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THE TRUTH OF LIFE REFLECTED IN THE STORY

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ABOUT ARTICLE

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Abstract: This article is devoted to the issue of the writer's ability to create the reality of life reflected in the stories of the 20th century writer Shuhrat. The article analyzes and interprets the author's use of philosophical-psychological image tools in the stories "Dakki", "Bahrinisa", "Quduq" by quoting excerpts from the stories. The article proves that the factor that fully ensured the life of famous stories is that the writer wrote them based on the events he saw and witnessed in life.

INTRODUCTION

An epic image incorporates several compositional elements within a literary text. An epic image is a re-representation of existing things, events, objects in an artistic work by the creator. A set of dynamic motifs of a work of art are narrative components, while a set of static motifs belongs to the scope of an epic image. If the actions in the plot line of the work are shown through the narration, the compositional elements are shown in the image. In general, storytelling and epic imagery merge into one another in the artistic text and form a single poetic stream, but differ in some places.

LITERATURE ANALYSIS AND METHODS

A story is a difficult genre that requires special skills, eloquence, thoughts and feelings. Several dissertations [1;2;3;4;5] have been defended in Uzbek literary studies. However, the writer's skill in the representation of the reality of life reflected in the stories of Shuhrat, which we analyzed, was not separately researched and analyzed.

RESULTS AND DISCUSSION

These upheavals in the spiritual world of Olmaskhan, the main character of the writer's story "Puberty", were formed due to the life situation. In the story, Olmaskhan is depressed, mentally

crushed and suffering, the writer convincingly describes. Olmaskhan, who studies engineering, will continue his studies for two years as a foreigner. During this period of study, he takes lessons from Varvara Petrovna, who is a master of her profession. He not only listens to his lectures, but also enjoys his kindness. When he fell ill for a month while traveling, he constantly received messages from him and even found a rare medicine that was difficult to find. When Olmaskhan was embarrassed by this, Varvara Petrovna hit him: "- It's better to have a friend who doesn't have a ring and a patch for your tear. The test of a friend is troubled days, separation, isn't it? After all, you and I are leaves of the same tree, why do you get sick!"[6;411] and then he took him to his dacha as soon as he recovered and took good care of him saying that health is necessary first, without it one cannot acquire knowledge. he remembered and his conscience was troubled. He is caught in the middle of the road, what should he do, should he turn a blind eye to it all, or should he gather his thoughts of shame and confront the person who did him good for the truth to emerge? In order to create the hero of a literary work as a full-fledged character, an artist must know the human psyche well. The reason is "The hero is a casting (prototype - explanation is our N.S.). To create it, you need to meet hundreds of people, but these meetings are rare - to create a collection, the author must add something from himself" [7; 81], - adheres to the views. To create the image of Shuhrat Bashorat, he observed and studied dozens of prototypes in society. As a result, he managed to create a perfect image.

As a foreman, a young master of his profession, Bashorat carefully examines the project of Varvara Petrovna, his mentor from the ministry, in a huge, five-story building. the fact that he found out and expressed his opinions against himself created the knot of the story.

Olmaskhan, who adheres to the creed "Your teacher is as great as your father", received an oriental education, and as a person who enjoys his love, the fact that he opposes the teacher's project and offers his own project is a pain in his heart was.

He did not know how his teacher would accept this, and his conscience was troubled by the thought of offending him. Adib describes the ambivalence in Bashorat's psyche as follows. As if Varvara Petrovna looked at him and said: Balli, balli! Is this in return for my kindness? When good returned to good! It seemed to say [6;413]. Bashorat actually thought about this situation, that is, to confront his teacher, for long nights, cooked his thoughts, and after coming to a long-term conclusion, he informed the chief engineer. Now, in confusion, what to do, he fell face-to-face, and in one fell swoop he demoted Bashorat to the status of an apprentice. But Olmaskhan's upbringing from Varvara Petrovna came to the fore and he decided that the truth should be told under any circumstances.

Now the long-awaited day has come. When he heard that Varvara Petrovna herself was coming to the presentation of the project, Bashorat broke into a sweat. Do you say, "You learn from me" by calling Kamiga's friend Hanifa to praise the countless good deeds done by his teacher? It's okay, Immortal! A person needs modesty. Knowledge is also with the house! Get over it, it's not too late.

