “Bonu”, psychologism appears in a complex way through the epistolary style, retrospective plot, inner monologue, and artistic details. The work creates a complicated picture of the human soul filled with suffering, patience, and hope. The relative character of psychologism shows the author’s artistic skill: he combines psychological analysis with plot development, making the novel both deep and easy to read. As a result, “Bonu” is recognized as one of the best examples of psychological description in Uzbek epistolary prose.

The novel “Hayrat va hijron” stands out in modern Uzbek prose because psychologism appears in a philosophical and generalized form. Through this work, Ilhom G‘aniyev interprets the human inner world not only as personal emotional experience but as a broader philosophical process connected with existence, consciousness, time, and destiny.

In the novel, characters are mostly revealed through their inner thinking processes. Rather than focusing on external events, they deeply reflect on: the meaning of life; the nature of love; the reasons for separation; the problem of self-understanding.

This aspect raises psychologism from simple psychological description to the level of philosophical thinking. The characters’ inner speech often takes the form of asking questions, searching for answers, and experiencing doubt. As a result, psychological processes become closely connected with thought and reflection.



The main driving force of the novel's structure is not external action but inner conflict. The characters constantly live in conflict: between emotion and reason; between love and duty; between closeness and alienation.

These conflicts are not expressed through open dramatic clashes but through inner feelings, silence, and reflection. Therefore, psychologism appears in the form of "quiet drama." The reader observes not external events but the inner psychological struggle.

In the novel, psychological states are often not described directly. The author reveals them through: symbols; metaphorical images; philosophical generalizations.

For example: "wonder" (hayrat) is interpreted as the beginning of knowledge and a person's first spiritual response to the world; "separation" (hijron) is understood not simply as parting, but as a stage of spiritual growth and self-understanding.

This method presents psychologism indirectly but at a deeper level. The reader does not receive the meaning ready-made; instead, understanding comes through personal reflection and thinking. Another important feature of psychologism in the novel is the relationship between time and consciousness. For the character: time is not linear but perceived through inner feeling; memory mixes with the present moment; the boundary between past and present disappears. This condition is an important sign of epistolary-philosophical psychologism and shows the complex structure of human consciousness.

In the work, psychologism is not strongly connected to a single individual character. That means: characters appear not only as specific personalities but as carriers of ideas; psychological experiences are presented in a generalized form; universal human emotions are depicted.

Therefore, the psychologism in this novel has a relative and generalized character. It expresses not the psychology of one particular person but the inner world of the concept of "humanity" itself.

Comparative Analysis of Both Works

The novels "Bonu" and "Hayrat va hijron" present psychologism through different artistic approaches: Aspect "Bonu", "Hayrat va hijron" Type of psychologism Individual, concrete General, philosophical Form of expression Direct (letters, monologue) Indirect (symbols, reflection) Character psychology Clear, realistic, individual Generalized, conceptual Role of plot Balance between events and psychology Psychology dominates, plot is secondary Emotional background Suffering, longing, patience Wonder, reflection, spiritual search Relativity Balance between psychologism and events Philosophical psychologism dominates

General Conclusion

Although both works present unique forms of psychologism, their artistic directions are different. In "Bonu", psychologism is built on realism and individuality, while in "Hayrat va hijron" it rises to the level of philosophical generalization. As a result, these two novels represent two different models of psychologism in Uzbek prose:

one model shows inner experiences through direct psychological description;

the other model presents psychological processes through philosophical understanding.

This difference clearly shows the relative character of psychologism — meaning that it takes different forms in each work depending on the author's aesthetic purpose and artistic thinking.

In conclusion, the novels "Bonu" and "Hayrat va hijron" are important works that demonstrate different forms of psychologism in Uzbek prose. In the first novel, psychologism is mainly expressed through an individual character, while in the second it is expressed through philosophical generalizations. The relative character of psychologism means that it changes according to each writer's artistic purpose, style, and worldview.

From this perspective, the two works complement each other not only in content but also in artistic thinking. As a result, these novels encourage readers to look more deeply into the complex and contradictory world of human psychology and show the wide possibilities of psychological description in modern Uzbek literature.



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