

## Development of Crime Fiction in Uzbek Literature

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### ABSTRACT

*This paper discusses the development of Uzbek prose in crime fiction. It first provides a literature review on the development of Uzbek prose, followed by a discussion on the different genres of Uzbek prose. First, a general description of the works is given in which the criminal theme is covered in the works of ancient folklore and classical literary figures of the Middle Ages. It then highlights the key genres of Uzbek prose in crime fiction, including the crime novel, the detective story etc. As technology and understanding of human behavior evolved, so did the genre of crime fiction. Narratives of the crime-themed work also explored forensic evidence, forensic analysis, profiling (personal biographies), and behavioral testing. The genre was later expanded to include several subgenres. It concludes with a discussion on the future of Uzbek prose in crime fiction.*

**Keywords:** Crime fiction, development, Uzbek literature, genres, detective, Uzbek crime fiction.

### INTRODUCTION

The history of works on crime and the punishment of the criminal is very old. Since the creation of mankind, certain laws and regulations have been created to maintain justice, peace and tranquility in relations between people and society. Those who violated them were identified and punished, and thus order was maintained in the society. In the literary works of any era, you

can find elements of crime and scenes related to finding and punishing the criminal. There are many works on this topic in folklore and among legends and narratives in various religious books.

Oral and written narratives and stories about crime have existed in Eastern literature since ancient times, and their educational and educational value was high.

This article discusses the historical development of crime fiction in Uzbek literature.

#### LITERATURE REVIEW

Crime fiction is a genre of literature that typically deals with crime, its detection, and its punishment. It is usually distinguished from the mystery genre, which focuses on the puzzle or suspense elements of crime fiction.

The history of crime fiction is long and varied. It has its roots in classical Greece and Rome, and has been popular throughout the centuries. Some of the most famous crime fiction writers are Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett.

Today, crime fiction is still a popular genre. There are many different types of crime fiction, including police procedurals, thrillers, and cozy mysteries.

Crime fiction and its sub-genres in English literature were studied in the books and surveys of Barry Forshaw (2020), John Scaggs (2005), Bill Phillips (2016), Charles Rzepka (2010), Heather Worthington (2011), Martin Priestman (2003), Antony Szpak (2011), Juan Webb (2021), Clare Barnett (2022) and others. These scholars tried to study crime fiction's history in English literature as well.

Barry Forshaw has written a book called *Crime Fiction: A Reader's Guide* (2020). This book is a comprehensive overview of the genre, and includes discussion of the different types of crime fiction, the different writers, and the different subgenres. Other books by this author are *British Crime Writing: An Encyclopedia*, *The Rough Guide to Crime Fiction*, *Brit Noir*, *British Gothic Cinema*, *Nordic Noir*, *Sex and Film*, *Euro Noir*, *Death in a Cold Climate: Scandinavian Crime Fiction* etc.

John Scaggs (2005), Bill Phillips (2016) also provide a critical analysis of crime fiction. They look at the different themes and motifs that are common in the genre, and they discuss the ways in which crime fiction reflects society.

Overall, many English scholars provide a comprehensive look at crime fiction. They discuss its history, its writers, and its themes. This book is a must-read for anyone who is interested in the genre. Despite the criticism that it has often faced, crime fiction has emerged as one of the most popular and enduring genres in English literature. Scholars and critics continue to study it in order to understand its appeal and its impact on society.

In their research, English researchers have written down a lot of useful information about the historical development of crime fiction in European literature. However, there are few scientific materials about the genre of crime fiction in Eastern literature.

Uzbek researchers such as Z. Rahimov, M. Talaboyeva (2014), G. Muhammadjonova, S. Abdusalimova (2022) have co-authored articles on works and materials in the detective genre.

For the first time, I tried to discuss historical development of works on the theme of crime in Eastern literature, especially in classic Turkic literature in the Middle Ages, and the evolution of the genre of crime fiction in 20th century Uzbek literature in this article,

#### MATERIALS AND METHODS

Crime fiction, if you choose to classify it in its broadest sense, has a very long history. Detectives can be found in ancient texts from around the world. One of the things these texts reveal is a common global desire for justice to be done, and to be seen to be done. Often serving as political and/or religious propaganda, they provide assurance that the authorities are protecting their people from wrongdoers and injustice (Phillips 2016: 5).

