

Principles of Development of Jizzak Literary Environment

Turopova is the daughter of Parizod Shavkat

Associate Professor, f.f.f.d (PhD)

Abstract. *In the context of Uzbek literature of the 20th century and the period of independence, the article explains the principles of development of the literary environment of Jizzakh on the example of the works of creators from Jizzakh and reveals the unique ideological and artistic features and common aspects of the literary environment, connecting the artistic world of the creator with local color. intended to learn lip. In the article, in the study of the literary process of the Jizzakh oasis, the principles of the development of the historical, socio-cultural, literary situation of the created environment, in particular, the periodical study of the literary environment in the style of the 20th century and the era of independence, collecting sources related to the life and literary heritage of creators, the created works to analyze from an ideological and artistic point of view, to determine the aesthetic ideal aspect of the literary heritage of creators based on the analysis of artistic works, to illuminate the place of classical literature in the work of the representatives of this literary environment, to observe the issue of nationality and universality, and to reveal their artistic skill and stylistic uniqueness focused on giving. As a result: under the influence of classical literary traditions in the oasis literary environment, the synthesis of religious-mystical and philosophical-social views in poems such as "Bakhshida Navoi", "Dervish Navoi", "Read verses from Navoi", "Longing Yakhud" process is proven. In the 20th century and during the period of independence, prose works such as "Returnable Waves", "Crying", "Gulzor Village Gulduraklari", "Murder in the Field Yard" created by the artists of the oasis have a local and national color, and the artistic skills of the writers in creating a heroic character and portrait. The formation and development of the literary environment of the Jizzakh oasis in the 20th century and the period of independence was determined by the examples of poetic and prose works of Ibrahim Donish, Turob Maqsud, Abdulla Ahmed, Zulfia Boriyeva, Mehriban Abdurahmanova, Shahlo Ahrorova, Zuhra Mamadaliyeva.*

Keywords: *Literary environment, development, principle, aesthetic ideal, tradition, inheritance, artistry, nationality, universality, skill, style.*

INTRODUCTION.

Literary-aesthetic ideal is related to each period, each author, each nation, each political views, and it cannot be a standard for another. But still, the problem of the ideal is considered an important issue for literary works of all times. It can also be said that since the literary-aesthetic ideal was important for the literature of all periods, its own ideals of that period were created and changed several aspects such as its appearance and character, which in literary studies caused the transformation process. This situation is also reflected in the work of representatives of the Jizzakh literary environment.

LITERATURE ANALYSIS AND METHODS.

In order to analyze whether the creative research related to the new era, especially the inspiring ideas of Istiklal, is also effective in the literary environment of Jizzakh, we will look at the work of the famous creator, a member of the Writers' Union, Ibrahim Donish:

*A loving acquaintance is better than an unloving relative,
It's good to have a nice song, even if it's a song.
The one who leads you astray, who breaks your heart,
know about the cheating "relatives" in time [Donish, 1998] .*

In this poem, Ibrahim Donish emphasizes the positive qualities to create a literary-aesthetic ideal, and through the opposite negative qualities, he manages to answer the question of what the image of his ideal should be with his poetic verses.

*Seeking wealth in foreign lands,
He was restless day and night
When faced with suffering, he broke down crying,
Darbadars, I feel sorry for you.*

In fact, the period of independence opened wide opportunities for the creator to glorify his original, literary and aesthetic ideals in Uzbek poetry. We can see such positive opportunities in the example of Shahlo Ahrorova's poems.

We have classified the poems of the poetess about the Motherland, Independence, its strengthening and appreciation as follows: prayer, appeal, description. "Supplication" - begging [Navoiy, 1993] occurs in the form of "begging God". We can see this a lot in the works of representatives of our classical literature. In particular, there are such prayers in the epics of Navoi's "Khamisa". The prayer part of the epic "Farhad and Shirin" ends with the following verses:

*Go ahead to my interest stain cup tawfiq _
Enough to my heart stain monk research _
My word monk by doing obvious safodin _
Intercession cup deliver Mustafadin [Navoi 1991] .*

Poems in the form of an appeal make up a rather large part of Sh. Ahrorova's poems related to literary and aesthetic ideals related to Independence. In them, the poet encourages the reader to love the Motherland, to understand and appreciate its Independence. With this, he shows what his literary-aesthetic ideal should be. Poet's "Watan shulmi?" His poem is a vivid example of this. The poem "Vatanni sevsang" also has a unique composition. The poem is in the form of a quatrain consisting of five stanzas, and begins with the appeal verse *"If you love your country, love it with your soul . "* In this way, the bandma-band reveals different aspects of the literary-aesthetic ideal of a lover of his Motherland:

*If you love your country, love with your soul,
No soul, love with every breath.
The most beautiful psalms, before the words,
Pure heart, love with pure faith!*

RESULTS AND DISCUSSION.

