JOURNAL OF ADVANCED LINGUISTIC STUDIES
VOL. 13, NO. 2, JUL-DEC 2026 – PART 2 (ISSN 2231-4075)

The Interrelationship among Different Types of Conflict in the Novel *Bozor*

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ABSTRACT

***Background**: This article examines the interrelationship among intrapsychological, interpersonal, and character – environment conflicts in Xurshid Dostmuhammad's novel Bozor. It aims to determine how conflicts originate in Fozilbek's inner world, develop through his relationships with other characters, and acquire social significance.*

***Methods**: Structural, contextual, and hermeneutic methods were used to analyse the roles of conflict in plot development, character portrayal, and the novel's symbolic system.*

***Results**: The analysis shows that Fozilbek's inner dilemmas become interpersonal conflicts within his family and social conflict in his opposition to the market environment dominated by self-interest and desire. His disagreements with Diyorbek, Habiba, and Qosimbek reveal the incompatibility between his choices and spiritual needs and the values of his environment. The opposition between the market and the reading room unites these conflicts and represents the imbalance between material interests and spiritual needs. The motifs of mice and the strange creature symbolize greed, desire, and spiritual decline within the market.*

***Conclusions**: The conflicts are not isolated phenomena but form an integrated artistic system linked through causal and semantic relationships. Their interaction develops the protagonist's character, advances the plot, and conveys the author's concept of balance between material and spiritual life.*

Keywords: Literary conflict, intrapsychological conflict, interpersonal conflict, character-environment conflict, conflict levels, character development, symbolic space, authorial conception

INTRODUCTION

In the poetics of the novel, conflict is an important artistic factor that not only drives the development of events, shapes relationships among characters, and enables a protagonist's character to emerge in particular situations, but also determines the ideological direction of the work. Since the novel encompasses reality on a broad scale, its conflicts are not confined to a single dimension. Conflicts related to personal life, the social environment, moral choice, and psychological experience intersect to form a complex system. Therefore, examining conflict merely as an explicit confrontation between characters or as an isolated element of the plot does not fully reveal its function within the artistic structure of the novel. A conflict arising under particular social conditions may be internalized by the protagonist and continue in the form of inner hesitation, psychological dissatisfaction, or moral anguish. In turn, an internal contradiction finds external expression in the protagonist's actions, life choices, and relationships with other characters. Consequently, a disagreement that initially appears personal, familial, or domestic may acquire broader social and ethical significance. Thus, the levels of conflict in a novel are not isolated phenomena existing alongside one another; rather, they form a unified artistic process through causal and semantic relationships. Xurshid Dostmuhammad's novel *Bozor* provides important literary material for examining the complex and multilayered structure of conflict. The individual's relationship with the historical period, the social environment, other people, and the self constitutes one of the central artistic problems of the novel. The market environment is not merely a background to the protagonist's fate; it becomes an active force influencing his worldview, psychological state, and moral choices. As a result, an inseparable connection emerges between social processes and

individual destiny, as well as between external circumstances and internal experience. In analysing the conflicts represented in the novel, it is insufficient merely to identify their external manifestations. It is necessary to examine the social and moral conditions under which these conflicts arise, the ways in which they penetrate Fozilbek's inner world, and how they manifest themselves in his relationships with other characters. Such an approach makes it possible to identify the general artistic principles underlying the individual conflicts in the novel. The interconnected development of conflict at psychological, interpersonal, and social levels reveals the distinctiveness of Dostmuhammad's artistic interpretation of the relationship between the individual and the social environment.Accordingly, this study aims to identify the interrelationship among intrapsychological, interpersonal, and character-environment conflicts in *Bozor* and to clarify their artistic functions in plot development and character portrayal. The central research problem concerns the representation of these conflicts not as separate types but as an integrated system in which they interact and transform across psychological, interpersonal, and social levels. The scholarly novelty of the article lies in revealing the causal and semantic connections among the different types of conflict through the symbolic opposition between the market and the reading room, recurring motifs, and Fozilbek's psychological and spiritual quest.