The words of the next regret - your enemy [6;413] - excited Olmaskhan even more. The questions and speculations that were constantly scratching him weighed on his body.

The stubbornness of Olmaskhan's character is skillfully described in the story. The master and foremen, who did not come to the meetings, came to discuss the project because they were interested in how Olmaskhan's teacher criticized the project of the representative from the center. This is where the story rises to its climax. Varvara Petrovna Olmaskhan, who was reviewing the project estimate with the chief engineer, was seen differently than usual. Of course, this did not go unnoticed by Olmaskhan. But Olmaskhan stubbornly expressed his views on the project to those who came to discuss the meeting. Varvara Petrovna, who sat silently from the beginning to the end of the discussion, even tried to defend her project, and the construction manager asked, "Varvara Petrovna, will you speak?" "No, I have to think about it" when he said, "No, I have to think about it", that the main character Olmaskhan was badly affected by his leaving without saying goodbye at the end of the meeting. Hanifa was right," he thought. Mundok was looking around, met Hanifa's eyes. Who is right? You didn't listen to my advice, it's your fault....Even though she was much relieved by her husband's encouragement, she still couldn't sleep peacefully at night: she had so many strange dreams. In the morning, he looked as pale as someone seriously ill [6;416].

Thanks to the reforms related to social life and work process, the peculiarities of Olmaskhan's thinking, outlook, spiritual world, and spiritual image are clearly visible in the story. The thought that I had offended Varvara Petrovna, that we would be invisible, did not give him peace even for a moment. The day after the discussion, Varvara Petrovna came to Olmaskhan's house, who did not go to work and was pale, and it was a surprise for Olmaskhan. He was a little embarrassed because he had got the wrong idea about Varvara Petrovna. Olmaskhan, especially his teacher, excitedly said, "It never occurred to me to be upset. On the contrary, I was happy to see your growth and maturity. No, no, a straight tree does not cast a crooked shadow! Should I turn away from friendly thoughts and criticism? After all, it is these friendly criticisms and corrections that brought us to adulthood and raised us! So, if you were in my place, you would be sad. Is that so? Olmaskhan lowered his head in response. - He who is offended by criticism should hope for his future. A person who does not listen to friendly, correct criticism and corrections is a fruit tree with a calf's head at the root. Remains from the harvest. The correct criticism awakens a feeling of revenge and pain in people who do not believe in their strength and ability. After all, the wind also blows the light, but let it move the heavy!" [6;418], his words dispelled all the wrong thoughts of Olmaskhan. is very difficult for a person to understand and understand not only another person, but also his own psyche. I was really sad. You don't know me!" [6;418] shows it through the words of Varvara Petrovna. In the story, Olmaskhan's mental actions and feelings are logically combined in the story and are similar to the logic of life, which ensures an educated output of the story.

"Literature is such a thing that the one who looks at it (the nation) sees himself as if looking in a mirror" [8;3]. Adib's similar story "Deception" was created on the basis of a life conflict, in which we see the undesirable actions that are taking place in society. The story is based on the relationship and conflict between Nasirjan, a graduate teacher of the institute, and Nazokatkhan, a department store salesman. The story was written by Nasirjan's story.

Nasirjan, the hero of the story, tells his story about himself in a mournful tone, with pain: What happened, I couldn't get married on time, I'm getting old. My top hair is thinning, and three or four white strands have appeared on my temples. Bees do not suck honey from a withered flower - this is a true saying. Otherwise, I would fall in love with some girl. Or do I not know how to flatter myself? [6;420], Nasirjon, who started to think, quickly changed his life from a pessimistic state, became proud, completed ten years of study, and honorably performed the service that a man should do - the army. , entered the study and said that he stayed in graduate school because of his excellent grades and good behavior, proudly saying "...So, in my opinion, you can't find any fault in me: you're a guy, I'm a guy. My dear, I will not be embarrassed if I walk on the arm of a girl on my date. We must be like a double flower that bloomed on one branch" [6;420], he says.

But the plot of the story is that the hero of the story, who has forgotten that life is complicated and sometimes cruel, has a dream from the heart: "I want to love, I want to be loved, and I want to live together until I step on the turning stone." Nasirjan, whose life consisted of studying and working, went to his dear friend Kasim's house, who had invited him to his house under the pretext of waiting for the new year, and met Nazokat Khan, who entered the path of his pure destiny for his own benefit.

