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BIOGRAPHICAL APPROACH AS A SCIENTIFIC AND THEORETICAL PROBLEM

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ABSTRACT

The article deals with the study of the issue of biographical approach in world literature, the possibilities of the biographical genre, the creative personality, the creative "I" and the biographical "I". In the historical and literary process, the issue of biographical approach in Russian literature has been widely discussed, and the views of scholars on this issue have been studied. Any work of art is a product of individual perception and creative activity. Figuratively speaking, the author is likely to leave a "fingerprint" in the text of the work, which is not noticeable at first glance, but different from others.

KEYWORDS: *World Literature, Author Or Text, Biographical Approach, Biographical Genre, Literary Personality.*

INTRODUCTION

In the history of literary and aesthetic thought in world literature, in the field of philosophy, aesthetics and psychology, the scientific-theoretical study of the problem of harmony between the psychology of creativity, the writer's laboratory, the creative personality and artistic creation has a long history. The creative personality as a scientific problem has been studied to some extent in world literature, and specific principles have been developed. Any work of art is a product of individual perception and creative activity. Figuratively speaking, the author is likely to leave a "fingerprint" in the text of the work, which is not noticeable at first glance, but different from others. This "trace" embodies a number of features present in the author's personality. A special biographical approach to the creator is required to study the specific "traces" in this way. According to the historical-comparative, biographical, psycho biographical, historical-cultural methods widely used in literary criticism, the problem of the creative

personality is studied as a literary-aesthetic category of literary criticism, approaching the phenomenon of harmony between the creative "me" and the human "I".

"Biography" is a Greek word meaning "life", "I write" - a biography, "life history", "destiny in writing". Literary critic Abdugafur Rasulov connects the term "biography" with Alisher Navoi's attitude to this word: "The great Alisher Navoi revered the word" hol "and used it very effectively. "Hol" is an Arabic word. The more the merrier, the more the merrier. Alisher Navoi used such combinations as "hasbi hol", "status adosi", "status mood", "pleasure state", "distressed state". "Hol" actually means spiritual life, spiritual movement, like "biography" [1.22]. The scientist argues that the biography is the manifestation of a person's spiritual life and mental states, his personality through nature.

In the biographical genre, documentation, no space for texture, strict adherence to certain rules in the depiction of space and time, adherence to gradualism are required. So, the artist who intends to create a work in the biographical genre must take into account these aspects. The use of artistic text in biographical works is limited. The reason is that the author relies solely on documents in this genre. "The author of a biographical story is a slave to factual material. A biographical story is built not only on facts, but also on perceptions - on the basis of emotions that appear in an absolutely legitimate way on the basis of a dramatic description of events. The facts can be incredibly easily forgotten, but the emotional excitement once experienced will never be forgotten." [2.97] It is understood that in the analysis of a work created in the biographical genre, it is important not only to follow the numbers, but also to understand the author-human mental state, experiences and the situation in which he lives. A biographical work is a historical-artistic documentary work dedicated to the life and work of a particular writer. An author who intends to write a work in this genre must have a deep knowledge of the historical and literary process, the socio-psychological climate of the period, literary traditions and criteria. A biographical work is a documentary example of a work of art in which the image of a historical figure is created through the imagination and understanding of the author.

The study of the creative-human biography is based mainly on the biography prepared by the author. Sometimes the incompleteness and irregular scattering of sources about a writer causes a number of problems in the work. It should be noted that the scarcity of sources encourages the researcher to reflect on the text. "The author's biography and analysis of his works are rarely successful." [3.85-86] Continuing the above idea logically, M. Lotman says: "The interaction of two works - that is, the analysis of the author's biography and his work - can rarely find a successful solution [4.28]. The problem is, first, that numbers and documentaries are a priority in biography. Second, the creator is also a living soul, his freedom of thought and relations is unrestricted, stability cannot be demanded from him, it is impossible to fully comprehend the personality of the writer and the world of creation. Therefore, the ability to combine the two phenomena requires a great deal of responsibility on the part of the researcher, and it is important to find a vivid image of the creator among the sources. In the creative man (meaning the writer - S.T.) the creative "I" and the biographical "I" form a mutual point. When the creative "I" is considered on the basis of creative originality, creative uniqueness, aesthetic ideals and poetic criteria, the biographical "I" takes the next place. Biographical "I" plays a key role in a deeper understanding of the creative "I". It should be noted that the absoluteness of the biographical approach in the study of the work is far from the idea that the author and the protagonist are the

same. It is not correct to look for a biographical element in every work, to focus the analysis on this factor. In recent years, literary criticism has focused on the creative personality as a result of a comprehensive study of the human person, his way of thinking and the spiritual world. After all, it is not justified to exaggerate the biographical or personal "trace" of the author in the analysis of the work, to pay too much attention to it.