When studying any genre of literature, it is important to have a broad understanding of the context in which it was written. For crime fiction, this means looking at the literature of Asia, specifically the works that were written in or about the Orient. When researching this topic, I found that there are a number of

books and articles that discuss the influence of Oriental literature on crime fiction.

Crime fiction is a genre of literature that is based on real or fictional crimes. It often includes suspenseful elements, and it is often used to explore social issues.

Uzbek literature is a rich and diverse tradition that has been influenced by a variety of cultures. In recent years, there has been a growing interest in crime fiction in Uzbekistan, and a number of writers have begun to explore the genre.

The earliest examples of crime fiction in Uzbek literature can be read in folk tales and classic stories of Medieval ages.

In the 1970s, a new wave of crime fiction emerged in Uzbekistan. This genre has been used to explore a variety of themes, including family drama, social satire, and historical fiction. Some of the most notable writers from this era include, Ulmas Umarbekov, Said Akhmad and others.

In recent years, there has been a renewed interest in crime fiction in modern Uzbek prose. Takhir Malik, Khurshid Dustmukhammad, Komil Sindarov and other writers have written good novels on this genre.

The main methods of content analysis, historical comparison, theoretical research – analysis, synthesis, induction, deduction – were widely used in writing this article. The original text and translation of the work of art were compared. Studies written on the work and the issues raised in it were studied.

#### ANALYSES AND RESULTS

Fictional narratives about crime and criminals have been around for centuries. As the first examples of works on the criminalistic theme in the Ancient East, we can cite some tales found in the Arab folk epic *One Thousand and One Nights* (around the VII century). In particular, the fairy tale *The Three Apples* (The tale of the murdered woman) told by Shehrezada on the 18th and 19th nights of this series is one of the first vivid examples of a story depicting the theme of such a crime. In it, a fisherman casts a net into the Tigris River, hooks a locked, heavy chest into the net, and sells it to Harun al-Rashid, the Abbasid caliph. The courtiers

break open the chest and find the dismembered body of a young woman inside. Caliph Harun Ar-Rashid gives his vizier (minister) Ja'far ibn Yahya three days to solve this crime and find the murderer. Otherwise, if he fails to fulfill his mission, he says that he will be executed.

Of course, the example of this work may be somewhat primitive in terms of examining the subject. Unlike the examples of the modern crime genre, it does not involve any investigative work. The mystery of the crime is revealed by a man (the deceased's husband) who confesses to his murder. However, the caliph did not kill him based on the reasons given by the husband, but ordered the vizier to find the slave who was suspected of having an affair with the deceased woman, who made the husband of the deceased jealous and caused this murder, but this time too search is not performed. vizier Ja'far, without leaving his house, accidentally learns the real truth of the incident, finds out that his slave Raykhan was the indirect cause of this murder, and takes him to the palace – to the presence of the Khalifa (*The Thousand and One Nights* 2008: 122- 130).

This story can be described as one of the first criminal works in world literature with elements of the detective genre.

There are also religious legends and narratives on the subject of crime in the *Holy Quran*. For example, in the "Baqarah" chapter of the *The Quran* information is given about the crime of usury, and it is said that God and the Prophet declared war against this crime.

In ancient times, a man from Bani Israel was killed. But they cannot find his killer. Then Allah commanded Musa (Moses), peace be upon him: "Tell your people to slaughter a cow and beat the dead with a piece of it." When they fulfill God's command, the soul enters the dead body and tells them who the murderer is. That is why the surah is called "Bakarah" ("Cow") (Mansur 2006: 2).

The first example of Turkic (Uzbek) large-scale prose – "Kisas ar-Rabguzi" (XIV century) in Adam and Eve's expulsion from paradise, as a result of Satan's deceit with the intention of revenge, the image of the "wheat conflict" (Rabguzi 1990: 24) and the punishment of Adam and Eve who violated the

prescribed requirement (law) being brought down from heaven to earth; In *The Story of Cain and Abel*, which depicts the first murder in the history of mankind, the images related to the murder of a man, his burial, and the punishment and corruption of not only himself, but also his clan for the murder of Cain and the initiation of mischief (Rabguzi 1990: 29-32) shows that it was a good and impressive example of artistic works in the criminal spirit in its time.

