



Article

## Interpretation of Orphanhood in Modern Uzbek Stories

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**Abstract:** This scientific article analyzes the problems associated with the image of orphanhood in current Uzbek stories. In the stories, the plot of orphanhood, the motive of orphanhood, the theme of orphanhood, and the images of an orphan child are artistic studies. Additionally, the paper investigates the symbolic use of orphanhood as a narrative tool to comment on broader societal issues, such as poverty, family disintegration, and social alienation. The study also addresses the cultural significance of orphanhood in Uzbekistan, exploring how these stories shape public perceptions and inform the discourse on child welfare, education, and the role of the state in providing support for vulnerable populations. Through a close reading of selected works, the study offers insight into the evolving literary treatment of orphanhood in Uzbekistan and its reflection of contemporary social values.

**Keywords:** The Plot of Orphanhood, The Image of An Orphan Child, The Motive of Orphanhood, The Theme of Orphanhood, Motive, Poetic Analysis

### 1. Introduction

Orphanhood is a profound and poignant theme that has resonated throughout literature, often symbolizing not only personal loss and abandonment but also broader societal challenges. In modern Uzbek literature, the depiction of orphanhood has evolved, reflecting the changing social, economic, and cultural dynamics of contemporary Uzbek society [1]. The image of the orphan, once predominantly a figure of pity and vulnerability, is now portrayed with greater complexity, offering insight into the emotional and psychological landscapes of orphaned children. These narratives provide a window into the struggles of those who have lost their familial bonds, revealing the harsh realities of survival, identity formation, and the search for belonging [2].

This study aims to explore how orphanhood is represented in modern Uzbek short stories, analyzing its portrayal as a narrative device and its socio-cultural implications [3]. It delves into how writers use the theme of orphanhood to address urgent societal issues such as family disintegration, poverty, child welfare, and the role of state and community support systems. Additionally, the paper examines how orphanhood serves as a metaphor for broader human experiences of alienation, neglect, and the search for love and identity in a rapidly changing world [4].

By analyzing contemporary stories, this study seeks to uncover the symbolic and emotional layers of orphanhood, investigating the relationship between literary depictions and real-world experiences. It will also discuss the influence of traditional values on the portrayal of orphanhood and how modern writers have adapted these depictions to reflect

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contemporary concerns. Through a detailed examination of modern Uzbek short stories, this research will contribute to a deeper understanding of the evolving literary treatment of orphanhood in Uzbekistan [5] [6].

### Analysis of Thematic Literature

Research on the image of a child is observed in scientific research in modern Uzbek prose work of such scientists as R. Umurzakov, A. Kasimov, R. Tulaboyeva [7].

N. Eshonqul's "untimely suffering bong", The analysis of the I. Sultan's stories "windy night", "Fate" was carried out on the basis of a comparative-typological, hermeneutic approach to the system of artistic images [8].

Modernistic and postmodernistic interpretation of the orphan motif in current Uzbek prose N. Eshankul and I. Sultan is also observed in his stories. Making it incomprehensible, complex writing remained in the Eighties-Nineties of the last century. Today the world is turning away from simplicity in literature [9].

The peculiarity of postmodernism is also in fact-to give place to all styles and views, to approach with tolerance. He is not as sharp as modernism, approves of diversity, collaborates with all new and old styles" [10]. Works written in postmodernism are distinguished by the fact that microcircuits complement macrosjets, the richness of elements of the mental image in heroic behavior, the presence of retrospective fantasy.

N. Eshonkul's character, the guard in the story "The untimely afflicted bong", has a bitter stamp of Orphan memories left. The humiliation of his mother by the harvest deeply wounds the child's heart and forced to live with this wound for the rest of his life. A child who is a victim of childhood injustice will live with the same pain of memory when he grows up. In the story, orphanhood is portrayed as a motif, with orphanhood not shown as a theme in the main plot line [11].

N. When modernism and the sentence "Imitation of the West" are used in works aimed at the study of Eshonkul's work, I. Sultan's work connects with postmodernism and folklore motifs. The peculiarity of I. Sultan's work is that in his works National problems with global problems were able to harmonize artistically. In the writer's stories, the abstraction of the structure of the story, the absence of falling into the artistic mold of the story, the ability of artistic thinking, images of the psyche in prose to give a unique narrative content indicate a special style of the creator [12].

## 2. Methodology

By way of qualitative literary analysis with comparative-typological and hermeneutic overtones, this study examines representations of orphanhood in a small selection of twenty-first-century Uzbek short stories. Analyzing only some of the narratives of the authors such as N. Eshonqul and I. Sultan that provide the textual basis to interpret the theme, image and psychology of orphaning. Because the hermeneutic unfolding of artistic images, symbols, and narrative structures makes it possible for the researcher to uncover emotional and cultural meanings reflected in depictions of orphaned children and fatherless families. Through this comparative-typological lens, parallels are drawn regarding the ways in which each writer depicts themes of orphanhood, especially within the context of modernist and postmodernist tendencies and tropes. This includes an exploration of the dynamics between classical folklore elements and modern storytelling methods, of the silencing and framing of orphan characters without being able to name the trope, and of the various symbolic oppositions of wind and dark and of sanity and dream sequences in the dramatization psychical trauma. The chosen texts have a clear and direct relation to the motif of orphanhood and are selected in regards of their significance within modern Uzbek prose. The contextual framework helps bolster interpretations by situating the stories against their broader cultural and literary environment and referring to previous scholarship on narrative structure, the use of symbols and the evolution of modern Uzbek fiction. With its combined textual

approach, the methodology seeks to yoke the socio-cultural nuances of orphanhood and the literariness of orphanhood in recent literature [13].