If we look at the history of poetry, the creators always relied on the spiritual heritage created before the time they lived in, they re-artistically perceived their lyrics and "discovered" the secrets of their poetic skill, creatively continuing the advanced literary traditions. So, the inheritance of classical poetry is seen in renewing these traditions, presenting them to lovers of poetry in accordance with the conditions of the new era. Literary-artistic and historical sources testify that there is no poet or poetess who was not influenced and inspired by the work of Mir Alisher Navoi, the Sultan of poetry. In particular, the series of poets who benefited from Navoi's life-giving and amazing traditions include representatives of the Jizzakh oasis. For example, we see the continuation of the great Navoi traditions in the work of Makhmur Korizy, Muazzamkhan, Ubaidulla Alamkash... **[Suvonkulov,**

Saydaliyeva, 2010].

In particular, when we look at Zuhra Mamadaliyeva's work, we can see that her heart was touched by the artistic and poetic images of religious-mystical, philosophical-social issues in Mir Alisher Navoi's ghazal, and as a result, her feelings were expressed in heartfelt lines:

Navoye aylimish to my navoye slice,

A silent circle in the magic of strings.

Pouring oil on the broken pottery,

Turn my broken heart into a building [Mamadaliyeva , 2017] ,

If we observe the poetry of the poetess, we can see that she was directly influenced by Navoi's ghazal, like many other poets. Navoi's philosophies and symbolism determine the uniqueness of the poet's work. Also, the philosophy of life, human emotions, and soul experiences are given priority in the poet's lyrics. In her poems, the poet mentions the heroes of Navoi's works, connecting them to the theme. He writes poems dedicated to Navoi. In response to Alisher Navoi, who sang "Kharobot ichra kirdum ashuftahal, May istarga, broken straw in my hook", the poetess in this poem, with all her heart, aspires to Navoi's ruin, that is, to the boston of poetry, Bahrom Dilorom, as she wants, but to Layli. we can see that he has become a madman who has not reached it.

And then his heart fell into ruin,

As Bahrom is inclined to Dilorom river.

He aspired, searched, wanted, but did not have enough

Majnuni benavo Laila's daughter [Mamadaliyeva, 2017] .

The poetic methods used by the poetess mainly focus on describing the lyrical hero's inner feelings, mental state, the pains and sorrows he is forgiving, the moments of love he is dreaming of, as if they are painful and seemingly endless, in general, the subjective life of a person is aimed at revealing its characteristic scenes. In particular, one can see the unique aspects of philosophical and symbolic interpretations in the poem "SOG'INCh Yakhud". In the poetry of the poetess, together with the vitality and folkliness of the content, we find fluency and playfulness in the weight of the poem, and enthusiasm in the artistic interpretation:

Is this tavern aro entered, now,

If I stay, they will kill me, if I don't, I will die.

Soki May is in a crystal glass,

If I get it, they will kill me, if I don't get it, I will die [Mamadaliyeva , 2017] .

As can be seen from the above verses, the lyrical hero has to admit something by denying something in an unexpected way. Conflicts of feelings collide in this. If we approach the content of the poem logically, **the tavern is the world**, when a person comes to life, whether he wants to or not, the world revolves around him, and the world is like "night when it is day" and "winter when it is summer". The lyrical hero of the poet draws strength from **love** , that is, **life** - giving **love** , which can stand up to people whose hearts are as black as night and whose hearts are as cold as winter . For us, a word in any poem expresses several meanings based on the thought and feeling it wants to express. Different approaches can be taken to understand the figurative meaning of the word used by the poetess in this poem. In our opinion, it can be said that this situation in the poet's lyrical hero, claiming to be a poet, entering the world of poetry is a spiritual torment for the artist, it suffocates, tortures, and kills him. Not recognizing this, denying one's identity, giving up the world of poetry is also death for him. If "**Soqi**" is creative inspiration, "**Maykhana**" is **love** for creativity . Enjoying the beauty of this creative path is in a "crystal glass", tortures and frustrations in the creative process bring the poet closer to death. But to give it up will kill him without words. Through her poem, the poet tries to clarify the stages of evolution in the heart of the lyrical hero, the philosophical nature of his mental torture. The poem attracts a person with beautiful allusions, juicy melody, mysterious and miraculous

pain. We think that the strong pain in the poetess's poetry, the inclination to divine conversation, the vivid expression of inner feelings in folk tone are the factors that ensure the effectiveness of the poem :

When I heard your praise, I fell in love.

