



## Poetical Expression of the Essence of Man and the Universe in the Prose of Asad Dilmurod

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### ABSTRACT

The article examines the problem of poetic expression of the essence of man and the universe in the prose of the famous writer and cultural figure of Uzbekistan Asad Dilmurod (1947-2019).

### Keywords:

short story, novel, historical truth, artistic interpretation, poetic skill. Realistic style, character

Asad Dilmurod, one of our talented, modest and humble writers who worked effectively to satisfy the literary and aesthetic needs of our people, is distinguished by his originality. The artistic interpretation of historical and life facts, new understanding and perception of the nature of man and the universe are leading in the writer's prose. Many of his stories, such as "Kunsuluv", "Qo'ng'iroq", "Narvon", "Xilvat", "Xayol cho'g'lanishi" kabi ko'plab hikoyalari, "Sherdor", "Mulk", "Girih", "Intiho", "Mezon burji", "Oq ajdar sayyorasi", "Sirli zina" qissalari, "Mahmud Torobiy", "Fano dashtidagi qush", "Pahlavon Muhammad", "Rang va mehvar", "Zarradagi olam" were judged by contemporary readers<sup>1</sup>. In these works,

sometimes historical conflicts, sometimes the unity of reality and unreal life, that is, mystical-romantic situations, and sometimes the spirit of acute psychologism prevail. This is not a coincidence, most of my father's works were born as a creative intention, put on paper through dark nights and clear mornings, repeatedly polished and finally taken out of the oven, as a living witness of moments when reflection is expected, I am familiar with it. As I recall those precious moments, near and distant memories in my mind, my father constantly read and studied, constantly sharpened his pen, honored the sense of responsibility to the reader and faithfulness to

<sup>1</sup> Dilmurod A. Osmonning bir parchasi. Yosh gvardiya. – Toshkent, 1978; Dilmurod A. Sirli zina. Yosh gvardiya. – Toshkent, 1981; Dilmurod A. Tog'lar sukut saqlamang. Yosh gvardiya. – Toshkent, 1987; Dilmurod A. Ko'chki. Yozuvchi. – Toshkent, 1991; Dilmurod A. Tanlangan asarlar

2-jild. ShARQ – Toshkent, 2012; Dilmurod A. Oq ajdar sayyorasi. O'zbekiston NMIU. – Toshkent, 2012; Dilmurod A. Xayol cho'g'lanishi. Yangi asr avlodi. – Toshkent, 2015; Dilmurod A. Pahlavon Muhammad. G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 2016; Dilmurod A. Xilvat. Yangi asr avlodi. – Toshkent, 2017 va b.

his word, and was constantly striving and searching. still amazes me. In my mind, his image is more simple than I imagined in his life, and with that simple, innocent and light-heartedly, it grows even more glorious...

Asad Dilmurod started the novel genre only after passing the stage of creative learning. In particular, the character of Amir Temur was created in his story "Xilvat" and the short story "Mezon Burji". In the short story "Sherdar"<sup>2</sup>, which reached the readers' hands in the pre-independence period, the landscapes of Samarkand in the first half of the 17th century, the representative of the Ashtarkhanid dynasty - the representative of the governor Abu Karim Boyhoji, the son of Yalangtoshbi Bahadir, and his beautiful daughter Mohbanu, are depicted. It is about the painful love of young man Muhammad Awaz. The Sherdar madrasa mosque is interpreted as a monument of beauty and goodness, an eternal symbol reflecting the contradictions of life and the wisdom of the people.

In "Sherdar" he describes the life of our people during the time of Imam Quli Khan, based on the idea of enlightenment. The characters express their natural aspirations with their human conflicts, spiritual perfection and limitations. Their mental climates are examined against the background of their relation to the question of self. The beauty in the story rises to the level of goodness and sophistication, and the king's handkerchief and the images embroidered on it rise to the level of symbols of love. Creativity serves to confirm the leading idea of love and creativity, beauty and elegance, grandeur and stability of eternity. This method is later demonstrated in the story "Girih" when it is elevated to the level of an ancient pattern - the figurative image of the girih. Finally, it is rounded off as a stylistic symbol in the novel "The Bird in the Fano Steppe". It is important that they embody the pleasure of creativity, longing for goodness, respect and zeal for sophistication, feelings of early hope, and philosophical observations in the heart of a writer.

