

**CREATIVE LABORATORY AND ARTISTIC
INTERPRETATION ISSUE****Yerjanova Saule Baymurzayevna**Professor of Kazakh National University named after
Al Farabi, doctor of philology**Turayeva Dilnoza Nematullaevna**
in Philology (PhD)Gulistan State University, 120100. Syrdarya region, Gulistan city
<https://doi.org/10.5281/zenodo.8050404>**Annotation**

In the article, in the research of the issue of artistic idea, creative imagination and aesthetic interpretation, the historical works are considered in the context of the literary-historical process, the writer's creative self, the structure of his views, the couple of the writer and the artistic work, the poetic world and spiritual world of the creator. The importance of studying the issues holistically has been researched.

Also, in Uzbek literary studies, at the same time, on the example of historical works created before and after independence, updates in the artistic thinking of Uzbek prose, ways of artistic expression of reality in accordance with the dimensions of world literary studies, and based on the demands of today's scientific and theoretical studied in terms of Studying the works in the context of the literary-historical process, the couple of the writer and the artistic work, the creator and the spiritual world, the application of the expression of the individual and social existence of a person in them to the current reform process, especially the meaning of the growing young generation. the important educational and educational importance of being directed to serve to ensure spiritual perfection is analyzed. Because, on the basis of the artistic-aesthetic views of the new era, defining his place in the history of literature based on the structure of the writer's creative laboratory, creative "I", and his views, understanding and explaining historical-individual issues as a whole, such as the aesthetics of appropriation, are important for modern literary studies. it has been proven that it allows to draw scientific generalizations and conclusions of methodological, theoretical-methodological and conceptual significance.

The fact that the process of artistic creation, the emergence of a literary work as a creative intention, and the features of artistic interpretation are directly related to the personality of the creator, is a special literary phenomenon, revealed as one of the leading features of Uzbek literary studies in the period of independence. Also, it is based on the idea-emotional attitude of the author to the events described in the work of art, the selection of the system of images and the poetic perception of the problem through them, and the artistic judgment is the basis of the writer's creative laboratory.

Key words: the world of artistic creativity, creative psychology, creative laboratory, artistic-aesthetic interpretation, literary creativity, conceptual generalization, creative plan, poetic perception, artistic idea, creative imagination, aesthetic interpretation, literary creative "I", sociological, biographical, psychoanalytical, structural and hermeneutic research methods. In recent years, special importance has been paid to the impartial study of our national works, their research based on high artistic standards. In Uzbek literary studies, at

the same time, on the example of historical works created before and after independence, updates in the artistic thinking of Uzbek prose, ways of artistic expression of reality in accordance with the standards of world literary studies, and scientifically and theoretically based on the demands of today Correct assessment is one of the important tasks .

Based on the artistic-aesthetic views of the new era, the creative laboratory, creative "I", determining its place in the history of literature on the basis of the structure of its views, comprehensive understanding of historical-individual issues such as the aesthetics of appropriation, and explanatory principles are methodological for modern literary studies. , allows drawing scientific generalizations and conclusions of theoretical-methodological and conceptual importance. Therefore, it shows that the research of the problem of artistic idea, creative imagination and aesthetic interpretation is one of the **urgent issues of today's literary studies**.

This research **aims to study the issue related to the writer's creative laboratory in Uzbek literary studies** , and sets the following **tasks** :

- scientific justification that the emergence of a literary work as a creative intention and the features of artistic interpretation are directly related to the personality of the creator is a special literary phenomenon;
- based on the writer's aesthetic ideal, worldview, cultural-educational level, life experience, skills, talent and potential, his creative laboratory: the creative process related to the emergence, polishing, reading, listening and interpretation of a certain work to reveal;
- in researching the issue of artistic idea, creative imagination and aesthetic interpretation, looking at historical works in the context of the literary-historical process, the writer's creative self, the structure of his views, the pair of writer and artistic work, the poetic world of the creator and the spiritual to argue for the importance of holistic study of issues such as the spiritual world.