I became a stranger in the world.

Taking the first step in your life,

I tried to become a scholar, I became a master [Mamadaliyeva , 2017] .

reflected in the work of representatives of Jizzakh literary environment, Muazzamkhan, Ubaidulla Alamkash, Jorakhan Mahzuni, and poetess of the Independence period, Zuhra Mamadaliyeva . It can be considered that they showed that they are worthy successors of Navoi with their works.

As a children's poet, Ibrahim Donish wrote the books "Why is the tomato red?", "Dilorom's song", "Lightning stars", "Adventure in a dream", "Handalak", "Happiness found in work", "The happiness of an orphan", "Desert Child", "Legend of Koshterak", "Wedding of Alpomish", "Book of Life", ballads "Armon", "My Neighbourhood and Neighbors", short story "Indelible Memories" and " He created such dramas as Conflict of Neighbors, Victim of Honor, and El Saodati.

If you say that you will never die in the world,

Remain a good name in the country.

This is how your descendants will remember,

Dear members! [Donish, 1998] –

the poet who sang and took these words as a program for his life left a great literary legacy to Uzbek literature, especially to the literary environment of Jizzakh. Observing the poet's poems, one can see that they consist of childlike simplicity and sincerity [Turopova, 2022]. The poet interprets the image of the Motherland in his own way, through an aesthetic attitude to the landscapes of the Motherland. The poet's lyrical hero, Motherland, is kind and warm-hearted, and you can grow up in her bosom. The poet points to the children that freedom is needed for this. That is, he proudly mentions that the presence of the symbol of the Huma bird on the country's seal is a proof of this:

In the middle of our brand,

Huma bird is our happiness.

In the future, the sciences are mysterious,

It is our covenant to open [Donish, 1998] .

In the same way, it can be observed that the principles of realizing the national identity, honoring the Motherland, promoting national traditions, and glorifying national feelings were leading in the work of Zulfiya Boriyeva:

If you endure the pain of the heart,

To the violence of cruel days,

If you drown, your forehead will be salty

If your heart endures humiliation,

- Tell me, what kind of poet are you?

What kind of poet are you?!

Indeed, as a representative of the people, the poetess sings about the people's pain, dreams, and hopes. In his poem, he refers to the pains of the Shura era that befell the nation by the pains in the heart. He says, "What kind of poet have you become if you don't sing and tell about the hardships of those oppressive days, the plight of the people, the humiliation as a nation, the saltiness of its forehead, and how the human heart endures these humiliations." Because in order to be loved, the

poet realized very deeply that the artist's aesthetic ideal should be high, that he should enter into the life of the people, and this situation was also expressed in his poems.

As noted by literary scholar IG'afurov, "The pain of a creator, and especially of a lyric poet, is a special, personal and private pain that has gone out of a narrow circle. The artist expresses the pain of others through his pain. He turned the pains of others into his own pains, he had a more developed feeling of compassion towards the general than others, and he was called to relieve human pains with his art, lively and healing words, and therefore he fulfilled his great responsibility well. an aware person. Pains are born of contradictions in this world. They are the result of conflicts. The poem reflects the sharp dramatism of conflicts. Dramatic tension is the pain of poetry " [Gafurov 1984]. The poetess's poem "Thoughts of my father" belongs to such poems:

*Before I could remember, I said revolution,
Palonchi presser, palonchi red!
What about today, I've been dreaming again?!
Who is the "printer", who is the "red"?!..
The golden palace that my generation worshiped,
As far as I know, the deposit is shiny [Boriyeva, 1992] .*

The poet expresses the pain in her father's thoughts and heart in the form of a question. He remembered that our compatriot was inspired as a singer of the revolution. It is expressed with hope and regret that the original sons of our country, selfless nationalists were destroyed under the label of the printer, and the printer who invaded our country was valued as red. The lyrical hero of the poem, the father, admits that he lived his past life as a man of yesterday, believing in false, shiny politics. Through this poem, the poet reveals her inner feelings.

