



THE AUTHOR IN REVEALING THE ESSENCE OF THE BIOGRAPHICAL  
METHOD THE PLACE OF IDENTITY

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**Abstract:**

**Introduction.** This article is devoted to the ability of academic Aziz Kayumov to apply using in comprehending historical novels. Content and linguistic peculiarities of the research are analyzed too.

**Research methods.** Biographical method is a separate scientific research in literature, one of the methods of theoretical and practical approach to the work of art through the creative personality. This method is based on the knowledge, currents and views of all disciplines, formed by human thinking, with the essence of the human personality.

The biographical method examines the life of the writer and the work of art created by him in pairs, without separating one from the other, in a dialectical connection, synthesizing the product of creativity and ingenuity. In it, the author, that is, the writer-creator, is studied first of all as a human being. His works are said to reflect points related to the writer's life. It goes into the biography of the creator, thereby revealing the most important aspects of his personality.

**Results and discussions.** Since the main subject of literature is man, it is obvious that it was created for the benefit of man. In this sense, it is natural that every writer in his work, first of all, seeks the interests of man. Rather, by narrating their experiences, the author first warns the reader of unexpected life changes, various emotional upheavals, heartaches, confusion, anxiety, heavy or light emotional experiences. wants to reach. He wants to teach people how to behave in such situations, how not to lose their way, how to control themselves. The role of literature, the main function of which is "politeness", is thus clarified once again. It is well known that the biographical method in literature is based on the knowledge, currents and views of all disciplines, formed by human thinking, with the essence of the human personality.

**Conclusion.** The biographical method examines the life of the writer and the work of art created by him in pairs, without separating one from the other, in a dialectical connection, synthesizing the product of creativity and ingenuity. For this reason, the biographical method cannot be considered as a study of the creative biography.

**Keywords:** literary image, specialist in literature, biographical method, character, sophist encyclopedist, king and poet, academic scientist, legend and fable.

**Introduction.** Since the main subject of literature is man, it is obvious that it was created for the benefit of man. In this sense, it is natural that every writer in his work, first of all, seeks the interests of man. Rather, by narrating their experiences, the author first warns the reader of unexpected life changes, various emotional upheavals, heartaches, confusion, anxiety, heavy or light emotional experiences. wants to reach. He wants to teach people how to behave in such situations, how not to lose their way, how to control themselves. The role of literature, the main function of which is "politeness", is thus clarified once again.

**Materials and methods.** It is well known that the biographical method in literature is based on the knowledge, currents and views of all disciplines, formed by human thinking, with the essence of the human personality. The biographical method examines the life of the writer and the work of art created by him in pairs, without separating one from the other, in a dialectical connection, synthesizing the product of creativity and ingenuity. For this reason, the biographical method cannot be considered as a study of the creative biography.

Literary critic Yuri Borev believes that "the fate of the artist and the work is the key to meaning." "In a work of art, the writer's personality is sealed, and the artist's unique destiny is the key to the interpretation of his work."

**Results.** In the biographical method, the author, that is, the writer-creator, is studied primarily as a human being. It is proved that his works reflect points related to the life of the writer. It goes into the biography of the creator, thereby revealing the most important aspects of his personality. It is based on the fact that some important events in the life of the writer are also reflected in his work.

According to scientists, it pays special attention to the artist's personal life, living environment, mental and psychological state, personal interests, inspirational factors that motivated him to write the work, the artist's laboratory and a number of similar historical and individual issues. The created work of art is studied in terms of the writer's personality, mental state. Through the biographical method, the author's creative laboratory is mainly explored. The fact that certain events in the life of the artist are somehow reflected in his works is proved by the biographical method. The biographical method has its own peculiarities in this respect. The most important aspect of this method is that it does not differentiate between author-person and author-creator. The author's character is considered to be embodied in the image he creates. Based on the biography of the creator, the work he created and the protagonists of the work are explained. Therefore, the biographical method is the most useful method in creating a literary portrait. The biographical method works on the basis of documents. Historicity, accuracy, documentary are its fundamental requirements. Therefore, in the research of B. Yuldashev it is observed that it was studied under the name "historical-biographical method".