The obtained results and their analysis:

The unique complexity of this concept is embodied in the views on various features of literary creation and creative process formed over the centuries. "Fiction consists of the works of individual writers. Therefore, while studying literature, we cannot come to theoretical conclusions without studying and generalizing how certain works were created by specific writers" [2, 34] . Aspects related to the creation of a work of art will further clarify the views about it. It opens the way to the essence of the work. " ... attention to literature, art, and culture is, first of all, attention to our people, attention to our future, and as our great poet Cholpon said, it is our right to forget that if literature and culture live, the nation can live. "q" [1].

Life events start from the creative laboratory and are formed in connection with the creator's heart, outlook and spiritual world.¹ Choosing a hero is the most important and complex task of a writer in the creative process. The degree to which the chosen image is suitable for the purpose helps to bring out the artistic idea. "The main characters in the content of the work of art (as opposed to episodic characters) are called heroes" [4, 124]. As

¹ Nematullaevna, T. D. (2022). THE WRITER'S WORLD VIEW AND ARTISTIC IDEA. *Open Access Repository*, 9(12), 163-174.

the author conveys his aesthetic ideal in the heroic work, it depends on the skill of the writer to choose it according to the purpose. "If the artist is persistent in the process of continuous renewal, constantly cultivates his talent, enriches his worldview and sharpens his pen, he gets closer to his identity, thoroughly understands the essence of the world and society, goodness and ignorance. As a result, a person who has made creativity a task, boldly overcomes various hardships, finds solutions to various problems, and is overwhelmed by joys and worries, pains and sufferings, can create an enviable artistic image of a person" [7, 78]. Along with the writer's choice of hero, it also requires a painstaking creative process for the writer to be able to artisticize it in moderation. "An artistic image is clearly distinguished from any other examples of creativity by its emotional content with a specific emotional-aesthetic-ideal influence" [5, 63]. As the artistic idea emerges through images, only if the writer is able to choose a hero suitable for the spirit of the work and embody it artistically, that hero will achieve artistic perfection. The emergence of the idea of a work of art, its completion, all the doors that passed through the writer's mind during the writing process show that the creative laboratory is a unique, individual event.²

"Historical works give a concrete, historically accurate picture of the life of a certain period, major events that became turning points in national life, and the people who participated in them. Indeed, this feature is one of the main requirements for a historical work"[8 , 74]. It seems that writing a work on a historical topic and choosing a hero is a serious task, in which the writer should thoroughly study the specific period and sources of historical figures related to the chosen topic. In such a situation, the writer is required to strictly adhere to the principle of historicity. It is appropriate to study the issue related to the selection of historical heroes in connection with the creative laboratory of Mirkarim Asim and Asad Dilmurod. Therefore, the new reality born in the process of artistic creation, in particular, examples of narrative, short story and novel genres of epic prose, can be objectively researched on the basis of the secrets of the laboratory of concrete literary creativity.³

In Mirkarim Asim's historical works, we see that the choice of heroes is related to the activities of real people. Studying this issue on the example of the writer's images of Ibn Sina and Timur Malik clarifies the issue. "There are no Shakespearean or Balzac pas sions in Mirkarim Osim's works. There are no extraordinary characters, heroes like Gargantua-Pantagruel or Prince Myshkin. Perhaps there are not many things, Mirkarim Osim's works are simple, full of Uzbek tendencies. However, they have a history! There is an artistic history that has not been made, not decorated, not destroyed, not modernized, not painted with fantasies!" [9,43], - Ibrahim Gafurov made honest comments about the work of the writer who directed the damage coming from the past towards the imagination of his contemporaries.

² Nematullaevna, T. D. (2022). THE WRITER'S WORLD VIEW AND ARTISTIC IDEA. *Open Access Repository*, 9(12), 163-174.

³. Nematullaevna, T. D. (2022). THE WRITER'S WORLD VIEW AND ARTISTIC IDEA. *Open Access Repository*, 9(12), 163-174.