The basic principles of the biographical approach in world literature were developed and applied to science by Sh. Saint-Byov, A. Morua. In the West, it has become a tradition to synthesize a work of art with its author's nature, talent, psychological state, and an individual approach to the creative process. Since the creative-human personality is full of mysteries, it is difficult to regulate his biography on the basis of strict rules. Therefore, in Russian literature, the author's biography was considered a "genre that does not obey the rules." One of the main problems of the biographical method is the integration and study of various parts of human life in a biographical work. It is more accurate to call the biographical genre an inter-genre genre.

In the early 1920s and 1930s, the "biographical approach" to Russian literature was dominated by the West. At the same time, many scholars have differing views on the concept of "text or author." In the former Soviet Union, since 1933, a creative group led by Gorky has been publishing the series *The Lives of Wonderful People*. At the time of publication of the series, the Russian press publishes a number of controversial scientific articles. In 1939-1940, the "Adabiyot Gazeta" held a large-scale discussion on the biographical genre. As a result of the biographical approach to the creator-man, the content of the genre expands and a biographical novel begins to appear. Since the full principles of the genre have not yet been developed and are new, various controversies arise. What type and genre do biographical novels belong to, and is there a need for this genre in literature? the criteria of the biographical genre are developed due to the objection that. [5. 36-42].

M.O. Gershenzon, a scholar who studied Pushkin's work in depth, states that "Pushkin, as a poet, is completely true in the essence of his simplest and simplest words, and in each of his poems there is a personal autobiographical confession, you just have to listen to him and believe in him." [6.53.] Proper interpretation of the biographical lines in the poet's poem ensures the success of the work. Feeling and understanding the feeling and confession of the artist to the artistic expression, along with the understanding of the poet's creative concept, serves to determine the theoretical and methodological value of the biographical method. BV Tomashevsky sarcastically accepts such comments about Pushkin's poetry as "the truth of the world" and interprets this study as an approach of a psychobiographical nature in the narrow sense [7. 9.]. Scholars approach the issue from an artistic-aesthetic and socio-cultural perspective, proposing to blur the line between a work of art and a personal biography. Some theorists, however, object to this, claiming to be representatives of antibiography. In particular, representatives of the formal school B.M. Eichenbaum [8. 36], V.B. Shklovsky [9.143.] object that fiction and real life are not one and the same, it is not an acceptable way to look for any biographical elements in a work of art. A.A. Potebnya, on the other hand, believes that the study of a work of art on the basis of a biographical context should cover such issues as the personality and psyche of the author [10.616.]. Each scholar has focused on different aspects of the biographical approach in his or her views.

Representatives of the formal school try to confirm their views with the views of the representatives of the "psychological school". None of us has the right not to be distracted by the events of BM Eichenbaum's life, that is, "verbal statements do not reflect the true anguish of the human heart or be deceived by the author's words in his diary and memoirs" [8.43]. Analyzing the work of the Russian poetess A. Akhmatova, B. Shklovsky argues that "we must separate the laws of real life from the laws of literature" [9.143]. In general, the problem of the creative personality and the literary hero determines the historical-cultural, literary-aesthetic, socio-psychological value of the problem as a scientific-theoretical problem.

V. Commenting on the formal school, Zhirmunsky concludes that "the creative style is reflected in issues such as his aesthetic views and tastes, which in turn are integrated into his biography" [11.213.]. Scholars have argued that no matter how controversial, a biographical approach, the study of a writer's life in relation to his work and protagonists, would provide the basis for new scientific and theoretical conclusions. M. Bakhtin in the study of the work in the biographical genre highlights several factors, 1. The author-man to look at the individual as an individual creature, and this feature ensures its originality; 2. The principle of historicity should be followed in such work; 3. It is necessary to study the author in connection with the conditions of his time, the principles of literary criteria; 4. The researcher should not confuse the author-creator (at the time of the work) with the author-person (historical period and society, socio-political), although there are several similar situations in life [12.216.]. In the study of the creative personality, the scientist prefers to formulate the problem on the basis of a holistic system and to study it in relation to its own period, as required by historical poetics. The study of the creator on the basis of the principle of historicity plays an important role in understanding the general picture of the period and the social factors in the life of society. The creative work serves as a link between history and the future. In the process of writing a work, the writer must be able to summarize the units of time, such as yesterday, today and tomorrow, in terms of space and time.

