

**INTERPRETATION OF SOCIETY AND HUMAN RELATIONS IN THE STORIES OF
ABDUQAYUM YOLDOSH****Ergasheva Khurshida Erkinjon kizi,**

independent researcher, Uzbek State

University of Physical Education and Sports, Nukus branch

ergashevaxurshida506@gmail.com. +998937709771

Scientific supervisor: **Sadullayeva Mokhira Atavullayevna,**

Doctor of Philosophy in Philological Sciences, Associate Professor,

Karakalpak State University, Nukus

Sadullayevamohira59@gmail.com. +998973540851

Abstract: This article analyzes the artistic interpretation of the complex relationship between man and society in the stories of Abdukayum Yuldash, one of the prominent representatives of contemporary Uzbek prose. The main attention is paid to the writer's psychological analysis style, the skill of creating realistic images, and the means of artistic expression of conflicts in society. During the analysis, the socio-ideological layers in Abdukayum Yuldash's work are highlighted on the basis of such stories as "Boy", "Homiy", "Yetim so'z", "Biz bo'lgan yaday". This study studies and reveals the issue of in-depth analysis and interpretation of the traditions of depicting conflicts between the individual and society in Uzbek literature through the writer's works.

Keywords: Story, Abdukayum Yuldash's stories, Uzbek prose, psychological analysis, realistic story, artistic interpretation, artistic image, poetic skill, depiction of the psyche, interpretation of society and man.

Annotatsiya: Ushbu maqolada hozirgi o'zbek nasrining taniqli vakillaridan biri Abduqayum Yo'ldoshning hikoyalarda inson va jamiyat o'rtasidagi murakkab munosabatlarning badiiy talqini tahlil qilinadi. Asosiy e'tibor yozuvchining psixologik tahlil uslubi, realistik obrazlar yaratish mahorati va jamiyatdagi ziddiyatlarni badiiy ifodalash vositalariga qaratiladi. Tahlil chog'ida "Boy", "Homiy", "Yetim so'z", "Biz bo'lmagan joylarda" kabi hikoyalar asosida Abduqayum Yo'ldosh ijodidagi ijtimoiy-g'oyaviy qatlamlar yoritilgan. Mazkur tadqiqot yozuvchining asarlari orqali o'zbek adabiyotida shaxs va jamiyat ziddiyatlarini tasvirlash an'alarini chuqur tahlil va talqini masalasi o'rganilgan va ochib berilgan.

Kalit so'zlar. Hikoya, Abduqayum Yo'ldosh hikoyalari, o'zbek nasri, psixologik tahlil, realistik hikoya, badiiy talqin, badiiy obraz, poetik mahorat, ruhiyat tasviri, jamiyat va inson talqini.

The problem of the era and the hero is one of the important issues in literary criticism. As Academician L.S. Likhachev noted, "The era cannot create anything without a person. The era

becomes a factor of influence through a person and his purpose. In this, it affects everyone differently. Because the role of people in society in different eras is different. In this, it affects everyone differently. Because the role of people in society in different eras is different.” The issue of a person and his relationship with the environment, society, the relationship of people with the conditions to which they belong has been interpreted in literature for a long time. This process, of course, is natural. Because a person cannot exist alone, and therefore cannot live alone. Naturally, throughout his life he lives and lives in connection with society and nature. The living conditions of people, the land they live in, the place where they were born and raised and where they live, the social, economic, and cultural conditions leave a certain mark on the content of their lives. The spiritual world, psyche, imagination and views of the human race about the world are significantly influenced by the lifestyle and relationships of people with whom they interact.

In current Uzbek literature, we can find many works that illuminate various complex aspects of society and human relations. In the works of writers such as Isajon Sultan, Ulugbek Hamdam, Luqmon Borikhon, Khurshid Dostmuhammad, Zulfiya Kuroloy kizi, Nazar Rshankul, Ne'mat Arslon, Abdukayum Yuldash, who have been writing in the genre of stories, social problems and human personality, character, and spiritual world are interpreted from all sides. In this regard, the stories of Abdukayum Yuldash occupy a special place.

In many of the stories of the creator Abdukayum Yuldash, including his collections “Osmon og‘ushi” (2018), “Kaydasan mo‘jiza...” (2019), “Poincaré” (2019), “Mashaqqatlar osha yulduzlar sari” (2021), the problems of today's era, the contradictions, problems, spirituality, and nationality that arise in the process of human interaction, are captured in his writings.

In the writer's stories, we can see the changes of the new era and people who have accepted them differently, as well as cruel people who do not hesitate to sacrifice others for their own interests, and people who have been fooled by trusting others and considering everyone to be just like them. All this is shown as truthfully and as complexly as in life. It should be said that in the writer's stories, the bitter truths of life are clear and obvious. They are shown in every way, and interpretation is observed.