<sup>2</sup> <https://ziyouz.uz/ozbek-nasri/asad-dilmurod/asad-dilmurod-sherdor-issa/>

In the stories "Mulk", "Girih", "Intiho"<sup>3</sup> the struggle between enlightenment and ignorance is analyzed artistically and philosophically on the example of the life of the recent past. Historical past and cultural heritage are viewed from the point of view of national interests, and any form of violence is evaluated as ignorance. The story "Mulk" attracts attention with the breadth of the artistic image, the richness of figurative images. Nasir writes about the decline of the early 20th century. The important thing is that he laments as an intellectual of the nation that a person and his faith, his material and traditional wealth have been trampled, and his honor has been humiliated. In the next stories, the writer expands the range of images. The stage of spiritual and creative preparation for the writer's first novel "Mahmud Torabi"<sup>4</sup> began long before national independence. Even in his story "Yaroqdagi Bitik" it was shown that Mahmud Torabi's sense of stability and courage typical of generals passed through his mother's blood. In the process of collecting material for the novel, Asad Dilmurod relies on the experiences of Aybek's dramatic epic "Mahmud Torabi" published in 1941 on this topic in our literature. After all, Aybek was not satisfied with only one dramatic epic in relation to Mahmud Torabi, he started to write the play "The People's Shield", finished an opera on this topic in collaboration with Alexander Deych, and started the prose drama "Galvirchi", but he is a huge creative He was a genius artist who was engaged in the execution of other creative plans because the complicated period did not allow him to fully realize his intentions.

"Mukanna" by Hamid Olimjon, "Jalaluddin" by Maqsud Sheikhzoda, many historical stories and novels created in our national literature and world literature can also be included among the spiritual and spiritual inspired works of Asad Dilmurod. Commenting on this, the writer said: "Our writer, Oybek, has

<sup>3</sup> <https://ziyouz.uz/ozbek-nasri/asad-dilmurod/asad-dilmurod-mulk-issa/>; <https://ziyouz.uz/ozbek-nasri/asad-dilmurod/asad-dilmurod-giri-issa/>

<sup>4</sup> Asad Dilmurod. Mahmud Torobiy. Tarixiy roman. – Toshkent, "Sharq", 1998

left the teacher. "The complexity of the subject, touched by the rebellious spirit, touched by great writers like Domla Oybek and Aleksandr Deych, as a result, the grandeur embodied in Mahmoud Torabi's poetry and portraits encouraged me to be alert and objective," said Oybek, who strongly appreciated the creative school lessons created by him. 'admits that it is glazed.

In the historical novel, Mahmud Torabi was widely expressed as a person who rose from a simple peasant to a great general, who became a sultan, and who thirsted for freedom. Mahmoud Torabi is a mentally invincible good person. He can put the people's misfortune before his personal interests. The writer was able to show not only his physical but also his mental strength. We find such a situation in the places of the novel where the love between Muhyiddin Kamal and Suyguna Zebo is described. When describing intimate feelings, the writer pays attention to the fluctuations in the psyche of the characters. By contrasting Muhyiddin Kamal with Olovkhan Yusuf, and Suyguna Zebo with Suzuk, he confirms the concept of purity of faith and purity of soul, shaking the world of feelings of the reader, sometimes feeling pride, sometimes yearning, sometimes pity, and suffering. will change its place.

Philosophical observations in the pictorial direction of the work, deep life generalizations in the ideological concept, awaken in the mind of the reader deep reflections on the universe and man, and place the spirit of that time in his heart. At the heart of the novel "Mahmud Torabi" is the glorification of such honorable feelings as the idol of faith, purity of faith, longing for freedom, loyalty to the country through the denial of ignorance and evil, betrayal and hypocrisy. Adib does not idealize Mahmoud Torabi. The pains and sufferings of the general, who spent his whole life in terrible losses, are truthfully depicted. If he gains glory by entering the battle for great goals, realizing his inevitable tragedy, he also shows his weakness in terms of his inability to understand the spiritual world of those around him. The main goal of the author of the novel is to see the many religious heroes

who live with the sadness of tomorrow in Bukhara, an Islamic country where Genghis was wounded by the sword and tried to bring him to his knees, and who was humiliated by the great Yaso laws was to show. That is probably why the main attention of the writer is focused on the details of the uprising. Mahmud Torabi's endless poems are expressed as poems of a people who have gone through a lot of hardships. The writer succeeds in convincingly describing that the awakening of hidden power and courage in the blood of the people is a great force that destroys any discontent. While showing the conflicting evolutions of the characters' psyches, he condenses the incompleteness of the world, the dream of peaceful and free times around the concepts of desire and faith, the feelings of the homeland and the people.

Merchant Mahmud Yalavoch and his son Mas'udbek are not approached on the basis of stereotypes, but interpret and analyze them as owners of complex fates, as stated in historical and literary sources.

