

**ARTISTIC INTERPRETATION OF SOCIAL PROBLEMS IN JO‘RA FOZIL’S
STORIES**

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Annotation: This article analyzes the artistic interpretation of social problems in the stories of Uzbek writer Jo‘ra Fozil. The study focuses on several stories such as “Bog’,” “Sog‘inch,” and “Sohildagi uy,” which reflect important social issues including corruption, environmental destruction, labor migration, weakening family ties, and the moral responsibility of children toward their parents. Through literary analysis, the article demonstrates how the author uses characters, symbols, and narrative details to reveal the social realities of contemporary society. Jo‘ra Fozil’s works emphasize human values, compassion, and the importance of preserving moral and social harmony in society.

Keywords: Jo‘ra Fozil, Uzbek literature, social problems, artistic interpretation, migration, family values, corruption, environmental issues, literary analysis, modern Uzbek prose.

Every conscious writer inevitably reflects the life of the society in which they live in their creative work. Being in harmony with society, they portray its painful issues and problems in an artistic form within their works. This feature can also be clearly observed in the stories and novellas of Jo‘ra Fozil.

While reading the writer’s story “Bog’” (“The Garden”), we witness that several social problems are addressed simultaneously. In the work, excessive inspections that exhaust both the people and state institutions are mentioned: “...Do you think an inspector would ever eat at his own expense?” This social problem has not lost its relevance even today. Even now, inspectors sent from higher organizations to government institutions sometimes spend several days eating, resting, and enjoying themselves at the expense of employees. Of course, it must be admitted that the reforms carried out in recent years and the decrees issued by the President have somewhat reduced such corrupt practices. However, the problem has not yet been completely eradicated. Unless the mentality and consciousness of our people change, it will be difficult to eliminate such vices entirely. Hidden under the mask of “traditional practices,” such corrupt situations pose a serious threat not only to state institutions but also to the development of the country.

In almost all of his works, Jo‘ra Fozil expresses deep concern about the destruction of rare natural treasures. While reading his works, it becomes clear that the writer is a careful observer of nature and a talented painter of words. This can also be seen in the story “Bog’.” Through the character of Farmon bobo, the author portrays people who love nature as if it were their own child. Although his real name is Farmon bobo, everyone calls him “Amaki.” Without this character, the composition of the story would not achieve its integrity. After the garden is destroyed for road construction, Farmon bobo does not live long either, because he experiences the pain of a father who has lost his child.

In several of his stories, Jo‘ra Fozil also addresses another highly relevant social problem of modern times – labor migration abroad. In particular, this issue is reflected in the story

“Sog‘inch” (“Longing”). However, the story focuses not on the hardships of the migrant worker himself, but on the suffering of the mother who remains behind, overwhelmed by longing and grief. Today, the increasing phenomenon of migration creates not only difficulties for those who leave the country but also emotional and social problems for their relatives – parents, spouses, and children.

In the story, the character Karomat buvi becomes seriously ill after her youngest son leaves for work abroad for five years and has not sent any news for the last two years. No medical treatment helps her. The only cure for her suffering is to see her son again. Of course, Komiljon, the son, is not living comfortably abroad either. Although the author does not describe his hardships in detail, he hints at them in a single sentence:

“The young man’s tall figure had slightly bent, his eyes looked sunken, and his cheeks had become pale. With anxious eyes he searched among his relatives gathered on the veranda for his mother.”

Komiljon’s bent posture, tired eyes, and pale face reflect the hardships he endured during the five years spent far from his homeland. Moreover, the absence of news from him for two years indicates that his life abroad has not been stable or successful. Through such short descriptions and symbols, the writer highlights the major social problem of migration. At the same time, the story reveals another related issue – the weakening of brotherly affection and mutual care among siblings. Until their mother becomes seriously ill and asks them to find their younger brother, the older brothers do not even think about where he is or why there has been no news from him for two years. Only after their mother’s request do they start searching for him and eventually find him.

At the end of the story, Komiljon returns home, and his return restores his mother’s will to live. The brothers reunite again. By ending the story with such a positive resolution, the writer suggests that these social problems can be solved if people recognize their mistakes in time and strive to live and work peacefully in their homeland.

Another eternal theme in literature is the responsibility of children toward their elderly parents. As long as this problem continues to exist in society, literary works devoted to it will also continue to appear. The story “Sohildagi uy” (“The House on the Shore”), included at the end of the book “Ayriqliq ostonasi,” addresses this social issue.

The events of the story take place in the village of Gugurtli, described as “small as a matchbox.” In early spring, during the Navruz festival on the banks of the Amu Darya, Khudoybergan bobo sees Guljamol aya for the first time. The girl, described as “fair-faced and delicate as a flower,” attracts his attention immediately. Soon they marry and later work as shepherds in the remote pastures of the Kyzylkum desert near the river. They raise two children – a son and a daughter – with great hopes and care.

However, as the children grow up, they leave for distant cities in pursuit of their own dreams and eventually forget their native village. The author does not condemn them entirely, because everyone has their own goals in life. Yet he emphasizes that children should never forget their responsibilities toward their parents. In Islamic teachings as well, many verses of the Qur’an instruct believers to treat their parents with kindness. For example, Surah Al-Isra (23)

commands people not even to say “uf” to their parents and always address them with respectful words.

In contrast, the story shows a different situation. After Guljamol buvi dies, Khudoybergan bobo becomes bedridden. A young orphan girl from the neighborhood, Oqmaral, takes care of him. When the daughter finally returns to the village after the mourning period, she rudely accuses Oqmaral of stealing her father’s pension money and even refers to her own father as “that old man” instead of calling him “father.” Through this single word, the writer effectively reveals the daughter’s cruelty and lack of compassion.

The story also touches on another social problem. Oqmaral’s beloved, Toshmirza, has been working abroad for two years in search of money, but she has received neither a letter nor any news from him. Through this character, the writer points out the issue of unemployment and insufficient wages that force many young men to seek work abroad.

At the end of the story, Oqmaral stands alone on the riverbank, listening to the rustling of the reeds and the sound of the water. In the distance, a few lights flicker. The girl looks at those lights with a deep feeling of longing in her heart, while the spring waters flow far away.

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