MATERIALS AND METHODS

Xurshid Dostmuhammad's novel *Bozor* was selected as the primary material for this study. The textual analysis was based on the version included in the author's *Selected Works*, published by Akademnashr in 2025 [3]. The short story 'Jajman' was used as supplementary literary material to identify the semantic origins of the strange creature and Zarbobo in the novel. The selected episodes represent Fozilbek's psychological experiences, his relationships with Qosimbek, Diyorbek, Habiba, and Qadriya, and his attitude towards the market environment. The principal selection criterion was the representation of the transition from

intrapsychological conflict to interpersonal and social levels, as well as the development of the protagonist's character under the influence of these conflicts. The opposition between the market and the reading room, together with the motifs of mice and the strange creature, was examined as an artistic device connecting the different levels of conflict.The classification of conflict types was based on U. Toychiyev's [8] views on the relationship between plot and conflict in the novel and on the theoretical framework proposed by D. Quronov, Z. Mamajonov, and M. Sheraliyeva [6] concerning intrapsychological, interpersonal, and character-environment conflicts. A. K. Filippova's theoretical approach to authorial intertextuality was employed to examine the textual connections between *Bozor* and *Jajman*.Descriptive-analytical, structural, contextual, hermeneutic, and intertextual methods were applied in the study. The descriptive-analytical method was used to identify conflict-centred episodes, classify the conflicts as intrapsychological, interpersonal, or character–environment conflicts, and trace their transition from one level to another. Structural analysis was employed to determine the functions of conflict in plot development, relationships among characters, and character portrayal. The contextual approach enabled Fozilbek's inner experiences to be examined in relation to familial relationships and a social environment dominated by material interests. Hermeneutic analysis was used to interpret the symbolic meanings of the market, the reading room, the mice, and the strange creature. The intertextual method was applied to examine the relationship between the strange creature and Zarbobo in *Bozor* and Jajman and Zardusht Bobo in the short story *Jajman*. Particular attention was devoted to identifying how conflicts move across psychological, interpersonal, and social levels and contribute to the formation of an integrated artistic system.

RESULTS AND DISCUSSION

Xurshid Dostmuhammad begins the exposition of the novel *Bozor* with a depiction of the market scene. The calls of the vendors, the voices of the customers, and the ceaseless flow of

people not only portray the outward appearance of this setting but also reveal its underlying principles. The author's statement, "In the market, everyone asks for what they need, sells what they have, and buys what they know" [2], demonstrates that the participants in the market establish relationships based on their needs, opportunities, and interests. Thus, in the reader's perception, the market ceases to be merely a trading place where the events unfold and gradually emerges as a social space in which different aims and interests collide. Its initial description establishes the social foundation of the conflicts that subsequently develop in the novel. Therefore, the representation of the market in the novel's exposition not only defines the setting but also prepares the social environment in which the conflicts of the work take shape.

Qosimbek Oqsoqol, who has served as the head of the market for forty years, compares its former and present conditions and senses that it has undergone a negative change. However, he is unable to explain his thoughts clearly to his son or to those around him. The father and son differ in their understanding of the market: while Fozilbek evaluates it from a psychological and emotional perspective, Qosimbek Oqsoqol relies on his many years of experience. Their disagreement is therefore manifested not in an open confrontation but in their different interpretations of the market. At this point in the novel, the initial source of the central conflict also begins to emerge. It arises from the incompatibility between Fozilbek's desire to find sincerity and spiritual intimacy in human relationships and the dominance of self-interest, calculation, and conventional attitudes in his social environment. Although the protagonist belongs to the market environment, he does not accept all its rules. He is a member of his family, yet he does not want others to determine his fate. Consequently, the conflict does not arise between the protagonist and an entirely alien environment; rather, it develops within the social world to which he belongs and in which he lives.

A difference can thus be observed between Fozilbek's worldview and those of his family members. All his relatives are preoccupied with arranging his marriage. They wish to fulfil

what they consider their familial duty by marrying him off as soon as possible, whereas Fozilbek does not want to proceed on the assumption that "something will work out." For him, the primary concern is to find "Munosibkhon," a woman whose heart would be in harmony with his own. This conflict first manifests itself within Fozilbek's inner world. He does not want to reject his family's wishes and hurt those close to him; at the same time, he is not prepared to marry a woman whom he does not know and with whom he feels no spiritual affinity. Reflecting on marital relationships, Fozilbek worries that even people who share a life and a home may eventually become strangers to one another. The stream of reflections passing through his consciousness therefore reveals the conflict at the psychological level.

