

The Ethical-Philosophical Essence Of Said Ahmad's Stories

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Abstract: This article depicts the human psyche and its relationship to the external world, its place and status in society, and the social interactions between people. The stories "Khoplon" ("The Leopard") and "Sobikh" ("The Ex") by Said Ahmad were taken as the object of research.

Keywords: Sarcasm, artistic detail, artistic convention, irony, symbol.

Introduction: Said Ahmad is known as a prose writer and playwright, a master of the short story — a minor epic form — in Uzbek literature. His many novellas and satirical stories, written with high artistic skill, have made a significant contribution to the development of our national literature. Said Ahmad's stories are very popular among readers for their clarity of thought, interesting plots, fluid style, and mature, imagery-rich language. This is fully confirmed by the writer's work during the period of independence. Said Ahmad alone created about 15 stories and essays in 1999 alone. Reflecting on these, the writer himself wrote: "In my opinion and that of many newspaper readers, these stories turned out to be the best collection of stories created in recent years." [1] In these stories, vivid scenes of the tragic events that took place during the former Soviet era are shown in a very impressive and clear manner.

The story "Khoplon" is one of those stories that encompasses the events of that very era. Depicting the true characteristics of a person through satirical means is certainly a process dependent on the creator's talent. Now let us turn our attention to the writer's passage describing the dog. The next day, when Tillayev returned from work and was washing up, Khurbonboy arrived leading a large dog. He tied the dog to the porch pillar and said:

- His name is Khoplon (Leopard), Mr. Tillayev. He recognizes a good person instantly. He'll get used to you quickly. Tomorrow I'll properly build a kennel for

him and leave it. He (Tillayev) went to wash his hands, came back, and spent half an hour praising the dog.

-The dog understands everything, the animal just has no tongue. [2]

The dog's name is Khoplon, and it is an animal that belongs to the category of dogs that know well what people are like. It is admitted that this particular dog has no tongue precisely because it comprehends many things and can feel many things. The description of the dog's intelligence, its ability to quickly grasp and understand speech, has not been overlooked. The dog's understanding and perception of everything is an unbelievable process. But the writer set himself the goal of illuminating the story's content precisely through this characteristic of the dog. A considerable amount of time passed. Tillayev came out leaning on a cane to walk around the neighborhood. At one point, he looked and saw Khurbonboy walking Khoplon on the other side of the street. When he called out, the dog looked, but Khurbonboy did not. That day, the new director was throwing a party for his son's birthday. They had sent a car for Tillayev. The couple went. As soon as they entered the gate, Khoplon, lying in the corridor, saw them, wagged its tail, and greeted them freely.

-How is our dog? - said the new director.

-I know this dog, - said Tillayev, and glancing at Khurbonboy, who was polishing the new director's leather coat with a brush not far away, he went into the house. [2] In the passage quoted above, the writer,

through satirical means, describes Khurbonboy's true nature, mentioning such vile traits as acting without consideration or reflection, showing attitude towards people based on their current position, and his shamelessness. Through the character of Khurbonboy in the story, the writer presents the image of a spineless, unscrupulous person who finds subtle ways to get into the good graces of leaders he didn't know before, who doesn't hesitate to openly show his servility without any shame, and who, when the time comes, can easily go on to serve a new boss as required; and it is by chance that the story's title is named "Khoplon". Such vile and thoughtless people, through the example of Khoplon, "cover" for persons in position — that is, until their influence lasts, they achieve all their personal goals through flattery and servility towards the bosses. Here the writer explains that the image of the dog is at a higher level than a human: the dog recognized its owner upon seeing him, whereas Khurbonboy, upon seeing his old boss, acted as if he didn't know him. When the new boss asked, "How is our dog?", Tillayev, by saying "I know this dog," meant Khurbonboy. Behind the dog, the writer's character is about a rude, ungrateful, thoughtless, two-faced, servile person. Through the main character, the writer depicts the "Khurbonboys" in society. Through this method, sarcasm is born. Sarcasm is a means of ironic artistic convention. [3] That is, the writer masterfully uses symbols, hints, and artistic details in the story. The space and time where the event takes place are known to us. We are informed about the socio-political, literary period. Another one of such sarcasm-rich stories is the story "Sobikh" ("The Ex"). In this story by Said Ahmad, irony also takes the lead. Vices such as wasting time on trivial matters and unnecessary people in society, servility, and trickery are exposed.

Through his stories "Khoplon" and "Sobikh" Said Ahmad exposes the moral and ethical problems in Uzbek society, particularly vices such as servility, hypocrisy, worship of position and power, and the degradation of human dignity. In "Khoplon," using the image of the dog, he condemns how people have strayed from loyalty and sincerity, sacrificing all values for personal gain. In "Sobikh" he criticizes the trivial and deceitful relationships within society.