In the story, the spiritual world of Nazokat Khan, who is far from contented and self-defeating in the path of a good life, is shown very impressively in the image of emergency situations. Nazokat, who has caught the attention of the hero of the story, Nasirjon, and stole his consciousness, quietly mutters that he had to work because his father died in the year he graduated from the eighth grade, that he now works in a department store, and that his goal is to get his one brother into an institute. The turning point in Nasirjan's life, whose eyes suddenly seemed to find the love he had been waiting for for many years, began from this moment.

Nasirjon and Nazokatkhan were people of two worlds, and their worldviews were also different. Nasirjon was thirsty for knowledge, he loved his work from the heart, he considered it his duty to serve the institute where he worked, and he approached every job with responsibility. We can understand this from the conversation between Nasirjon and Nazakat, which is mentioned in the story:

Now it was not only him, but also the street where he was standing, that was attractive in my mind. One day it even entered my dream [6;424]. It is convincingly described in the story that Nazokat aims to use Nasirjon, who loves her with such strong love, for her own interests.

Nazokatkhan is the image of a selfish woman who does not shrink from any humiliation in order to live well, to solve her family's life problems, in particular, to trace her brother's life. When he brought his brother to Nasirjan to introduce him, he told his brother to get to know him better by saying, "A sheep goes with its lamb, following each other's footsteps. Seeing that Nazokat Khan's malicious intentions were revealed to a certain extent by his words [6;424], Nasirjan whispered goodbye to an unattractive woman in a department store. The league is surprised to see that something is missing. In the story, the writer expressed Nazokat Khan's appearance and character in convincing images: The wife of the director of the school where my brother studies. He asked for something, and today is the day. It's hard when you become the head of the family: I want my poor brother to finish his education. - He said disappointedly, then added with a laugh: - So, brother Nasirjon, you need to wet your finger to catch fleas! [6; 426].

Nazokat Khan's actions are described by the writer with great pain. Because these painful points in the society did not escape the attention of the writer. "Today's behavior of Nazokatkhan seemed strange to me, as if it was white. I should have left sooner. An inner voice told me, "Where are you going to leave such a girl?" He shouts, "There is no fault in anyone." My legs are numb. Then I felt with my whole body that his love poured into my heart like lead. Even his seemingly flawed features were like hailstones that fell majestically out of the blue and melted in a few minutes. It seemed to me that his defect was inconsequential, and I cooled down; I can educate, education straightens the horseshoe! [6; 426].

The story vividly describes the internal contradictions and conflicts that occur in Nasirjan's psyche. The conflict of emotions in Nasirjan's psyche, the struggle of emotions echoes the events that exist in real life in society. In the course of the story, the enigmatic secret of Nazokat's gift of a Ukrainian shirt, thinking of her own interests and treating Nasirjon with extreme kindness and sweetness, was revealed. When Nazokat Khan heard from Nasirjan that his brother would come and prepare for consultations, when he asked about his brother's calmness and the need to let him in without preparation, Nasirjan's eyes, blinded by love, seemed to open, and he realized what these kindnesses were for. Nazokatkhan does not stop talking "... all teachers are your friends and acquaintances. I was dumbfounded. I couldn't believe my ears. This request made me bow my head like a stone hanging around my neck. I had two issues in front of me: either greed or honesty. The next one won" [6;427].

If we take into account that the story was written in 1957, it seems that the writer understands that bribery and familiarity are a bad vice entering the society, and it is not easy to get rid of this vice when it starts to spread.

The skill of the writer is shown when he convincingly draws the portrait of Nazokat Khan, who was rejected by Nasirjan, and shows that he has transferred the words that were lying on his tongue

to his tongue: ...suddenly he changed beyond recognition, his nostrils widened and flowed, his eyebrows furrowed. his lips tremble. - Nokas is a comb, a comb is needed! - he yelled, turned around and walked away without looking back. I followed him like a hunter after his prey. I couldn't believe my eyes. The next day I saw him on the street, and he passed by. Three days later, a boy came and asked for money for a "new copy" Ukrainian shirt that he had given... [6;428].

In the story, writer Nasirjan describes the state of suffering, grief, and sadness in his psyche in such a way that it is impossible not to feel the vitality of the characters and not be affected by it. The story very convincingly describes the evils that are entering the life of our people, such as amassing wealth, favoritism, bribery, and acquaintances.