For the biographical method to work effectively, it is necessary to have documents about the life and work of a specific artist. Unfortunately, the documents that provide information about many of our creators are not yet fully collected.

In the biographical method, writings, letters, autobiographical texts, diaries, memoirs, manuscripts - in general, clear evidence plays an important role.

**Discussions.** The biographical method interests the researcher in the author's individual lifestyle, personal life, way of life, past, inner experiences, character traits, in a word, biography (or autobiography). Because, as A. Rasulov said: "An ordinary work is a mirror of the writer's inner state. The biography of the writer is invaluable in understanding, interpreting and evaluating a work of art. An autobiography is an invaluable source in revealing the spirit and essence of a literary text. The sharp interpreter tells a lot about the writer's situation through his work."

Literary critic Bakhodir Karimov, speaking about the biographical method, emphasizes the importance of distinguishing it from autobiography: "This method should not be understood simply as a biography. After all, the biographic method is not a simple chronological description and classification of the creative biography; the year of the writer's birth, place of residence or environment, the year in which his work was written, and finally the year of the artist's death - all of this is biographical information ....

A. Rasulov mentions the scope and history of literary reforms in the process of historical-biographical approach, such as "biography", "biography", "hasbi hol", "holot-manoqib" and debates about their meanings. In his view, first, to determine the auxiliary nature of biographical information in the analysis of a work of art; second, it is necessary to distinguish two different approaches, such as referring to the biography of the writer only in the analysis of biographical works. The first of these is an effective method of analysis, which has been formed as a historical-biographical method in world literature.

As it is noted: "Biographical method is a method of studying literature, in which the biography and personality of the writer are considered as the main defining moment of artistic creation."

According to Karimov, the biographical method plays an important role in revealing the essence of artistic creation, creative psychology, the roots of the work of art.

To fully understand and objectively evaluate the creative heritage, it is necessary to have a complete picture of his way of life. In this case, the use of biographical methods is important. In this sense, it is difficult to agree with the opinion of the literary critic B. Karimov that "the biographical method has not received serious attention in the history of Uzbek literature." Because in the history of our national literature, the heritage of many famous artists has been studied to a certain extent. Of course, it cannot be denied that these creators also relied on information about their way of life as much as possible in order to fully understand and evaluate them objectively.

B. Karimov reiterated that "the biographical method has not been applied to literature in the form of" psychobiography ", ie the psychological biography of the writer." Because the biographical method implies the study of a work of art in the context of the author's way of life, it is natural that in that work the artist's inner spiritual experiences, thoughts, dreams, pains, aspirations, aspirations, He cannot ignore the fact that what he has learned, the good and the bad he has experienced, the life experiences and knowledge he has gained are reflected. Such a psychobiography of the artist is, in a sense, reflected in the description of events in his works of art, in



the system of images created by him. This is the individual skill of the artist, the originality of his work.

There is also the fact that in works of art, the creative personality is sometimes reflected brightly, and sometimes secretly. This can only be learned from the context of the work. In this regard, there are two types of works:

a) works that are vividly reflected in the context of the author's biography;

b) can be distinguished in the form of works that are not vividly reflected in the context of the author's biography.

Examples of works that are not vividly reflected in the context of a writer's biography are often some works created on a historical theme. In such works, although the author does not vividly describe his biography, its content reveals the socio-psychological attitude of the artist to the realities of the past, his personal views, as a result of which there are biographical features. For example, Odil Yakubov's novel "Ulugbek's Treasure" tells about the dangerous moments of the life of the king, astronomer Mirzo Ulugbek, his biography. The author's biography does not seem to exist in this play. But, in our opinion, in any play there will be something sketchy about the biography of its author. Therefore, any work can be studied in a biographical context. For example, if Odil Yakubov's novel "Ulugbek's Treasure" is studied in a biographical context, the following two cases will appear:

first, the image of Mirzo Ulugbek as a ruler and a scientist, his way of life, his relatives, his experiences shine;

secondly, the attitude of the author of the work, one of the great writers of the XX century Odil Yakubov to our past history, the realities of the XV century, the socio-political problems of that time, the personal perception of historical reality, the skill of interpreting it as one sees it, the thoughts of that period and its people.

