

## THE WRITER'S WORLD VIEW AND ARTISTIC IDEA

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### ABSTRACT

The article reveals that the process of artistic creation, the emergence of a literary work as a creative intention, and the characteristics of artistic interpretation are directly related to the personality of the creator as a special literary phenomenon as one of the leading features of Uzbek literary studies in the period of independence. It has been proven that the author's ideological-emotional attitude to the events described in the work of art, the choice of the system of images and the poetic perception of the problem through them, as well as the artistic judgment, are the basis of the writer's creative laboratory. The importance of the creative process based on the artist's aesthetic ideal, worldview, cultural-educational level, life experience, skills, talent and capacity is based on the development of a work of art. In researching the issue of artistic idea, creative imagination and aesthetic interpretation, the writer's creative self, the structure of his thoughts, the pair of writer and artistic work, the poetic world and spiritual world of the creator were studied in the context of the whole literary process. The consistent improvement of the development of literary and aesthetic views in world literature is the basis for the emergence of scientific concepts related to the gradual development of artistic thinking. Therefore, the study of the uniqueness of the artistic world, a critical approach to it is bound to benefit the development of the literature of every nation. Therefore, it is important to scientifically examine the process of literary creativity, to study the factors related to the birth and materialization of creative intention, to show the peculiarities of artistic-aesthetic interpretation, and to theoretically justify the problems related to the manifestation of the creative personality

**Key words and expressions:** national prose, aesthetic ideal, images, psychologism, the facts of history, art style, historical person, artistic and aesthetic principles, character, novel, ideological aesthetic process.

### INTRODUCTION

In world literature, the process of artistic creation, the author's ideological-emotional attitude to the described events, the selection of a system of images and his poetic perception of the problem through them, his artistic judgment, aesthetic ideal, worldview, cultural-educational level, life experience, skills, talent and the power of his potential, problems of aesthetic interpretation, in general, specific aspects of the writer's creative laboratory are consistently studied. The creative process related to the emergence of an artistic work was considered one of the scientific directions in literary studies of every period. In particular, the origin of the work from the ideological intention and the features of artistic interpretation create the need for a deep knowledge of the literary phenomena, to determine its aesthetic tasks, and through this to reveal the essence of the achievements of literary studies

### LITERATURE REVIEW

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. 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.

The creative laboratory of the writer is created by various factors that stimulate the birth of a creative intention, its transformation into an artistic idea, and the process leading up to the appearance of an artistic work. "The personality and talent of the artist, the relationship between the work and the person, the seed of an artistic idea coming to mind, sprouting, sprouting, writing leaves, and blossoming - this is a beautiful and attractive process in itself. This magical world, which is called the creative laboratory in science, is relatively little explored in our literary studies. It has always interested experts and the general public of readers" [1], - says literary critic N. Rahimjonov. Let's pay attention to H. Umurov's thoughts on this issue: "Literary theorists also write little about the writer's personality and creative laboratory. However, the process of creating a work cannot be fully imagined without these elements»[2]. Therefore, studying the writer's creative laboratory in the science of literature is one of the main tasks of today, and there is a need to thoroughly research it. Paying attention to the aspects related to this process allows a deeper understanding of the essence of the work of art.

Life events start from the creative laboratory and are formed in connection with the creator's heart, outlook and spiritual world. 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. 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. The biographical method is important in discovering the essence of artistic creativity, the psychology of a creative person, and the essence of a poetic work. In fact, this method is based on a pair of writers and works of art. That is, the work of art is read through the person of the writer. In the science of literary studies, summarizing all this, the essence of artistic creation, the psychology of the creator is studied on the basis of the biographical method, which is important in discovering the roots of the artistic work. "Biographical method is Greek, bios - life, grapho - to write. The personality of the creator is reflected in the work of art, therefore, its many aspects are understood in the context of the author's biography»[3]. The creator's "I" is transferred to his works to a certain extent. The creative product should be considered as an artistry based on the writer's personality. However, as a method, it was formed in the West and became more active in our modern literary studies. Literary critic B. Karimov said: "The biographical method is based on a pair of writers and works of art. It pays serious attention to the creator's personal life, living environment, mental and psychological state, personal interests, inspiration factors that motivated the writing of the work, the creator's laboratory and a number of such historical-individual issues",[4] he writes. From the above considerations, it can be understood that the study of all aspects of the creative process together with the personality of the writer is a biographical method. Its theoretical formation and study is mainly a process closely related to the writer's life and work. In literary studies, there are different views on this issue, each of them aims to reveal aspects specific to the biographical method. A work of art is nourished by the heart and mind of the creator. Therefore, to a certain extent, the personality of the creator is reflected in his writings. Therefore, studying the writer's work in connection with his personality is not a search for something about the writer's personality and biography from the sample of creativity, but the reader gets spiritual nourishment from it as an example of artistry. Russian scientist Yuri Borev, applying the biographical method to the analysis of a work of art, says "... the method of reading a work of art through the person who writes it", and his opinion about this is that "the individual fate of the artist plays a key role in the interpretation of his work" [5], - he continues. According to this method, in the science of literary studies, attention is paid to his life experiences and personality as the main feature of a writer's work.

