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## WORLD LITERATURE AND BIOGRAPHICAL METHOD

**Abstract:** The article deals with the biographical method, their founder and representatives throughout the world. Interpretation of biographical method in world literature is discussed too.

**Key words:** theoretical and practical experience of biographical method, to be a titan, full of needless enthusiasm and despair, the product of the writer.

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### Introduction

Biographical method which is significant in social sciences was first suggested by W.Dilthey<sup>1</sup>, but it was Sainte-Beuve who analyzed the theoretical importance, principles and prospects of this method. His views could be observed in his books as “Historical and critical outline of French poetry and theatre of XVI century” (1828), “Literary portraits” (1836-1839), “Discussions on Mondays” (1851-1862), “Upcoming Mondays” (1863-1870), “Chateaubriand and his literary group in the period of empire” (1861) and etc.

Sainte-Beuve is a literary critic, a novelist and a poet, a great figure in French literature, as well as a scientist who created a special method. It was later called biographical method. He noted that critics should point out the writer’s personality, “... they have to be characterized by their unique nature, especially their particular character. It should not be allowed to be ‘deceitful’, or ‘monotonous’ ”.

Tradition of writing artistic – aesthetic biography of famous people was followed by French writer A.Morua after Sainte-Beuve. The young Emil Erzhog (A.Morua’s real name) will meet Alen, a mature intellectual of his time at the Cornell College in October 1901. From the first minutes of the match, he becomes a student. The concept of humanism,

empowered by Emil from Alen, becomes the cornerstone of the philosophy of the future scientist.

André Morua’s entire scientific and creative activity was aimed at biographical interpretation of the literary process. Researchers note that Morua’s creative evolution is manifested in biogeographical research from Shell to Balzac. A. Morua’s “From Labruer to Prust” (1964), “From Prust to Kamyu” (1963), “From Jind to Sartre” (1965), “From Aragon to Montherlen” (1967) published in the four volumes of major studies reflected the scientific and theoretical principles of the biographical method.

Scientists have noted that, apart from articles in newspapers and magazines, A.Morua has published more than seventy works in a variety of genres. The writer’s work “Three Duma”, “The Life of the Olympic or Victor Hugo” appeared due to hard work and serious search. A reader of Morua’s credo meets hundreds of people. The works written by Turgenev and M. Prust, their observations are closer to the type of literary critique. The period in which this writer created his philosophy of European philosophy was of great interest to psychology, the study of human inner experiences, psychoanalysis, and existentialism. That was a period when the great representatives of this direction influenced literary traditions. A.Morua “showed the hourly man, not the inner mechanism of the Hour, the spider’s”, or the “little man” of the Hour. It also has the right to live in parallel with the literary-historical trends. For A. Morua it was important to have a person, his lifestyle and creativity. “Most importantly”, writes F.

<sup>1</sup>Dilthey W. *Gesammelte Werke*. Bd. VII. Stuttgart, 1992. – S.246.



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Nyakirer in A. Morua “All of Morua’s writings combine one thing - his method and biographical approach to creativity”<sup>2</sup>. Many of Morua’s views are closely related to the literary concept of Sainte-Beuve; In an article titled “About the Protection of the Sainte-Beuve”, the scientist said, “I say with pleasure that as the tree grows its fruit grows so too. That’s how literary research leads me to psychological research”<sup>3</sup>.

Andre Morua singled out Onore de Balzac’s novel “Father Gorio” (written in 1843). A novelist considers the behavior of his characters, psychological states, dreams and pleasures through his life. A.Morua finds the nature of Balzac, from Votren an “upsurge of personality” that Rustinyan and Ricciardus declared war on society. ‘In this sense, writer writes, ‘Like all the young men at that time, when Balzac gave much of his titles to Votren, he still did not get rid of the taste of Napoleon.

The fact that Balzac has grown up in Napoleon era is another fact. The gypsum figure of Napoleon stood at the top of his desk, half a meter high. The paperboard on the bottom of it says: “It is necessary to finish the work with a sword to the pen! Onore de Balzac” is embedded. “Napoleon was a titan – an example of power for Balzac. He recognized him as “a person with the strongest will in the history of humanity”. Balzac, who has considered life as an eternal warrior, is much like Napoleon”<sup>4</sup>.