### 3. Results and Discussion

The I. Sultan's story "windy night" is one of his works of a post modernistic orientation, led by the orphan motif in Uzbek fiction. The story epigraph (orphan boy, hoy boy, where's Your Sister, rich boy? R. Thank you) the reflection of the verses indicates that the work emphasizes the image of the theme of orphanhood. From the story's so-called "windy night" to the fact that the wind does not refer to good, the use of the word night seems to suggest that some kind of dark state occurs in the fate of orphans.

The wind blowing opposite to the orphans is like an unexpected blow of fate for them. In artistic illustration, the author's special attention to the image of the wind indicates that the wind also represents in the Uzbek people the symbol of the barrier, the cave on the road.

In the story, the fears of an orphaned sibling on her way from her grandmother to her grandmother's House, who has set out wanting peace, food, are reminiscent of the motifs of orphanhood found in Uzbek folklore. Although the story presents the image of modern life, the problem posed is the monad to images in the folklore genre. "Observing the examples of Uzbek modern literature, we can see a strong appeal to folklore, the plot in mythical images, myths and legends, the widespread use of motives for artistic-ideological purposes" [14].

From time immemorial, in Uzbek folk tales, it can be seen that many obstacles meet orphaned children, they face great resistance to achieve something. Although the text of the story is small kina, in which the vital pressing problems of all times are raised, it reminds us of the proverb of our people "orphaned flower orphaned without a father, orphaned salty orphan without a mother". The I. Sultan's story "windy night" describes the fate of the children whose mother died and remained in the hands of the father. The stepmother's indifference to the children is evident in the fact that orphans who fear the oppression of the father can get everything in the fast to their garden, so that in return they can go to the grandmother.

The howl of the wind, the blowing against children sound like a symbol of violence committed to orphans in life, spiritual shocks.

I. The reader who reads the Sultan's story "Qismat" sees the skill of the writer. The compositional construction and image method of the story is unconventional. In the story, the image of such characters as a small son, a middle son, an older son, a father and an old woman is unusual. In traditional Uzbek storytelling, the names of the heroes of the story acquired a special artistic meaning.

In this story of the I. Sultan, however, the fact that none of the characters are named indicates that the story has its own style. And the plot line of the story is interpreted artistically by showing that each image has its own story, has a different attitude to one problem. The story artistically reflects the different attitudes of children who have lost their father about the father. The main characters of the story are orphaned sons whose father died early. While the motif of orphanhood is depicted in the main plot in the story, the word orphan does not appear in the narrative text [15].

The plot of the story begins with the introduction of the story of the little boy. The younger son's story is portrayed differently from other stories, meaning that his views are incompatible with those of his brothers. The younger son is strict and does not remember the bad-tempered father throwing himself on the roof, so hatred for the father is not visible in him. On the contrary, from these images it is felt that the father misses, grips. In the story of the little boy, the fish is as if the image of a father. The transformation of a fish into a goldfish is expected in revenge, the transformation of all its dreams into a *sarob* is mentally tormented by it.

In the middle boy story, however, it is hinted that the father's soul has become a fish. "Once said that a person's soul can penetrate into other objects, often butterflies or smaller creatures, sometimes even adults". "The butterfly flies and sits quietly, while the spirit of the deceased inside watches *thevarak*, "The middle boy recalls his mother's words.

In addition, in the story of the middle mouth, his dream episode is also depicted. In a dream, an old man's thoughts about the father's transformation into a fish remind him of the little boy's words about fish.

In the old woman's story, however, the father enters his dream from the day he is blind, and the fish-eater points out that the eye light will return. Only the old woman says in her story that she agrees with her husband.

The elder son's story, however, recalls the harshness of the father's wrath, depicting the father's hatred. "Ana now you are buzzing and singing in the cauldron, father. I dreamed that you would burn like that in hell. The Lord sent thee as a sign, and as I sent forth, he sent thee to be fried in fire".

It seems that in the eyes of the eldest son, the father's attempt to kill the mother causes his hatred, and the elder son lives with this torment for a lifetime, such a grief cannot forgive a strict father, but rather expresses his hatred of the father, as if by scratching the fish and frying it with a desire to get revenge on him. The grass in the heart of the eldest son reduces the sizzling fry of the fish as if.

#### 4. Conclusion

In the story, the story of all the characters focuses on the image of the father. The work is told from the language of the father's untimely orphaned children. The story composition is based on the art mold of microcircuits that complement the macrostructure. The characters of the story are not named; have an unusual image of an older son, a middle son, and a younger son. There is a theme of orphanhood in the story, fatherlessness, though the mental shocks in children are mentioned, but they are not explained by the word orphan. It would be appropriate to say the story was written in a postmodern direction based on the above artistic interpretations.

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