In short, the feelings of national pride and love for the Motherland resonate in the poems of the representatives of the literary environment of Jizzakh. Poets glorify our motherland, its prospects with special respect and national pride.

Jizzakh literary environment is an integral and inseparable part of our national literature. The unique aspect of the novel "Reversible Waves" by Turob Maqsud, a member of the Union of Writers of Uzbekistan, is evident in its harmony with the creative process taking place in world literature and updated national novels. Regarding the novel, literary scholar Umarali Normatov said, "He knows the ancient history of Jizzakh, especially the history of the next hundred years, inside and out." ...Moreover, his awareness of rare works not only of our national literature, but also of world literature, art, philosophy, psychology, while working on "Irreversible Waves", an autobiographical-memoir created in the West and East during the next two centuries he rightly admits that he got acquainted with almost all of the works, his personal opinions about them - these surprised me" [Normatov.2014]. At the beginning of the work, the author Alisher Navoi quotes the verses "*Ka'baki, the world is dying, Qadri yok ondoqkim, kongol ka'abasi*" , as well as the methods of reminiscence, memory-memoir, prose narration and drama in the way of expression of the novel. mixed arrival, lyrical-philosophical digressions, interpretations of historical-legends, poetic fragments fully prove the opinion recognized by the critic.

The work is told in the language of Jerusalem. As we said above, the work belongs to the series of autobiographical works, and in some sense it is consistent with the works written in this direction by Sadridin Ainiy, Oybek, Abdulla Kahhor, Nazir Safarov. Disappearing customs and national values are skillfully depicted through the story of Jerusalem. We can see that the main character, the mother, preserves the vine till late autumn for Abudurahman and her son, who is in Moscow, and whether she makes pilaf or liquid soup, she leaves a small part in the pot and takes it as "the right of the missing person". We can also see in cases of 'yish. In the work, similar situations were clearly manifested in several places, in the narration of events, in particular, in the process of solving the problems between Hashar, Syed brother and Toti sister, that is, Halala. In the literary novel, the individual is not only a product of social relations, but rather a divine, innate-natural, mysterious-magical being, a strange

feeling that does not obey its social, historical conditions - system, state, politics, ideology. He tries to express his qualities, his unrealized states beyond consciousness through Quddus and other heroes. This can be seen when Musajon calls a woman wrestler by her eldest child's name rather than by her name, or when she gives a new-born baby a shirt with good intentions as a waterman.

It is clear from the above analysis that, regardless of the genre of fiction, in the inner world of the hero, aspects that have become national values are seen separately. We saw this above in the novel "Irreversible Waves" by Turob Maqsud, the writer of Jizzakh who was able to show the absurdity of the life and work of a person who is deceived by the ideas of the deposit of this mortal world, and the work of a writer. We can see the continuity in some sense in Mehriban Abdurahmanova's short story "Gulduraks of Gulzor Village".

Adiba expresses the landscape typical of the period in a unique way in the image of the hero of the story. In these images, the human psyche is reflected in all its complexity. In the interpretation of events, the writer does not describe the characters in detail, but tries to show yesterday's tragedies by revealing the character of the characters in conflicting situations. The story is dedicated to the description of the life events of Musajon, who came from the common people. Musajon, who is trying to boil his black cauldron scientifically in the grief of living, is infected with the "color metal virus" with his friend Gulmurad, and the many ordeals that befell him as a result, the artist's skill in the work is described by During the story, through the fate of both "businessmen", the deeds done by our compatriots will be revealed. It is known that the work, as we mentioned above, is based on real events and is very impressive, lifelike and believable. Adiba skillfully reveals the changes in the worldview of the people of the nation, the violation of the traditions that have reached the level of value in the character of the nation through the fate of one person. Thus, the depiction of universal and national values in prose works has found its full artistic expression in the works of two creators: Turob Maqsud's novel "Reversible Waves" and Mehriban Abdurahmonova's "Gulduraks of Gulzor Village".

