



history and spiritual image of our nation is incomparable. There are many such works in Uzbek literature. They play an important role in the upbringing of the younger generation. In this regard, it is important to note that the renowned Uzbek writer Shukhrat's novels such as "Golden Gloom" and "Shinelli Years" have established a unique image in our literature, and the stories "Qodir ota," "Otangga rahmat" and "Tez suv" have been used to reflect the traditions, style, and artistic and moral qualities of our people.

In the creation of such stories, a phenomenon not found in other works is vividly manifested in the national and local color. In today's era of globalization, preserving the national identity of peoples, the values that have developed over centuries, has always been of paramount importance. Taking this into account, we tried to analyze the stories of Shukhrat and show the national and local color inherent in the Uzbek people. Zero storytelling is a difficult process that requires a special skill, flexibility, concentration of thoughts and feelings in one place. A number of dissertations on the genre of storytelling have been defended in Uzbek literary studies. However, the question of the skill and color of plot and image creation in Shukhrat's stories, which we have analyzed, has not been studied and analyzed separately. For example, the main character of the writer's story "Balogat" Ulmaskhan, who lives in the spiritual world, is shaped by this life situation. In the

story, the writer convincingly describes Ulmaskhan's heartbreaking, depressed, and tortured. After studying engineering, Ulmaskhan continued his studies for two years as a journeyman. During this period of study, he learned from Varvara Petrovna, who was a master of her craft. He listens to his lectures, perhaps he will be freed from his kindness. When he was ill for a month during his sojourn, he constantly informed him about it, and even found a remedy that was difficult to find. When Ulmaskhan was uncomfortable with this, Varvara Petrovna struck him and said: "It's better to have a friend who doesn't have bread, a friend who doesn't have bread. A friend's ordeal is a troubled day, isn't it? After all, you and I are part of the same tree, and you will get used to it!" and then, as soon as he recovered and took him to the field, he remembered that he first needed health, without which knowledge could not be obtained, and he tortured his conscience by remembering that he had cared well. This demonstrates that a sense of humanity, which is not found in the works of other artists, is unique to all peoples. To create the hero of a work as a full-fledged image, a writer must have a good knowledge of the human psyche. Because "Kaharmon - bu quyulma (prototip - comment N.S.)." To create it, it is necessary to meet hundreds of people, but these meetings are not enough - the author must add something to himself to create a collection," he says. Shukhrat observed and studied dozens of prototypes in society to create the



thoughts. This is explained by the fact that it is very difficult for a person to understand, understand, and understand not only another person's, but their own psyche, as Ulmaskhan writes: "Now I am angry with you. I was really upset. You don't know me!" Varvara Petrovna pointed out through the words. In the story, the characters and feelings in Ulmashan's psyche are logically integrated into the story, ensuring an educational outcome of the story that corresponds to the meaning of life.

The skill of the writer is manifested in the author's convincing drawing of the portrait of Nazokat Khan, who replied to Nasirjan, in the fact that he showed the fact that the word in his heart was moving to his tongue:...suddenly my face changed, his nose was wide, his brows were wrinkled, his labels were stretched. "It's a bad trade, it's a bad trade!" he shouted, then turned round and walked off without stopping. I was terrified, like a hunter flying into the hands of his prey. I didn't believe my own eyes, I saw Ertasha on the street, and he looked round again. Three days later, he came back and asked for the money for the shirt, in Ukrainian, the "new copy" he had given him.

In the story, the writer describes the state of rank, world, and sadness in the psyche of Nosirjon in such a way that there is no possibility of ignoring the vitality of the characters and not being affected by it. The story is very convincingly depicted in the fact that vices such

as enrichment, friendship, prosperity, and acquaintance are entering the life of our people.

CONCLUSION

In conclusion, it can be said that the heroes of the writer's stories differ significantly from each other in their thinking, worldview, and spiritual world. These heroes are realistically expressed in their stories with all their complexity, complexity, and characteristics, achievements, and shortcomings. In their comparison, the spiritual world of a person is depicted in harmony with the era. Most of the stories by Shukhrat depict heroes with strong will, independent speech, and faith, and it should be noted that the writer does not go in the way of a detailed description of the stories. "Because the genre of storytelling does not contain a detailed description." In short, but impressive artistic texts increase the value of the image of the story.

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