

**THE PROCESS OF LITERARY CREATIVITY AND AESTHETIC INTERPRETATION**



**Literature**

**Keywords:** creative laboratory, historical truth, aesthetic ideal, national prose, image, psychology, essay, figurative, dramatism, node, culmination, personality, artistic fabric, style.

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**Abstract**

The literary-aesthetic principles of the creative laboratory concept of the writer are studied on theoretical basis. 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. Each writer has a different view of the researchers' views on how author may spend a certain period of time in the minds of the author before entering the paper. The birth of the first plan was investigated in the writer's inner world and his thinking. This story was examined by the story of Asad Dilmurad's "The zodiac of the Mezon". The writer has shown that the image of Amir Temur is characterized by great artists. The article explores this by linking it to creative laboratory. It reflects the peculiarity of the image system, the main character, the inner feeling, the literary expression of the spirit image. The essence of the literary perception of a real historical person – the logic, heroic psychology, and the artistic aspect of the author have been studied in the spirit of national ideology, based on scientific sources. It was taken as a basis for the creative process that the writer went on a visit to Bukhara twice during the writing of the work, described Tarob village with its own eyes, with ancient ruins, and portrayed a distant past. The author's comments on the history of the writer's creative laboratory have a direct bearing on the spirit of the reader and his ability to manifest the writer's mind. It has been investigated in connection with the literary laboratory of the literary novel, which presents the historical truth to artists. Throughout the literary work, the writer's talents, his world outlook, fantasy, artistic talent were analyzed on the basis of scientific sources.

**Introduction**

The creative laboratory begins with the creative intentions and the moment when it comes to achieving it. It occurs in the form of life events and synthesis of creative heart, outlook and spiritual experiences. Gradually, this merger is formed in the form of the word that is the main engine of creation, various artistic imagery and other essential elements. It is impossible to imagine the creative image of the creative work created in this creative process separately from the creative intent and the place of realization of the creative laboratory. Studying the creative lobbyist of the writer will lead to the closer access to the essence of the literary work. The literary idea, which creates the creative plan, arises from the creativity lobby of the writer, until the birth of an entirely literary work.

**The main part**

"Every piece of literary works in the heart of a writer before he goes down to paper, and he has a certain period of thought in his mind. So all the researchers of the creative process are rightly trained in the writer's inner world " (Theory of Literature, 1979).The Canadian writer Nobel Prize winner Alice Anne Munro talked with CtefenEyzberg on his creative process, "Do you create a whole story before you begin?". He replied: "Yes, but many changes will take place until the story ends. It starts with a single idea and pattern, and I work on it, and then it turns out that everything is going astray, that is, it is born when the story is written" (World book, 2018). The reading of

literary works gives the reader aesthetic pleasure. The author's creative process during his creative career requires a great deal of work and research. Initially, the creative process takes place in the creative mind. In his capacity, this process is gradually formed. In the creative process research, there are different approaches to the literature on how this phenomenon occurs. In his research, "The Writer's Work", A. Ceitlin writes that the creative process begins with the examination of the writer's social appearance, his beliefs and his outlook (1963). The creator takes the material out of life for his creative work. Its invisible aspects may also be important to the writer. To choose lifestyle material that opens up vitality, creators need strong knowledge and talent, strong faith, and broader outlook. Literary criticism is broader in English, French, German, and Russian literature about the creative laboratory of the writer. On the peculiarities of the writer's creative laboratory, literary critic Bakhodir Karim studied the historical development of the biographical method, the French writer Andre Morua (1885-1967), a French writer Charl Ogyusten Sent-Byov (1804-1869), followed by the tradition of writing the literary-aesthetic biography of famous people.

"Aesthetic significance of the literary-philosophical form determines natural-scientific and linguistic concepts and material form; because the material, the naturalness, the mass, the acoustic tone, the linguistic vocabulary, and the linguistic vocabulary are at the discretion of the creator, and the creator can only take a position of true literary, when it establishes a strong relationship with the material" (Bakhtin, 1986). Recommend that creative laboratory effectively the artist's talent is enriched by the aesthetic system that contributes to various contradictions, controversies, and conflicts of art. "The talent of the writer himself to know the basis of the truth and the true meaning of his words can describe the powerful. The superiority of this power, the writer, is so accurate and so deep that he sees the essence of reality in his creation". (Theory of Literature, 1979). The historical fact is the artistic process that is the key to the creative process. Not only in the works of the writer, but also in the historical works of heroes of fantasy, it is important that the spirit of the period, the aspects of the aspects of social life can be based on certainty.