It should be noted that narratives about Cain and Abel are also found in other religious books (*A Summary and Analysis* 2021). Therefore, Western experts have expressed different opinions about the creation and development of works on the theme of crime. In addition, such works have played an important role in the creation of laws and the application of punishment according to the crime in history.

According to the English scholar Stephen Knight, the story of Cain and Abel can be read as an example of how a crime novel "formulates the idea (hope or dream) of crime control" (Knight 1980: 2).

The first good examples of realistic stories in Uzbek literature are the works of Poshshahoja ibn Abduvahhobhoja (XVI century) such as *Miftah ul-adl* (The key to justice), *Gulzor* (Flower garden) because the author is filled with ideas such as the judiciary and the observance of laws in society, and the glorification of justice and is full of meaningful and instructive fiction about investigating crime and punishing the criminal. For example, the story about Sultan Mahmud Ghaznavi, Talibul ilm and Kadi (The judge), which is given in *Miftah ul-adl* (Poshshohozha 1962: 25-28).

The scenes depicting the mysteriousness of the events, the wealth of unexpected episodes, the art of evidence, the mastery of the judge in removing the traces of crime, the work done by the Sultan to investigate the crime and uncover the mystery are very close to modern criminal works in terms of their artistic effectiveness and importance.

Of course, the legends and narratives in which crime and crime are exposed in folklore and religious books, and the stories depicting crime scenes in the works of medieval classical writers

cannot be completely equal to the criminal works of the modern era in terms of the level of artistry, the skill of image creation, and the complexity of the subject. may appear to show a simple node and solution. But the mystery, educational, educational feature in the description of the crime in them, the idea that the crime should not be hidden with any amount of mastery, of course, that it will be exposed one day and the criminal will receive a suitable punishment, are a solid foundation and a good basis for today's modern and versatile works. can be an example of experience.

As technology and understanding of human behavior evolved, so did the genre of crime fiction. Narratives of the crime-themed work also explored forensic evidence, forensic analysis, profiling (personal biographies), and behavioral testing. The genre was later expanded to include several subgenres.

Examples of crime literature continue to proliferate today. The genre has steadily evolved over the years to meet the needs of crime fans.

The development of TV series and feature films based on criminal works has expanded the circle of fans and readers of the industry.

In the Uzbek literature of the 20th century, A. Kadiri skillfully brought detective elements into modern written works in the novel *Otkan Kunlar* ("Bygone days").

In the work, the main character Otabek's extremely thorough efforts to expose another character Hamid's crimes are reminiscent of world detective fiction (Rakhimov & Talaboeva 2017).

Although the writer Abdulla Kadiri did not directly create a separate work in the criminal genre, such episodes in his novels and the writer's thoughts on preparing material for writing a work are important for today's criminal writers. Doctor of philological sciences, professor Bakhadir Karim's "It is necessary to take a long time when speaking words and making sentences from them." Abdulla Kadiri's article entitled "Views of the Uzbek language" gives the following views of the great writer on collecting material for an artistic work (Karim 2021):

I pay attention to the smallest things (details) when studying the material. For example, how many trees there are in the place I want to explore, how many of them are old and how many are new, what kind of birds are perched on those trees in the place I visited, and so on. At first glance, those little things may seem insignificant, but they can be very useful later on.

In most detective and thriller works, in murder novels, when we think about how to "impress" the reader by revealing the crime through a small detail, we notice how important the above thoughts of the writer A. Kadiri are in artistic creation.

After A. Kadiri, no work was created in this direction until the 60s. At the beginning of the 60s, that quietly smoldering volcano exploded, that is, Iskandar Kalandarov's story 'Shohidamas, bargida...' ("Not on the Branch, but on the Leaf") appeared. It is noteworthy that this work is one of the first attempts in a new genre. The author tells an interesting story of what he has seen, experienced, known and heard, introduces readers to the courage of police officers, their devotion to their work, and how they work in solving extortion, fraud and other serious crimes (Rakhimov & Talaboeva 2017).