Mirkarim Asim's story "Devotion to the Book" describes the life of Ibn Sina before his trip to Gurganj. "The story of Ibn Sina" is based on a long historical period from his youth to the end of his life. Not only the image of a historical person, but also the spirit of that time is included in the work. "When the task of a historical-biographical work was limited to providing characteristic and regular information about the life of a famous artist or scientist who lived in the past, the work of a writer in this genre was relatively easy. But the main task of the artist is not only this, but also in the historical-biographical work, as in all historical-artistic works, the most important thing is to be able to give the spirit of the era»[10, 51]. A historical work is not history itself, only if the spirit of the time is clearly felt in it, this work can achieve artistic perfection. Mirkarim instills the spirit of the era in which Asim Ibn Sina lived in his images, in particular, in their speech and outlook. In this, the writer reveals his creative intention following the principle of historicity. The writer's description of the historical process, rather than their experiences, leads the creation of the character of the characters in the work. Literary critic Mahmud Satorov reacted to this aspect as follows: "Mirkarim Osim enriches and moves the inner world of the hero by giving more importance to the historical period image and the artistic analysis of scenes representing the local color rather than the analysis of character dynamics. aspiring writer In his works, we rarely find such situations as the hero's deep suffering, repentance, thoughts and imagination drowning»[11, 32]. Every writer has a creative position, and his creative style is reflected in his works of art. It seems that since Mirkarim Osim is a historian, it is natural that this feature is leading in him. It is of particular importance that he works based on historical sources, makes the material simple and fluent. In particular, the writer's story "Ibn Sino" was given a unique artistic interpretation. In the work, the writer tries to express step by step the process of young Husayn's rise to the rank of a famous doctor. As a result, the reader does not feel insecure about this image. When the writer chooses the main character for his work, he gives him the main burden of the work. At the beginning of the story, during a short conversation of the young Husayn with the grocer Mahmoud Massoh, it becomes clear how intelligent he is, despite being nine years old, he memorized the Holy Qur'an, he was familiar with the science of the religious school, and even at this age he was able to work in trade. The fact that this intelligent boy attracted Mahmud Massoh's attention, taught him geometry, Indian arithmetic, and mathematical sciences, the child mastered this knowledge with diligence and interest, and the enthusiastic attitude of his parents to Ibn Sina's character, etc. is one of the important aspects. Abu Abdullah Natili, the next teacher of the young physician, also recognizes Ibn Sina's potential. At the very beginning of the conversation, when the young doctor was asked about the size of the piece of bread, his teacher was surprised by his answer, which did not require proof, that each piece was smaller than the whole, and the whole was larger than the piece. In the "Dard and medicine" part of the story, Ibn Sina, a young physician who came from Nishapur to Jurjan, was able to cure a crazy young man and the nephew of Qabus, the ruler of Jurjan, from an unknown illness. These images, which are a product of the writer's creative fantasy, serve to enrich the characteristics of Ibn Sina's image. When Nuh bini Mansur, the last representative of the Samani family, fell ill, all the doctors and judges in the country could not treat him, Ibn Sina helped him with his intelligence and strong knowledge. In return, the ruler offers him several expensive gifts, but he chooses the right to use the richest library of his time. These images are also the basis for the formation of the character of the world-famous doctor. The writer effectively uses the "black forces" moving in the work to

reveal Ibn Sina's character. In particular, Ibn Sina's grief when they set fire to the country's rich library, and his attempt to save medical books by throwing himself into the burning fire, show the characteristics of this character more clearly. In general, as IG'afurov admitted: "Mirkarim Asim looks into the hearts of our great grandfathers in his works and sees in those hearts endless courage, justice and humanity." We loved our grandfather Sino through his works. We bowed to the intelligence of our grandfather Abu Rayhan. We were amazed by the intellectual genius of Alisher" [12, 37].

The study of the creative laboratory of the writer has been investigated by creating a creative laboratory of the writer, which leads to the introduction of the literary work in the essence of the essay, and the factors that contribute to the creation of the creative plan, the literary idea, its birth, and the general work of art ⁴. Each writer has a different view of the researchers' views on how the author may spend a certain period of time in the mind of the author before entering the paper. The birth of the first plan was investigated in the writer's inner world and his thinking ⁵.

