

## **The Genetic Foundations of Asad Dilmurod's Essays, the Author's Expressive Style, and the Artistic-Aesthetic Concept**

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**Abstract.** *This article analyzes the genetic foundations, the author's expressive style, and the artistic-aesthetic concept in the essays "Yalangto'shibiy bahodir", "Olloyoron kabi yuksal, Urgutim!", and "Bo'saga" written by the renowned Uzbek writer and Honored Cultural Worker of Uzbekistan, Asad Dilmurod.*

**Key words:** *article, essay, novel, legend, myth, mythology, figurative concept, aphorism, artistic depiction and expression.*

As Asad Dilmurod was a journalist by profession, he initially focused on publicistic writing. At the same time, some of his poetic attempts were also published in local newspapers such as "Urgut sadosi" and Samarkand regional paper "Zarafshon". Thanks to his talent, broad mindset, interest in social phenomena, historical realities, and great historical figures—as well as the advice of his mentors—he moved into the realm of artistic prose, sharpening his skills in that direction. In doing so, he began poetically exploring the spiritual world of people and social issues through fiction.

The writer expressed his subjective views about time, contemporaries, history, historical figures, nature, society, and humanity through the essay genre [1.760]. As a result, essays such as "Bronza bo'ri", "Alanquva afsonasi", "Afrosiyob", "Pahlavon Muhammad", "Yalangtushbiy bahodir", "Po'lkan haqida qo'shiq", "E'tiqod javhari", "Olis vodiy tulporlari", "Olloyoron kabi yuksal, Urgutim!", and "Bo'saga" were written.

Asad Dilmurod's essays can be conditionally classified by theme as:

- a) literary-aesthetic;
- b) historical-biographical;
- c) publicistic;
- d) popular-scientific;
- e) purely belletristic.

Stylistically, the writer's essays are rich in figurative concepts, aphorisms, and artistic depictions. They are composed of the author's personal observations, impressions, reflections, and logical conclusions. Often, these essays are dedicated to a specific issue. Asad Dilmurod presents his ideas within a clear thematic scope. This gives his essays a philosophical and contemplative tone. The author justifies his arguments but does not attempt to offer a final scientific solution—he does not claim academic authority.

For instance, the essay "*Bronza bo 'ri*" [2.352–369] is inspired by Eastern historical legends, the She-Wolf cult, and Greek mythology—particularly the *Romulus and Remus* legend—as well as sculpture art. In this essay, the balance between myth and historical truth is analyzed. The essayist interprets the ancient world through dualistic concepts such as good–evil, truth–falsehood, joy–sorrow. In his view, these interconnected ideas contain instructive wisdom within the triad of past + present + future. Thus, the essence of one can be understood through the other. The future is inevitably tied to the past and present.

"Ko'hna dunyo aslida afsonayu asotir...  
Bir tarafi ezgulik, bir tarafi yovuzlik...  
Rost bilan yolg'on mo'l-ko'l,  
quvonchiyu qayg'usi qavat-qavat va  
alamiu armoni bisyor...  
Oqillar hamisha iqror-ki,  
afsona haqiqatga  
sirdosh va hamnafas uka bo'lur,  
faqat akasiga qaraganda o'ta xayolparast,  
donishu isyonkor erur va  
u bilan bir on yuzma-yuz dardlashmasa,  
kechmish, bugun va erta taqdirini  
birgalikda ko'zguga solmasa  
faro'gati tamom yo'qolur..." [3.352]

When reflecting on legends and myths, Asad Dilmurod vividly describes his emotional states: "*Suvga tushgan olmaday, qalqib ketar yuragim.*" He begins reading books on the She-Wolf with great interest. One of the works that caught his attention was Chingiz Aitmatov's novel "*Qiyomat*". The literary influence was so strong that the images of Toshchaynar and Akbara—filled with longing, hope, and sorrow—appeared even in his dreams. Eventually, he focuses on the tragic fate of Avdiy Kallistratov and Ober Kandalov, who, unaware of their mythological roots, destroy their own protective ancestors. The inability to save Toshchaynar and Akbara from their misguided kin becomes a source of spiritual torment for the author.