In modern Uzbek literature, the direction of the detective genre of works about crime began to develop rapidly from the 70s of the 20th century. By this time, the works of Ulmas Umarbekov, one of the writers who "deeply felt the responsibility towards this genre" (Y. Solizhonov), made a great contribution to the development of the genre. As Takhir Malik, the People's Writer of Uzbekistan, admitted, "It is appropriate to call Ulmas Umarbekov one of the founders of modern Uzbek detective literature. The first stage works of the Immortal brother, "Court" (Sud), "Summer Rain" (Yoz yomg'iri), which were performed on the stage of the Kokand Theater, were among the first works written in a modern detective style (Umarbekov 2002: 11).

Such works of U. Umarbekov made a great contribution to the formation of the detective genre in Uzbek literature. Detective elements were also in the lead in the writer's novel *Fatima and Zuhra*. Adib included the character of the Uzbek detective woman among the examples of world detective

literature. Because at that time, in the world detective literature, the fans belonged to the male gender. Given that thrills and revelations are the first characteristic of a detective work, Zuhra even solves crimes that police officers struggle to solve and punishes a few. So, he is an enthusiast. In creating the image of a curious woman, the writer made a huge innovation without leaving the borders of our nationality (Rakhimov & Talaboeva 2017).

The creation of a stage work and a film based on this novel introduced this genre to a wider audience.

Writers such as Said Ahmed ("Court" (Sud) detective story), Kh.Dostmuhammad ("Chayangul") also created good works in the field of crime fiction.

Takhir Malik is a writer who was able to raise the progress of writing such works in the Uzbek literature of the independence period with many examples of his work on the topic of crime.

Tahir Malik is considered to be the author with the most popular books in the years of independence of Uzbekistan. His work *Shaytanat* (The devil's land) was published several times over ten thousand copies. It is known that the works: 'Devona' ('The Mad'), 'So'nggi o'q' ('The Last Bullet'), 'Talvasa' ('Convulsion') are widely read by modern readers. As well as the book of *Alvido bolalik* (Farewell... childhood), is also considered one of the best works of the author.

In this work, writer Takhir Malik revealed how the shortcomings in the upbringing of children lead to serious consequences in the example of a single family. The book shows that no one is born as a criminal, that the environment and various vices in society turn a child into a criminal.

As the Uzbek criminal literature developed, a number of problems were highlighted. In particular, there are low-quality articles written on the topic of crime in private newspapers and on various Internet pages without conducting in-depth research. Under the name of detective literature, such works are also published in book form.

Speaking about the development of criminal works in Uzbek literature, in the interview entitled 'Literature for selling' or the responsibility of the artistic word (2007) published in the 2nd

issue of 2007 of the newspaper *Literature and Art of Uzbekistan* it is appropriate to recall some of the ideas advanced. This journalistic work is written in the genre of "a roundtable discussion of a group of writers, literary critics and critics."

In a roundtable discussion, writer Khurshid Dostmuhammad expresses the following opinion about the historical development of Uzbek detective literature: At the end of the 60s of the last century, Iskandar Kalandarov's short story 'Shokhidamas, bargida' ("Not on the Branch, but on the Leaf") came to the minds of readers. If I'm not mistaken, the story was written in the spirit of a detective novel, so it was criticized that it was based on events that were not characteristic of the imperial lifestyle. The fact that there were detective elements in Ulmas Umarbekov's story 'It's Hard to Be a Man' ('Odam bo'lish qiyin') caused a small "controversy." I want to say that in our modern realistic literature, detective writing has been suffocated before it was born. Let's imagine that this genre has already appeared freely on the field, and some researches were eliminated at that time.

Literary critic Yuldash Solizhonov criticized some of the works on crime and detective themes that have been created in the recent period:

...we looked carelessly at the publication of works of various levels, sometimes without taste, in the "yellow press" and private publishing houses. Especially in the next five-six years, the market of light books "depicting" recent events has heated up. We are witnessing the continuous publication of works that are told with pleasure about murder, prostitution, theft, and violence. Publishers began to quickly printed such books. They think of only profit! The fact that literature is an ambassador of goodness, its educational value has become a secondary matter for them.