Abdulla Ahmad's short story "Crying" is devoted to the illumination of the events of the Shura period, in particular, the robbery and humiliation of the rich people of Central Asia by the government. History is brought to life before our eyes in the example of Olimboyvachcha, the main character of the story, and his family. While reading the book, the reader will once again witness unprecedented injustices. The writer follows the development of events in two lines, which become clear towards the end of the work. In the work, the injustice done to an Uzbek family by the Shura government, the humiliation of our compatriots, the hardships that befell their family are skillfully described on the example of the character of Olimboyvachcha. At this point, it can be said that qualities such as bravery, simplicity, purity, and truthfulness characteristic of the Uzbek people are expressed in the image of Kabuljan, while Oriyat, national pride, in a deep psychological contrast are interpreted in the example of Yusufbek and Olimboyvachcha. .

We can see that Adiba Shahlo Ahrorova also has her own way and creative manner in describing reality in the stories "Dilbar" and "Murder in the Field Yard". The very title of Adiba's story "Murder in the Field Yard" intrigues the reader and leads one to the events of the work. Along with the vitality of the events in it, it reveals the inner rebellious feelings of a person, a fighting character, and a tendency to crime in the human psyche. It is noticeable that the events that seem believable at first glance are expressed in very simple images. We know the uniqueness of the writer's style when he was able to illuminate such problems in the society as an example of the fate of a few people. Because the writer introduces the reader to the diversity of the factors leading to the crime, and clarifies its reasons. The writer illuminates through convincing artistic images that a girl's big dreams are replaced by dreams, regrets and regrets, and the pain of humiliation. The events in the work clarify the uniqueness of the writer's skill, in a word, the creator's style. After all, the skill of the writer is evident in his originality in creating a hero.

"Manfur and insidious... pale" [Ahrorova, 2017] The girl who was attacked by Vahid had pure love for another guy in her heart. Muhabbat, whose romantic feelings have turned into a mirage and who is forced to keep her love secret in her heart, will one day become the killer of the young man who ruined his life. At this point, it can be said that each writer's experience of emotions acquired during

the creative assimilation of the world will be his own way of seeing, perceiving, understanding and explaining the world. In the short story, characters such as the skill of the writer, the art of illustration, and the level of narration appear as criteria of artistry. In the story, Muhabbat, who was forcibly humiliated by Vahid, is forced to have a child with someone who she does not want, hates and hates in human form. It is true that Vahid sends her a suitor, but Muhabbat had no other feelings than hatred and anger towards Vahid, the owner of animalistic lust, who caused him to lose his first, pure love that was burning in his heart. It must be for this reason that she will have to give up her child, whom she used to caress saying "you are very sweet " [Ahrorova, 2017] , who just came into the world .

In the stories of the creators of the literary environment of Jizzakh, the research of the human psyche is a priority. Because the heroes of these stories belong to the group of people who suffer from the worries of life and the confusion of interpersonal relationships. It is illuminated on the basis of strong portals in the spiritual world of the heroes, immeasurable sufferings, fragile family relationships, life worries. Adiba's story "Dilbar" is one of those stories. The story interprets the thoughts and experiences of the author-narrator, who carefully observes the strange conflicts of fate. The events described in it are told about the various noises of this day, the well-known trials of life. In general, the story "Dilbar" realistically describes all the complexities of the human spiritual world. In our opinion, the depiction of such a mental process in a woman's and a man's psyche determines the artist's philosophy of life and worldview. The unrepeatably tangled fate of a person, his colorful spiritual world, the way of life and dreams of each person in convincing images and the ability to excite the reader determine the value of the work [Turopova, 2023].

CONCLUSION.

From the analysis of the stories described above, it can be concluded that social and ideological conflicts are depicted in Abdulla Ahmed's story "Crying", while in Shahlo Ahrorova's stories "Murder in the Field Yard" and "Dilbar", psychological and internal conflicts are a combination of lyricism and drama. it is interpreted artistically.

The following conclusions were reached as a result of research conducted on the topic of "Development principles of Jizzakh literary environment":

1. The issue of aesthetic ideal was observed in the works of representatives of the literary environment of Jizzakh oasis. In the first quarter of the 20th century, the ideal of a perfect human being influenced by classical literature, the ego, the transitory world, patriotism and patriotism were taken as literary-aesthetic ideals in the works of artists who created in the Jizzakh oasis. In particular, Sh.Ahrorova's poems about the Motherland, Independence, and the literary-aesthetic ideal of strengthening its independence were conditionally studied in the groups of prayer, appeal, and description.