In most of the famous stories, heroes with strong will, strong religion, and faith are depicted, and it should be noted that the stories of the writer do not go into detail. "Because the narrative genre does not support detailed description" [9;11]. As the short but impressive artistic scenes increase the intensity of the story image, the writer's story "Dakky" can be included in the list of such stories.

The story draws the reader in from the beginning. The story is dedicated to the details of an event that could happen in the life of an Uzbek family. As we said above, the hero of the story, father Rustam, is a pious, religious person who appreciates cotton, which is the wealth of our nation, and burns when he sees indifference and extravagance. The story ".he was full of anger like a lost owl" [6;429] Aunt Huri said to father Rustam, who came through the door: "Yes, an old man who has not grown old, who has not grown old." What's wrong with my daughter, let her die, you giant? Aren't you ashamed of the country? It started with what the person who heard said? Father Rustam, knowing what caused his woman's anger, responded with a smile. "What did he say? Rustam did a good job," he said. - Yes, he did well! When everyone gets old like you, their brains are not stretched, their senses are intact. He begins with the words [6;429] even if he is silent in front of you, they will laugh behind you and said, "The next thing is the food in the manger. A brave man speaks to the page. No one is talking" [6;429] and he was in worse trouble. In the story, what caused the husband and wife to quarrel was the fact that cotton, which was considered the wealth of our nation and was as dear as bread to father Rustam, was scattered on the ground. Father Rustam in the story is the image of a determined, conscientious, humane, kind person. It is natural to ask the question, can such a person hurt someone for nothing? What was the reason why Huri hurt her sister so much? It is natural that the story will involuntarily interest the reader in this aspect. As we mentioned above, father Rustam was a person who thought not only of himself, but also of others, who could appreciate when the time came. The cotton harvest in his brigade is going well, as expected. However, the foreman of the brigade on the Chukursoy side, Norbota, who was a competitor, turned his way in the morning to get news from his friend, as the convoy was slow. On the road, the cotton loaded on the cart was spilling along the road.

Rustam, angry at Aravakash's actions, reached the cart with slow steps, and when he looked, there was Mirsai, the young man who had engaged Komila, the apple of his eye, last week. This conflict in the story, or, to put it in scientific language, the climax, is described by the writer as follows: "Father Rustam became interesting. She was tormented by two things: one was the honor of her future son-in-law, and the other was the value of the hard work. Both are dear to the honest man. Rustam, a greedy farmer who knew this very well, said that it was very difficult to sacrifice one to his father. Two are two fingers: whichever one is bitten, that one hurts" [6:432].

The hero of the story, father Rustam, forgot everything for a moment, he saw only the cotton that was blowing in his eyes, and could not suppress his anger:

- If you didn't hit a hoe in the sun, you don't deserve it. You don't know if a camel runs behind your cart. He needs honor. If there is no one more gentle than you, ride the carriage! Shame! [6; 433].
Mouse that pierced the bag" [6:434] he could not digest it, the thought of what would happen next did not give him peace. That's why she was constantly begging, crying for her beloved daughter, thinking about what would happen if the groom returned the wedding after hearing so much, and tried to take all her pain from father Rustam. It is not surprising that the main character's words in response to the old woman's arguments are the most important part of the story. The words of father Rustam in the story are the words that are causing a heavy pain in his heart:

- That's how a guy matures. The porcelain of baked clay will be clean. The time when they walk barefoot in the mud and do the hard work of the collective farm. Yes, don't put a pillow next to her, go out to the net tomorrow and tell your daughter, "Make me work!" says. What will you do then? Will you move to your house? [6; 431].

These words of father Rustam in the text make the reader think. In fact, the fact that some people who grew up without hearing the words of people like Rustam, today, just like the father said, carry his dead body to his wife and enter the house, shows that the work has not lost its importance even today. The story sounds like a call to be people who, like Mirsaid, realize their mistake and draw the right conclusion. To Komila's words, "Are you not sad?" It's true, it was hard at first, but as soon as I remembered you, it melted like snow in the spring. "Even if it's a thousand, I'll do it!" I put it. After all, your father does not wish me harm, or the knife will cut its own handle? "No!" Komila said as if she was being pampered, "after all, you don't ride a carriage like that anymore." Mirsaid noticed that Komila wanted to say "you won't do such naughty things anymore". - Let the pit of my shoulder see his chariot [6:434]. We think that the author's purpose in writing this story was to encourage readers to make the right decision in the form of images, to promote ideas such as protecting the family, which is a small part of society, for the people. .