## DISCUSSION

In literary studies, writing a work related to the biography of a writer has a long history. In this regard, there are many achievements in Western literary studies. The application of the principles of the biographical method in literary criticism of the 19th century is associated with the name of the French researcher Charles Augustin Saint-Beuve (1804-1869). He is recognized as the founder of the biographical method. Scientific-theoretical bases of the biographical method were studied in the scientist's studies such as "Literary portraits, critical essays", "Joseph Delorme's life, poems and thoughts" [6]. At this point, it is appropriate to cite the following comments of Charles Augustin Saint-Beuve about his interest in studying the biography of the creator: "I have always been interested in the letters, thoughts, various aspects of the character, moral image, in a word, the biography of great writers. Especially since no one before me was engaged in such a comparative biography, it gave me a special pleasure that I myself tried to create its plan»[7]. A scientist who has studied the creative biography of a number of French writers such as Pierre Cornelle, Denis Diderot, LaFontaine, Joseph Delorme, Victor Hugo observes their works in connection with their personality. After Charles Augustine Saint-Beuve, another French literary critic, Andre Morois (1885-1967), wrote on the principles of the biographical method in his works "Literary portraits", "Olympia or the life of Victora Hugo", "Honore de Balzac" [8] studied theoretically as a whole.

The theoretical aspects of the biographical method are rarely studied in Uzbek literary studies. Alisher Navoi's works such as "Holoti Sayyid Hasan Ardasher" and "Holoti Pahlavon Muhammad", which contain valuable information about great people, can be cited as the first experiments related to the writer's biography. In our classic literature, there was a tradition of writing biographies of well-known people, including writers and poets, citing examples from their works. In the literary studies of the next period, this issue took on a more scientific tone. In particular, it can be noted that in the history of Uzbek literary studies, Fitrat managed to restore the biography of a number of creators of the Turkic peoples based on their works. It is appropriate to consider his researches as early examples of creating a scientific biography. During the Shura period, this issue was approached a little differently. For example, when studying the life and work of writers such as A. Qadiri, Cholpon, Fitrat, U. Nasir on the basis of the biographical method, one-sided views appeared under the influence of ideological requirements. "There is an integral connection between the state of the writer and his work. The environment in which the writer lived, the political-ideological climate, the names and actions of the rulers are gradually being forgotten. But the work of art created by the writer lives on. It is in these layers of the work that the writer's state of mind always manifests itself»[9]. Therefore, on the basis of the biographical method approach, the author's life and work should be considered as a whole based on his personality, and special attention should be paid to the authenticity of the evidence and the naturalness of the images. Then this fact becomes a valuable resource based on the requirements of the biographical method, unlike a simple "reference". "In literary studies, the biographical method studies the author's work as an expression of his life experiences. And biography as a genre creates a biography»[10]. Biographical method and biographical genre are different from each other. Although the object of research of these two literary-scientific processes is the author's biography, in literary studies, the study of the writer's work in connection with his personality is considered a biographical method, and the biographical genre focuses on creating the author's biography. For example, Oibek's "Childhood" and A. Qahhor's "Tales from the Past" were written based on the requirements of the biographical genre, I. Sultan's "Navoi's Heart Notebook", N.Rahimjonov's "Biography of a work of art", A. Rasulov's "Ilmi garibani komsab", O. Sharafiddinov's "Cholpon", "Understanding Cholpon", U. Normatov's "Trouble of Understanding Cairo", "Qadiri's Miracle", D. Kuronov's "Cholpon's Life and Creative Heritage", B. Karim's "Abdullah Qadiri: Criticism, Analysis and Interpretation" research is based on the biographical method.

