

The Place and Essence of the Biographical Method in Literary Criticism

Adizova Obodon Istamovna

doctor of philosophy (PhD), professor of
Bukhara State University

Gulamova Rukhangiz Kazimovna

Graduate student of Bukhara State University

Abstract: This article examines the expression of personal aspects of a writer through the biographical method. It highlights the skill of writers in using the biographical method, and also substantiates the presence of information in works regarding the biography of the writer using this method.

Keywords : writer , literary image, specialist in literature, biographical method, biographical character, sophist encyclopedist, king and poet, modern writer, academic scientist, patriot, sciences adherent.

Introduction

The biographical method is one of the separate scientific research methods of literary criticism, implying a theoretical and practical approach to a work of art through the personality of the author. The word "biography" translated from Latin means bios - life , grapho - to write . The word "method" expresses such concepts as path, technique. Indeed, the biographical method is a path aimed at the scientific study of the selected research source from the perspective of the relationship "author + work". Literary scholar Yuri Borev defines it as "a method of reading a work through the personality of the author" ¹.

It follows that the biographical method in synthesis checks the author's life path and the work he created in pairs, without separation from each other, in dialectical unity. Therefore, it cannot be said that the biographical method consists only of studying the author's autobiography.

In the biographical method, the author, i.e. the writer, is studied first of all as a personality, in whose works the fact of reflection of the writer's life moments is proved. By deeply penetrating the biography of the writer, the most important facets of his personality are revealed. It is substantiated that some events from the author's life are also reflected in his work. By means of the biographical method, the creative laboratory of the writer is mainly studied. The fact that certain events from the author's life are reflected in his works in some form is proved precisely by means of the biographical method. From this point of view, the biographical method has some possibilities. The most important feature of this method is that it does not distinguish between the author-personality and the author-writer, and the author's property-character is expressed in the image he has created. Therefore, the created work and the heroes of the work are interpreted based on the biography of the writer. Probably, for this reason, the biographical

¹Borev Yu. The Art of Interpretation and Evaluation. – M., 1981. – P.56.

method is considered the most convenient method of creating a literary portrait.

METHODOLOGY

The biographical method functions based on documents. Its fundamental requirements are considered to be historicity, accuracy and documentary nature. For the full functioning of this method, it is necessary to have documents testifying to the life and work of a certain author. Unfortunately, to this day, not enough documents have been collected on the work of many of our great figures.

In the biographical method, letters, writings, autobiographical texts, diaries, memoirs, manuscripts, in general, precise evidence occupy an important place ².

The biographical method interests the researcher in the author's way of life, personal life, life path, inner experiences, character, in a word, his biography (autobiography).

It is known that if an autobiography expresses a written text consisting of a person's idea of himself, then a biography is a written text that appeared as a result of one person's idea of another. In such texts, of course, the birth and death of the author, his marital status, family members, children, friends, social background, genealogy, place of residence, education, activities, religious beliefs and others are taken into account. Literary scholar B. Karimov, discussing the biographical method, reminded that it should be distinguished from autobiography: "This method cannot simply be perceived as something consisting of autobiographical data. After all, the biographical method is not a chronological characteristic or classification; the author's date of birth, place or environment of residence, date of writing the work and, finally, the date of the author's death - all this is considered biographical information ... At the same time, no one can deny that traces of biographical reality do not appear in the works" ³.

At the same time, in works of art the author's personality can be reflected sometimes vividly, sometimes hiddenly. This can be understood only from the context of the work. From this point of view, the created works can be distinguished from two positions: a) as works in which the author's biography is reflected vividly, b) as works in which the author's biography is expressed not vividly.

In most cases, works created on a historical theme can serve as an example of works with a vaguely expressed biography of the author. In such works, the author does not necessarily have to vividly present his biography. From the content of the work, it will be possible to understand the socio-psychological attitude and personal view of the author to the events of past years, as a result of which biographical features actually begin to appear.

For example, Odil Yakubov's novel "Ulugbek's Treasure" tells about the disturbing moments of the life and biography of the Shah and astronomer Mirzo Ulugbek. In such works, it seems that there is no biography of the author. However, in our opinion, in any work there are some strokes related to the biography of the author. Therefore, each work can be studied in a biographical context. For example, if we consider Odil Yakubov's novel "Ulugbek's Treasure" in a biographical context, two situations emerge: firstly, the image, life path, loved ones and trials that befell the ruler and scholar Mirzo Ulugbek become clearer, and secondly, the attitude of Odil Yakubov, one of the prominent writers of the 20th century, to the socio-political problems of that time, personal reflections, his potential for artistic comprehension of historical events, the author's skill in presenting the reality of that period through the eyes of an eyewitness, thoughts and experiences about that time and about the people who lived then are reflected.

