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INTERPRETATION OF SOCIO-PHILOSOPHICAL ISSUES IN CONTEMPORARY SHORT STORIES

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Annotatsiya: Mazkur maqolada bugungi zamonaviy hikoyachilikdagi shakliy-uslubiy izlanishlar, mavzu rang-barangligi, syujet o‘ziga xosligi, timsol va ramz ifodaviyligi, yozuvchi badiiy mahoarti kabi masalalar Abduqayum Yo‘ldosh va Ne’mat Arslonlarning “Yetim so‘z” va “Vaqt falsafasi” kabi hikoyalari misolida ochiqlangan. Ular yaratgan hikoyalarda ijodkor uslubi va individualligi masalasi, ikkala yozuvchi ijodiga xos aloqadorlik, mushtaraklik va novatorlik kabi jihatlar tahlil etilgan. Bundan tashqari, bugungi kunning eng dolzarb, og‘riqli, ijtimoiy-falsafiy muammolarini qalamaga olganligi va o‘z badiiy niyatini amalga oshirishda ramz va majoz, timsollardan unumli foydalanganligi xususida so‘z yuritgan.
Kalit so‘zlar: ijtimoiylik, falsafiylik, ramz, majoz, timsol, individuallik, novatorlik, ijodkor uslubi, badiiy niyat, hikoya, hikoyachilik, syujet, mavzu, sarlavha, badiiy so‘z, ruhiy holat.

Abstract: This article examines issues such as formal and stylistic research in modern storytelling, the diversity of the subject, the originality of the plot, the expressiveness of the image and symbol, and the artistic skill of the writer using the stories of Abdukayum Yuldash and Nemat Arslon, such as “Yetim so‘z” and “Vaqt falsafasi”. The issues of the creative style and individuality of the stories they created, the aspects of the connection, commonality, and innovation inherent in the work of both writers are analyzed. In addition, it is discussed that they have written about the most urgent, painful, socio-philosophical problems of today and have effectively used symbols, metaphors, and symbols to realize their artistic intentions.
Keywords: sociality, philosophy, symbol, metaphor, image, individuality, innovation, creative style, artistic intention, story, storytelling, plot, theme, title, artistic word, state of mind.

Аннотация: В данной статье рассматриваются такие вопросы, как формально-стилистические исследования в современном повествовании, многообразие сюжета, оригинальность сюжета, выразительность образа и символа, а также художественное мастерство писателя на примере рассказов Абдукаюма Юлдаша и Неймата Арслона, таких как «Йетим суз» и «Вакт фалсафаси». Анализируются вопросы творческого стиля и индивидуальности созданных ими рассказов, аспекты связи, общности и новаторства, присущие творчеству обоих писателей. Кроме того, обсуждается, что они писали о самых актуальных, болезненных, социально-философских проблемах современности и эффективно использовали символы, метафоры и символы для реализации своих художественных замыслов.
Ключевые слова: социальность, философия, символ, метафора, образ, индивидуальность, новаторство, творческий стиль, художественный замысел, рассказ, повествование, сюжет, тема, название, художественное слово, состояние души.

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Introduction. One of the versatile writers who has established a distinct voice in contemporary literature is Abduqayum Yo‘ldosh. He has been productively creating in several literary genres and has earned a deep place in the hearts of readers. A number of his novellas and short stories have already become beloved companions of book lovers. In the writer’s stories, the harmonious use of various elements contributes to making the work more vivid and natural. The word is a reflection in language of a person’s inner world, thinking, and spiritual state. It is known that the word is the most powerful weapon. Its power can influence the fate of the entire existence. There are such words that are easy to say but difficult to understand. Behind some words lie dreams, regrets, and pain.

Analysis. Abduqayum Yo‘ldoshev’s story “Yetim so‘z” (“Orphan Word”) is precisely about such words and hidden emotions. The story tells about the immense power of words, how thoughtless promises can either destroy someone’s emotional world or give them hope. It is noteworthy to ask why the writer chose exactly this title. The word “orphan” means someone who has lost one or both parents. This suggests that the story deals with words, ideas, and values that are left unattended, ownerless, and deprived of care, and that fail to find their validation. The fact that the characters in the story do not keep their promises is interpreted through the metaphor of children’s orphanhood and neglect. If a word does not find its place, if it does not receive confirmation, it inevitably becomes “orphaned.”