Balzac in the novel “Father Gorio”, sometimes Votren, and sometimes Rustinyak, writes his own character.

On some pages Balzac as Votren appears rebellious. “But, in his nature, he is a soft man like Rustinyak”. George Sand, who knows what kindness and goodness is, firmly says: “To say that genius is kind and loving at first is the highest of all the praises I know him”. But like Rustinyak, Balzac was a very complicated man, like everyone else. Just like Rustinyak, friendship was worthy of appreciation. ... But Balzac lived in a kind of life that was full of needless enthusiasm and despair, and in his life he often had anger. Naturally, Balzac wanted to get rid of such a marriage, just as Rustinyak did.

Rustinyak appears in the novel “Father Gorio” as a youth who is very embarrassed. When we meet Rustinyak again, he is now Baron, the Secretary of State, playing his own little Sheridan (“Banker Nusingen Land”), and when he comes back to 1845, he is no longer a minister ... Now he says, “there is no goodness but only the condition” (“Unclaimed Ridiculers”, “From a Favorite List”). It is often said

that Ter is a copywriter for this account. Indeed, when Balzac created the image of Rustinyak, he could have taken on some of Ter’s qualities, but more than anything, he had his qualities”.

As it is well known, the images in the works of A.Morua illustrate the most important and essential aspects of the nature of Balzac itself. All the qualities and desires of Balzac are unique to his heroes. Any writer, first of all, reflects his heart, his spiritual world. In this sense, the ideological and artistic position of the artistic work can also be attributed to the author’s outlook, his beliefs and his lifestyle. The biographical method goes well beyond this awareness and understanding. It is worth noting that the world literature, in particular the French literature, has theoretical and practical experience of biographical method, and it is worth mentioning the successful experience.

There are also works written by world-renowned writers (Iogann Peter Eckerman, “Dialogue with Goethe”), and literary works written by scholars (L.Tolstoy “Confession”). These sources – letters, accounts, conversations, memoirs, tales, various copies of manuscripts, creative labs, personal archives, memories of contemporaries and, in general, many other factors, in general, are of great importance for the study of artistic biographical methodology.

V.Barakhov gives an important note in the book “Art of Creating a Literary Portrait”. In 1901, A.Chekhov once said to M. Gorky: “Every single word of I.V.Goethe have been written, but Tolstoy’s ideas are flying in the air”. A. Chekhov repeatedly regretted that there was no Eckerman next to L. Tolstoy. One day, Sulzerjsky’s writer also advised L.Tolstoy to be a secretary. Having lived around Eckerman, he lived side by side with his creativity, wrote his daily “wisdom”, his creative experience, and his mental status, naturally, for the biographical method of daily life. The memories that are written after time, the various benefits, the commendable speeches, and sometimes the tricks are intertwined.

In recent years, Uzbek scholars have found that, in contrast to the chronological literary portrait, biographical methods need to be used. In this sense, Professor A.Rasulov’s article entitled “Reality and phoniness in biography” issued in the book “Yearn for a knowledge” (T.: Ma’naviyat, 1998) is significant. The writer pays special attention to the importance of the close relationship between the writer’s biography and his work, and the importance of spiritual closeness. “There is an interconnected relationship between the writer’s position and his works... When they are carefully studied, they will tell a lot about the writer’s condition and spirit.

He writes in his book, “Criticism, Interpretation, Evaluation” (T.: Fan, 2006), “A work of art, whether it is lyric, prose or drama, is the product of the writer. The baby is not the same as the parents. When it

<sup>2</sup>[www.litdefrance.ru/199/1131](http://www.litdefrance.ru/199/1131)

<sup>3</sup> *Sainte-Beuve. Au seuil de la modernité*, Paris, Gallimard, coll. “Bibliothèque des idées”, 2002 [1997], p. 221-256.

<sup>4</sup> [www.wikipedia.org/wiki/](http://www.wikipedia.org/wiki/)

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comes to interpretation, it is natural that the mood of the writer is taken into account. In the literary criticism there is a sphere of interpretation of the writer's spirit, the spirit of the writer's mood. It is called a biographical approach or a reference to artistic view".