While reading a work of art gives the reader aesthetic pleasure, the process during its creation requires a lot of creative work and research from the writer. In the implementation of this process, the writer uses his creative potential. In the process of artistic creation, the writer's talent, inspiration, work, outlook and fantasy play an important role. Exploring the writer's creative lab begins with knowing these factors. Creativity consists of various literary factors - the birth of an artistic idea, a creative plan, starting to write, choosing a hero, and making good use of unexpected situations. Every work goes through a certain period of maturation in the mind and thoughts of the writer before it is put on paper. Therefore, since the artistic work is in the mind of the artist before it is finished, it is appropriate to study the specific aspects of the creative process in relation to his inner world. The creator shapes the reality he feels in his consciousness. The basis for this is the commonality between the possession of talent, knowledge and worldview. At first, as the creative process is born in the mind of the writer, it is necessary to pay attention to the essence of this concept. Consciousness is the process of perceiving and understanding the external world that is unique to humans. In the explanatory dictionary of the Uzbek language, it is defined as "Consciousness is the reflection of reality in the human brain, including all of its mental activity and directed towards a certain goal"[11]. So, the creator feels and perceives reality through consciousness and directs it towards the goal. At this point, it is appropriate to quote the writer Asad Dilmurod's opinion based on his creative experience: At the moment, I would like to talk about the power of feeling, which is often overlooked. In a way, the feeling that is compatible with the soul, the fireplace, which is called the most beautiful symbol above, flows like a spring in the heart, and warms the cells and senses. Emotion stirs the mind and heart, preparing the artist for moments of intense inspiration. It will take him through the paths of search that will lead him to the destination of his long-awaited dreams and hopes. A work devoid of emotion in any genre is like a fruit without juice or a flower without expression. When it comes to action, other factors essentially become more active, and a certain artistic novelty is born. In this process, word art always needs talent first, and then other factors of the creative process.

When approaching each work, studying it based on the nature of the creative talent, its uniqueness should be considered as a great blessing given to that writer by God - a product of talent. The factors underlying the creative process are revealed by the talent of the writer. Talent is a complex mental phenomenon. Talent is the combination of the writer's creative powers and his passion for creation, his ability to do so. Talent plays an extremely important role in the creative process - only talented people create a true work of art. In the creative process, for the writer, the talent given by God is in the main place. Incessant search in the creator illuminates the talent, makes it even higher. Polishing the talent and growing it is related to the creative work of the writer. Creativity is more than just innate talent. As much as talent is important for a writer in the process of artistic creation, the result of creative labor that creates it is just as important. It is not for nothing that A.M. Gorky said that work brings out ninety-nine percent of talent. As the result of creative work, talent shows its results. To be a writer, one must embody many, incomparable qualities. Talent, hard work, sense of time and space, intelligence, bravery, determination, mental and physical purity, sense of justice, selflessness, ability to wonder and learn and dozens of other qualities... Professional knowledge is also secondary. As the artist shapes the concepts in his thinking as an artistic work, he brings them to the surface through creative work, relying on his talent. From the connection of both spiritual and physical forces, a high artistic work comes to the field. K. S. Stanislavsky writes: "I learned that creativity is, first of all, the gathering of all spiritual and physical forces in the universe into one point. Not only sight and hearing, but all the five sense organs in a person converge to that point. In addition, the body, mind, mind, will, feeling, memory, and imagination are gathered together and directed to creation, to the thing being depicted»[13]. The owner of talent "lives" in that world with all his being while experiencing the creative process. He strives to realize his goal only when he is mentally and physically ready for the creative process. Since the

starting point of the creative process is the heart of the writer, the spiritual preparation of the writer takes the main place. Asad Dilmurod, one of our writers who has his own style in our national prose, explains the question, "How do you think the creative term can be achieved?" as follows: - The creative term is realized when the body and soul are joined together, relying on real inspiration and feeling the fullness of the heart. . Undoubtedly, this situation is not just scribbling paper or shaking a pen, but a process of effective use of various literary factors. The art of words always needs literary factors that condense the forces of talent and heart, pen and skills in a single destination. More importantly, emotional thinking paves the way for the text to be put into practice in order to consistently enhance the aesthetic synthesis. Infusing the pen with a magical power, it illuminates the aesthetic logic within, resulting in a tangle of mysteries and fruitful moments of inspiration. Yu. Oklyansky, thinking about the beginning of the writer's creative search, says, "...the writer's creative work begins with seeing. To see is to intuitively perceive the meanings and figurative elements in life. Intuition is the first basis and origin of any talent..." [16], he says. A real work of art is a work written by the creator after seeing a reality, feeling it, and realizing its essence. As a result of his observations and research, the writer directs certain aspects of life to a specific artistic idea. Seeing and observing in the creative process is also an aspect of talent. For example, a writer who has not seen war cannot feel the horror of war until he participates in it. The images can provide naturalness, but there is bound to be difficulty in reflecting the mental anguish in it. Therefore, writing what he saw in his place is useful for the writer to revive the reality of life in his fantasy and to show his talent. If we pay attention to the works of Mirkarim Asim, we can see that the life material selected for the story "O'tror" and then writing it will have a good effect. For this, it is appropriate to contact the writer's creative laboratory. The writer travels to the ruins of O'tror in order to improve the artistic perfection of the story "O'tror". Naturally, in this situation, the distant history is revived in the soul experiences of the creator. After that, the writer makes some changes to the work. Adib tries again to revive the reality of history. In addition to the image of this city, the spirit of that time is felt in the work. Some place names are essentially updated. In addition to historical scenes, the writer re-edits some parts of the story that do not affect the character of the characters in the plot. It also updates the events after the work in accordance with the historical truth. In the process of processing the work, the writer manages to convey the real truth in artistic images. The series of events in the plot of the story achieves artistic perfection based on the conflicts, and it can be seen that the writer correctly approached the historical truth during the creative process.