Among the main characters, a twelve-year-old boy named Sunnat draws attention. The story depicts a small episode from a journalist’s life, beginning with his visit to an orphanage. At the meeting held in a “neat two-story building,” an editor and a photographer are also present. The phrase “a modern leader who knows how to talk before he knows how to work” stands out in the story. His pompous yet empty words ignite sparks of hope in the hearts of innocent children.

“– My children! My sons and daughters! – he exclaimed. – Right now, I am ready to take five, no, ten of you, who are deprived of affection, to my home! I am ready! But I see that the conditions here are five, no, ten times better than in my humble house!” [5;126]

With such beautiful words, he receives applause. As the story unfolds, it becomes clear that he is hypocritical and full of empty rhetoric. The authorities have become accustomed to such decorative words; they have forgotten that their words may be very meaningful to others. This is embodied in the character of the editor. Similarly, Abdujabbor appears with his article full of exaggerated expressions.

The article written by Abdujabbor was a great source of pride for the children in the orphanage, especially for Sunnat. This is because the sentence “We are here, you will never be neglected, Sunnat!” was addressed to him. However, for the journalist, these were just ordinary words; he had even forgotten about the article. After some time, upon seeing that familiar face from the orphanage, everything changes. He thinks:

“Such is the power of the Word. It must have been about two months. No doubt, the energetic director… must have liked the article and sent us a letter of thanks… I will hang this note on the ‘Announcement Board’…” [5;130]

He continues dreaming of recognition: “Our chief editor doesn’t call me ‘Talented Department Head’ for nothing… With such articles and acknowledgments, I will participate in competitions, win prizes, and make my name known…” [5;130]

However, upon opening the letter, he realizes it is not a thank-you note but a request. His mood changes instantly. The letter asks for Sunnat to stay with them for 3–4 months due to supposed

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renovations in the orphanage. The reason is precisely the phrase: “We are here, you will never be neglected, Sunnat!” Sunnat’s eyes shine with trust as he speaks these words.

Abdujabbor becomes extremely distressed. He regrets his words, knowing they were not sincere. Had he known they would lead to such consequences, he would never have used such “orphan words.” But the situation must now be resolved. He goes to his colleagues whose names were also signed under the article. The editor, who once spoke boldly, now hesitates and refuses. The photographer also rejects the idea. Eventually, they decide to leave the boy at the office. Yet, neither of them can sleep that night.

The next morning, they cannot find the boy. A guard had taken pity on him and allowed him to stay at his home. When they return to the orphanage, they discover a surprising truth: there were no renovations, and the letter was not written by the director—it was all Sunnat’s plan. The story ends with the characters silently returning to their homes.

Results and Discussion. In this short story, the unmatched power and limitless possibilities of words are depicted with artistic richness. Initially, the title may seem unclear, but after reading the story, the writer’s intention becomes evident. The author highlights social flaws that are often ignored—empty words of officials whose promises lack action. Such “orphan words” are widespread in society. People fail to realize how their careless words affect children’s fragile emotions.

The story exposes these moral shortcomings and serves an educational purpose. It calls for responsibility in speech, urging people to avoid hypocrisy and falsehood. Every word should carry meaning and proof; otherwise, it remains just a sound or symbol. The writer encourages speaking with sincerity and respect for the value of words.

Another skilled writer, Ne’mat Arslon, also addresses social and philosophical issues in his stories. His story “The Philosophy of Time” stands out for its originality. It begins with a striking idea: “The day I realized that time could be stopped became a turning point in my life.” The symbolic use of character names, such as Iffat (meaning pure), adds depth.

The story explores the abstract nature of time, its unstoppable flow, and its impact on human life. Through vivid comparisons and symbolic imagery, the author demonstrates that time cannot be controlled. The protagonist’s attempts to stop time ultimately lead to realization. The yellow color symbolizes melancholy and the passage of time, much like autumn leaves turning yellow.

Conclusion. The author harmoniously portrays the character with the symbolism of yellow. By the end of the story, the protagonist understands that time cannot be stopped or altered—it can only be felt, not seen.

Overall, Abduqayum Yo‘ldosh and Ne’mat Arslon hold significant positions in modern Uzbek storytelling. Their works reflect unique styles, philosophical depth, and the effective use of symbolism and imagery. Both writers address pressing social issues, and their works serve as spiritual nourishment for readers.

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