METHODS AND RESULTS

When using the biographical method, the researcher relies on certain factors, which consist of the following: 1. Philological, literary and aesthetic knowledge of the author. 2. Everyday life of the author

² Dilthey W. *Gesammelte Werke*. Bd. VII. Stuttg., 1992. – S. 246.

³Karimov B. *Biographical method / Ruhiyat alifbosi*. – Tashkent: Gafur Gulom nomidagi nashriyot-matbaa izhodiy uyi, 2016. – 166.

(poet, writer or scientist). 3. Genes, human and biological qualities, fate of the author. 4. Philosophical views of the author (poet, writer or scientist). 5. Psychologism of the author (poet, writer or scientist). The above factors of the biographical method in this case, although listed separately, in fact complement and support each other in the process of research. In the course of research, one of the factors may seem somewhat exaggerated, but their logical unity cannot be denied.

As a conclusion, we can say that the processes of formation and development of the biographical method are a natural phenomenon in the system of world aesthetic thinking. For this reason, this method continues to perform its function to a certain extent. The biographical method is not the path of the author, but of the researcher-scientist.

Collections of books called "Institute" and "Records" ("Manuscripts") created in classical centuries and telling about the ancient history of literature in the context of world literary studies are of great importance in studying the history of the formation of the biographical method from the point of view of recording detailed information about life and work, recognizing the undisclosed facets of the work of academics and great figures whose names are almost forgotten. In addition, one of such sources, called "French Libraries", deserves special attention, in which the personality of the author, although not considered as an artistic phenomenon, is organized within the framework of the general rules of the contextual system. That is, there is no doubt that the apparent presentation of a collection of "lives" led to an enrichment of the experience of approaching personality based on the biographical method.

In the first half of the 19th century, a serious step was made in the French scientific and literary environment towards studying the creative work by means of the biographical method. More precisely, Sainte-Beuve proved in his research that the writer and the work he created are certainly influenced by the family environment, social conditions and position, relationships with loved ones, the environment, religious views, attitude to nature, personal achievements and shortcomings, weaknesses, illnesses, dreams and aspirations and other factors. That is why Sainte-Beuve is recognized as the theoretical founder of the biographical method. However, the roots of this research method go deep into the depths of history. In the science of literary criticism, unique aspects of the biographical method have long been used.

Beuve's biographical criticism gave rise to his supporters and opponents, which resulted in Sainte-Beuve appeared in two positions: a) as a man who knew how to read and taught others to do so; b) as a man who embodied the description that criticism is an eternal creation.

L. Arnold in his work "The Biographical Method of Sainte-Beuve" described in detail the life and work of the scientist. In particular, he said that he was the editor-in-chief of the magazine "Negotiations", was active in prose and poetry, philosophy, journalism, literary criticism and reviewing.

Among the European scientists who were supporters of the biographical study of the work of art and the creative process, André Maurois (1885-1967, real name and surname Emile Herzog), who lived almost 100 years after Sainte-Beuve, stood out. Scientific views and similar studies conducted before and after Sainte-Beuve relatively expanded the possibilities of André Maurois. He is one of those scientists who directed all his scientific and creative activity to the biographical interpretation of the artistic process.

F. Narkiere in the book "André Maurois" writes: "Most importantly, all of Maurois's works are united by his method of biographical approach to creativity" and notes that for the writer the man himself, his way of life and creativity were important⁴.

Who entered the world of literature with his powerful and at the same time merciless worldview regarding imprecise changes, was a little tempted by Sainte-Beuve's views on the biographical method, that is, he tried to systematize these views.

⁴Narciere F. Andre Maurois. - M., 1974. - P.199-200.

CONCLUSION

Somewhat different from European standards, Soviet literary criticism also had its own interpretation of the biographical method. The book by G. V. Vinokur "Biography and Culture" published in the 20s of the 20th century was aimed precisely at understanding this problem. In particular, in the publications of the 60s and 70s, in such scientific collections as "Scientific Creativity", "Scientific Discovery and Its Reception", "Scientific Creativity in Modern Psychology", "Literary and Scientific Creativity" the biographical method and problems of the creative process were studied.

In Uzbek literary studies of the 20th century, in works devoted to literary portraits of scientists and writers, there are also studies on the problems of the biographical method. For example, B. Karim believes that the book by I. Sultan "The Soulful Book of Navai", N. Karimov "Chulpan", D. Kuronov "Chulpan: Life and Work" are works in literary studies written in the biographical method.

Therefore, it can be concluded that the biographical was formed and widely developed in world literary criticism, in particular, in French literary criticism. Its theoretical and practical experiences are also found in Uzbek literary criticism.

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