

## THE ROLE OF INNER-FEELINGS TO CONSTRUCT SHUKUR XOLMIRZAYEV'S STORIES

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**Abstract:** *The portrait is crucial in illuminating the hero's personality. A psychological portrait is one of the key psychological picture instruments used in creative psychology. The uniqueness of his look, face, posture, eyes, facial emotions, conduct, gestures, and stride reveal the character's traits. Appearance describes the personality of the character. Through a portrait illustration, the author introduces the reader to the hero's persona. The portrait has a special position in the work, much like other visual media. The author chooses the place and purpose of the portrait in the piece. A portrait's appearance is distinctive, unrepeatable, and each writer's use of it is unmistakably individual.*

**Introduction.** Characters with a bad disposition are frequently portrayed by writers as being unattractive or having some sort of fault in the reader's eyes. Of course, the author's creative originality will determine this. Through a single portrait image, the subject's inner experiences, ideas, and character as a person are portrayed. The literary type of the piece affects how distinctive the hero portrayal is.

In the drama, the author restricts himself to describing the character's age, place in the action relative to other characters, and mannerisms while making observations. Epics are known for their attention to character detail, and it is in these works that the hero is depicted in amazing detail, producing a detailed portrait. Educator Shahlo Botirova writes: We are everyone aware of how masterfully Abdulla Qadiri captured Kumush in "Gone Days" This portrait was drawn by the author rather than described. Both the primary character and supporting characters in a piece of art are figuratively produced, that is, they are revealed by the writer through narration.[1]

It is clear that Shukur Kholmirezayev has a special talent for portraying people in his stories. The elderly Koziboy is the protagonist of Adib's short fiction "The Old Man." The author successfully employed the portrait approach of the psychological picture by stating that the character's occupation is a market announcer and revealing the character's personality: "The profession of the elderly man Koziboy is petty. On market days, it is sold. It will be distributed in particular to people who have misplaced their belongings. The property owner gives Koziboy the elderly man a charge for this work" .The protagonist is referred to be an old man, but he does a variety of tasks and sells in the market on market days. The protagonist is referred to as an old guy, but he does a variety of occupations and is a market

vendor on market days. Old Koziboy is quite vibrant and robust despite his advanced age, which is a testament to the writer's storytelling ability.

The reader's eyes become the embodiment of the elderly man's picture in this passage alone. As a skilled storyteller, Sh. Kholmirezayev selects the right visual aids for the character based on the substance of the picture. [2] Dilmurod Qur'anov's "Dictionary of Literary Studies" explains the portrait and its type as follows: "Portrait is the character's appearance, figure, posture, clothes, facial expressions, body position and movements described by means of words, actions), one of the means of creating a full-fledged human image that comes to life in the reader's imagination and revealing his character. A portrait is a form of description that is a compositional element of an epic work. Conditionally static and dynamic types are distinguished. The reason why it is called static is that in this type of portrait, the appearance of the character is drawn in more detail, with the plot event suspended. Usually, such portraits are given at the stage when the character enters the reality of the work. A dynamic portrait is not a detailed image, but some details specific to it character's appearance in the image of events and dialogues, that is, given during the action. Such portrait details (facial expressions, body position and movements, gestures) are more prominent and serve to express the character's current state of mind. The author of a literary work can draw a detailed portrait of a character (portraits of Kumush, Rana created by A. Qadiri) or be content with giving some details of his appearance. Portraits in epic works can be divided into expositional and dynamic portraits. In the dissertations of Shahlo Botirova, the expositional portrait is defined as follows: "The expositional portrait consists of a set of typified characteristics, regardless of the character's psychological state, it reflects the unchanging, stable qualities and characteristics of the individual. It is artistically generalized, and at the same time, time, it also represents the symptoms of the forces affecting the fate of the main characters [An example of this is the ,portrait of the butcher Cain in the story: "Aka Koziboy seemed sick to this strong, mostly healthy man because of his

thinness and gauntness. When he brought out a thousand soums and counted them, he died." -yov", he said [3] In the story, the author does not dwell much on the portrait of Cain the butcher. He is described as a handsome, handsome, healthy man. The writer manages to reveal his character through his inner experiences. As soon as he received the old man's money, he was happy and thought that it would be his own, so he spent it. Even when the butcher takes money from the old man, he confesses that he didn't get it when he asked for it, and even when the chairman of the market committee, intervenes, he gets away with it, there is no change in his appearance, face and eyes, no regret, no remorse for what he did. such spiritual experiences did not appear at all. In order to show the character of this hero more clearly, a place is given to the image of his rude actions: "The butcher spilled the tea in his cup and began to lower the counter.

The room became dark - Let's go outside. - It will be fine ... Or you don't believe me either? Let it not be like that" From the starting of the story, our saint had set out to apologize to brother Joniquil on Novruz. shrank. At that point he looked for a put to shoot : the room contract He ran out. He gazed at the columns, saw an ancient closet standing within the corner on the cleared out, and opened the cloak on it. At that point, as in the event that he had done a great deed, he rubbed his palms together and said for a minute: "Tuf-e!" he cleared out the building", the critical activities communicating the mood were skillfully chosen, to specific his outrage by tossing off Joniquil's cloak, as on the off chance that he was relieved of his internal outrage through this activity, and to precise this mental state y rubs his palms together, and the Sultan is calmed and cheerful, like a man who is fulfilled with a great deed. The celebration of Nowruz, the national occasion of our individuals, as a occasion once more, how this occasion ought to be celebrated, why the story is named as such, that's , what is the most idea of the story based on the discussion between Joniquil Jondor and Sultan It is clarified through the dependent intention. There's too a contrast within the fashion of the writer's story. [4]To begin with, a hitch is given, and after that the occasions that are its genuine causes and the arrangement of this issue are moved towards. Amid the story, as the occasions of the characters alter, so do the pictures of the representations. sentiments are clarified not with words, but with the assistance of a mental representation, and the understudy gets it these sentiments through silent activities, changes in appearance, body, confront, eye position. It is an misrepresentation to say that within the over two stories that we have attempted to analyze, the storyteller drawn nearer the picture of a mental representation with extraordinary obligation to draw it, was able to select the points of interest precisely, and made representations that might clearly express it in understanding with suitable activities and encounters.[5]

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