The fact is that the biographical method should not be considered as a method of studying only literature. Through it, not only writers and poets and the works of art they create are selected as the object of research, but in any type of creation, whether artistic, scientific or practical, because it is related to the individual's worldview. can be. It is also possible to approach various forms of creativity, such as science and technology, art, politics, culture, through the biographical method. From this it becomes clear that the biographical method has a universal character.

When working with the biographical method, the researcher relies on several important factors. These factors include:

1. Philological, literary and aesthetic knowledge of the artist. This the factor manifests itself as a specific holistic system and leads the biographical method. After all, the word is the main tool of expression for any type and form of creation. Words are used to express any thought or reality that is perceived, understood, and felt. It is clear that the main force on which the biographical method is based is also the word. In this case, taking into account the fact that the creator works with the word, attention is paid to its artistic refinement of the word. After all, every sound, every word and phrase in the text of a work of art can indicate a creative personality. If they are studied synthetically, they produce certain results. At the same time, it opens the way to understanding the creative individuality of the artist, the facets of artistic mastery, the poetic discoveries created by him, and most importantly, his unique

talent and ability. Accordingly, its place in a particular historical period or environment is determined.

Abdullah Qahhor was reportedly a zealous man, albeit a poor man by nature. Perhaps an important feature of his creative style: the use of few words in the creation of an artistic text, the ability to use the word very economically and appropriately is the result of this natural feature.

The artist's artistic discovery is seen primarily in the words and phrases he uses. Such poetic discoveries testify to the fact that the artist was born as a human being, was born and matured in this regard as a person of talent and talent.

It is known that in Veteran's work there are only two poems: the moon and the ax. The juxtaposition of these two words is studied as a product of artistic creation - a work of poetry, which takes into account the thoughts, ideas and moods in the mind of the creator. The focus is not on how many words the poet uses, but on what meanings he uses these words.

2. The life of a creator (poet, writer, playwright or scientist). In this case, the personal life of the artist: family life, relationships with relatives, friends, siblings, lifestyle, home, position in society, career, habits and behaviors associated with it, interests, behaviors, facial expressions, personal belongings, even vehicles, attitudes towards animals, and so on. Sh.O. As St. Beau wrote: "... the artist must be able to be imagined in the family circle, with his own habits." Because, "great artists, like ordinary people, are not free from the worries of a small species."

In this regard, it is interesting to see why in the works of Abdullah Qahhor, sometimes the conditions of eating are so impressively expressed, and the reason for this. At first glance, not everyone will notice it. In this regard, the author's story "Shilpildoq", when his wife Kibriyo Qahhorova hurriedly made dumplings, opened them when many dumplings were put in a pot to boil, separated from the meat dough and embarrassed that it lost its essence. If we eat meat wrapped in dough, then we will eat it. " This evidence, at the same time, shows that the writer loves our national dishes and likes to eat them very sparingly.

However, it should not be inferred that in the works the biography of the creator, the information and evidence specific to the way of life are expressed in chronological order, in a certain sequence. Regardless of how the big and small cases related to the life of the artist and the creative process are presented, they play an important role in the process of biographical research and play a certain role.

The biographical method does not approach the author's biography as a simple source of information, as it focuses on a broad and comprehensive coverage of the life and work of the artist, his life, but seeks from it logical points, exemplary aspects.

3. Creator's gene, human biological characteristics and destiny. When the problem of creative individuality is placed at the center of research through the biographical method, it is natural that the genetic-biological factor rises to the forefront. Consequently, in the history of literature, those who entered the creative process under the influence of their grandparents, uncle, in general, a close relative, more precisely, because of their kinship with them, also make up the majority. Therefore, they consider creativity as a matter of destiny, a blessing from Allah, and treat it responsibly. Suffice it to say that Navoi was influenced by the poet's uncles,

Makhtumkuli's grandfather and father, Pushkin's poetic uncle, Agahi's uncle Munis and others. Or most poets and writers admit that the gods and fairy tales they heard from their mothers and grandmothers as children, the folk songs, were the key to open the door of creation for themselves. This is evidenced by Hamid Olimjon's thoughts on the fairy tales he heard from Komila's mother. He also wrote about the epic "Alpomish" that he listened to repeatedly from his grandfather's close friend Fozil Yuldash's son in his youth. It is difficult to deny that the connection is connected to our "genetic memory".

