

## The Problem of Style in the Stories of Nosir Fozilov and Latif Mahmudov

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### ABSTRACT

Methodological peculiarities of Hestories for children written by Nosir Fozilov va Latif Mahmudov and are analyzed in this article. Skills and abilities depended on the writer were explained and completely opened

**Keywords:** *method, literary skill, story, writers world outlook, children bells, humor, descriptive method.*

**INTRODUCTION.** It is gratifying that in recent years, literary studies has paid special attention to the problem of artistic style, as well as the fact that some researchers are conducting research on the method. Theoretical issues of poetic style have been studied and are being studied to some extent by foreign and Uzbek scholars.

**MAIN PART.** Abdurauf Fitrat writes: “When the poet's forms of imagination, thought, and understanding are complete and perfect, a style of his own will emerge. The role of style in literature is very, very important. The ideas in a work are in the style of a force that can teach us by expressing the obsolescence of information without making us feel it ”[1,17].

Of course, it is worth noting that the factor that characterizes the style of the artist is the artistic image. From the above, it is clear that the concept of style includes everything from the use of language by the artist to the ways of character creation, the unity of ideas in the history of literature, the traditions of common worldview, the individuality of each artist. covers the edges of the expression. Nosir Fozilov is one of the creators of such a unique style of Uzbek children's storytelling, which is characterized by in-depth study and vivid expression of children's appearance and character, language and behavior.

As the literary critic U. Jurakulov noted, “Every good story is born with its shape and size. The writer cannot intentionally write it in small or large volumes. In short, it would be more accurate to determine whether this small genre is small or large, depending on how relevant it is to large literature. The great literature, in my opinion, belongs to Navoi, Cervantes, Shakespeare, Goethe, Pushkin, Tolstoy, Dostoevsky, Kadyri ”[2,236].

Speaking about the history of writing the story "Cancer" by Nosir Fozilov, I am a child of "Cancer" ... I am a child of war, I was 12 years old when the war broke out. What I saw during those war years was deeply ingrained in my character. At that age, I planted cotton, watered it, cultivated it, and harvested hay. So, three years after my peers, I started studying medicine. When I started writing, the question arose as to what to write and where to start. Then I wrote down my experiences in my works. Almost all of my stories reflect the events of the war front ”[3,18]. We can see this in some of the author's stories. His stories of the post-war years of the desert and the inner world of the children there are also based on the

author's experiences. This creates a realistic image style in his works. For example, Nosir Fozilov's story "Irmoq" is about the lifestyle, impeccable thoughts and worldview of children growing up on the beautiful banks of the Syrdarya. The writer immerses his childhood memories, his love for his beloved place in the actions, images and thoughts of the children depicted in the play. In an interview with A. Otabekov, the writer recalls the following about his youth: lived. I first went to school in this village. Now, frankly, there is no way to call it a school. We sat on a haystack and read to a boy who was stockpiling hay. That's the decent thing to do, and it should end there. "[4,9]

The events in the author's story "Irmoq" also take place in Syrdarya. Kolgat and Tora in the play are children who grew up in the desert. Jora is from the city and goes to Syrdarya to help the shepherds in his father's car. Jora is fascinated by the beautiful scenery of the huge Syrdarya, its blue-reed and paper-covered shores. The child's admiration for the unique beauty of nature can be seen in the following images: "Jora went down - to the river. It is a beautiful view of the beloved Syrdarya, which brought him to the edge of the abyss and to the river. Jora had heard a lot about Syrdarya before, read a lot, but had not seen it yet. Here he saw the river. He even sailed with his father on the ferry from the other side. He visited the fishermen here at night: he heard their funny stories around the campfire ... He went ashore and went down. So the river night, the river landscape captivated his whole body. He stared at the river that was licking the shore and thought, "The water that flows in the mountains, the rivers, the pastures, turns into streams, and the streams turn into rivers. The rivers flow into the sea. The Syrdarya is the same ... "[5,67]. The author encourages children to care for and respect the environment through the depiction of unique natural landscapes.

Jora's casual encounter with Kolgat completely changes the way the children of the desert and the way of life live. Jora learns that Kulgat had a TV set, which was rare in his home and school at the time, and that his painting "In the Pasture" won first prize in a drawing competition. Kolgat wants to put his paintings on display. This pathos in the story is the basis for his title: "When he arrives here, it seems to Jora that there is some resemblance between his current thoughts and that of his passenger friend. Then, let's not bother Jora, let's just say what he thinks in his heart: life is like Jora's dream. Let's take Kolgat: first of all, he came on a camel to Villis, and sooner or later he will get on a train with a lot of people and go to Tashkent. So, he has joined the big life from the small life and is going to contribute to it. So isn't this a stream? Of course, a stream! "[5,71-72].

The peculiarities of the writer's style in the story are: the construction of events based on the impressions he saw, felt, witnessed, that is, the creation of artistic reality from the realities of life; the vitality of the image style in the interpretation of the protagonist and characters; ensuring accuracy in the depiction of time and space. As Nosir Fozilov noted, "Not all children's works are children's literature. It is necessary to write a work for children that reflects the character, behavior, aspirations and dreams of the child "[3,19]. It should be noted that Nosir Fozilov chooses people who have a prototype in his stories as heroes. That is why they are real and alive. But one of his style problems is that he doesn't always pay attention to the fact that the stories he tells children are linguistically appropriate for their age characteristics. Indeed, the heroes of Nosir Fozilov's works are childlike and impressive with their unique expression and colorful appearance.

