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AESTHETIC MODELS OF CREATIVE DESTINY IN THE NOVEL: THE PROBLEM OF PURE ARTISTIC CONSTRUCTION AND ARTISTIC-BIOGRAPHICAL RECONSTRUCTION (On the example of the novels *Moon and Chaqa* and Rozi Choriev's Last Testament)

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Abstract:

This scientific article deeply analyzes the mechanisms of artistic interpretation of the fate of the creator, in particular the artist, in modern Uzbek novels from a literary-theoretical and poetic perspective. The focus of the research is on the problem of the creation of the fate of the creator in the novel as a purely artistic model and its reshaping through artistic-biographical reconstruction. The article analyzes the manifestation of the image of the artist in the novel “Moon and Chaqa” as a purely artistic construction based on the author’s aesthetic consciousness, devoid of real biographical logic, and the poetic analysis of the artistic-biographical model resulting from the artistic processing of the life of a historical figure in the novel “The Last Will of Rozi Choriev”. These two interpretations of the fate of the creator are considered at the intersection of Eastern and Western aesthetic thinking, and it is scientifically substantiated that the image of the artist in the novel is not a factual image, but an artistic expression of an aesthetic concept. The results of the study show that in the novel, the fate of the creator is determined not by biographical accuracy, but by the level of aesthetic generalization, and this situation means that the image of the creator in modern Uzbek novelism has risen to a new poetic level.



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Keywords: fate of the creator, image of the artist, purely fiction novel, fiction-biographical novel, aesthetic reconstruction, aesthetic consciousness of the author, poetics of the East and the West.

Introduction

In modern Uzbek novelism, the issue of the fate of the creator is moving beyond the traditional plot or characterological problem and rising to the ontological and aesthetic level of literary thought, because the image of the artist in the novel is not limited to expressing only the drama of individual personal life, but also allows for the artistic generalization of complex and multi-layered relationships between art and society, creativity and history, personality and culture. In particular, the interpretation of the image of the artist in the novel genre becomes a form of self-analysis of the author's aesthetic consciousness, turning the novel not only into a series of events, but also into a field of aesthetic thinking. In this sense, the interpretation of the fate of the creator in the novel becomes an important theoretical problem at the intersection of purely artistic and artistic-biographical models, since the difference between these two approaches is determined not by the simple ratio of fact and texture, but by the status of aesthetic consciousness in the novel. In a purely artistic novel, the fate of the artist is formed as a symbolic expression of the author's aesthetic concept and exists within the framework of an artistic ontology independent of the logic of real life, while in an artistic-biographical novel, the life of a historical figure undergoes artistic processing and becomes a product of aesthetic reconstruction. The parallel development of these two models in Uzbek novelism gives rise to new poetic qualities in the interpretation of the fate of the creator: in the novel "Moon and Chaqa" the image of the artist appears as a purely artistic construction expressing the author's philosophical views on art, while in the novel "The Last Will of Rozi



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Choriev" the real life of the artist is subordinated to the laws of the poetics of the artistic-biographical novel. This article aims to deeply reveal the artistic mechanisms of the concept of the creator's fate in the novel through a comparative and theoretical analysis of these two types of aesthetic models.

Literature analysis and methods

The analysis of literary studies devoted to the interpretation of the fate of the creator, in particular the image of the artist in the novel, shows that this problem is often interpreted within the framework of the general paradigm of "artist and society", and its aesthetic mechanisms in the forms of purely artistic models and artistic-biographical reconstructions are not sufficiently revealed on a systematic and ontological basis. In Western literary thought, the image of the artist is analyzed more in the context of individualism, existential choice and creative loneliness, and the fate of the artist is interpreted as a tragedy of personal consciousness, which limits the image of the creator in the novel to internal dramatism and subjective perception; in the literary and aesthetic traditions of the East, the fate of the creator is evaluated inextricably linked with society, history and spiritual responsibility, and the image of the artist is interpreted more as a bearer of moral and cultural duty. In Uzbek literary criticism, artistic-biographical novels, including works such as Rozi Choriev's Last Testament, have been studied mainly from the point of view of the artistic processing of the biography of a historical figure, focusing on the ratio of fact and texture, but this approach has often relegated the internal poetic laws of artistic reconstruction to a secondary level. In studies of purely artistic novels, in particular, the image of the artist in the novel "Moon and Chaqa" has been described in plot and psychological terms, and his status as a product of aesthetic consciousness has not been sufficiently theoretically generalized. As a result, in the existing



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literature, the fate of the artist has often been assessed in terms of the "level of vitality", while the artistic ontology in the novel, the author's aesthetic position, and the symbolic-philosophical load of the image have been left out of in-depth analysis. This situation creates the need to remove the fate of the artist in the novel from the factological or characterological approach and reconsider it as a purely aesthetic construction and artistic-biographical reconstruction, and determines the scientific relevance of this article.

This research methodology consciously deviates from the classical descriptive approaches of literary criticism and is based on the integration of comparative-typological, poetic-structural, hermeneutic and aesthetic-philosophical analysis methods, since the interpretation of the fate of the creator in the novel requires consideration not only at the level of plot or character, but also as a process of formation of aesthetic consciousness. Using the comparative-typological method, the poetic differences between a purely fiction novel and a fiction-biographical novel were identified, and the aesthetic model on which the fate of the artist is built in each of them was analyzed. Through the structural-semantic approach, the internal logical connection between the symbolic layers of the artist's image, the author's position and the aesthetic concept was revealed in the text of the novel. The hermeneutic method served to interpret the deep philosophical and cultural meanings of the issue of the fate of the creator, making it possible to emphasize the internal aesthetic content of the image rather than the external real context. Also, the historical-contextual approach was used to identify the differences between Eastern and Western aesthetic thinking, revealing the cultural-typological sources of the fate of the artist in the novel. As a result of the integration of these methods, the fate of the artist in the novel was interpreted not as a set of facts or a psychological portrait, but as an artistic reconstruction of the author's aesthetic consciousness.