When this conflict extends into family relationships, it acquires an interpersonal dimension. Fozilbek's views on marriage do not correspond with those of Habiba Opa, Umri Ona, and the other members of his family. For them, his marriage is simply another matter that must be resolved, whereas for Fozilbek it is a serious choice affecting the entirety of a person's life. The social dimension of the conflict becomes apparent in the influence exerted by the market principle of self-interest on familial and personal relationships. Just as the value of a commodity in the market is determined through bargaining, the appearance, family background, and perceived "suitability" of a prospective bride become the principal criteria in selecting a wife for Fozilbek. The protagonist inwardly resists judging a person according to such predetermined standards. Thus, the values prevailing in the social environment affect Fozilbek's psychological state and give rise to his inner dissatisfaction.

As the events of the novel unfold, the socio-moral conflict between Fozilbek and the market environment becomes increasingly profound. Initially, the protagonist's dissatisfaction with disorder, self-interest, and people's indifference towards one another in the market is expressed through separate observations. Later, however, Fozilbek begins to connect these phenomena and search for their common cause. In his view, the irresponsibility of the market-section supervisors, the accountants' failure to

perform their duties, the indifferent response to the fate of a lost child, the treatment of a suffering animal as a mere spectacle, and the neglect of the reading room are not isolated occurrences. Reflecting on these matters, Fozilbek attempts to explain his understanding to his brother:

> The market is no longer what it used to be; it is changing. While people kept talking about renewing and changing the market, the market changed the people. Today everyone has become a trader … the devil has entered the market, but my father has not yet understood this. [3]

Fozilbek's conclusion that "this is the consequence of the market establishing an understanding not with people themselves, but with their appetites and desires" expresses the truth that the protagonist has come to recognize. Thus, the intensification of the conflict is reflected in Fozilbek's transition from observing individual events to comprehending the broader moral problem underlying them. On this basis, the opposition between Fozilbek and the market environment may be regarded as the central conflict of the novel, since the other major and minor conflicts in the work are directly or indirectly connected with this opposition. As Fozilbek is the protagonist of the novel, most of its conflicts converge around his personality, worldview, and psychological suffering. The generational difference between him and Qosimbek Oqsoqol, his disagreement with Diyorbek, his family's attempts to arrange his marriage, and his emotional experiences concerning Qadriya reveal different aspects of his character. However, it would be incorrect to regard these contradictions as independent and disconnected conflicts. Their common source lies in the protagonist's desire to preserve his identity, comprehend reality independently, and shape his life according to his own moral principles rather than established social patterns. In this respect, Fozilbek is the central character who unites all levels of conflict in the novel.

The conflict concerning Fozilbek's marriage outwardly resembles an ordinary familial disagreement between the protagonist and his relatives. His family members want him to

marry as soon as possible and choose a woman whom they consider suitable. Fozilbek is not opposed to marriage, but he is unwilling to accept unquestioningly a choice made by others. The issue, therefore, is not whether he should marry but how and according to which principles an individual should determine his own fate. His relatives base their judgement on the prospective bride's ancestry, appearance, family status, and general "suitability." For Fozilbek, however, mutual affection, trust, and spiritual intimacy are more important. Consequently, this familial conflict contains a broader social meaning. Fozilbek's relatives rely on long-established customs, collective attitudes, and conventional patterns of family life rather than individual choice, whereas the protagonist refuses to conform to these patterns blindly. The conflict between Fozilbek and his family is also reflected in his conversation with his sister:

> I made inquiries and found out that our father's recovery now depends on your getting married …
> 'How did you find that out? … What do you mean?' he asked. 'Did you go there again? …
> I did. I had the ritual prayers performed. The fortune-teller Chilvir said so …
> If Father finds out, he will disown you, Sister! …
> If you do not want me to be disowned, then get married! I am going to have the ritual performed for you as well … She is very powerful, too! … In fact, we should have married you off back then! Zumrad Opa was right: if we had simply married you to the craftsman's daughter at that time, you would have had children of your own by now! It was our own fault …[3]

