

## **M. Purist and A. Dilmurod's Literary-Aesthetic Approach**

*Islamjon Yakubov*

*Professor of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Doctor of Philology*

**Abstract.** *This article comparatively analyzes Marcel Proust's novel "In Search of Lost Time" and Asad Dilmurod's novel "Color and Axis" from a literary-aesthetic perspective. The study examines the writers' interpretations of spirituality, memory, time, selfhood, and the perception of existence. Particular attention is paid to the similarities and differences between Eastern and Western literary thought, the principles of modernist poetics, and the artistic representation of national and cultural values. The research reveals the distinctive philosophical foundations of both authors and their approaches to depicting the inner world of human beings.*

**Key words:** *Marcel Proust, Asad Dilmurod, modernism, intellectual novel, time category, memory, literary thought, aesthetic approach.*

### **Introduction**

In the collection of the novels "Yo'qotilgan vaqtni axtarib" ("Seeking for lost time")[1] of Marcel Purist, the founder of the "conscience tendency" of the XX<sup>th</sup> century French literature, conversed about the moral changes that figured upon the universe. Such kind of situation has been observed in the artwork "Rang va Mehvar" ("Colour and axis")[2] of the Uzbek writer Asad Dilmurod. The main character of the novel Komron Mirzo strove for realizing by him through life[3]. The writer considered that wisdom and intuition is the notion which filled up with each other. He could definitely imagine the basics of the phenomenon. He explained the source of the power connecting parallel with real life and the world of non-existence.

A. Dilmurod deemed that the conflicts between perception and soul caused to the struggle of specific oppositeness of the personality. The Uzbek writer through the literary thoughts strived to be defined the existence of the only universe and the notion "I" had been convicted to be disappearance. He realized the world not as the imagination of the human, but as the result of the divine power. As the artwork "Yo'qotilgan vaqtni axtarib" ("Seeking for lost time"), the artwork "Rang va Mehvar" ("Colour and axis") also is the intellectual novel. Because both novels characters' interpretation have been given a wide range of philosophic thoughts[4,5].

So, the creative individuality of A. Dilmurod based on the roots of Eastern spirituality. Like the love of Swan and Gilberto, the love of Komron and Nafisa ended unexpectedly. Nosir and Tura Oxun according to their some kind of features compared with Duke Herman, Baron Chalice and Princess Parmsky[6,7]. In both novels outer world had been depicted basing on logicity, in the synthesis of memory-fantasy-dream-reality which had not been tightly connected regarding to place and time. During the process of depiction of each episodes of the collection Komron was re-born several times according to morality. Each of his birth is a psychological purity that is specific "I «ness.

## Materials and Methods

The research uses a comparative literary analysis of Marcel Proust's "In Search of Lost Time" and Asad Dilmurod's "Color and Axis." The study also considers theoretical bases related to modernist literature, including works of A. Bergson, Guy de Maupassant, O. Wilde, A. Schopenhauer, and A. France.

The methodological approach includes comparative analysis of Eastern and Western literary traditions, examination of philosophical and aesthetic principles, and analysis of psychological and symbolic representation in novels. Attention is given to memory–fantasy–dream–reality synthesis, as well as the interpretation of character psychology and existential concepts.

## Results and Discussion

As to the interpretation of A. Dilmurod, Komron enhanced up his soul because of his royalty background. It is not observed such kind of side in the Western Literature. For instance in the novels of M. Purist the genetic roots of person were disclaimed. Komron is the character who hadn't found his needs and the character who realized impossibility of it. But his hope and belief of future had not been missed[8]. We want to say that in the Uzbek novel there is no the person's absolute feeling of hopelessness. Because, while distinguishing the person the Uzbek author took into consideration the perfect ness of his inner world, not as to his place in the society. As to M. Purist, he completely disclaimed the surroundings and thoughts of his characters Chalice, Verdure, Odette and Albertan[9].