2. In the research, the creative use of Navoi traditions by the representatives of Jizzakh literary environment, Muazzamkhan, Ubaydulla Alamkash, Jorakhan Mahzuni, and the poetess of the independence period, Zuhra Mamadaliyeva, was observed. Using the words used by Alamkash Navoi, he creates extraordinary unique images. Alisher Navoi's ghazals are a priority in Muazzamkhan's work. In Zuhra Mamadaliyeva, it is observed that Alisher Navoi's views and feelings are used in a unique tone. As a result of the artistic images of religious-mystical, philosophical-social issues in Mir Alisher Navoi's ghazals, the analysis of the above mentioned poems showed that they are worthy successors of Navoi.

3. Ibrahim Donish interprets the theme of the motherland as a children's poet, Bakhtiyor Mirza's poems about Motherland are written in an instructive direction, fully embodying the mental state of the creative lyrical hero, the experiences and feelings of our contemporaries related to the era and reality. 'they create a landscape. The principles of realizing national identity, honoring the Motherland, promoting national traditions, and glorifying national feelings are leading in the work of Zulfiya Boriyeva. The principles of national pride, awareness of national identity, promotion of national traditions are embodied in Khaliqnazar Olish's work. Conclusions are given that the themes

of the Motherland and nationality are expressed in their own ways in the work of the poets analyzed in the work.

4. Turob Maqsud's novel "Irreversible Waves" is a mixture of reminiscence, memory-memoir, prose narrative and drama methods, lyrical-philosophical digressions, historical-legendary interpretations, poetic fragments serve to strengthen nationalism in the work. The research shows that the novel belongs to the series of autobiographical works, in some sense reminds the works of Sadridin Ainiy, Oybek, Abdulla Kahhor, Nazir Safarov written in this direction.

5. Mehriban Abdurahmanova's "Gulduraks of Gulzor Village" and Abdulla Ahmad's "Frayod" stories are notable for their unique way of expression. It has been determined that the image of national values is depicted in a unique way in these works.

6. In Shahlo Ahrorova's short stories "Dilbar" and "Murder in the Field Yard", the research of the human psyche is a priority. Because the heroes of these stories belong to the group of people who suffer from the worries of life and the confusion of interpersonal relationships. During the analysis, it was revealed that the characters were illuminated based on strong portals in their spiritual world, immeasurable sufferings, strained family relationships, and life concerns.

7. The artistic heritage related to the literary environment of the Jizzakh oasis was brought to order and studied in a new monographic scale. There is no doubt that this research will add a great treasure to the literature of Uzbek literary studies for more than a century and will show the overall image of our national literature. 'serves to show.

ÇÖZÜM.

Yukarıda anlatılan öykülerin analizinden, Abdulla Ahmed'in "Frayod" adlı öyküsünde toplumsal ve ideolojik çatışmaların, Shahlo Ahrorova'nın "Avluda Cinayet" ve "Dilbar" öykülerinde ise psikolojik ve içsel çatışmaların anlatıldığı sonucuna varılabilir. Lirikizm ve dramanın birleşimi, sanatsal olarak yorumlanmıştır. "Cizzah edebiyat ortamının gelişim ilkeleri" konusunda yapılan araştırmalar sonucunda şu sonuçlara ulaşılmıştır:

1. Cizzakh vahasının edebi ortamının temsilcilerinin eserlerinde estetik ideal meselesi gözlemlendi. 20. yüzyılın ilk çeyreğinde klasik edebiyattan etkilenen kâmil insan ideali, benlik, fani dünya, vatanseverlik ve yurtseverlik, Cizzakh vahasında ortaya çıkan sanatçıların eserlerinde edebi-estetik idealler olarak ele alınmıştır. Özellikle Ş. Ahrorova'nın Anavatan, Bağımsızlık ve onun bağımsızlığını güçlendirmeye yönelik edebi-estetik ideal hakkındaki şiirleri dua, çağrı ve tasvir gruplarında şartlı olarak incelenmiştir.

2. Araştırmada, Cizzakh edebiyat ortamının temsilcileri Muazzamkhan, Ubaydulla Alamkash, Jorakhan Mahzuni ve bağımsızlık dönemi şairi Zuhra Mamadaliyeva'nın Nevoi geleneklerinin yaratıcı kullanımı gözlemlenmiştir. Alamkash Navoi'nin kullandığı sözcükleri kullanarak olağanüstü benzersiz görüntüler yaratıyor. Muazzamkhan'ın çalışmalarında Alisher Navoi'nin gazelleri önceliklidir. Zuhra Mamadaliyeva'da Alisher Navoi'nin görüş ve duygularının kendine özgü bir üslupla kullanıldığı görülmektedir. Mir Alisher Navoi'nin gazellerindeki dini-mistik, felsefi ve sosyal konulara ilişkin sanatsal imgelerin etkisi sonucunda, yukarıda adı geçen şiirlerin analizi, bunların Navoi'nin değerli mirasçıları olduğunu göstermiştir.