The protagonists of Latif Mahmudov's story "Santa's mission" are Turdi and Askar. While handing them presents on Christmas Eve, Santa Claus tells them that he is aware of the fact

that the two friends do not pass between them, and that their grades in literature are improving. But the children wonder not knowing who Santa is. Then Santa frowns strangely, brushing his eyebrows like a toothbrush, and says he doesn't like some of their actions. Then Turdi and Askar say that they flew a skating rink the day before, then went to the movies and learned what humanity and kindness are like there.

The story has a distinctive feature of Latif Mahmudov's style: it is the beginning of the story from the knot. The identity of Santa Claus is also not revealed by the author during the events of the work. It remains a mystery to Turdi and Askar as well. This makes the plot more enigmatic and interesting.

This image of the story also refers to Santa's identity: "Look at that," said Santa, shaking his beard and laughing, so that the thief's tooth on his left appeared, and Turdy's heart began to doubt. . "[6,8].

It turns out that Turdi and Askar want to leave the movie and do good to someone under the influence of its content. But they don't meet anyone on the street. Then they accidentally saw two girls coming out of the kindergarten. Turdi suddenly asked, "Do you know goodness?" "There is no such child in our garden," they replied nervously.

The writer is well aware of children's habits and psychology. The way in which adolescents and preschoolers think, make effective use of differences in worldviews, observe them for long periods of time, and bring them into the story in a vivid and realistic way is illustrated by the girls' unique behavior to get mandarins from gifts in their hands: "When he got up, Askar got the two girls up and talked for fifteen minutes. They gave examples from the movies they had seen, and at last the two girls seemed to understand the purpose of these boys, and their beauty was revealed. From what they said, it became clear to the girls that the work of a boy who could understand the meaning of goodness and humanity was always five. Everyone respects it. Not one, but two ice cream cones at once. When he grows up, he goes to school and doesn't prepare for school, but his diary is full of great grades. In short, when someone who knows what is good is put on everyone's head, that's what amazed the girls ... What would it be like to sit on someone's head?" [6,11].

The author expresses the way preschool children think about material things more quickly than abstract concepts, which ensures that the interpretation in the story is vital. In particular, their correct understanding of the metaphorical phrase "to put on the head" has created a realistic picture of reality with its suitability for the worldview of children of this age.

Eventually, Turdi and Askar, who have moved on to the main goal, pull out one of the gift packages, which they hid in someone's lap, and one of them takes a mandarin and eats the peel. The girls are scolded for being sad or happy for the mandarins they have taken. When one of the girls says, "I'm sorry," she says, "You're not sad, listen to your heart, you're happy!" says Turdi. After her scolding, the second girl reluctantly handed over her mandarin, saying, "Wow, I'm so happy!" He answers hurriedly.

Askar and Turdi now want to "enjoy" sledding with the help of girls. The story goes like this: "After the girls lost their mandarins, it was time to show themselves to be 'smarter' than each other. fell. Turdi fell and broke his leg, the two girls barely lifted Turdi, put him on a sledge, and took him to the street five times. Askar also rolled in the snow, "crippled his arm" and sat on a sledge. So, the two friends had a clean "taste" with their arms and legs "broken". As the

girls are not retail either, Askar and Turdi:

"Aren't you tired?" "No," he replied.

we are happy again, "[6,12-13].

As they tell these stories to Askar and Turdi Santa, they make their way to the kindergarten to fulfill their task of delivering two presents to each of the two girls. Then the situation of the girls who saw them is convincingly described in the story. One of the girls runs back. Turdi grabs his second partner, who is trying to escape. He said, "Oh, I'm happy," and cried, "Let go!"

The purpose of the story is to show children that any good should be appreciated and that forced humanity cannot be carried out. It also means that deception does not bring honor to a person. Askar and Turdi, who are lazy by nature, are taught by Santa Claus to work and bring them up in a special way. All Askar and Turdi's efforts to catch the naughty Soli in the sixth "A" (they suspect Soli as Santa Claus) are in vain. Because, according to their plan, on the instructions of Santa Claus, Sayfiddin Soli was to take Nainov's house to work. But Sayfiddin was leading the two friends straight to Askar's house.

The story ends with the following lines: "Santa's assignments were varied and many. They fought on the school street. At the minarets, coal was sifted, kindergarten children were sledged, and three or four old women in the neighborhood were given buckets of water. The two neighbors did exactly what Santa told them to do in order to capture Soli. But if Santa was smarter than Turdi and Askar, he never did his homework!

Obbo, Santa Claus, how do you know the intentions of the two neighbors?" [6,21].

The story ends with such puzzling sentences.

**CONCLUSION.** In short, Latif Mahmudov's style in children's stories is heartfelt and understandable. Loyalty to storytelling in the early twentieth century is reflected in the children's literature of the new era, in particular, in the structure of children's storytelling.

Nosir Fozilov, on the other hand, realistically interprets reality based on his childhood impressions, using realistic lines in the depiction of the period and the hero. Latif Mahmudov's main criterion in the interpretation of the image of the heroes in his stories is vitality and vitality.

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