And the writer Aman Mukhtar: "It is inappropriate to compare the concept of adventure and detective with the evaluation of the "light (cheap) works". Among our writers, you will be interested in reading a number of works by Khudoyberdi Tokhtaboyev, Takhir Malik's 'Shaytanat' or Said Ravshan's 'Kironcha.' You can't say that they have a short life and are quickly forgotten,

some of them have been living for ten years, twenty years, and some for half a century. In addition to enjoyment, it provides spiritual nourishment to the reader, he says, noting that adventure and detective works have an important role in the development of world literature:

On the one hand, adventure, detective works have been created since ancient times. On the other hand, in most examples of good literature in the world, adventure and detective characters are visible.... Let's say, if the works of Chesterton, Conan Doyle, Agatha Christie, George Simenon, Chase, Gardner are read by millions of readers in the world. This cannot be considered as a coincidence. Adventure, detective direction has not denied and will never deny traditional serious literature. It's about an interesting form of performance, it's about being able to write the work literately and at a high level! A work should be judged according to whether it is written with vitality and skill. (Sa'diy & Otaboev 2007)

In today's literature, there are many writers who try to improve Uzbek criminalistic literature with their truthful and impressive works, telling the stories of the lives of people they have directly observed or met in life, and who are creating quality works at the level of famous criminalistic writers of the world. One of them is K. Sindarov, a doctor of legal sciences, a member of the Writers' Union of Uzbekistan. K. Sindarov's novels: *Kadr kechasi dagi kotillik* ("Murder on the Night of Destiny") (2021), *Kimmatga tushgan khato* ("Costly Mistake"), *Surgun dagi sarguzashtlar* ("Adventures in "Exile"), *Dorikhonadagi kotillik* ("Murder in the Pharmacy") (2020), *Ugirlingan bolalik* ("Stolen Childhood") (2021), *Supoksoydagi sirli kotillik* ("Mysterious Murder in Supoksoy") (2021), *Amirlikning oltin takhti izidan* ("In the Footsteps of the Golden Throne of the Emirates") (2018) are good examples of modern crime fiction.

In today's literary process, also Akbar Mirza, *Suikasd* ("Assassination"); Dilfuza Zaripova *Sirli devor khotira kartasi* ("Mysterious wall memory map"); Salih Kahhor ("Takhmina"); Zhoraboyev Salimzhon *Sirli kotillik* ("Mysterious murder") (2022); Davron Sultanov *Markhumlar oroli*, ("Island of the

Dead") (2021), Afsonaviy kuzgu siri ("Mystery of the Legendary Mirror") (2020), Isaqzhon Nishanov *Kara chayon* ("Black Scorpion") (2011), *Yakshanbaga utar kechasi* ("Sunday Night") (2018), *Okhshom fojeasi* ("Evening Tragedy") (2018), *Afgan shamoli* ("Afghan Wind") series (14 books); Azamat Korzhovov *Afsun* ("Spell") (2015), *Khiyonat turidagi khunrezlik* ("Bloodshed in the Web of Betrayal") (2016), *Eski uydagi haykal* ("Statue in the Old House") (2017); Rustam Khudoyqul *Sirli tobut. Afgan, kokain, takdirlar* ("Mysterious coffin. Afghan, cocaine, fates") (2019) and other works were published. Of course, the quality of some of these works are high, some may be written at a lower level. Moreover, as such works are being created, as a result of literary fandom and competition, the creation of works on criminal topics in Uzbek literature will become more polished. At this point, it should be noted that the time has already come to name all such works in accordance with the types classified in world criminalistic literature, not as detective.

#### CONCLUSION

Crime fiction has been honed over the years in written literature. Such works have achieved an unprecedented level of success in literature, such as the extremely mysterious and brutal crimes, the solution of the crime that was so stubbornly hidden by showing an unexpected solution, and the unexpected intellectual resourcefulness of the detective. The more such works of art found an audience of readers and were bought and read, the more popular the films based on them became.

- The history of works dealing with crime is very old. Early creations about crime in the form of legends, narratives, and stories in folklore and religious literature began to be created from ancient times, and their educational and educational value was high.
- In Uzbek literature, the theme of crime also appeared in early fairy tales, religious narratives, and classic stories. Many scenes in the novels of Abdulla Kadiri, where the criminal

theme played a major role, became a unique ground for the formation of modern Uzbek crime fiction.

- Uzbek criminal literature, as many experts admit, was founded by Olmas Umarbekov's novels.
- Tahir Malik rose a level of modern crime fiction genre with his creativity.
- Today's modern Uzbek crime fiction literature is developing with inspiration and experience from the experiences of Western and Eastern literature.

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