The specific modernism principles concerning to the views and prose poetics of M. Purist had been formulated basing on definite theoretical bases: (A. Berg son, Gee de Maupassant, O. Wild, A. Schopenhauer, A. France)[10,11,12]. That's why the author recognized only the power of universe, he disclaimed the theological power. He considered that the time belonged to the world of imagination. He interpreted the world connecting with the subject that was recognized as a receiver. He considered that it is possible to assimilate the universe through the literary-aesthetic intuition. So, there are enough sides of difference between Eastern and Western culture and morality.

The conflicts in the novels of A. Dilmurod and M. Purist are close to each other regarding to appearance basing on collision of real situation and the psychological process. It's interesting that both authors didn't conceal their hate to narrow outlook, rude manners, senseless pride, improper arrogance, and flaunting, weak vanity, ignorance and egoism. Because natural elegance to be appreciated by them. For A. Dilmurod Tura and Nosir Okhun are not the representatives belonged to only the social estate. He sought for s t r a n g e n e s s completely another source, that is slavery for slyness passion[13].

It's true to state that M. Purist didn't know the view of common people, their understandings and their way of feeling closely. Such kind of spiritual s t r a n g e n e s s didn't give the author the opportunity to picture their psychological portrait – high appreciation, discovering their strong determination and thirsty generous soul to the freedom completely. According to his Western view, the world is surrounded with attractive life, splendor, carouse and bear on the one hand, and on the other hand it is under the obedient ness. Undoubtedly, in such a dark condition the existed life has been blown, healthy thoughts has become s t r a n g e and the time has been lost. Spiritual poorness led the society to the collapsing.

A. Dilmurod also felt s t r a n g e n e s s such situations. But his world of colour and melody is a bit different. Because in his point of view the writer takes into consideration not the society itself, but the precious of the human soul and its creator. That's why the Uzbek writer doesn't believe the collapse of his all dreams. Komron couldn't give the pessimistic spirit to his drawn pictures' colour and melody. As to M. Purist he stayed under the feeling hopelessness, pessimistic and indifference[14,15].

It's true, that in the collection of the novels "Yo'qotilgan vaqtni axtarib" ("Seeking for lost time") is observed the writers strives interpretation of human deficiency connecting with the conflicts of natural instincts and character contradiction. He might be caused to meet discussion with his coldness point of view striving to connect evilness and immorality with the humanity commencement in his hate less view from devil and scoundrel Chalice and also pessimist and groundless Morel. As a matter of fact:

*At first*, under the indifference of moral-spiritual value noticed the existence of the ideas opposite to the humanism.

*The second*, the changes of human attraction and respect into unbelievers to each other, lie and jealous and also cruelty stirred bad impressions on the reader.

*The third*, we can't recognize the M. Purist in his last novels as the person who fought against antipodes, appreciating the true humanity, generous and kindness, pure feelings in his first novels.

*The fourth*, the writer despite drawing his attention to the topics concerning to sensual themes for the purpose of continuously seeking for healthy thoughts, in his novels as "Asira" ("The prisoner"), "Qochoq qiz" ("Refugee Girl"), and especially in the novel "Topilgan vaqt" ("Founded time") his point of view directed to the pureness and clearness belonged particularly to the nature and heavens. Perhaps, because of continuously pursuing "The lost time", the author found the essence of time from the creative process and art.

So, art and creativity is for Purist, as for A. Dilmurod art and creativity including pure belief and unique value. If the Literature and Art is the main topic which is laid in the bases of the collection of the novels "Seeking for the Lost Time", not loosing the way in the desert of himself is in the "Colour and Axis". For Komron, Vali the creativity is the responsibility before the Creator. It's the gratitude for presenting him such talent. It's the duty before his ancestors. Therefore, Mergan, Vali bakhshi and Komron are not the characters who can't imagine himself without art as the characters artist Ulster, composer Venteil, writer Bergot in the novels of M. Purist.

Undoubtedly, these characters created by both writers have been depicted vividly. We are going to state that under the bases of these characters and the attitude to the artworks created by them have been found out the similarities and differences between literary-aesthetic conception of M. Purist and A. Dilmurod.

