
THE ROLE OF ASAD DILMUROD IN MODERN UZBEK ROMANTICISM**Khasanov Haydar Rustamovich,**

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ABSTRACT

This article describes the role of the unique writer Asad Dilmurod in modern Uzbek literary criticism. That is, in the literary process, certain opinions are expressed about his works, which cause controversy. The article concludes about the formation of the individual style of the writer

Keywords: literary process, criticism, analysis, style, artistry, form, content, history, romanticism

Introduction

The duration of the literary and aesthetic changes that began in the 20s of the XX century in Uzbek literature did not immediately develop in the form of such a stereotype. A. Kadyri, Cholpon, Fitrat, Behbudiy, Oybek, A. Kakhhor, G. Gulom, S.Akhmad, A.Mukhtor, P.Kadyrov, O.Yakubov, U.Umarbekov, Sh.Kholmiraev, A.Khoshimov can testify about the fact that prose is formed and stabilized on the basis of universal literary criteria in their artistic search. This generation stubbornly served in the socio-political, cultural and educational spheres of society. Many writers have devoted their lives to literature and creativity, despite the fact that their freedom of thought and creativity was suppressed in the former Soviet Union. They were attracted by the melody of a wonderful house called "Creation", and they

devoted their honest life to art. By the 70s, new names began to appear in the improvement of artistic prose. The fact that M.M.Dost, E.Azam, T.Murod, H.Davron, A.Azam, A.Dilmurod, N.Norkobilov, T.Rustamov, N.Eshonkul, Sh.Hamro, A.Yuldashev, L.Borikhan occupied an important place in the literary community, is a vivid proof of our opinion.

Analysis and results

The artistic development of the new century reached its peak, significantly mastering the traditions of the West and the East and approaching the treasury of world literature, such as L.Tolstoy, F.Dostoevsky, F.Kafka, J.Joyce, A.Camus, E.Hemingway, O.Balzac, Stendhal. The mood for harmony with philosophical and aesthetic ideas did not pass by the future creator Asad Dilmurod. As he emphasized: «Everyone who considers art their destiny and considers the pleasure of creativity part of happiness, is indebted to the book. If to some extent I found my place in life and took a step forward, then I sincerely admit that all this was done with the help of this loyal friend.

I remember how I was a prisoner of books, I always put one under my pillow, I even saw interesting events in my dreams, I ran to the library with a hoe in one hand, and a sickle in the other.. I saw myself in a world of fairy tales and epics, rich in romantic details, in the arms of such wonderful jewels as "The Children of Captain Grant", "The

Headless Horseman", "Gulliver's Journey", "Prisoners of the Leopard Gorge" and I want to say that the book is still my faithful friend.

Today, unfortunately, such thoughtless statements of some "eloquent" as, "today the art book is already outdated, has finished its service, the system of television, cinema and the Internet has launched a new stage that attracts special attention in spiritual development, in particular in the field of art", has become the norm. Such a one-sided cold attitude only puts pressure on the representatives of the true generation of readers who grew up only on reading.

Frankly speaking, superficial views, smelling of ignorance and selfishness, do not last long, and indeed, they recede and crumble in the light of the torch of artistic and aesthetic thinking, developing on the basis of noble national values and traditions».¹

In this sense, the writer at one time realized and mastered the fundamental changes in the life of society. The study of the author's works can be divided into two periods:

1) *The development of formal and stylistic research in literary studies in the 70s and 90s;*

2) *The role of Asad Dilmurod in the literature of the independence period.*

This assessment is relative and can also be grouped in a comparative-typological way. For example, A.Azam's novel "Ruya or a trip to Gulistan", published in 2010, is very similar in structure to expressing reality to the novel by Assad Dilmurod "Rang va mehvar". Both novels, in terms of expressiveness, resemble the modernist subconscious (Freudianism). To find a specific method in this process requires a lot of dedication and effort on the part of the writer. The phenomenon of Asad Dilmurod as a separate

monographic study has not yet been fully studied. In this sense, research based on new theoretical and scientific views contributes to the elimination of existing scientific problems in the modern literary process..

Asad Dilmurod was born on July 20, 1947 in the village of Koratepa, Urgut district, Samarkand region. After graduating from the Faculty of Journalism of Tashkent State University in 1978, he published his first collection of short stories "Osmonnig bir parchasi". Then there are "Tosh burgut" (1979), "Sirli zina" (1980), "Sherdor" (1986), "Mulk" and "Girikh" (1989), "Tog'lar, sukut saqlamang" (1987), "Oq ajdar sayyorasi" (2000), "Mezon burji" (2007), "Afrosiab sukunati"(1983), "Kuchki"(1991) (short stories and novellas). His first novels, such as "Mahmoud Torobi" (1998), "Fano dashtidgi qush" (2001), "Pahlavon Muhammad" (2006), "Rang va mehvar" (2015) and "Zarradagi olam" (2016), are works covering history and modern evolution.

Discussion and Conclusion

In many of the novels and early stories of the writer, the theme of the environment and society is in the lead. It is true that some of his stories are written on historical themes, but topics such as youth and childhood, rural life and the fate of people living in it, family and everyday issues are also covered. The gradual increase in the weight of innovative thinking from stories such as "Larza", "Hufton", "Lahza", is a clear proof of our opinion. Professor K. Yuldashev notes: "Uzbek literature is free from ideology, and with the advent of creative freedom, the possibilities of formal and meaningful experiments in literature have expanded. This led to an increase in inventiveness in artistic creation and a decrease in uniformity. Now stories, novellas, epics and poems, which are not so easy to read to

¹ Asad Dilmurod. Tuyg'u va tafakkur birlashgan uzan. // Yoshlik. 2010 No. 10. (239). -P.4-7.

understand, define the image of literature. Therefore, in Uzbek literature, the scientific study of the universal and national roots of modern artistic experiments, methods of manifestation, principles of development, and specificity is very important”². It is important to remember that this recognition is directly related to the work of Assad Dilmurod. In the end, the structure of the novels “Fano dashtidgi qush”, “Rang va mehvar”, “Zarradagi olam” fully proves the emergence of new ways of expression in the writer's work.

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² Yuldoshev Q. Yoniq soz. –T: “Yoniq soz”. 2006. –P.152