In the process of creation, the writer turns the heroes into realistic literary work, resulting in a great creative work. At the same time, the creative imagination of the artist, his broad vision, literary community play a big role. "The independent viewpoint of the artist is naturally justified by the fact that the creative imagination is effective, comprehensive and deep. The fact that the artist's imagination in the general consciousness of the artist's mind through observation and learning is closely linked to the creative experience, talent, and intelligence of the writer" (Rahimjanov, Kobaev, 2005). The writer can frighten the historical fact as well as the reader's attention. It is the author's fantasy and literary work. For example, in the example of the writer Asad Dilmurod, the following are some examples of the writer's creative work: "It is well known that the name "Alanquva", who played a major role in our ethnography, was for the first time in written in the novel "Mahmood Torobiy" as a grandma of Chingizkhan. It was my intention to study Alanquva's personality and to write a great deal of art. Based on valuable information from Mirzo Ulughbek's "The Fourth Nation's History", Hafsal Tanish Bukhari's "Abdullanama", and Abulgazi's "Shajarayi Turk", I started the story "Alanquva" on a specific plan. Then I decided to finish this plan in the future, writing the story "Alanquva Legend" and the story "Alanquva". But

later, the more important creative plans I was able to deal with, and it was still scary. The story of “Hilvat” lies in the narrow conjunction of the Bohouddin Naqshband sect. That idea, which played a crucial role in Sufism's teachings, was constantly focused on my mind. Finally, I am amazed at this point, my interests and my insights into breathing the essence of this story and opening the spiritual world of Amir Temur's image"(Dilmurad, 2018).

In the story of Asad Dilmurod's story "The zodiac of the Mezon", the development of events serves to reveal the character and spirit of the main characters. The image of historical reality is emphasized by emphasis on the character psychological condition, and not on the dark pictures. "The literary study of the primitive aspects of the past and the life of great historians is a product of an ideological-aesthetic process that arises in the form of a response to the great spiritual need that needs to be met directly with the needs and needs of historical development". (Ahmedov, 1989). The writer uses the literary tissue effectively in the face of the art of the historical truth in this work reflecting the past. Author while appeal to the past, the writer does not simply offer the reader's ideas and opinions about the light and dark conflicts of the world, which is considered to be the world's pillars, as well as contradictory struggles and conflicts –invasions, losses, reactions and reforms, rather, and, more precisely, the diverse emotions of heroes. In the story the image of Amir Temur– the historical person. When we look at the story of "The zodiac of the Mezon", Amir Temur is a great commander, and we can see his image as a normal man. In the game, he is constantly portrayed as a person who is responsible for the military responsibility, the essence of war and the relationships between people. The fact that the peculiarity of the poem to the inner world of Sahibkiran can be regarded as one of the realities of the historical person. "The re-created character of the hero is always painted with a biographical color. But the fewer the biographical personality's colors change the natural color of the hero, the higher the result is. In a certain sense, the art of criticism is art, and the art of biographies is so much about creativity"(Golsuorsi, 2010).

Military battles in the novel are not ordinary details, but the character of Amir Temur is formed through images related to the inner world. The image of Amir Temur in the context of "The zodiac of the Mezon" differs from Amir Temur, who is imagined by the historians. In the historical sources we see it as only the great commander, an impenetrable king, and the other aspects of this image in the face of the character's heroism. It is a prerequisite to comply with the principles of vocabulary when creating a figurative image. "The main reason for the inclination to create the image of great historians in literature and art is to convey vivid and convincing aspects of history that is forgotten for us in their unique personality and work (Ahmedov, 1989). The story is interesting. It is a heroic character, not merely a story in the dark history, but with a description of the human interior. "Historical and biographical novels are linked to heroic biography and period biography, and to the fate of the fate and destiny of a historic person. The author also evaluates the character of a historic person, and attempts to find out the extent of his relationship with the public in its historical place" (Alimov, 1991). The writer is trying to discover the inner world of Amir Temur as ordinary human being. The work begins with the arrival of the longtime man, Mavlono Ahmad, who is not so much pleased with the Amir al-Qa'bari's death and the "astrologer" of the Sahibkiran. A writer who is able to use literary tastes, does not distract from the

