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# Motivation of Love, Loneliness and Suicide in the Novels "The Sufferings of Young Werther" and "Bonu"

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**Abstract:** This article discusses the motives of love, loneliness and suicide in the novels "The Sufferings of Young Werther" and "Bonu", as well as the peculiarities of the scientific study of the problem of psychology and the sentimental nature of the epistolary genre.

**Keywords:** Epistolary, motive, letter, suicide, fable, paradox, misfortune, suicide.

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The motives of love, loneliness, and suicide are central to most epistolary novels. The sentimental nature of the epistolary genre, in which events are told in the language of the "I", serves to reveal these three motives in depth and depth.

Not only is the motive of love at the heart of "The Sufferings of Young Werther", but it is also this high human feeling that underlies the creation of the work. As has been repeatedly pointed out in Goethe studies, the 25-year-old writer combines his love affair with his friend's unfortunate past. At the same time, it should be noted that Goethe's novel, as a lofty example of German and European sentimentality in general, also placed the highest sense of man at the center of the work.

It known that in the European literature of the XVIII century the currents of Enlightenment classicism, Rococo and sentimentalism were predominant. According to researchers, eighteenth-century sentimentalism emerged under the influence of the Enlightenment and paved the way for the emergence of romanticism. The essence of sentimentalism is the glorification of the highest human values, such as emotion, empathy, and compassion.

Sentimentalists were more interested in the world of his thinking, his heart, and his state of mind than in the reality and the attitude of the protagonist towards him. It no coincidence that the epistolary genre developed during the same period of sentimentalism. In forms such as letters and diaries, the statement was made in first-person language, providing a convenient opportunity for confession and deep, heartfelt expression of feelings. Sentimentalism brought the motives of love and loneliness to the fore in "The Sufferings of Young Werther" both of which ultimately led the protagonist to suicide.

The plot of Goethe's novel is based on love intrigue. Although the fable is based on a real-life reality, it bears a resemblance to world-famous traditional love stories. In this "love triangle" rival - Albert is also a person worthy of Lotta, as Werther himself admits. Only from the outside. In fact, there is no spiritual intimacy between Albert and Lotta that unites Werther and Lotta. The cold pragmatism, boring calculations, and disregard for emotion and passion that are characteristic of Albert's character are proof of this. The fact that Albert and Werther are two different people is especially evident in the conversation in the suicide debate.

"Bonu" is not a sentimental novel, but written in a realistic style. Although the motive of love is not central in this novel, it plays an important role in the course of events. It also captures unrequited love, but there is no traditional trinity. Bonu first encounters a swindler who enters

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the role of a lover for selfish gain and abuses the girl's pure human feelings. The person does not even care about the girl's nails with his ugly goals and dead heart, but the paradox is that Bonu will continue to love him even after his dirty face is completely exposed.

There is also an image in the world literature of girls who fall in love with a robber, a mobster or a similar villain. Nevertheless, in these cases, often the same ugly person loves the girl, at least treats his lover with humanity. But this kind of love, the motive of love, such as falling in love with an unworthy, unworthy person and being rejected by him, and continuing to love even after being deceived and humiliated, is very rare in literature.

First, love is a feeling that frees a person from loneliness. People who are naturally prone to loneliness find a nurse of their souls out of love. However, in both novels, love makes our protagonists feel even lonelier.

Loneliness is another matter. The motive of loneliness has a wide place in fiction. "In the tradition of romantic literature, the inner world of man is deeply immersed, so the subject of loneliness is divided into two different ontological aspects: loneliness as a state (the protagonist feels superfluous) and loneliness as a goal (as a result of inner spiritual maturity concealed), so that both positive and negative approaches to loneliness were interpreted artistically. When realism emerged as a literary method, the theme of loneliness aroused the interest of creators in terms of the level of typicality in the image of the protagonist in general, or the typical reaction of the protagonist's inner reaction to the external world"[6; 10].

In "Bonu", each of the protagonists in the spiritual realm reacts differently to the blows of fate. Bonu's father is addicted to alcohol; the old man shakes hands with everyone, retreats to HojaUbbon, and dies there. Bonu, on the other hand, is suicidal and desperate to get rid of the bar.

In general, both Werther and Bonu remain strangers everywhere, superfluous people everywhere, just as they are the "third plus" in love. The denial of personal and social ideals in real life leads to suicide.

There are two views on the issue of Werther's suicide: some researchers say that what caused the protagonist to commit suicide is hopeless love, while others believe it is a social inequality. Of course, both views are not unfounded. Because the motive of protest against love and social inequality goes hand in hand in the play.

However, one thing cannot be overlooked. When Werther falls in love with Lotta, his heart filled with bright feelings, the passion of life. Love makes him the happiest person in the world. He told his friend, "I am so contented and happy that my pen is powerless to express it", "I am living happy days that are pleasing only to those whom God loves; In any case, I have no right to say that I did not enjoy the joys of the world, even the real joys". The idea of social inequality does not overshadow the happiness felt because of love.