Taking into account such life situations, Yu. Borev says: "The individual destiny of the artist plays a key role in the interpretation of his work."

4. The philosophical worldview of the creator (poet, writer, playwright or scientist). In every field, the creative person strives to articulate the realities of life that he or she understands based on the knowledge and experiences he or she has acquired throughout his or her life. This reflects his philosophy (worldview).

The biographical approach to the personality of the artist and the work he created, at the same time, encourages to determine what, what socio-political, scientific-artistic, cultural-spiritual factors influenced the formation of the philosophical worldview of the artist as a person. As a result, the scope of tasks of the biographical method expands. Now the social environment in which that artist lives (society and family), the people with whom he communicates (parents, friends, teachers, etc.), the circles, circles, books he reads, which inspire scientific or artistic creation, begins to seriously study social status, place in society, and so on. The data collected by the researcher in this regard provide a basis for an in-depth study of the factors that formed the creative philosophy.

According to scientists, the manifestation of the philosophical factor in artistic creation is also associated with tragic situations in the life of the artist.

It should be noted that in order to reveal how the philosophical worldview of the creators is reflected in the works they create, the biographer must also have a certain level of philosophical worldview, a good knowledge of the philosophy of his time, as well as the history of world philosophy. It is necessary to know the philosophical concepts reflected in creation, the philosophical views accepted by mankind.

5. Psychologism of the creator (poet, writer, playwright or scientist). The biographical method is important as a psychological factor in the inner spiritual world of the creator, his various psychological states and situations, the experiences of the heart. Therefore, the biographical method is often referred to as "psychobiography". At the same time, special attention is paid to the aspects of artistic creativity with the young psychology. There is an attempt to illuminate and justify psychological situations from different angles, with all their subtleties, on the basis of general psychological conditions inherent in humanity. Through the sharp gaze, talent, and experience of the researcher, the author's sincere confession of his or her own mental state is attested to. The inner world of the author, known only to himself, is revealed to be his real life. As the author describes his inner world, it is shown that he was in fact trying to hide it. It is as if he is talking about someone's life, but it is clear that he is actually telling himself, propagating his feelings. He shows himself as he wants, not as he is. It's just that the word "myself" scares or



worries me. In this case, the image created by the author becomes a means of expressing his feelings.

The rise of the history of poetics in literature has also ensured the emergence of the formula of *man and work*. In addition, the practices of historical criticism began to require a historical approach to the lives of artists. If the research on any work of art contains statements about the life of the artist, it became clear that it is natural to quickly master the work created by this artist, to easily and clearly understand its content.

It is well known that the experience of using the biographical method has sometimes grown and sometimes declined. The method of biographical research, which has undergone similar changes in literary criticism, has not lost its place because it plays an important role in the historically correct and fair solution of a serious literary problem that needs to be solved. Because it reveals the mysterious past of writers. The genre and ideological features of the works they create become even brighter.

The biographical method provides the basis for the characteristics of past literary life stages, the manifestation of a particular historical memory in our thinking activities.

We know that the concept of "writer's biography" originated in Ancient literature as a genre describing the lives of famous people. In general, the writer is no different from famous historical and political figures, because he lives forever because of his works. In this regard, he is on a par with scientists and philosophers who are intellectuals. Therefore, it is useful to study the characteristics of writers as individuals and creators, the factors that led to their formation as poets or writers, the ability to express themselves in their works in the form of ordinary people. It was in this sense that the genre of the writer's biography emerged and evolved over the centuries. During this time, there were also paradoxes ("contradictory opinions") that "narrating the biographies of writers should not be raised to the level of art." Even the eyes of the critic were focused on such a clear goal. But the biographical genre continued to take shape from this point of view.