Although this story is told through the events in the life of a single man, it actually alludes to phenomena occurring across an entire society. I would not be wrong to call this one of our most painful points.

In this work, while the author narrates the development of events through the protagonist's voice, he treats with light mockery the fact that, due to some people's indulgence in ostentation and fame-seeking, they are unable to allocate time for what is truly

necessary. Because as we can see while reading the story, instead of supporting a hardworking person striving towards his goals and making rational use of his abilities, he becomes occupied with some kind of unnecessary and very time-consuming activities—this is, without a doubt, a very laughable situation.

In this regard, our story's hero, who demonstrated self-sacrificing zeal in cotton picking, became a symbol of this ostentation. Hailed as the most advanced cotton farmer, he had to neglect his main work and was forced to attend various unnecessary ceremonies and meetings. In a sense, of course, this cotton farmer certainly deserves encouragement for gathering so much cotton. But our hero's situation became filled with ostentation to an unimaginable degree.

That is, you can't help but laugh when you see that this cotton farmer picked cotton for only a few days in the entire season, spent the rest of the season attending various district meetings as a guest of honor, and, as if that weren't enough, how journalists and artists came to his house, taking up his time. However, when you consider the mechanic's situation, this laugh of sympathy turns into a laugh of pity. Because our hero himself is also a victim of the situation.

This story you described very clearly reflects a widespread problem in our society—the negative impact of ostentation and fame-seeking on a person's life. Through the experience of the hardworking cotton farmer protagonist in this work, we can see the following problems in our society: Aimless Fame-Seeking: The protagonist's heroism in cotton picking earns him the title of "the most advanced cotton farmer," but this title actually limits his ability to work effectively. Poor Time Management: Instead of his primary work—picking cotton—the protagonist becomes busy with various meetings, gatherings, and interviews. Society strives to create some kind of "heroes," but fails to pay attention to their real needs and creating conditions for them to work efficiently.

The humorous aspect of the story is that the protagonist has picked cotton for only "a few days," yet spends the entire season at various ceremonies. This situation is truly laughable, but at the same time, pitiable.

The most important aspect is that the protagonist is both a victim of and a participant in this system. He might be dissatisfied with his glamorous life, but at the same time, he probably also appreciates this recognition.

Through this story, the writer wants to convey to us that genuine value and recognition should be directed at a person's labor, not at interfering with their personal life. As a society, we must find the right ways

to support hardworking people, not turn them into victims of ceremonies. This story truly touches on a "painful point" in our society and prompts us to think.

The writer masterfully employs elements of his artistic skill, specifically sarcasm, irony, symbols, and artistic detail, to penetrate the deep layers of the human psyche and depict its relationship with the external world and society in a humorous, yet simultaneously pitiable, manner. Said Ahmad's stories not only reflect the socio-political problems of the past but also invite reflection on human flaws that remain relevant today.

It is no exaggeration to say that the descriptive style of Said Ahmad, a writer with a lyrical and humorous disposition, has been passed down to his works. Doctor of Philological Sciences, Professor Umarali Normatov shares the following thoughts about the writer: "When we look at Said Ahmad's work, we can see two interconnected directions. Said Ahmad is both a lyrical and a humorous writer." [4] Humorous works are generally divided into two directions: Satire and Humor. The word "satire" is of Greek origin and means a type of comedic portrayal that understands its subject through merciless ridicule. It is a specific method of artistic reflection of reality, in which meaningless, unfounded, and incorrect phenomena and vices in society are exposed. The satirical image is "processed" through a character created by altering the real appearance of events, using exaggeration, sharpening, and many other forms of conventionality. In humor, however, light criticism and a spirit of jest prevail. It is this characteristic that distinguishes it from satire. In such works of fiction, the writer laughs at and criticizes certain shortcomings in social life, personal matters, and particularly in some individuals. Just as there is an element of humor in satire, so too does humor contain elements of satire. Said Ahmad wielded his pen with equal skill in both directions. His story "Khoplon" ("The Leopard") is considered a masterful example of satire, while his story "Sobikh" ("The Ex") is a work rich in humor. In the story "Khoplon," the criticism is directed at such vices as flattery, sycophancy, acting shamelessly for personal gain without a shred of conscience, and judging people based on their position. Through the character of Khurbonboy in this story, the writer reveals the image of a brazen individual who has figured out the subtle ways to ingratiate himself with leaders who don't yet know him, and who feels no shame in his own obsequiousness.

CONCLUSION

In conclusion, through these stories, Said Ahmad powerfully exposes universal human weaknesses and social corruptions—issues prevalent not only in his own time but in every era. Through his powerful artistic

expression, he successfully prompts readers to contemplate eternal values such as goodness, loyalty, and integrity.

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