Mirkarim Asim chooses the hero of the patriotic people's sacrifice in the story "Temur Malik". Through this image, the writer expresses his creative intention. The main character of this historical work is Temur Malik, who showed bravery in the fight against the Mongol invaders. In the work, the writer embodies the character of this image based on historical truth, according to his own style. Temur Malik, governor of Khojand region, leads the people who started to fight against the Mongol army of 20,000. In the work, he is artistically interpreted as a sincere and kind person, along with being determined and strict. When Temur Malik goes into battle, his sense of responsibility towards his family and country always encourages him to fight and gives him courage. The general who expected help from Khorezm Shah was forced to retreat when he did not achieve the expected result. However, he will never bow down to the enemy and give up. Timur Malik challenged the Mongol beg Soktu Noyan to a brave one-on-one fight, and when he did not respond, although he was forced to retreat, he showed his skills by fighting with Mongolian soldiers. serves to reveal the character of the image in the work. Temur Malik's appeal to his comrades, saying that one day, he will surely free his motherland from the hand of the enemy, is in proportion to the essence of the work. At the end of the play, five years later, Ibn Muslim, who left Damascus for Mowarounnahr, meets the family of Timur Malik, who joined the caravan, but his life ends in the hands of the Mongols. The writer embodies the image of a patriotic Uzbek son in the form of Temur Malik. "We learned what history is by reading O'tror. We found out early what kind of grandfathers we have. Together with Jalaluddin and Temur Malik, we entered into battles with Genghis invaders in the fierce Sayhun and its valleys. Mirkarim Asim's works instilled the spirit of patriotism in our blood" [11, 43]. The heroes created by Mirkarim Asim are loyal people who have a sense of loyalty to their country and nation.

⁴. Nematullaevna, T. D. (2019). THE PROCESS OF LITERARY CREATIVITY AND AESTHETIC INTERPRETATION. *ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies*, 8(3), 49-53.

⁵. Nematullaevna, T. D. (2019). THE PROCESS OF LITERARY CREATIVITY AND AESTHETIC INTERPRETATION. *ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies*, 8(3), 49-53.



One of the specific features of the literature of independence period is strengthening of the attention towards historical works reflecting our ancient history nowadays. Creating Amir Temur's character has been considerably increased in the latest period of Uzbek historical novelty. Especially in the works of such writers as Muhammad Ali, Asad Dilmurod, Nurali Kobil, interpretation of this character has been artistically enlightened⁶. Creating Amir Temur's character has been considerably increased in the latest period of Uzbek historical novelty. Especially in the works of such writers as Muhammad Ali, Asad Dilmurod, Nurali Kobil, interpretation of this character has been artistically enlightened⁷

Asad Dilmurod connects the issue of choosing a hero for his works with the emergence of an artistic idea: "I carry out the responsible task of choosing a hero for my works in accordance with my creative plan. Whether it is a historical image, a product of artistic fabric, I emphasize that it should be a means of creating an artistic idea in any case" [2, 34]. The following thoughts of the writer about choosing a hero for a work of art in the creative process are also noteworthy: "We have great ancestors like Abdullah Qadiri, Cholpon, Usman Nasir. Why don't we write a short story or a novel about their complicated life paths. This is a big task before us creators. Here are the characters for the play. It is easy to choose a hero for the work, but there is complexity and great responsibility in bringing it to fruition...»[2,54]. It seems that in the creative laboratory of Asad Dilmurod, the question of choosing a hero is in the main place. After all, the images chosen for the works of the writer serve to reveal the idea of that work. The literary-aesthetic principles of the creative laboratory concept of the writer are studied on a theoretical basis⁸.

To Asad Dilmurod: – What made you choose the image of Pahlavon Muhammad and create this character? when asked the question, the author explains it as follows: "I have heard a lot about Pahlavan Muhammad. But at that time I was far from the idea of writing a work about this historical person. I worked in the magazine "For a healthy generation". Hasan Gudratillaev, doctor of philological sciences, published an article about Pahlavon Muhammad. Unfortunately, in the article, he was confused with Muhammad Moloni, who gained fame in Khorasan at that time due to his unparalleled talent. A giant Mongolian elephant sent from India as a gift to Sultan Husayn Boygaro is defeated in the arena by Muhammad Moloni, who is not inferior to Pahlawan Muhammad in terms of strength. I originally intended to write an article to correct this error, but some force prevented me from doing so. Finally, I decided to finish the novel. After my peace was broken, I began to carefully read relevant historical and artistic works, research and compare scientific and theoretical sources without hesitation.