The biographical method is the way a researcher-scientist works, not a writer. More specifically, it is not a way to create art, but a way to study a work of art that has been created. Therefore, important information about the lives and biographies of the authors who created a work of art through it is identified and presented by researchers not in the form of special stories, but through certain words, sentences, facts in works related to that author.

The biographical genre, on the other hand, has long been one of the forms of creativity that, unlike artistic creation, is developing in a separate, unique form.

Speaking about the long history of literature in the history of world literature, such as "Institute", "Notes (Manuscripts)", "Memories of the Academy of Literature" created in the classical centuries. It is important to study the history of the formation of the biographical method, as the lives and works of the disappearing academics are recorded in great detail in the collections, which highlight some hitherto unrecognized aspects of the authors' lives. In addition, such sources, called "*French libraries*", are of particular interest. Although the author's personality is not



considered as an artistic phenomenon, regulated by the rules of the general context system, as if presenting a collection of "lives", it undoubtedly enriches the experience of approaching the creative person on the basis of a biographical method.

In 1733 by the Saint-More Benedictines and continued by the Academy of Manuscripts in the 19th century, Rive de la Grange wrote: "His life and only then his works."

Hence, at the beginning of this book, a sketch of biographical sketches is drawn, consisting of facts that speak of the past, though not yet perfect, and reflect its connection with literature. At that time, there was no mention of the concept of a writer at all, it was a rhetorical exercise, which is introduced independently through artistic questions and serves to understand the works, that is, to describe the life of a famous person. Rather, literary history received little nourishment from the narrative of the connection between the work and the path traversed by its author.

St. Mor focused more on the general globality of the topic he chose, rather than on the exact biography of this or that author.

Jean-François de La Arp, in his "*Lyceum or Lessons in Ancient and Modern Literature*," published between 1797 and 1805 after being recognized as a "professor," pays little or no emphasis to the authors as individuals. , it focuses on the discussion of meaning that is advanced in the works under study. However, when it comes to the work of court poets such as Maro, it is worthwhile to act as an exception and recall some episodes related to the lives of such prominent figures. In this way he tries to illuminate the landscape of the high-status poetry-developed environment. But Per-Louis Jenjene, who published *The Literary History of Italy in 1811*, exposes the falsity of the literary history promoted by La Arp and puts Italian art-historical criticism into a certain system, in contrast to the ancient collection of "lives." putting forward his clear views: "Let us leave the biographers or authors of lives or compliments alone. They are more of an ordinary citizen than a literary figure; describe their actions, occupations, honors; ideas, works, works of artistic value are neglected. However, in catalogs and libraries, it would be more appropriate to collect chronological or alphabetical works from many authors and books of the same country or period," said the author.

Here is another example of Louis-Gabriel Misha's words in *Ancient and Modern General Bibliography*, which began to be published in 1811 : an alphabetical history of the social and personal lives of all people who have attracted the attention of others with ... " Because it is good and convenient for the historian who cannot remember the sources created.

**Conclusion.** Indeed, it is natural for the literary historian to regard such a collection of "creators' lives" as a collection of information that has no significance and does not allow us to understand the logic of the works and their essence. Such works are only biographical collections that are more or less widespread, presented in chronological order, irrelevant to the genre or class to which the scholars themselves are creating. It should be noted that "the psychological factor is of dual importance for biographical research. The first is that the biographical world of the creator is directly connected with the real existence, and reflects the psychobiological, psychosociological elements inherent in this individual. The second serves to

determine the place of the same elements in the work of art, in the interpretation of voices and images. The primitive forms of this first appeared in biographical research, and later became the basis for a special scientific direction called the psychology of creation. Although the factors presented as important factors of the biographical method are listed separately, they often complement and support each other in the research process. While any of them may appear bulging in the research process, there is no denying that they actually form a logical whole.

In short, the biographical method is a method of studying the life and work of an author, his works through a direct approach to his biography. The formation and development of the biographical method is a natural phenomenon in the system of world aesthetic thinking. Therefore, this method still serves its purpose in a sense. It thus occupies a special place among the methods in literature. When working on the basis of the biographical method, the critic does not approach the information about the writer as a simple source of information, but seeks from it logical points, exemplary aspects.

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