

### Artistic and Aesthetic Concept of the Writer

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#### ABSTRACT

*In the article, the Honored Worker of culture of Uzbekistan, the famous Uzbek poet Asad Dilmurod artistic and aesthetic concept was studied in harmony with the writer's creativity laboratory.*

Our dad – honorary poet of the nation, culture worker who served in Uzbekistan – Asad Dilmurod was born in the village of Karatepa in the summer time of 1947, located in the bosom of the Zarafshan mountain range, which charms a person for a years – twelve months with beautiful natural landscapes.

The Karatepasoy formed by the confluence of the future poet Omonkotonsoy and Lambisoy and its Teraksoy and Sevazsoy tributaries, which extend in the range up to the confluence of the Dargom Canal, the Karatepa-Omonkoton mountain ranges, the millennial chinores at the "Chor chinor" shrine, the zilol water springs, and the vineyards grew in the bosom – grew up in Valley latitudes.

Whether due to the beauty of their native land and the temperature of their extremely hot whether, or to the subtle allusions rich in different treasures, playful melodies to a universe of dreams that their mothers told their own and their brothers-sisters, they grew up thoughtful and poetic.

At school, even at home, literature and art were the favorite hobbies of our dad, close close friend.

They say that the first poems they wrote were printed in the school wall newspaper when they were students. Unfortunately, only one verse of that poem has remembered. But:

*Йилларим жуда йироқ, уни ёритар чироқ.*

the unrestrained feelings of ardor are clearly felt in the lines of the exalted past in the bosom of

the distant past. For some reason, our dad did not declare his poetic exercises. As far as I know, this is due to Poet's large-scale depiction of the universe based on symbols and metaphors: his strong inclination to write stories, short stories, and novels, and his lack of enthusiasm from his poetic exercises.

In fact, the first samples of creativity of our dad, which began to be published in the 70s of the last century in the district newspaper and other periodicals, consisted of series of stories. They were later featured in "A piece of heaven" (1978), "The stone Eagle" (1979), "The mysterious stairs" (1980). If the story "The gaze of Oqbadan Parivash"<sup>1</sup> is meant to be first announced in 2017, it is revealed that the writer has not left writing stories, his hobby, for a lifetime. In any case, the work of Asad Dilmurod has grown and risen steadily from stories considered a compact genre in terms of its size and coverage of reality, character-qualities such as the epic narrative style, short stories that vividly show the character of the hero, and finally, large-scale reflections on global problems, putting a thinking person in the center of the universe.

The hero of the story "The gaze of Oqbadan Parivash" goes to evrila to the cherished one who has completed the practice of knowledges based on a vision sent by the beloved tiger zodiac and a spell guarding the afrosiab ruins day and night – The Legend of Oqbadan Parivash. That is why in just a few seconds he returns, walking along a distance of almost thirty centuries. His tiger heart was shot from the bottom:

➤ *Эй Афросиёб, сен буюк армонсан!..*

The line is notable for being imbued not only with a distant history, but also with the spirit of encouraging our contemporary to wake up. It seems that in the story, poet associates the horoscope and human parts, in particular the zodiac under the sign of the tiger, with such qualities as the Tiger sacrificing himself in the necessary journey, in the path of goodness, striving only for success thanks to the will of metin, and being able to mobilize his power to lead his people towards the good.

It Is Understood That A.Dilmurod occupied the wish of the soul, the increased need of the zalvari(xalva- traditional uzbek sweetness)– it was a dream to spiritual awakening of his countrymen as well as a lesson from the lessons of history. The same desire-the wish passes like a red thread through the entire creation of poet. For example, in the story "Khilwat", Sahibqiran Amir Temur Khoja Ahmad is depicted in a narrow cell in Yassavi Khanaqah with a mat-palos(carpet) bed, in a light-like state in which he is first seen through the eyes of that glorious breed. With this mood, nation listens to his pain. In the story, the qualities of righteousness and diligence, humility and exactingness, which decorate the spiritual world of the hero, rise to the level of a leading motive. In the story "The Mezon burji"<sup>2</sup>, however, Amir Temur is observed from the different rakurs, like the ruler responsible for the fate of people the owner of great military potential, an ardent father, an ordinary person. The image of a majestic person is subject to psychological and psychological analysis in the embrace of living life and fantasy.

In the process, I see that, in addition to our dad's relentless reading and learning, his artistic revision of history and the human part, from childhood they grew up truthful, mentally sharp, truthful, faithful to their own life, that is, their aesthetic ideals grew out of their human phraseology.

Because those cherished feelings, which were evoked in the elegant word, followed by the wise philosophy, constantly passed on to our fathers through a fragile genetic code, becoming a guiding star for our views on the values of the millennium, the time of time, the human world,

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<sup>1</sup> Dilmurod Asad. The gaze of Oqbadan Parivash. Story./ «Yoshlik», 2017, No. 1.

<sup>2</sup> Dilmurod Asad. Mezon Burji. Stories. – Tashkent, Uzbekistan, 2009.

and teaching the lesson of honesty, honesty. Already, our dad: they received the gift of cultivating artistic reality from the basis of historical reality.

To do this, they sought to open the heart of a person through events, and not the essence of events through a person. Those things that do not work to fall into the scrolls of the truth, conclusions, notes and observations that have left behind the cycle of times, deviate towards the aesthetic ideal with their scale and dignity, "overturning the avra-astar" (tushak- uzbek traditional mattress) (V.G.Belinsky's interpretation) were cast<sup>3</sup>.

Therefore, during this complex creative hard work, the spiritual and moral views and philosophical directions of the modern space were synthesized in the world of thoughts of poet, and then transferred to the center of aesthetic interpretation. Since the writer was always accompanied by bright colors and radiant feelings, the expression of irreconcilable conflict and contradictions that took place between images of different figures and different figures located at the poles of movement was also resolved in proportion to the aesthetic ideal, ensuring that the artistic reality was ideal. Consequently, historical and artistic reality was the double wings that gave the body and spirit of the work of art, the aesthetic ideal of poet and a hallmark to the leading concept.

Literary heroes carry the aesthetic ideals of Asad Dilmurod. He acts in the touch of the world of thought and imagination, memory and experiences, mental and emotional perception. The secret of their survival, artistic-aesthetic and spiritual-enlightening power was that Asad Dilmurod was always able to make an impartial and righteous poetic judgment, striving to break down as many stereotypes as possible, to renew his scrolls in form and content.

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<sup>3</sup> Dilmurod Asad. Historical norm and aesthetic responsibility./ *«Ijod olami»*, 2018, No. 3.