According to the writer's interpretation, the Mogul khans, princes, emirs, chieftains, darugas, and viceroys treated the local people mercilessly and cruelly oppressed the raiyat. Mahmud Yalavoch, who became a puppet in the complex game of history, did not completely forget that he was a child of this country. In his heart, the holy feeling of country, homeland, religious and blood relations did not completely disappear. Asad Dilmurod considers the viceroy more dangerous than Olovkhan Yusuf, who has lived in panic and doubt all his life, could not rise to the top because of worries about property and life, was cowardly in the face of oppression, and is more dangerous than Olovkhan Yusuf as a weak servant of fate , accuses him of being a showman caught in the middle of nowhere. In the eyes of Adib, Mahmud Yalavoch achieved great wealth, honor, and success, and although he survived and won, in fact, Mahmud Torabi, who was defeated and martyred in a fierce battle for the freedom of the nation, is more valuable than wealth and rank. the one who died means the winner...

Indeed, Asad Dilmurod does not hide his attitude towards heroes. In the work, the crisis of such complex characters as Mahmud Yalavoch, which passes through psychic mediums, is analyzed truthfully. Through this, not only the era, but also the tragedy of the human destiny is shown. In the novel, the struggle between invaders and rebels is expressed as a struggle between god and evil.

The important thing is that the writer encourages the reader to think and think. Mahmoud Torabi knows how to connect the processes that took place in the soul with the purity of faith and purity of intentions by reviving the old history with all its horrors. Even when his chest was pierced by the enemy's spears, "Long live Hurlik!" - shouted Suyguna Zebo, Muhyiddin Kamal, who gave his life while circumambulating the soil of his homeland, Shamsiddin Mahbubi, who gave up his life while shaking the hilt of his sword, Zor Jahan, who threw himself into the battlefield with a sword in his hand and died a martyr, and finally, staring straight at death, The bravery and dreams of Mahmud Torabi, who held the brave head to the dagger of the traitor Olovkhan Yusuf, are depicted in an extremely believable and aesthetically impressive way. The history of the great battle, mixed with anger and hatred, terror and hope, is expressed at the level of a symbol of the invincibility of the people's spirit.

It finds a wider expression in the novel "Pahlavon Muhammad". Asad Dilmurod's creative style will be refined and his creative position will become more visible. In this novel, which came into the hands of readers in 2006, the figure of Pahlavon Muhammad Abusaid, who played an important role in the direction, development and improvement of the activity and creativity of such a great person as Alisher Navoi, was expressed. The writer illuminates his life as an example of self-sacrifice for the interests of the people and the country, and his poetic work as an expression of the ideals of goodness in a spiritual, educational and mystical context. He puts forward his deep philosophical views on the philosophy of man and life.

Although the realistic style dominates the work, romantic-fantasy colors are also visible. The same paints help to increase the impressiveness of the epic image, to reveal the world of the heroes and to strengthen the artistry. In particular, Ibrahim Bekpolat is described as an Indian leopard, as strong as an elephant. Ahmad Piri is given in a grotesque way, like "if the cup was pressed, the earth would shake as if it were carved, and if the nara was pulled, the air would vibrate." Ali Rustoi is a giant of a man, and he is very agile and fights against his opponent. He says: "If I want, I can carry the earth on my shoulders." When the wrestler Muhammad moves, the seam of his waistcoat comes alive and curses. Dervish Muhammad's spine is as long as a rock, each shoulder is as wide as a man can fit, his thighs are taut, his muscles are bulging as if they were stretched on a sandal. The "human giant" knocks down the giant elephant Manglus with one kick, and when he lets go, it seems as if he is playing with his place, the thing is like a bullet, and his eyes seem to pop out of their sockets. . on the one hand, it serves to show the spirit of the wrestlers training on the field, the momentary union of spiritual and spiritual power on the spot, and the spiritual image of the wrestlers fighting from the water. It serves to express the power of strength, bravery and courage against the terror and panic of the opponent, and to some extent to draw comical and humorous images. Such images show that the novel is imbued with many features, such as epic scale, artistic conventionality, idealization, exaggeration and grotesque, creative texture characteristic of a traditional epic.

In "Pahlavon Muhammad" the humanistic nature of the ideas of a wise, kind-hearted, full-hearted and strong-willed scholar is shown in detail through the interpretation of the main character, and the author's feelings of compassion for him are expressed. The writer pays special attention to his faith and worldview while leading the hero to perfection by taking him through the paths of spiritual and spiritual purification. A hero who strives for freedom by receiving moral and spiritual support from all people can convince his

comrades in his ability to fight against ignorance. He is interpreted not only as a philosopher, but also as a reliable protector of his friends. By drawing the priest's portrait, the divinity characteristic of the Pahlavan-Valian character is illuminated.