⁶ [journalofresearch.asia >wp-content/uploads/...](http://journalofresearch.asia/wp-content/uploads/...)

Torayeva _ Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of Amir Temursimge in national prose during the independence years.

⁷ [journalofresearch.asia >wp-content/uploads/...](http://journalofresearch.asia/wp-content/uploads/...)

Torayeva _ _ Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of Amir Temursimge in national prose during the independence years.

⁸. Nematullaevna, T. D. (2019). THE PROCESS OF LITERARY CREATIVITY AND AESTHETIC INTERPRETATION. *ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies*, 8(3), 49-53.

Alisher Navoi's pamphlet "The Situation of Pahlavon Muhammad" became my companion. As a result of my observations, I soon discovered that between Alisher Navoi, Sultan Husayn Boygaro and Pahlavon Muhammad, a sincere friendship, rare in life, was inevitable and they respected each other as close friends. Then, working on the novel, I strove to put forward the artistic concept of true faith and faith-based friendship as the foundation of eternal life through an aesthetic synthesis of life skills, characters and experiences. This is how my hero, or rather, my heroes became my companions" [2, 24]. There is a peculiarity in the choice of the hero in the novel "Pahlavon Muhammad". In the work, the writer tried to create their character by giving a picture of the psyche of each character, the feelings that passed through his mind and consciousness. In the process of creative dialogue, the writer emphasizes that he has artistically interpreted the image of Pahlavon Muhammad as the possessor of incomparable spiritual and physical strength, and at the same time, as a generous person who does not harm even an ant. In the interpretation of the image, the writer instills in the essence of the image that its main motto is to keep the faith pure. It can be explained that the images of wrestling in the novel came out naturally because the writer himself is from the generation of Samad wrestlers, Murtaza wrestlers, Karim wrestlers, and Sulayman wrestlers who have never seen a fight.

Particularly, author of several works that are absorbed with ancient spirit, Asad Dilmurod's works are priority to study nowadays ⁹.

The artistic scope of the novel "Pahlavon Muhammad" is based on historical events. The work is significant because of the revelation of the essence through the changes in the psyche of the characters. The work shows the life path of Pahlawan Muhammad Abusaid, who was Navoi's companion and dear friend for more than forty years. While describing the main character, the writer showed the socio-political processes of that time during the events full of intense struggles. The character of Pahlavon Muhammad is highlighted in the work as a person who is physically strong, but also has a high enough mental strength. "In the novel, the human qualities characteristic of Pahlavon Muhammad's personality: great talent, modesty, gentleness, forgiveness, brokenness, fullness of eyes, open hands, loyalty, at the same time physical strength, risk-taking, and honest human pride are very believable. , described impressively and juicy»[13, 43]. To concentrate such perfection in the leading character is the writer's own way of creating a character. Based on the mentioned points, it can be seen that the concept of the historical person is based on reality. The author's main concept in the work is that Pahlavon Muhammad, who spent his whole life doing good deeds and doing good deeds, became an invincible, strong-willed, brave person due to his ability to combine physical and mental strength. In addition to being a leader of spiritual and spiritual perfection, this character also experienced the hardships of life like any other person, which ensured his vitality. In the work, Alisher Navoi, Pahlavon Muhammad and Sultan Husayn Boykaras' friendship between them was revealed by the artistic idea of the writer.

Most works of the writer, whatever the subject, they stand out with wide enlightening importance of selected theme through clear pictures ¹⁰.

⁹ [journalofresearch.asia >wp-content/uploads/...](http://journalofresearch.asia/wp-content/uploads/...)

Torayeva __ Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of Amir Temursimga in national prose during the independence years.