It is quite natural when great works of Uzbek literature history as Abdulla Qahhor's "Tales from the past", Oybek's "Childhood", Gafur Gulyam's "Shum bola", stories from Said Ahmad's prison life, and many other works interpreted in biographic method will give good results. Studies in this category are also found in the history of Uzbek Literature. Among the works of the biographical literature in the Uzbek literature are examples of I. Sultan's "Soul Book of Navoi", N.Karymov's "Chulpan", D.Kuronov's "Chulpan: Life and Creativity".

For the biographical method, the basic principle of self-esteem is that the creativity of the writer is based on the essence of their artistic images, their aesthetic ideals. "While reading the writer's works it is possible to imagine his ability and understand his nature, even though he is not personally known, because he describes his essence, his soul in his works (Abdulla Qodiriy's idea)". The spirit, the nature, the ideals of the great creators are hidden among their heroes. The artist is a master of art. I.V. Goethe: "All my works are pieces of the same confession". "There is a general rule of eternal life – it is hard to find a piece of art that is completely free from the personal confessions and claims of the author ... There is no need for a writer to refer to the form of confessions or diaries. He does this by thinking of himself in the language of imagery. At first glance, this image does not resemble the writer, and it is not only a literary reader, but even a researcher who is aware of all the secrets of the author's biography..."

The writer's nature is derived from the understanding of the social and family environment in which the author lives, the spiritual and religious worldview. For example, Abdulla Qodiriy's personality and understanding of world outlook are deeply understood. The invaluable spiritual values reflected in the heroes of Yusufbek hoji, Otabek, Anvar, Kumush and Rano are directly related to the spiritual world of Abdulla Qodiriy. The whole spiritual world is felt in author's wish: "If I were an actor, I would play the role of Otabek. ... Because no one knows Otabek's character better than me..."

In the memories of Abdulla Qodiriy's contemporaries were written that the writer was fond of flowers. Anvar, from the novel "Mehrobdan

Chayon" by this trait, has a close relationship with the author in watering flowers and a good attitude to care. Another example. The fact that Abdulla Qodiriy had difficulty in studying in a childhood, then came to Rasulmuhammadbey's door and then married his daughter at the suggestion of the rich, to some extent reminded of the events associated with Anvar's life (such as his help to Salikh makhdum and then marriage to Rano). It is noteworthy that at the end of the novel, Abdulla Qodiriy carried the head scribe Anvar to the bottom of the pit but released him from death with artistic means. The fierce system of 1937 had frozen the heart of the writer; but unfortunately, the writer had not been rescued from the slanders of the period. Abdulla Qodiriy was killed at the age of 44.

Names, images created by the creative people serve the depiction of the phrase "I". It is demanded to use metaphor, poetic metaphor, and imaginative thoughts. In many cases, the authors clearly state that their works reflected their anxieties in their essence. The poet Abdulla Aripov expresses his thoughts on the origins of such poems as "Othello", "Alisher Navoi" and "Alloma". "These poems are definitely related to the specific historical dates. But there is my attitude towards life. These feelings have always been in the heart of a person, and they have only been poetized by a certain impetus".

Sainte-Beuve in his work on J. J. Rousseau, when he commented on his student aristocrat Chateaubriand, a bit of "brutality", "simplicity", "accusation", "secret sorrow" in his speech, he wrote: "He could not be proud of his ancestors. So, there was something in it that had to do with a bit heavier, mysterious torment, and a desperate ancestor".

Such creator-specific situations can be attributed to one or more heroic characters in an artistic work. Sometimes it is likely that the composition, style, even the whole composition can be influenced by these situations. There is a sign in the figurative expressions of Goethe "method is a man", G.Flaubert "Madame Bovary is my personality".

### Conclusion

Concluding all one can admit that formation and development of biographical methods are a lawful event in the system of world aesthetic thinking. That's why in-depth study of the biographical method history, personality, achievements and experiences in world literary works, in practice to understand and explain literary works, will give its positive results.



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