As the passage demonstrates, Fozilbek's sister Habiba, like the other members of the family, becomes seriously involved in arranging his marriage. Her principal aim is to marry Fozilbek off as soon as possible and thereby fulfil what she regards as the family's duty. For this reason, she searches for a suitable woman, attempts to persuade her brother to marry, and even consults a fortune-teller to discover the cause of the problem. Habiba emerges as a character prepared to employ every available means to achieve her goal. The dialogue between Fozilbek and Habiba

reveals the differences in their worldviews and modes of thought, thereby bringing the interpersonal level of external conflict to the surface. While Habiba regards her brother's marriage as an important family responsibility, Fozilbek approaches the matter from a different perspective. Their divergent views are therefore manifested in their conversation as an interpersonal conflict.

The analysis indicates that interpersonal conflict in the novel is expressed primarily through the relationship between the protagonist and his family members. However, the author does not restrict this conflict to the familial sphere. Differences in worldview are also revealed through Fozilbek's interactions with such characters as Ulug' Qosim, Baxtish, and Doctor Rasul. Consequently, the protagonist's conversations and relationships with secondary characters produce various manifestations of interpersonal conflict within the novel.

At the end of the novel, the market is compared to "a pool without water." Although it contains no water, people still drown in it. This simile conveys the market's spiritual influence rather than its physical form. The individual sinks into a world of insatiable desire, self-interest, noise, and restlessness. Escaping such a condition necessarily requires an upward movement. The gradual sinking of the market square and the location of the reading room above it also acquire symbolic significance, suggesting that enlightenment and intellectual thought possess the power to save individuals from spiritual decline. The final turmoil in the market constitutes the plot-compositional climax of the novel. Calls concerning weddings and funerals, trade and death, laughter and lamentation merge into one another. Even the solemn and sacred events of human life become part of the market's noise. Listening with his entire being, Fozilbek attempts to discern the market's wisdom and mysteries amid these voices. His purpose is no longer to escape the noise but to understand the essence concealed behind this disorder. At the end of the novel, the conflicts are not resolved in the same manner. The conflict between Fozilbek and his family members is alleviated through their agreement concerning his marriage to Qadriya. The difference between the worldviews of father and son begins to diminish when Qosimbek acknowledges the validity of

Fozilbek's views. The protagonist's inner conflict attains a certain degree of stability through his choice of Qadriya and the reading room as sources of spiritual support. However, the central conflict between Fozilbek and the market environment remains unresolved.

CONCLUSIONS

At the end of the novel, the conflicts are not resolved in the same manner. The conflict between Fozilbek and his family members is alleviated through their agreement concerning his marriage to Qadriya. The difference between the worldviews of father and son begins to diminish when Qosimbek acknowledges the validity of Fozilbek's views. The protagonist's inner conflict attains a certain degree of stability through his choice of Qadriya and the reading room as sources of spiritual support. However, the central conflict between Fozilbek and the market environment remains unresolved. The market continues to exist with its noise, strange creatures, material interests, and tragedies.The primary function of this conflict within the plot is to connect the protagonist's psychological quest with a broader social problem. Fozilbek's personal dilemmas originate in the market environment, develop into external confrontations through his relationships with family members, and ultimately lead to a broader generalization concerning the spiritual condition of society. In this way, the intrapsychological, interpersonal, and social levels interact and reveal different manifestations of a single conflict.The author's conception is not based on the complete rejection of the market. The market is a necessary social space associated with material needs. The tragedy lies not in its existence but in the spread of market principles into every sphere of life, where money and self-interest become the primary measures of human relationships. Nor is the reading room a force intended to eliminate the market. Rather, it creates the spiritual balance required in material life. Thus, the market and the reading room are not simplistic symbols of good and evil but two inseparable poles of human existence that must be brought into balance.The central conflict of *Bozor*

consequently unfolds between Fozilbek's moral principles and a social environment dominated by insatiable desire and self-interest. This conflict leads the protagonist towards self-awareness, the choice of Qadriya as his spiritual companion, and the recognition of the reading room as a spiritual refuge. The ending demonstrates that the struggle has not yet concluded. The market remains unchanged, but Fozilbek develops a deeper understanding of the values he must defend against its influence. The essence of the novel therefore lies not in escaping the market but in preserving one's humanity within it.

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