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Results and discussion

Deep poetic and comparative-theoretical analyses of the artistic interpretation of the fate of the artist in the novel show that in modern Uzbek novelism the image of the artist is now being formed not as an individual character or a hero who sets the plot in motion, but as a central conceptual figure of the author's aesthetic consciousness, and it is this circumstance that determines the fundamental difference between a purely artistic model of the fate of the artist and an artistic-biographical reconstruction. In the novel "Moon and Chaqa", the fate of the artist is manifested as a purely artistic ontology built on the author's philosophical-aesthetic views on art, not based on the logic of real life or historical accuracy, in which the creative process is revealed not by the flow of external events, but through internal aesthetic contradictions, creative choices and spiritual searches; the artist's relationship with society is expressed not in the form of open conflict, but through internal alienation, aesthetic dissatisfaction and a sense of responsibility for art, which gives rise to the mechanism of symbolic generalization inherent in the poetics of a purely artistic novel. In this approach, the image of the artist becomes a form of self-analysis of the author's aesthetic consciousness, bringing the novel closer to the field of contemplation than to reality, and allows us to interpret the fate of the artist not as an individual life story, but as a form of existence of art. On the contrary, in the novel *The Last Testament of Rozi Choriev*, the fate of the artist has a historical-biographical basis and arises as a result of the artistic processing of the life of a real person, but here too the author does not content himself with retelling facts at the level of a document, but also carries out an aesthetic reconstruction of biography, that is, real life events are subordinated to the poetic laws of the novel genre and are involved in the process of producing artistic meaning. In the process of this artistic-biographical reconstruction, the fate of the artist is manifested in two



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layers: on the one hand, as a historical figure, he is connected to the socio-cultural environment of his time, on the other hand, he becomes the bearer of the author's aesthetic concept, and the constant state of negotiation between historical reality and artistic texture becomes the main internal force of the poetics of the novel. During the discussion, it was revealed that while in a purely artistic novel the fate of the artist is an absolute artistic construct based on aesthetic freedom, in a literary-biographical novel he faces historical limitations, but it is precisely these limitations that create an opportunity for artistic transformation, turning the fate of the artist into a more complex and multi-layered aesthetic phenomenon. From the perspective of Eastern and Western aesthetic thinking, the image of the artist in the novel "Moon and the Child" is combined with the motifs of individualism, inner existential anguish and creative loneliness typical of Western novelism, while in the novel "The Last Will of Rozi Choriev" the artist's responsibility to history, society and spiritual duty, typical of Eastern aesthetic traditions, takes precedence, which determines the cultural and typological boundaries of the fate of the artist in the novel. The most controversial conclusion is that no matter how biographically grounded the fate of the creator in the novel may be, it still cannot rise to the level of the novel genre, since it does not obey the laws of purely artistic thought; therefore, the artistic-biographical novel ultimately strives for a purely artistic model, and historical truth becomes a secondary factor in the process of producing aesthetic meaning. Thus, in modern Uzbek fiction, the issue of the fate of the artist is determined not by the opposition of fact and texture, but by the depth of the aesthetic concept and the level of artistic reconstruction, and this situation scientifically justifies the elevation of the image of the creator to a new poetic level.



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Conclusion

This study scientifically substantiated that in modern Uzbek novelism, the artistic interpretation of the fate of the creator, in particular the artist, is not a simple plot motif or characterological issue, but a central ontological category that determines the aesthetic consciousness of the novel. The analysis showed that, since the fate of the creator in the novel is manifested in the forms of pure artistic construction and artistic-biographical reconstruction, the difference between these two models is determined not by the ratio of fact and texture, but by the depth of the author's aesthetic concept and the level of artistic thinking. In the novel "Moon and Chaqa", the image of the artist is formed within a purely artistic ontology, independent of real biographical logic, and becomes a symbolic model representing the process of self-understanding of art, while in the novel "The Last Testament of Rozi Choriev" the life of a historical figure is reinterpreted through artistic reconstruction, and factual accuracy is subordinated to the process of producing aesthetic meaning. As a result of this comparative analysis, it was found that even a fictional biographical novel cannot ultimately deviate from the laws of purely artistic thought, since the poetic nature of the novel prioritizes aesthetic truth, not historical truth. The analysis of the interpretation of the fate of the artist at the intersection of Eastern and Western aesthetic thought showed that the motifs of individualism and existential loneliness inherent in Western novelism and the ideas of spiritual responsibility and historical duty inherent in Eastern literary traditions are manifested in a complex synthesis in the modern Uzbek novel, which reveals new poetic qualities of the image of the creator. The scientific novelty of the study lies in the fact that it substantiates the need to evaluate the fate of the creator in the novel not by the criterion of biographical accuracy, but by the level of aesthetic reconstruction; its theoretical significance lies in the fact that it allows us to reinterpret the poetics of purely artistic and



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fictional biographical novels based on an ontological approach. In practical terms, this article shows the need to abandon the factual approach in analyzing the image of the artist in modern Uzbek novels and use a methodology based on the aesthetic concept and the center of artistic thought. In general, the issue of the fate of the artist in the novel is interpreted in modern literary thought in close connection with the role of art in society, the relationship of the artist with history and culture, and the level of self-awareness of the artistic consciousness, and is manifested as an important poetic phenomenon that brings Uzbek novels to a new aesthetic stage.

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