V. Zhirmunsky notes that in studying the biography of the artist it is necessary to consider three problems:

1. Personal biography of the writer, his attitude to creativity.

2. Social biography of the author.

3. Literary biography of the author, his views on literature. [12.133.]. The scientist distinguishes the personal, social and literary biography of the artist and suggests a special study of it. Hence, in the process of studying the creative biography, it is necessary to observe the three problems as a whole. The problems posed by the scientist complement and clarify the other, creating a holistic view of the creator.

In Uzbek literature, Professor Fitrat first tried to reconstruct the author's biography based on his work. The scholar Ahmad Yugnaki, Ahmad Yassavi, poets of the Yassavi school, Muhammad Salih, Turdi and Mashrab, as well as Abdurahman Saadi's "Imam Ghazzali" and Wadud Mahmud's "Fuzuli Baghdadi" have developed a unique method of creating a scientific biography. These studies emerged as a result of a holistic view of the author's personality and creativity. A number of researches devoted to the creation of a creative scientific biography of modern Uzbek literature have been created, and works in the spirit of enlightenment, created in a biographical way, have been published. At the request of the ideology of our independence,

efforts have been made to restore the "biography" of our national literature. Socio-political changes at the beginning of the century, the Jadid movement, the establishment of the Bolshevik regime, political repressions in the 30s and 50s, the policy of the long-ruling Soviet government had a significant impact on the lives and works of Uzbek writers. Therefore, the biographies of our writers who lived and worked during the Soviet era were studied on the basis of new principles.

If we focus on the roots of the biographical approach in Uzbek literature, it goes back a long way. The history of the life of the Prophet (peace and blessings of Allaah be upon him) is called Siyarat. When the word "siyarat" is translated from Arabic, it means "a person's life history, way of life", or "biography". The science devoted to the study of the life of the Prophet (peace and blessings of Allaah be upon him) is called As-Siyratun al-Nabawiyyah, and the scholars who specialize in this science are called the scholars of Siyarat. [14.188.] There are many books on the history of Islam in the history of Islam, and biographical works on the lives of saints and prophets in the Middle Ages tell the story of the genre.

Amir Temur's "Temur's Statutes", Zahiriddin Muhammad Babur's "Boburnoma", Muhammad Salih's "Shaybaniynoma" are also among the unique sources of biographical character. In the rarest examples of our classical literature, the science of poetry has been systematically improved. Alisher Navoi's first prose works "Khamsat ul-mutahayyirin", "Haloti Pahlavon Muhammad", "Holoti Sayyid Hasan Ardasher" were arranged in Turkish. managed to create. Or Alisher Navoi's "Nasoyimul-muhabbat" gives detailed information about the life and work of 707 sheikhs. Alisher Navoi spoke at the Majlis un-nafois about the works of 459 people of different professions engaged in fiction, and analyzed their achievements and shortcomings. In the classical literature, Khandamir's work "Makrim-ul-akhlaq" covers the leading aspects of the biography of the great Alisher Navoi. Thus, the issue of the author's biography and biographical approach to it has a special place in the history of Uzbek classical literature. Uzbek literary critics continued the traditions of their predecessors in the biographies of celebrities, and by the twentieth century (30s) the demand and supply of biographies had changed.

Academician I. Sultanov in his book "Navoi's book of the heart" [15.] studied to the smallest detail in the biography of the creative person and used it very appropriately. This work is the product of the work of the scientist, who has been writing about the works and works of Alisher Navoi for many years. Turkologist, Doctor of Philology M. Khamroev considers this work as a "documented biography" [16.208.]. In this, of course, the scholar's writing skills came in handy.

Biographical works, educational novels, biographical short stories, biographical essays appear in Uzbek prose, which means that the possibilities of this genre are expanding. In all of this, documentary is a priority, and the author is guided by the goal of deepening the creative and human image of the creator, based on his emotional feelings and experiences. N. Karimov's enlightenment novels "Cholpon", "Mirtimir", "Maqsud Shaykhzoda" are a vivid example of this. At the same time, artistic creativity and literature approach in a certain sense, one complementing the other. It is expedient to form the existing scientific and theoretical views on the basis of world literature on the basis of the heritage of our ancestors in our national literature, and much research is still being done in this regard.

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