In other words, conflicts in the novel are not only between the individual and society, good and evil, but also between faith and self. The author does not separate the clash of physical forces from the spirit of the age, but reflects it against the background of an internal collision. In the personality of Pahlavon Muhammad, the desire for manhood, Sufism, arrogance, determination, confidence, high priestly magnificence, glory, generosity, love, modesty, humor, etc. the changing states of mind are skilfully depicted through lively scenes in natural harmony with the humanitarian and patriotic qualities of his social activities.

The unique skill of the writer is to illuminate the social status of the hero through the images of his spiritual and spiritual world, to be able to control the inner spiritual power of the soul when the need arises, to be able to turn it into physical strength according to the demand of the situation, the unique character of each hero. It also shows that it has spiritual dimensions.

Asad Dilmurod approaches the artistic understanding and re-creation of historical reality from a new point of view and convincingly describes the inner and outer image of a person who has not been allowed to write for many years because of the ideology of the past due to his Islamic beliefs. As a result, it enriches the scope of the worldly and realistic direction by the motives of divinity, romantic-imaginary and fantastic spirit and manages to fill the existing gap in our novel.

The composition and architecture of the novel have been carefully worked out in every way, ensuring the compatibility of sections and chapters, as well as the integrated construction of the whole. The events of the novel, which take place during the reign of three rulers (Abul Qasim Babur, Sultan Abusaid, Husayn Boygaro), take place in Mashhad, Herat, Astrabad and its villages and towns. Through

the retrospective plot, the author shares love with people, and in the end he finds love, and as a wounded slave, he deeply understands the state of mind of a soul who cannot fully understand the secrets of the mortal world, and achieves to see and express the big world depicted in a small world.

Writer Alisher Navoi relies on the works of writer Alisher Navoi to describe the fact that the excessive tyranny of Sultan Abusaid, who came to the throne of the country after the death of Abul Qasim Babur, led to the decline of thinking. Alisher Navoi's information about Pahlavon Muhammad, the contents of some of his ghazals are absorbed into the novel.

Based on this, it can be said that the historical records and narratives presented in the works of the great thinker poet act as an epic ground for the novel. There is also an adventure-detective feature in the description of the work. In the relationship between Navoi and the maidservant, Davlatbakht, Navoi and Binai, the writer cannot leave the content of the narratives in understanding the origin of the order.

His love for Khadikhabegim blocked his love for his children, he couldn't escape on his own because both his soul and hand were shackled, he was stuck in the vortex of beauty, he was exhausted, he couldn't balance fatherhood, love and rulership. In the novel, Sultan Husayn, who complains about life in a vortex of endless suffering and wishes to drown his pains in oil, is convincingly portrayed as a man of heart. He constantly examines himself, tries to explain his actions, and in this process his character is revealed.

Alisher Navoi, who longed for a peaceful world free from riotous marches, hunts, conflicts, and discords, realized and expressed his desire to return to the world of dreams in his heart, and his feelings of solitude and loneliness in his nature. Zulfizar, the lover of Pahlawan, is also perceived as a kind person. He is not satisfied with his happiness and throne, but lives in an imperfect world due to obligations. He strives for the world of his lifelong lover and makes a living by taking spiritual help from him. Pahlavon Muhammad and his students consider honesty and piety as

a program, patience as a weapon, and spiritual freedom. They can combine the power of the wrist with the power of consciousness and feelings. An important role was played in revealing that Pahlavon is a man of the heart, that his nature and condition were observed on poetic grounds, and attention was paid to the existence of such simple moods and situations in his nature.

Generally speaking, Mulla Abdujabbar, Mahammad Avaz, Nazokatbonu, Mohbonu ("Sherdar") created by Asad Dilmurod; Shamsiddin Mahbubi, Mahmud Torabi, Subuha, Muhyiddin Kamal, Suyguna Zebo ("Mahmud Torabi"); Yodgor Vali, Saidbek Umar, Mohina, Hazora Momo, Ena Kokbori, Chaqaloq ("Fano dashtidagi qush"); Alisher Navoi, Husayn Boyqaro, Syed Hasan Ardasher, Pahlavon Muhammad, Darvesh Muhammad ("Pahlavon Muhammad"), characteristic qualities of characters, the vibrations that occur in harmony with life conflicts in their psyche, acquire an important aesthetic value and can fascinate the reader.

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