As the reader dives deeper into the author's thoughts, characters such as Akbara—searching for her children in grief—and Bostan and Gulimxon—mourning the loss of their innocent sons like Kenjash—come to life.

It is known that Aitmatov's depictions take the reader back twenty centuries to the conversation between Jesus Christ and Pontius Pilate. Interestingly, Asad Dilmurod also eventually turns to Roman legends. However, as his essay is built on the tragic fate of wolves, he passes through various literary-aesthetic landmarks, including Hermann Hesse's socio-psychological novel "*Cho'l bo 'risi*" [4.248]. This is not accidental—like Hesse's protagonist Harry Haller, Asad Dilmurod wrestles with two opposing poles: man and wolf.

Later, the author recalls the film "*Oq bo 'rilar*", where the struggle between good and evil is depicted through white colonizers likened to evil wolves, who mercilessly "... ko'ksimga tig' sanchilganday battar esankirayman.

Ruhimda ajib og'riq qo'zg'olar ekan,  
biron me'yoriy rag'bat va yupanch istab,  
qatlarida ezgulik va yovuzlik o'rtasida mavjud

azaliy va abadiy talashuv sababari pinhon

qadimiy bobomeros manbalarni

jonu dildan varaqlashga kirishaman". destroy the native people. He then shares his internal state:

Thus, the essay introduces the historical work "*Chingiznoma*" [5.296], written in the first half of the 17th century by Mawlono Muhammad Dust ogli Utamish Hoji in the Turkic language, by the order of Shaybanid prince Esh Sultan Bujakhahon ogli. The writer focuses on Chingiz Khan's proclamation: "*Men bo 'ri va quyosh o 'g 'liman!*". It is likely that the author used the Russian edition published in Alma-Ata.

Asad Dilmurod is then drawn to the "*O 'g 'uznoma*" epic [6.165–171], a product of Turkic thought, especially its mythological layers. He notes the connections between this epic and ancient Turkic inscriptions such as the "Kultigin" monument—through tree, wolf, and sky cults. In the epic, O'g'uzxon proudly wears a silver amulet shaped like a wolf, and a banner with a wolf image flutters above his white yurt. The khan believes that his people's bravery is inherited from the divine protector—Mother She-Wolf. He ties the courage of both himself and his nation to these deep mythological roots.

He also suggests that even the victories of Achaemenid rulers—who conquered cities such as Lydia, Media, and Babylon—were aided by this same She-Wolf spirit [7.480].

The essay then turns to ancient Italy and the legend of Romulus and Remus—children of Mars and Rhea Silvia—who were raised by the divine She-Wolf. The story moves to the image of the She-Wolf as the "*Mother of Eternal Rome*", referencing characters such as the righteous Numatore, the evil Amulius, and the shepherd Faustulus. In the end, justice and goodness prevail, and the once-abandoned infants grow up to found the city of Rome. According to legend, Prince Romulus commissions sculptor Antonio to create the "*Bronza bo 'ri*" statue. Initially placed in the Lateran Palace, the statue is later moved to the Capitoline Hill. Sculptor Antonio later adds the figures of Romulus and Remus nursing under the She-Wolf.

At the end of this imaginary journey, the author concludes with a reflection on the majestic statue:

"ObihaYot bilan lim-lim siynalarga talpingan

Romul va Rem siymosidagi ma'sum shu'la

Mardlikka yo'g'rilgan bardavom hayot,

Yaxshilikka undovchi umidbaxsh kelajak va

Jaholatni mag'lub etuvchi ezgulik timsolidir" [8.369].

Thus, Asad Dilmurod—through thorough study of historical-literary sources and the legacy of literature and art—demonstrates that the benevolent and compassionate image of the divine She-Wolf is a universal symbol, revered both in the East and the West, embodying hope, spiritual power, and protection.

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