In the process of turning the reality of life into an artistic reality, the ideological and artistic intent in the writer's heart is formed differently and can change in different ways during the writing of the work. Because according to the nature of the process of artistic creativity, the first creative plan is based on the desire of the writer or on his own, according to the artistic interpretation, the heroes live their lives. The ability to find individual characteristics that correspond to the image you create manifests itself in a unique way in each writer in the creative process. "Before the creator begins to write a certain work, he collects material for him, thinks and searches for a long time until he finds the necessary plot, composition, conjugation, etc. Not only does this process stop with the writing of the work, but also continues in new forms, even more so. Because after the creation of the work, many things previously thought out do not fit into it. The first plan is getting rich and changing with new details every day. Previously thought out in a general way, episodes will need factual details for the image of the characters." [1.103]. The change of the initial plan in the creative laboratory of the writer does not adversely affect the artistry of the work, but, on the contrary, the writer further complements and enriches it. The writer ripens further during the execution of the first plan, which was born in his heart, although the essence changes, the artistic idea appoints him to serve as the basis. We will try to confirm the extent to which this specificity in the creative process is realized based on the characteristics of the creative laboratory of Mirkarim Osim and Asad Dilmurod. This will further serve to

widen the coverage of our minds by bringing information about the change of the initial plan in the creativity of the writers.

If we pay attention to the creative laboratory of Mirkarim Osim, in his historical work about the Jakhon Otin Uvaysiy called "Soul of mihrab", the presentation of sketches related to the birth of samples of creativity belonging to the poetess's pen served to further increase the creativity of the work and to ensure its reliability. In connection with the personality of the poetess in the work, his creative path was also illuminated. Especially notable is the artistic interpretation of Uvaysiy in combination with a complex way of life, in the quality of his simple Uzbek woman. As is known from history, Uvaysiy lived and wrote her works in Kokand Khanid during the reign of Amir Umarchan. She worked creatively with the wife of Khan, poetess Mohlar Oyim. This is a historical fact. In the work, the existence of a thick bond between these two creative women is reflected brilliantly by the state in which Mohlar Oyim wished Uvaysiy and finally reached the poetess. The writer embodied in the work the image of the poetess in a unique way, Uvaysiy's character is accompanied by enthusiasm, patience, perseverance, sincerity. At the beginning of the work, it is understood that when Uvaysiy entered the palace with enthusiasm, and then before the Khan, she was a self-confident person. Although, in the opinion of poetess like Fazliy, the role of female creators does not correspond to the period of poetessical competition, which was organized by Khan, Umarchan himself calls the poetess to surprise the famous poetess of his time, such as Hijlat, Khayrat, Hislat, Nusrat, Muzmar, Mushrif. In connection with the fact that Uvaysiy deserves attention of Kokand Khan, the writer through this image proves how high and valuable the poetess's creativity was in his time. The writer also embodies the image of Umarchan as a person who appreciates art, creativity. It means that Umarchan was shown in a way that he supported the creators in his time, and at the same time he was one of those people of creativity and science, in accordance with the spirit of the period. Through the character of the Jakhon Otin, it is revealed how the human heart is a miracle in the "Soul of mihrab". The poetess's coming to the Palace on her own initiative with the intention of giving a lesson to Mohlar Oyim from arud science, where, like Fazli, the evil look of noble people towards the widow with an evil eye, the matchmakers who came to him again sprinkle salt on the soul of the poetess – all this shakes the heart of Uvaysiy. She is an ordinary person; she wants to live as a loving mother to her orphaned children. And she herself does not deviate from this path of choice. In the work the hero is ravaged by this perception of the soul of his individual character. The untimely death of her daughter Quyoshbibi, the bitter fate of her son Muhammadkhan, who was left in Kashgar, causes her endless sorrow. Such sketches, which reflect a vivid expression of the poetess's mood, serve to increase the artistry of the work. The writer interprets in the work the footage associated with the creation of humorous catchphrase "Pomegranate" and gazelle "I missed" as a product of those revolts in the poetess's heart. For Uvaysiy, women's dignity is always in the main place, and the special attention to this issue is reflected in the work through natural sketches. Looking at the courtyard from the palace harem, Uvaysiy irritates how Umarchan looks at his beautiful concubine with a "special" look. The other women of the Khan, who is seeing this situation on the other side, saw suffering on the face of Mokhlal Oyim, and felt sorry for her from the inside. When at the same time she in order to drink water directs her hands to the teapot on the shelf, involuntarily, her eyes fall on the pomegranate laying there. The poetess, who is heavily influenced by this situation, pours his heart-broken bitterness on paper, dedicating it to Mokhlal Oyim. The use of this artistic invention in its place in connection with the creation of the humorous catchphrase "Pomegranate" serves to reveal the essence of the work. The last section of the work "Dogma of children" is also made up of sketches reflecting the spiritual state of the poetess. After the death of Umarchan, his son Madalikhon also takes son Muhammadkhan when he starts to conquer Qashgar. This situation is attributed to the fact that Uvaysiy herself is a consequence of being close to the palace, plunging into severe grief. A memory from her daughter - a four-year-old Khadicha, poetess is thinks about a child's dogma every