The writer expresses the following thoughts about the creative process of writing the work and the main points he took into account when choosing the hero: "I was surprised by the strength of the friendship between Alisher Navoi, Sultan Husayn Boygaro and Pahlavon Muhammad. First of all, I was motivated to write the novel by the great power of friendship" [2, 23]. Writing a historical work, creating a historical image requires great responsibility and knowledge from the writer. Information about Pahlavon Muhammad is given in Alisher Navoi's "Holoti Pahlavon Muhammad", "Majolis un-nafais", "Waqfiya" and "Soqynama", "Badoe' ul-Waqoe" by Zayniddin Vasifi. These sources served as a historical basis for the writer and helped him to fully artistically reflect both the image and character of the image. The psychological and inner experiences of the leading character are described in detail in the work, which ensured the full formation of the image and served to increase the artistic quality of the work. Indeed, prof. As Q. Yoldoshev correctly stated, the novel "Pahlavon Muhammad" is the product of a special approach to history and historical figures, in which a person is not an appendage to history, but lives his own destiny in accordance with his own dignity. 'attracts attention by being shown as a portable creature. That is, in this work, history is reflected through a person, not a person through the medium of history" [13, 34]. In the work of the writer, Alisher Navoi, Husayn Boygaro, Pahlavon Muhammad created the image of great people, and reflects the images through the eyes of today. In the novel, Adib uses not only Pahlavon Muhammad, but also the image of Navoi as one of the leading characters. This image is first of all interpreted as a real person, then as a creator, a statesman, and at the same time, a great man with extensive knowledge. In creating this image, the writer tries to reveal the virtues embodied in it through deep philosophical observations. In the play, friendship ties between Navoi and Pahlavon Muhammad are bound by sincere sincerity. Pahlavan considers Mohammad Navoi as his closest person, he believes that he will receive moral support from him in any situation. He wants his nephew Darvesh Muhammad, whom he considers to be his successor and follower, to get to know Navoi and to gain his attention. In his difficult days, he feels the need for Navoi's unbiased support. Maturity, integrity characteristic of Navoi's personality, prof. According to Q. Yoldoshev, the fact that it is "not emphasized, but natural" [2,65] is reflected in vivid scenes, which is one of the factors that ensured the success of this work. Navoi's foresight and the effectiveness of the measures he used in various critical situations are skillfully reflected in the work. For example, he wrote a letter to the crown prince to resolve the differences between Sultan Husayn and his son Badiuzzamon Mirza, and changed this situation in a positive direction, or the fight between the Iraqi wrestler Ali Rustoi and Pahlavan Muhammad during the fight. ri's event proves the unique intelligence that is characteristic of his personality. When Mudarris Amir Burkhaniddin hears from Navoi Pahlavon Muhammad about some flaws in his character, he gives him such a sarcastic comment that neither Pahlavon Muhammad nor Amir Burkhaniddin's personality is damaged. In the novel, Navoi's activities as a statesman, in particular, his great support in the administration of the country, are described in detail. Navoi stands shoulder to shoulder with his friend Sultan Husayn, who grew up with him



¹⁰ [journalofresearch.asia ›wp-content/uploads/...](http://journalofresearch.asia/wp-content/uploads/...)

Torayeva __ Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of Amir Temursimga in national prose during the independence years.

throughout his life, and helps him in the administration of the country. But he never forgets that he is not only a wise politician, but also a creative person. He finds a way to everyone's heart with his creativity and good human qualities. These qualities of Navoi enlighten the heart of the reader¹¹. At the beginning of the work, Navoi's delusion that this world is transitory, and then his deep grief over the death of his friend Pahlavon Muhammad, are skillfully described by the writer. "Now I'm a poor orphan, the master of the world is an orphan! Where are we looking for you, from the steppe of Fano or from the gulshan of Bago? Your blessed eyes, who illuminated the world with the light of love and faithfulness, will bring the good news before you are full of dust, hey, dear brother!" [3, 14]. Facing historical reality towards artistism, turning into artistic reality in his historical works shows the writer's huge capacity in his turn. At this point, we decided to bring ideas of the professor Numonjon Rakhimjonov about the above-mentioned writer¹².