We can see in the writer's story "Bahrinisa" that "the more artistically the suffering is reflected, the author has experienced even more severe pain" [10; 185]. The heroes of the story, Sadir and

Bahrinisa, are people whose hearts are broken because of such suffering. There are people who, when they reach their age, dream of starting a family and leaving a good offspring. What about the equality of this happiness? Being hard on nails can make even a tall person taller. In the story, the suffering of these heroes due to childlessness, their sorrows in their inner world break the stone into small pieces, but at the time when Bahrinisa's sufferings are breathing only with Sadir's love, the smell of crushed candala from your words, said by her husband he will come" passed through his soul and darkened his eyes. The writer said to Bahrinisa that Sadir "is like a seven-jointed scorpion lying under a carpet in cancer" were words that the hero of the story kept in his heart for a long time and could not utter on his tongue, and this speech became a volcanic eruption in Bahrinisa's quiet life. Bahrinisa did not expect this from her husband, whom she loved and cherished for a lifetime: The writer was able to logically and truthfully describe the artistic basis of such a situation in Mehr:

"What is this?" he said. Poor Bahrinisa, who had no idea about anything, answered with great enthusiasm:

- Welcome. It looks like wheat, doesn't it? The ear is the same as that of wheat. A common man in the city might call it wheat, wouldn't he?

- That's right. It has an ear, it is like wheat, but there is no grain inside, it is dry wheat. You are like that: you are like an ear of wheat without grain [6:440]. In order to more vividly reflect the features of the hero's character in the story, the writer "uses the most unique and portable words"[11;57] in the speech of the characters, which provided the artistry of the work, in a word, this situation is for the skill of the writer. evidence that it is a unique quality.

Mehr's inner pain and suffering, this unpleasant humiliation that he heard from Sadir, blew away like a wind in front of Dashnam. He dashed his hopes, for the first time he felt like a useless person. Nozikkina's body was covered by a huge, tormenting storm of agony, stronger than wind and hotter than fire. The last thread connecting this family was completely broken after this sentence. Now she seemed to understand everything, Bahrinisa realized that when she begged her husband to adopt a child, she resisted, but she actually had other intentions in her heart, and her body trembled, and the last link was cut off like a shirt. Wishing for happiness, he left his home, which had warmed his heart, with a cold and sore head.

The beginning of the story "Sadir says that the happiest day in his past life was one. And that's the day he found out that his second wife Mehri was pregnant! If the wife is released safely, this will be the second happy and wonderful day..." [6:435]. But look at the game of fate, when Sadir Mehri, who had been burdened for nine months, even freed from household chores, and provided for what came out of his mouth, because he was unable to go out to the field, he accidentally brought his wife to his relative in the village. the pain lingers. It is not possible to take her back, and the owner of the house said that there are obstetrician-gynecologists here too, so he started going to their village

hospital. In the story, Adib impressively describes Sadir's situation, because it is a natural situation for a person who has not had a child for years.

This is where the climax of the story reaches its peak. It is clear that the fact that Sadir's child, who was barely enough to be born, is carried out by his ex-wife, Bahrinisa, who was kicked out of the house by blaming her for not giving birth, is sure to shock and interest not only Sadir, but also the reader who is reading the story. . The situation is serious, the birth process is difficult, it is difficult to save the child, the mother's life is in danger.

Sadir ate dakki and saw his ex-wife Bahrinisa, who was divorced, in the hospital. After breaking up with Sadir, Bahrinisa, who went out of her head, studied and reached this level today. Something scared Sadir, and now Bahrinisa will take revenge for everything. Before Sadir came to a conclusion about what to do, they took his wife inside. When Sadir asked the nurse in agony that someone else would take care of his wife, the nurse Bahrinisa Rakhimovna told him that she was the best doctor in the hospital. The nurse was surprised to see him in this condition and said that he should not be afraid, that there will be good news soon. For Sadir, this time seemed like a century, he could not find a place to put himself, his heart was gnawed by bad thoughts. When he heard that Sadir was a girl, he relaxed.