day, on the other side her son's dangerous life is even more alarming. Such severe mental blows are reflected in the creativity of the poetess. "This day, oh my friends, I miss my soul," written in tribute to his son Muhammadkhan, and writes about the birth of gazelle through such natural sketches: "after writing her gazelle consisting of seven bates, her heart was empty, as if lightly pulled, as if her grief melted together with ink and fell on white paper" [2.298]. The shedding of feelings in the poetess's heart on paper is brightly manifested in the work in connection with the personality of the image. In this regard, if we consider the belonging of humorous catchphrase "pomegranate" and gazelle "I miss" to the Uvaysiy pen as a historical fact, it is appropriate that we look at the process associated with its birth as a product of the creative laboratory of Mirkarim Osim.

In the period from the beginning of the passion for writing an artistic work in the writer's heart, to the end of it, the execution of the plan may not be preserved in its own way. In the works of Asad Dilmurod, it is worthwhile to give the following opinion of the writer about how much the first creative plan has changed and improved before the end, or about the circumstances in which it was reverse: "qualified writers predict the plot of each work. I, too, consider this experience a necessity and, in principle, make a creative plan in my imagination. I fantasize about aesthetic conception, composition, node and solution. It is correct to say that my goal has always remained in its own way until the end, it will not be. However, I have often observed that the logical situation that occurs in the image is forced to change the goal, turning the plot into another stranger direction, transitioning unexpected results and stops. This idea belongs to almost all of my works" [5]. The phenomenon, which fell into the eyes of the creator, is initially observed in life itself. If the word artist sees the reality of life and can feel it, this process is guided by artistry in the creative laboratory of the writer. There is no doubt that the writer was born and grew up in Samarkand, saw magnificent buildings from a young age, felt their mysterious vision and had a solid foundation for the creative laboratory.

At the end of the story of Asad Dilmurod "Sherdor", according to the creative plan, Mukhammad Avaz was intended to be executed for portraying a picture of living things on the wall of Sherdor medreseh by Yalangtush Bakhodir. But the writer, in the course of his creative studies, the ruler architect saves the life of the young man. This solution serves to increase the artistic value of the work. As can be seen from the comments of the author, the change of the initial plan of the work during the creative process does not adversely affect the narrative artistry. On the basis of the writer's fantasy, he is further enriched by new ideas. The fact that the thought-out negative end in the work solution is turned into a positive end, according to the dictates of artistic logic, confirms that the past life of the people is not only a tragedy, but also a worthy assessment of the work of artisans. If we look at the naturalness of all images in the story as a product of literary meticulousness and science, it becomes clear that the change of the first creative plan associated with artistic plot arose due to the need for artistic-aesthetic interpretation. The writer, who knows well the past of the ancient monuments on the Samarkand land, relies on historical truth in the realization of his intention during the creative process. Taking as a basis the art of the writer Mukhammad Avaz's love for Mohbonu, he uses their relationship as an important artistic detail as the gift made by the girl. The writer takes the image of Mohbonu as a tool for Mukhammad Avaz to get into a conspiratorial situation at the end of the work and to remain alive due to his mental intelligence and honest labor. He paves the way for the sad ending of the fate of Mukhammad Avaz through the courage in the girl. Such an image is built on the basis of the puzzle in the work. The girl's gift to the young man was the flower-ring, in which there were images of the Sun, The lion and the gazelle. The same image makes up the knot on the plot line of the work. The spiritual state of the young man, who has entered with all his body to solve what is meant under this figurative, which has acquired a balanced harmony, is also mixed with pure love in his soul. In the process of turning the reality of life into an artistic reality, the ideological and artistic intent in the writer's heart is