The above description clearly shows how important it is to be able to choose the right words when expressing human experiences through the means of artistic representation. In general, the issue of the writer's choice of a hero in the process of creation and its artisticization is artistically interpreted in Asad Dilmurod's novel "Pahlavon Muhammad" in a unique way, and it is reasonable to say that the writer showed his aesthetic ideal. At the same time, in some parts of the work, there are cases of over-emotionalism and excessive use of high-minded words.

Xulosa :

1. In the process of turning the reality of life into an artistic reality, the ideological-artistic intention in the writer's mind is formed in various ways, and the different changes during the writing of the work change the essence, but the artistic idea serves as its basis.
2. A work of art depicting a distant or near future is not a product of live recording of historical facts, it is led not by reality, but by the natural movement of historical figures who are not separated from their time and environment. How reality happens is expressed artistically.
3. The human form, joys and sorrows of a person with destiny are convincingly shown and the events of the period are revived. Therefore, the skill of a writer in historical works is determined by his sensitive feeling of the spiritual world and his poetic development.
4. In most cases, Mirkarim Asim illuminates the lives of historical figures in a historical-biographical way, while Asad Dilmurod tends to look for psychological symptoms of the factors that cause human activity, sometimes from cause to effect, and sometimes from effect to cause. Therefore, these works require an approach based on sociological, biographical, psychoanalytical, structural and hermeneutic research methods.
5. The issue of choosing a hero for Mirkarim Asim's historical works is related to the activities of real people, and the writer approaches them based on the essence of aesthetic interpretation in accordance with the artistic idea. The fact that the writer's description of the

¹¹ Turaeva, D. PROCESS OF FICTION CREATIVITY AND WRITER'S SKILL. *Zbiór artykułów naukowych recenzowanych.*, 70.

¹² [journalofresearch.asia ›wp-content/uploads/...](http://journalofresearch.asia/wp-content/uploads/...)

Torayeva __ Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of Amir Temursimge in national prose during the independence years.



historical process, rather than their experiences, takes the lead in creating the character of the characters is an important aspect of the creative process.

In the creative laboratory of Asad Dilmurod, the extent to which the writer's choice of heroes is appropriate is shown by the fact that he attaches special importance to the scope of artistic texture images, as well as heroes with a vital basis. The writer's special emphasis on the depiction of the psyche of his chosen characters, his effective use of artistic image tools in the expression of his psychological experiences, reveal the essence of the writer's artistic-aesthetic concept of the mental states of the characters in various situations.

References:

- 1.Nematullaevna, T. D. (2022). THE WRITER'S WORLD VIEW AND ARTISTIC IDEA. Open Access Repository, 9(12), 163-174.
- 2.Nematullaevna, T. D. (2019). THE PROCESS OF LITERARY CREATIVITY AND AESTHETIC INTERPRETATION. ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies, 8(3), 49-53.7
- 3.Turaeva, D. PROCESS OF FICTION CREATIVITY AND WRITER'S SKILL. Zbiór artykułów naukowych recenzowanych., 70.
4. journalofresearch.asia>wp-content/uploads/...To'rayeva Dilnoza Nematullaevna Gulistan State University. Artistic interpretation of amir temur'simge in national prose during the independence years.
- 5.Dilmurod A., To'rayeva D. Tarixiy me'yor va estetik mas'uliyat // Ijod olami. 2018. 3-son. – B. 7.
6. Dilmurod A. Pahlavon Muhammad. – Toshkent: Sharq, 2006. – B.6.
- 7.Jamoa. Adabiyot nazariyasi. II jildlik. II jild. – Toshkent: Fan, 1979. – B. 92.
- 8.Jamoa. Adabiyot nazariyasi // Badiiy obrazda badiiy g'oya va badiiy-hissiy mazmun mutanosibligi. II jildlik. II jild. – Toshkent: Fan, 1979. – B. 107.
9. Sulton I. Adabiyot nazariyasi // Badiiy asarda inson tasviri. – Toshkent: O'qituvchi, 1986. – B. 201.
- 10.Kattabekov A. Tarixiy xaqiqat va badiiy mahorat. – Toshkent: Fan, 1982. – B. 6..