He learns that the girl is engaged before he meets Lotta, and receives a warning, "Don't fall in love again". Nevertheless, could man command his heart? Werther involuntarily becomes a captive of the girl. The fact that the girl's fiancé will come one day; Lotta, too, knows full well that despite her love for Werther, she will not choose him out of the covenant, but she does not stop hoping, as if waiting for a miracle to happen. Therefore, Werther's love for Lotta is dynamic. Albert's return, his marriage to Lotta, Werther's inability to control his emotions, and Lotta's attempts to distance herself from him - all of this slowly drives the protagonist toward despair. Werther's love grows more and more fiery, and in a moment when he loses himself in anguish, he hugs Lotta tightly. Lotta, who considers marriage as sacred as Pushkin's Tatiana, horrified by this and says in confusion, "It will not happen again!

You will not see me, Werther!” he says. In our opinion, the key to suicide is in these words. These words sound like a verdict on a poor lover who is accustomed to his lover marrying another man, who is only happy to see him, and who lives with the belief that “it is clear that only love in the world makes a man dear”. Entering the play with a high vitality, Werther does a terrible job.

Interestingly, just as the feeling of love is able to awaken the vital forces within a person, it can also cause him to turn away from life. We see this vividly in the example of Werther, and in the example of Bonu this fact is secretly confirmed. Because when Diamond's face is fully open, he will be caught between two fires. It is completely exposed that Diamond is an unworthy, vile person, but he cannot get rid of it. “Diamond, you've made me a rival with all my heart”, he says, unable to cope with such a complex, confusing situation.

In fact, a tragedy like putting an end to one's life happens gradually. The ties that bound nature to life, art, Lotta, and Werther, who loved life with great enthusiasm, are gradually breaking.

Attitudes toward social inequality in Werther are not as dynamic as love. From the very beginning of the work, he reveals his hatred of this unjust rule in society, which will persist until the end of the work. If the injustice of man's place in society was the main factor that led Werther to commit suicide, the “obscenity” of being expelled from Count K ...'s banquet and going to a higher class would be heard, and he would commit suicide as soon as people gestured to him had to end. Even Count K ..., whom he respects, and Froyline B, who treats him kindly, forced to treat him according to the morals of their classes. Werther, who has endured so much humiliation, no matter how angry he may be, does not commit suicide, but is limited to leaving the city. These circumstances reinforce the conclusion that the suicidal ending of events was due to unhappy love.

Moreover, he cannot accept from the outset that “man's creative and spiritual powers are limited” (May 22). It limitation that suffers from preventing him from being active and passionate and he sees it as nonsense. Then he obeys the desire to leave this world and drown in his own world: “I will go to myself and explore the world!”.

The conclusion of IqbalMirza's novel remains open: it is not clear whether Bonu committed suicide. “I have decided that my soul and my soul will be at peace, that no one will deceive anyone, that no one will be oppressed, that no one will be discriminated against, as Huvaydo-bobo said, I am going to a place where people are like combs ... There is no going back ...” Bonu said in his last letter. Nevertheless, the issue remains open. However, Bonu tries to hang himself once before, by giving this episode of suicide, which did not take place, the writer, in our opinion, points to the suicide at the end.

Goethe's novel also has a small incident parallel to the main plot of Werther. One of them has to do with a girl who drowned herself because her boyfriend left her. Four months before the suicide, Albert and Werther discuss the incident at length. According to Albert, “some actions are unthinkable, no matter what the feelings”. He believes that suicide is a weakness, “it is easier to die peacefully than to overcome the sufferings of life”. Werther, on the other hand, is an ardent defender of the girl. According to him, such things happen in life that “it is impossible to put life in its place with any salvation effort”.

It is worth noting that the 25-year-old Goethe himself gets rid of the suicidal tendencies born of unrequited love after writing this novel. Because he got rid of them by transferring all his sufferings and hardships to his heroes. The author himself wrote about it: “This work allowed me to get out of the clutches of destruction more than others ... I felt as if I had poured out the

pain of my heart on someone, as if I was determined to live a light, happy, new life” [2; 176-177].

“The suicidal events that take place in real life are not as striking and magical, interesting and contradictory as they are depicted in works of art. Only in works of art, through various literary methods and means, does the reader have the opportunity to gain a deeper insight into the inner world of the protagonist, to know his feelings and thoughts, and in part to understand what motivated him to commit suicide”. The novels “The Sufferings of Young Werther” and “Bonu” also allow the reader to gain an in-depth understanding of the inner world of the protagonists and the motives that led them to suicide. These considerations show that psychology is a matter of special importance in the epistolary novel.

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