center of attention from the historical figure – Amir Temur. The episodes of Amir Temur's dreams will be repeated several times. This process, which is based on folklore traditions, serves as an important tool for creating images. It is because of the dream that Amir Temur has given to Mavlonoh Ahmad. During the development of the epic the attention to this monotheistic Mevlana Ahmed was so great that he became so busy with the whole of the Sahibkiran. Here, in the eyes of the reader, his mental status appears to be somewhat smaller in the story. As an author, you are the author of the Amir Temur as the author, in which the great commander can not come out of a dream and need a simple astrologer's help. Has not the image been violated in this picture for some artistic truth? The author answers the following question: "The reflection of such things as the dreams of a dream, the need for a rare astrological aid ... The creation of Amir Temur's psychology is aimed at strengthening the dramaticism of the work. Also, I read about Erich Fromm's "The Book of Human Heart", about the dreams, and learned a lot about it. I came to the conclusion that dreams are a reliable tool for creating aesthetic weaponry, figurative and sensuality. Do people believe that dreams are the real things happening in our souls separated from our sleep, or are the result of God's will or the force of evil forces? Does our dream reflect the inimitable passion game, or are the high moral, moral forces involved? So, in the dream, there's a secret message! The dream I take as a fiction is also an artistic burden" (Dilmurod, 2018).

The knot of the literary work begins with the dream of Amir Temur. In the dream, he was in a thirsty heat, and his throat was thin, and his throat was drooping in front of the tree. The one who holds the stick under that tree was the newly elected mavlana Ahmad. From this point of view, the interior of Amir Temur will be opened. Somewhat long after that, Sahibkiran has another dream that is very similar to that dream. In the heat of the day he searches for the fountain in the hot desert, and there is no sign of it. At the same time, the tip of Mavlonoh Ahmed, who was sitting under the saxophone, went down to the rope. As soon as Amir Temur saw this, he was calling to him, and he woke up in black sweat. The writer is deeply impressed by this dream episode, as well as the power of Mevlana Ahmed. From that moment on, the reader begins to have a special interest in this image. The reader is attracted by his deep emotions in his spirit. This characteristic man served for the formation of the character of Amir Temur in the game. The idea that a solid faith in the work is moving towards victory. Its extinction in the position of pointing to the skies in the sky would fill the mystery of the superiors with no response. The rise of the mental state of the image to the sharp point of creation creates the curiosity of the work and ensures the consistency of the images in the art.

To what extent is its reality in the literary interpretation of the historical person in the creative laboratory of the writer? The author answers the following question: "Indeed, the military marches in the novel is not a simple detail; it is the character of the Amir Temur, through the images of the inner world and the spirit. As for the historical reality, Amir Temur in the "The zodiac of Mezon" is different from Amir Temur, the imagination of the cosmologists. If I did not use artistic fantasy as a writer, the image I created would be different from Amir Temur in the history books. It is a prerequisite to adhere to the principles of vocabulary when creating a figurative image"(Dilmurod, 2018).

There is also an image of the place called Dabusia in the novel. This image is absorbed into the sequence of play. "The author of the historical work must also be an artist and a scholar. In the long run, creative rivalry with the historian-scientist, facts that are unknown to science, and the discovery of events, especially the fact that these facts and phenomena can be investigated in detail, can be fraught with some unknown points of history" (Kattabekov, 1982). As a cosmogony of internal experiences in the mentality of the image, it can be seen that a garbage opposite Amir Temur, who is going to Humayun, is facing the Dabusiya fortress, which is "burning and flickering". Combining a characteristic of psychological images, as well as the historical fact that is rarely seen before, the Dabusian image gives the writer the broadest sense and imagination. This historical fact is reflected literally in the art. In describing the story about Dabusia in the story, the writer says that he did not rely on any historical source for what he had seen during his travels. When the writer collected materials for "Mahmud Tarabiy", he had two creative journeys in Bukhara. At the time he was referring to the story about the fortress of Dabusia. Later this idea was reflected in the story of the "The zodiac of Mezon". According to the writer, "Dabusiya and Tarob (the place names in Bukhara) – a victim of Chingiziys". While the historical work is based on the writer's work, the main aspect is its aesthetic power. "The main reason for the tendency to create the image of great historians in literature and art is to carry the vibrant and convincing aspects of their unique personalities and history that we forget about" (Ahmedov, 1989).

Conclusion, the essay "The zodiac of the Mezon" enhances the characteristic of the image system, the peculiarity of the inner experiences in creating the character, the peculiarity of the spirit in every image. In addition, the writer uses portraits, landscapes, and literary descriptions, such as portraiture, artistic descriptions, to reveal the character of the protagonist. The use of the dreams episode in several uses has contributed to the well-being of the Sahibkiran and the characterization of psychology. It has been formed by transforming the vital truth into literary truths based on the work of literary creativity. The novel can also be characterized by the literary expression of the emotional taste. Asad Dilmurod was able to portray the creativity of his creative heritage as heroes.

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