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If we pay attention to the creative laboratory of Mirkarim Osim, in his historical work about the Jakhon Otin Uvaysiy called "Soul of mihrab", the presentation of sketches related to the birth of samples of creativity belonging to the poetess's pen served to further increase the creativity of the work and to ensure its reliability. In connection with the personality of the poetess in the work, his creative path was also illuminated. Especially notable is the artistic interpretation of Uvaysiy in combination with a complex way of life, in the quality of his simple Uzbek woman. As is known from history, Uvaysiy lived and wrote her works in Kokand Khanid during the reign of Amir Umarchan. She worked creatively with the wife of Khan, poetess Mohlar Oyim. This is a historical fact. In the work, the existence of a thick bond between these two creative women is reflected brilliantly by the state in which Mohlar Oyim wished Uvaysiy and finally reached the poetess. The writer embodied in the work the image of the poetess in a unique way, Uvaysiy's character is accompanied by enthusiasm, patience, perseverance, sincerity. At the beginning of the work, it is understood that when Uvaysiy entered the palace with enthusiasm, and then before the Khan, she was a self-confident person. Although, in the opinion of poetess like Fazliy, the role of female creators does not correspond to the period of poetessical competition, which was organized by Khan, Umarchan himself calls the poetess to surprise the famous poetess of his time, such as Hijlat, Khayrat, Hishlat, Nusrat, Muzmar, Mushrif. In connection with the fact that Uvaysiy deserves attention of Kokand Khan, the writer through this image proves how high and valuable the poetess's creativity was in his time. The writer also embodies the image of Umarchan as a person who appreciates art, creativity. It means that Umarchan was shown in a way that he supported the creators in his time, and at the same time he was one of those people of creativity and science, in accordance with the spirit of the period. Through the character of the Jakhon Otin, it is revealed how the human heart is a miracle in the "Soul of mihrab". The poetess's coming to the Palace on her own initiative with the intention of giving a lesson to Mohlar Oyim from arud science, where, like Fazli, the evil look of noble people towards the widow with an evil eye, the matchmakers who came to him again sprinkle salt on the soul of the poetess – all this shakes the heart of Uvaysiy. She is an ordinary person; she wants to live as a loving mother to her orphaned children. And she herself does not deviate from this path of choice. In the work the hero is ravaged by this perception of the soul of his individual character.

Literary critic Izzat Sultan notes that passion plays an important role in the creative process: A writer cannot write his work without passion or indifference. The passion that gives warmth to every work is the spark of aspiration, selflessness, in short, great passion that fills the whole creativity and spiritual life of the writer. In

fact, in the writer's creative laboratory, it takes place in different ways. What is passionate to one may seem simple to another. In the words of Abdulla Qahhor, a work written without feeling is like a flower made of paper. The stirring of the inner feeling in the creator comes to the surface in harmony with the inspiration. In the writer's creative laboratory, inspiration plays an important role in the emergence of the inclination to write during the formation of an artistic work. Inspiration is a spiritual fire in the writer's heart, it fully illuminates the creative process and provides movement. A writer who can see life's events with the eyes of the heart cannot stop creating. This situation is brought about by a mysterious, magical spiritual force called "inspiration". H. Umurov notes that there are two levels of inspiration in literary studies. The first of these is a moderate inspiration (vdokhnoveniye-skritoye), and the second is a full inspiration of pleasure and excitement (vdokhnoveniye-affect). While studying the aspects related to the creative laboratory of Mirkarim Asim and Asad Dilmurod, it can be conditionally said that the first type of inspiration level - moderate inspiration belongs to Mirkarim Asim, and the second type of inspiration refers to the creative researches of Asad Dilmurod. After all, every word artist carries out the creative process according to his own style. Since Mirkarim Asim is a historian by nature, trying to consciously perceive everything, looking at the historical truth with realistic eyes is the main priority in literature. Asad Dilmurod is impressionable by nature and has a strong artistic inclination, so even simple things can inspire him. That's why we find many places given to passion in his works. So, if in the work of Mirkarim Asim, the appeal to the historical truth leads in the artistic interpretation of the mozi, while Asad Dilmurod enriches the images through spiritual lines and tries to artistically interpret the reality through what he witnessed and heard. There are different views about inspiration in world literary studies. Polish writer Jan Parandowski says: "Inspiration is out of fashion." Now, if the word "inspiration" is written casually, it either has a sarcastic meaning, or it seems like a mechanical repetition of an old metaphor" [17]. However, we must not forget that a work written without strong passion and inspiration has no artistic value. If the work is written with inspiration, the images will be embodied by themselves, even the writer will tell what he will do and what he will say. Inspiration saves the writer from all difficulties. So, in the creative process, inspiration brings out the felt passion. Literary critic I. Gafurov remembers that every bit of nature inspires Mirkarim Asim, he is inspired by it as follows: "We were walking with Mirkarim Asim. "Here, look at the sky," said Mirkarim, pointing his hands to the edge of the sky, "how blue it is." Especially if you look through the branches of the trees, it looks very blue. That's what artists find and work with. Look, look, right?, - It's really very blue, - I said..., I was surprised by the pleasure of the old writer, which years could not suppress...» [18]. It can be explained that Mirkarim Asim revives the natural phenomena he perceives in his thoughts with a delicate taste, which can be explained by his ability to attract the reader to the invisible aspects of history. ... inspiration is born from a deep study of life - from tireless work on this path. Where there is life, there is inspiration. Only the writer has to find and separate the world he is passionate about - the necessary thing he wants to say to the people - from the world as big as life. Since life is a source of inspiration for the artist, he relies on it to write, and draws strength from it. Mirkarim considers it his destiny to study the history of the Asim nation. Modern borders and historical figures inspire the writer. In particular, the hero who attracted the writer's attention for the first time is the image of the historical figure Heraclitus. The poem "Heraclitus", one of his earliest creations, is based on philosophical ideas. The writer's interest in history and classical literature, and his good mastery of it, can be attributed to the fact that he studied at the old school. Reading the original works of Navoi, Fuzuli, Khondamir, Mirkhand, Zayniddin Vasifi, Koshifi and understanding their essence gives inspiration to the writer and opens the way to write historical works. In Mirkarim Asim's work, he deeply feels the breath of the Maze, which is reflected in the images of Tomaris, Shiroq, Mahmud Torabi, Spitamen, Temur Malik, Navai, and Ibn Sina. The basis for the writer's artistic interpretation of history is mainly what he has learned, and most importantly, the feeling of patriotism in the writer's heart.