In the writer's story, "...the collision of opposite feelings is the main factor in revealing the psyche of the hero. As a result, it is possible to observe the creation of convincing, vivid images and characters in the mental image" [13]. Bahrinisa is doing good in exchange for Sadir's tortures and humiliations, knowing that she is a woman, she extended a helping hand. If that happened, he was ashamed of himself for having bad thoughts about her. As if he knew the same situation in him, he wrote about his wife Bahrinisa from the hospital: ...I don't know what I would be without this sister. I had a lot of trouble. Then when you see the poor chicken running around me like a chicken with a burnt leg, your heart will not react as much as the stranger will be so excited. Then I passed out. When I opened my eyes, Sister Bahrinisa was sitting on top of me again. He shed blood. They say that he himself gave blood [6;441]. The text cited above fully proves that ensuring the integrity of artistic images in the story "... is one of the important forms of mental image in the work of the portrait artist" [14; 16].

As Sadir reads the letter from Mrs. Mehri, she needs blood because she had a difficult delivery and lost a lot of blood, and the hospital does not have blood that matches her blood type, so the blood type is correct. Sadir thought badly of Bahrinisa, who had shown such kindness to his wife, when he said that Bahrinisa herself had given blood, that this woman was "not only your daughter's midwife, but also the one who saved her mother from death." Mehri's letter to Sadir served to fully reveal Bahrinisa's image, what kind of person she is. It was only "... we would name our daughter Bahrinisa in honor of this midwife, don't you mind?" It can also be known from the words [6;441].

From the writer's point of view, in the story "...the analysis of the role of the participating characters in solving the main task and the ability to put them in their place is also part of the issue of composition. It is important to analyze the role of heroes in solving the general ideological task in the work" [15; 279-280], we will consider the example of the story "Well".

The story is structurally compact, but ideologically, it belongs to the ranks of great works. The story begins with the day when Jamshid's grandmother came to clear the foothills of stones and dig a well for crops. Jamshid's grandmother is a strange person who believes in the subtleties of nature, and because the water she digs is sweet, it is not good for her to go in with an empty bucket and fill it up. The fact that he hates them as a result of thinking that they can be the reason for the expansion is given in the story in true images.

dead". The master, who is more interesting in nature, expresses this aspect through what he said to his grandmother:

- This is our main well, that is, our soup well. It's good to be organized. He didn't respond to the master's jokes. Although the grandfather did not say a word, he burned them in his heart. Do not enter the people who entered the door with a bucket, the demasada was squirming inside. The grandmother, who followed the belief that "If you cut too much, you can't shoot, you'll get stuck in the rubble" seemed to have found a way. In the spring, he planted various crops around the well, as a result, the crops became large and made the road to the well very narrow. Even the leaves started to fall into the water in the bucket. While illuminating the image of the grandmother, the writer describes how she is ruined, the pitiful condition of the old man who forgets that the neighbors have a right to water as well, in his response to the characters' sarcastic words: "The crops are very rotten, grandmother!" he said. Grandfather did not lose a secret either: - New land, strong! The image of a grandmother who got rid of her neighbors whose legs were cut off from fetching water shows the image of a person who thinks she is right, "I got rid of those who travel like a logger's shuttle".

This is where the climax of the story rises to the top. The fellow villagers, who kept their feet from the well, are upset with the grandmother and do not even tell the marakas. The grandmother still believed that what she had done was right, and believed that the cold attitude of her fellow villagers would pass. But it didn't happen like that, what the grandmother did affected not only herself, but also the lives of her grandchildren. Grandson Jamshid, who is happy to see his grandmother, avoids him, unwillingly, as if it was not enough to greet him, he came home crying one day, and asked his mother why, "All the children at school He replies that they are saying "stingy, miserly". He heard that they were saying, "Greeds who spare nature's water", but he could not say anything to his grandson. At the end of the story, the grandmother woke up disappointed and saw that the corn on both sides of the path leading to the well had been cut before it was ripe, and the road had been widened.

In the story, Jamshid's grandmother is depicted on the basis of life compatibility and artistic consistency. The spiritual and psychological state of the grandmother's character is evident in her unbiased attitude towards the characters. Experiences in the grandmother's inner world are reflected in the story through life conflicts with the characters.

CONCLUSION

In short, the characters of the writer's stories differ significantly in their thinking, worldview, and spiritual world. These characters are realistically expressed in their stories with all their complexity, complexity and uniqueness, achievements and shortcomings. In their image, the human spiritual world is depicted in harmony with the times.

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