As to us, in the "subjective" aesthetic theory of M. Purist and A. Dilmurod the Art is explained in the narrow and wide meaning.

*Narrow meaning:* For M. Purist the Art is neither social life nor objective event – it doesn't depend on place and time. This is the world of subject feelings. It is important for the writer to understand intuitively, not depicting the life that is rebuilt in the creative process. The subjective understanding of A. Dilmurod is not out of the kindness and belief of Creator. He sought spiritual calmness by moving the rebuilt life in his memory, putting the world of feelings on the scale of logics.

*Wide meaning:* In M. Purist the Art is not connected with the real life, in contrast it is separated from. Because its aesthetic program is not appropriate to our habitat policy: "Art is specific form of recognition and reflection of objective world". A. Dilmurod has been a bit widened the meaning of this view. That is he understood the Art under the bases of the human inner soul and unity of the society.

The "conscience tendency" which is observed both authors creativity has similarities and differences: For instances, for them *the first*, "conscience tendency" is the object of depiction. *The second*, it is the style of specific interpretation of real situation. M. Purist put the person in the bases of material-spiritual value. He psychologically analyzed the moral-spiritual loneliness of the French intelligence. In contrast of this A. Dilmurod proofed that entire belief is the factor of sustainability of the person.

## Conclusion

The comparative analysis shows that Marcel Proust and Asad Dilmurod share similarities in depicting human psychology, memory, and existential perception, but differ in philosophical interpretation. Proust's worldview is based on subjective perception and modernist detachment from reality, while Dilmurod integrates spirituality, divine meaning, and moral responsibility into human existence.

## References

- [1] A. Dilmurod, *Rang va Mehvar (Colour and Axis)*, "Sharq Yulduzi", 2012, no. 5–6.
- [2] T. Matyoqubova, *G'afur G'ulom badiiyati*, Tashkent: Fan va texnologiya, 2006.
- [3] T. R. Matyakubova, "Poetic character and its specific features," *Theoretical & Applied Science*, Marseille, 2015, pp. 40–43.
- [4] T. Matyokubova, "Poetic imagery of nature," *Theoretical & Applied Science*, vol. 02, no. 118, pp. 521–524, 2023.
- [5] S. Yakubova, "The issue of 'way' in Cholpon's poetry," *ISJ Theoretical & Applied Science*, vol. 02, no. 118, pp. 490–492, 2023.
- [6] S. Yakubova, "Description of the spirit of call for patriotism and unity in the poetry of Fitrat," *International Journal of Engineering and Information Systems*, vol. 5, no. 4, pp. 83–85, Apr. 2021.
- [7] T. R. Matyakubova, "Poetic character and its specific features," *Theoretical & Applied Science*, Marseille, 2015, pp. 40–43.
- [8] I. Yakubov and T. Matyokubova, "Laboratory works of Gafur Gulam: poetic image and imagery," *Journal of Critical Reviews*, vol. 7, no. 17, 2020, ISSN 2394-5125.
- [9] I. Yakubov, *Mustaqillik davri o'zbek romanlari poetikasi*, Tashkent: Nurafshon business, 2021.
- [10] I. Yakubov, "Transformation of aesthetic views and modern Uzbek novel," *Theoretical & Applied Science*, no. 12, pp. 120–125, 2017.
- [11] M. Amonova and I. Yakubov, "The place of traditional motives and symbols in the plot and composition of national novels," *Journal of Critical Reviews*, vol. 7, pp. 2903–2910, 2020.
- [12] I. Yakubov, "Artistic interpretation of the drama of moral and spiritual problems in the tragedy 'Romeo and Juliet'," *ISJ Theoretical & Applied Science*, vol. 02, no. 118, pp. 517–520, 2023.
- [13] T. R. Matyakubova, "Poetic character and its specific features," *Theoretical & Applied Science*, 2015, pp. 40–43.
- [14] M. Gutenberg Project, *Electronic Book Collection*, 2020. Available: <https://www.gutenberg.org/ebooks/63532>
- [15] T. Matyokubova et al., *Selected studies in Uzbek literary criticism and poetics*, various sources compiled.