An artist feels the need to create. This need comes to him suddenly, unexpectedly, outside of his will, because he cannot determine the day, hour, and minute of his creative activity: this is the freedom of creativity, this is the inviolability of his creative personality! The need to create brings with it an idea, this idea takes hold of the artist's soul and becomes his pain. The writer chooses as material for his work the aspects that are important in life for a person. Asad Dilmurod says that getting into the creative process is an imbalance, and his work is an expression of that state. Let's pay attention to the following opinion of the writer about what is important for creative improvement: If I am not mistaken, creative improvement is, first of all, the harmony of the divine four, which is thought and imagination, talent and faith, in addition, love for material and spiritual existence, unbending patience, appropriate experience and knowledge. will be decided due to Accordingly, the search requires a lifetime of endless suffering, that is, a thorough study of the magic of words, listening to the heart of the word without melting, studying the colors of the turf and being inspired by their delicacy. When the writer lives with the "pain" of creativity, this inner feeling prompts him to write. A work of art is not created by itself, it is a result of a complex creative process. In writing a work, not only the result itself is important, but also the factors that lead to this end. The creative process is different for every writer. In this context, the Spanish writer, winner of the Nobel Prize, Juan Roman Jimenez, says: "When I write, I copy what comes out of me on white. The rest is unclear to me. I will work on it methodologically and theoretically»[19]. And American writer Amy Tan, I like to listen. I know that there are many things that I have heard from those around me that will be left out for my future work. But among the thoughts I listen only to those that correspond to my worldview, the rest I just hear... Creativity and inspiration do not choose an opportunity. He knocks on the door whenever he wants. For this reason, it is impossible to choose a specific moment for writing. Let's pay attention to the creative laboratory of Abdulla Qahhor: I can't correct a written sentence, even a page. Instead of erasing every word on an entire page, I copy that sentence, even page, onto another piece of paper to write another one. I copy a page on average fifteen to sixteen times, undoubtedly polishing the page each time. Habibulla Qadiri remembers his father's creative process: he cooks what he wants to write first in his heart and then brings it out, and there is almost no need to correct his written manuscripts. The famous writer L. N. Tolstoy noted that he has a habit of reworking each of his works over and over again, making many changes every time he rereads it. Even when he read his work after it was published, he would find some fault and want to correct it, so he tried not to re-read the published work. Therefore, the personality of the creator, his unique character, directly creates diversity in the creative process.