It is certainly good for people to adapt to the life and destiny they are born into and live in, to be able to relate well with those around them, and to survive in this life. However, there are also some obvious conflicts between life, society, and human relationships, which, based on the realities described in Abdukayum Yuldash's stories, give rise to different opinions and views on this issue. It is no exaggeration to say that the ability of every person to establish strong relationships with those around them and make a worthy contribution to the development and perfection of society is a commendable aspect. However, there is also an aspect that, under the influence of the environment, a person's identity, beliefs, views, and spirituality can change, and this aspect makes a person think deeply. This, of course, is related to the direction in which the issue has turned. Every person, as an important part of the society to which they belong, must be responsible for its development and contribute.

Each work of the creator is created in its own direction and theme, and in his work we can see the depiction of events that are new in storytelling and storytelling. For example, in the writer's story "Poincaré", it is hinted that unnecessary traditions are the downfall of a person, stopping him from worldly affairs. In his stories, the writer does not always directly criticize the existing system in society, but tries to convey it to the reader through artistic images and situations. For example, in the story

"Where We Were Not", the character of Dostboy has dreams and fantasies, but the surrounding society does not allow these dreams to come true. After Dostboy returns from a two-year army, the events in Uzbekovul show how a person can give up his dreams and live. After he returns, he wants to go back again, through which he wants to learn with his own eyes other countries, other people and thus the culture, customs, and interests of the people there, their lives. However, his father, that is, the environment, does not allow this. It is a story, but the phrase "now people walk not with their feet, but with their tongues" is used seven times over and over again. However, the writer has given it in such a way that the reader does not get bored reading this phrase over and over again. And with this phrase, we can see that the purpose of people in society today is only to see what others think of them. In the process of reading the story, we see that at first this phrase is used by others. However, the situation reaches such a point that even Dostboy uses this phrase. From this we see that time has affected him too. He also began to think not about his dreams and aspirations, but about the opinions of society, that is, about what people think of him. The saddest thing is that he dies because of an illness, but not because of his death, but because he lives a life of his own free will, according to his own dreams. The reason we come to this conclusion is that despite his youth, he experiences heartache twice. The image of a person who has surrendered to the will of others, abandoned all his dreams, and finally died from life is created. Through this image, the writer shows a type of "submissive person" who has lost his mind in society, who has surrendered, who has surrendered. Abdukayum Yuldash criticizes not only one person, but an entire generation - a generation that "abandons its dreams and submits to the wishes of society and those around it," a generation that is given to social energy, a generation that makes decisions about its life, not its own, but others.

The uniqueness of the creator is that his stories truthfully reflect the problems encountered in society - hypocrisy, violence, indifference, negligence, indifference, selfishness, ambition, arrogance, flattery, coldness, self-interest, intolerance to criticism, in a word, often gaps in the spirituality of the individual and society. The story "The Patron" was written in 1995, when our country had not yet gained independence. The issue of women, their attitude towards them, and the attention paid to strengthening their position in society were not the same as today.

In this life, every person lives thinking about his own interests, but a person should not act this way for his loved ones. Everyone is busy with his own worries: a teacher - does not care about anything, he only has one desire - no one should touch him, he is not interested in the fate of his student; The director of the school, Amir Khonkeldiev, is not interested in using the sponsor in any way; his classmates are happy if the sponsor gives them money, and his classmate Oysuluv's life is not interesting; the sponsor, the general director of the "Salomat" enterprise, a respected chemist of forty-five or forty-five, Azizjon Sunnatillajon, is wearing the mask of the sponsor and intends to use the young girl, Oysuluv, as a "secretary" for his own nefarious purpose, namely, to make her a "secretary" for another purpose. Oysuluv is still a seventeen-year-old girl, her dreams are heavenly, she is an angelic girl, she is honorable, she has goals and desires. In the story, only one young man opposes this situation, he innocently likes Oysuluv, she has a pure love. This innocent love alone opposes these interests.

A deep analysis of Abdukayum Yuldash's stories shows that the writer in his works artistically and deeply illuminated the complex relationship between the individual and society. Abdukayum's images reveal social injustice, moral crisis, and personal suffering in society through ordinary life events. In his stories, the spiritual experiences of the Uzbek people find artistic expression in the form of heroes

who are forced to adapt to society, but strive to preserve their inner freedom and human dignity. This gives grounds to evaluate the writer not only as an artist, but also as an intellectual who awakens social consciousness.

In modern literary studies, these stories need to be researched and re-examined through new methodological approaches - for example, discursive analysis, gender approach, psychoanalytic interpretation.

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