3. İbrahim Donish, vatan temasını bir çocuk şairi olarak yorumluyor, Bakhtiyor Mirza'nın Anavatan hakkındaki şiirleri öğretici bir yönde yazılmış, yaratıcı lirik kahramanın zihinsel durumunu, çağdaşlarımızın çağa ve gerçekliğe ilişkin deneyimlerini tam olarak somutlaştırıyor, bir duygu manzarası yaratır.

4. Turob Maqsud'un "Geri Dönülemez Dalgalar" adlı romanı, anı, anı-anı, düzyazı anlatım ve drama yöntemlerinin, lirik-felsefi ara açıklamaların, tarihsel-efsanevi yorumların ve şiirsel parçaların bir karışımı olup eserde milliyetçiliği güçlendirmeye hizmet eder. Araştırma, romanın otobiyografik eserler dizisine ait olduğunu, bir bakıma Sadridin Ainiy, Oybek, Abdulla Kahhor, Nazir Safarov'un bu yönde yazdığı eserleri hatırlattığını gösteriyor.

5. Mehriban Abdurahmanova'nın "Gülzor Köyü'nün Güldürakları" ve Abdulla Ahmed'in "Frayod" hikâyeleri kendilerine özgü anlatım biçimleriyle dikkat çekiyor. Bu eserlerde milli değerler imajının özgün bir şekilde tasvir edildiği tespit edilmiştir.

6. Shahlo Ahrorova'nın "Dilbar" ve "Tarladaki Cinayet" adlı kısa öykülerinde insan ruhunun araştırılması bir önceliktir. Çünkü bu hikâyelerin kahramanları, hayatın kaygılarından ve kişilerarası ilişkilerin karmaşasından mustarip olan insan grubuna mensuptur. Analiz sırasında karakterlerin manevi dünyadaki güçlü portallar, ölçülemez acılar, vahşi aile ilişkileri ve yaşam kaygılarından yola çıkarak aydınlatıldığı ortaya çıktı.

7. Cizzakh vahasının edebi ortamına ilişkin sanatsal miras düzene konularak yeni bir monografik ölçekte incelenmiştir. Bu çalışmanın bir asrı aşkın süredir Özbek edebiyat çalışmaları literatürüne büyük bir hazine katacağından şüphe yoktur. ve milli edebiyatımızın bir bütünü haline gelecek imajı göstermeye hizmet etmektedir.

LIST OF REFERENCES:

1. Donish Ibrahim. The book of life. Epics and poems. -Jizzakh: 1998.
2. A brief dictionary of Navoi's works. - T.: Science, 1993.
3. Navoi Alisher. Farhad and Shirin. A perfect collection of works. 20 volumes. Volume 8. - Science, 1991.
4. Suvankulov I. Saydaliyeva N. Shoira Muazzamkhan. -Jizzakh: Sangzor, 2010.
5. Mamadaliyeva Z. Worlds are blue... - T.: Tamaddun, 2017.
6. Turopova P. Jizzakh literary environment. Literary-aesthetic ideal in the context . Lambert Academic Publishing. Republic of Moldova. 2022
7. Turopova P. The process of transformation of the literary-aesthetic ideal category (in the example of artists from Jizzakh) .- Tashkent.: "MUMTOZ SO'Z", 2020
8. Turopova P. " Jizzakh literary environment : art and skill ” -T.: VNESHINVESTPROM, 2023
9. Gafurov I. Heart of lyrics. -T.: Literature and Art, 1984.
10. Boriyeva Z. Smallpox of hope. -Jizzakh: 1992.
11. Normatov U. Words of mouth about the novel and its author // Turob Maqsud. Irreversible waves. - T.: Uzbekistan, 2014.
12. Ahrorova Sh. Murder in the field yard. - T.: Publishing House, 2017.
13. Turopova P. Cizzakh'in edebi ortamı: sanat ve beceri - Taşkent.: "VNESHINVESTPROM" yayınevi. 2023