The writer's psychobiography is to some extent expressed in the narrative of events in his artistic works, in the system of his created images. Such individuality shows the originality and unique nature of the work of art. It is natural that the interpretation of his artistic work against the background of changes in the writer's life, restlessness, restlessness, mental and emotional experiences, excitement and painful pains, suspended or fixed worldview will give positive results. In the artistic work, the complexities of the creative process of the writers, which do not repeat each other, find their expression. We explain this by referring to the creative laboratory of Asad Dilmurod: in the short story "Mezon Burji" Amir Temur is described as a spiritual person. In the work, this character examines his inner world, connecting his heart with the outside world, he tries to make serious educational conclusions about the potential of leadership, the essence of war and human relations. Adib tries to embody the character of the main character in the creative process based on his own personality. Asad Dilmurod's character is also a person who is revealed through his spiritual experiences. Therefore, this feature is leading in the images he created.

## RESULTS

In the complex creative process associated with the birth of artistic discoveries, the writer moderately addresses pathos, which is considered an important component, with the intention of strengthening the sublime aesthetic character of a certain work, that is, he goes through a special search process to strengthen the emotional foundations of the plot and composition. The writer repeatedly analyzes several creative stages in his thinking until he creates a work of art. Careful observation of life is the starting point of the creative process. This situation causes the birth of the idea of an artistic work and its first plan, the emergence of the creative process. In the works of V. G. Belinsky, the ability to create is a great gift of nature, the creative process in the artist's soul is a great mystery. Creative moments are sacred; purpose and aimlessness, consciousness and unconsciousness, necessity and freedom: these are its basic laws, it is recognized that. Said Ahmed about the birth of a work of art Writing my serious story will be as painful as the tears of a woman. A woman either gives birth or dies. The writer is like the same mother, - he emphasizes that this situation is a difficult process. Suffering over a period of time gives birth to a beautiful work. Its artistic perfection is explained by the fact that the writer went through a complex process in the creative laboratory. "...the pain of creation - this pain that woke up in the depths of the soul and shook his whole body was for Navoi a pleasure, comforting like a mother goddess, a force that gave life and joy like the sun... He overcame every stubborn thought, the smallest, most grasping of the soul. through words, he vividly visualizes the endless glimmers, the waves of feelings in the heart, ripples the rivers with a drop, turns the sun with a spark, creates life out of love, and creates great and deep legends out of ordinary life... As mentioned, Oybek in the novel "Navoiy" uses the means of artistic representation of Alisher Navoi's creative process. while describing it, he emphasizes that this situation is closely related to the artist's psyche and money.

The talent of writing itself consists of the ability to see life's reality deeply with original attention and to describe its essence truthfully with the means of words. The better this power is, the more accurately and deeply the writer sees and reveals the essence of life reality in the process of creation. In order for the reality in the work to be alive enough to convince the reader, the writer is required to have a perfect knowledge of the topic he has chosen. Mirkarim Osim knows the lives of historical figures well, so he tries to skillfully embody the image of great figures. Literary critic I. Gafurov says the following about Mirkarim Asim, whose breath of modernity is felt in every word, in every look: Mirkarim Asim was a strange person, unlike anyone else. He, like Barthold, Bertels, drank history. History always appeared in his eyes and words. Adib's creative laboratory is directly related to the artistic interpretation of the historical truth, and it is certain that the writer was given inspiration in the creative process.

Any work is the product of a long search. These include choosing a topic, researching it carefully, finding events, arranging it in a certain way, creating characters, if necessary, getting to know sources and places, etc. If these creative processes are written in detail, it can turn out to be an interesting story - a work. In a deeper understanding of the essence of a work of art, the research of the writer's creative laboratory serves to deepen the understanding of the writer's creative evolution along with the criteria of artistry. «In the article the psychology of the main hero and the issue of the writer's or artistic skill in national spirit idea based on scientific resources».

## RESULTS

1. The writer's talent, inspiration, work, and fantasy play an important role in the development of artistic creativity, and learning about the creative laboratory of a writer begins with knowing these factors. All factors of the creative process achieve artistic perfection in connection with each other when revealing the facets of artistic creation, the psychology of the creator, the essence of the artistic work.

2. In the process of creative imagination, the artist's aesthetic ideal, outlook, cultural-educational level, life experience, skills, talent, and capacity are of great importance. Because it is impossible to carry out a creative work that has a clear goal and must be performed without a clear idea of the world of images, era and conditions, and without gathering enough experience and skills.

3. The ideological-emotional attitude of the author to the events depicted in the works of art, the choice of the system of images and his poetic perception of the problem through them, and the artistic judgment he made is an important core element of the artistic content, and is expressed in the artistic idea, which is a figurative and generalized idea arising from the work.

## CONCLUSION

Artistic reality is created through the writer's creative intention, worldview, perception, ideological-emotional attitude, and poetic judgment. Therefore, each work acquires individuality with its content, scope and way of expression. It is valued according to its harmony with national and universal values, the scale of the material of life - the figuratively beautiful and impressive expression of the artistic concept.

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