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## THE COMBINATION OF LITERARY PERSONALITY AND ARTISTIC CREATIVITY

**Abstract:** Creative personality: includes such concepts as author, writer, poet, literary person, literary personality. The form of expression of the creative personality consists of the author's "I", creative "I", creative image, biographical "I" lyrical hero, lyrical "I" aesthetic ideal. Thus, in the study of the creative personality, the components that make up the creative mechanism, the form of self-expression, the creative and literary-aesthetic concept are formed as a whole system. The study of the writer's work and personality as a whole, the creative "I" and the biographical person, the socialization of the person, the harmony of literary personality and artistic creativity are studied.

**Key words:** literary personality, artistic creativity, creative mechanism author's "I", creative "I".

**Language:** English

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### Introduction

The work of art, which is the product of creative activity, is not only an artistic phenomenon, but also a reality that embodies spiritual, cultural, philosophical, historical and religious values. A number of factors need to be considered in the biographical approach to the creative personality. Issues such as the author's biography, talent, literary environment, historical and literary process, individuality, style, way of thinking are considered primary. This type of research is based on the principle of historicity.

In studying the life and work of a particular artist, the literary work relies on sources. The researcher has to take into account the dates of the creative biography, historical events in the work. Consequently, rather than relying solely on numbers, every date or historical event must be taken as a means of understanding the truth in the life of the creator. Excerpts from the author's work are also useful. Every number in the text, the fact comes into the word and means something from the life of a creative person. Hugo writes: "In the analysis of works of art it is necessary to act not only according to the

requirements of genres or scientific-theoretical rules, but also according to the laws of nature and art, on the basis of individual characteristics of the write". [1]

It is difficult to find an immediate answer to the question of how to study the problem of the creative personality. The reason is that it is much more difficult to study a person on the basis of a certain size, pattern. The creator is always active in research, in the process, the owner of complex thinking. His attitudes, views, and criteria of life are unknown to anyone other than the Creator. According to his own experience, he seeks the "I" through his inner gaze. The same criterion is maintained in relation to the life and reality of society. The human worldview and aesthetic concept assesses the situation on the basis of their vital meanings. Reacts to existing reality according to its aesthetic position. The personality of the creator as a scientific problem has been studied to some extent in world literature, and its own 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

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noticeable at first glance, but different from others. This "trace" embodies a number of features present in the author's personality. To study the peculiar "traces" in this way requires a special biographical approach to the creator.

One of the central problems of literary criticism is the study of the creative personality and the consideration of a number of factors in the formation of the system. Russian scientist M. Bakhtin highlights several factors in the study of the creative personality. The following factors, as noted by the scientist, serve to determine the nature of the problem: 1. To look at the author-man as an individual creature, and this feature ensures his uniqueness; 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. [2] 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. He finds that the author and the protagonist are a separate artistic-aesthetic category, and that there are subtle differences between them. Literary scholar D. Kuronov expresses the following opinion on the principle of history. "The life and work of the artist takes place in a specific socio-historical context, which means that his life is a part of his time, and the part is fully and correctly understood only in its entirety". [3] 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. The scientist distinguishes the personal, social and literary biography of the artist and suggests a special study of it. [4] 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.

Along with diaries, correspondence, memories, notes, his creative heritage serves as a primary source in the study of the creative-human biography. In most cases, it is based on a biography prepared by the

author. In fact, the author's biography and all the secrets that he does not want to reveal to the reader, in a sense, are embedded in his works and scattered in the text, but it takes a deep look to feel it. 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 resources encourages the researcher to reflect on the text. Along with diaries, correspondence, memoirs, notes, his creative legacy serves as the primary source in the study of a person's creative biography. In most cases, it is based on a biography prepared by the author. In fact, the author's biography and all the secrets that he does not want to reveal to the reader are, in a sense, embedded in his works and scattered throughout the text, but in order to feel this, you need to carefully look. Sometimes the incompleteness and irregular scattering of sources about the writer causes a number of problems in the work. It should be noted that the limited resources encourage the researcher to think about the text. "The most difficult thing is that this type of work should be a monograph, not a biography. The biography creates a completely different landscape, showing aspects of the artist that are not obvious to the reader. The author's biography and analysis of his works are rarely successful". [5] 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". [6] 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 writer's personality 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. The artist realizes the contradictions between his intellect and his senses in the moments of creation, and this is reflected in his work in a unique way. At this point, the very delicate side of the issue should not be overlooked. 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

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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. In the theoretical study of the problem of the creative personality and the literary hero, it is expedient to study the biography of the writer as the history and description of his personal experiences. "The author's life experience, biography - a golden fund".[7] The biography serves as an inexhaustible backup in the creative activity. Consequently, in the biography, the secret that the creator does not want to reveal to others is hidden. Biography serves as a source of strength for the creator, as well as a hole in his perception of the world. Sometimes factors beyond the artist's biography can also play a leading role. In the study of the author's biography, along with the ideological and artistic aspects of the writer's work, the inner world, client, character, nature, character, habits, mood, character, qualities, everyday events, home, lifestyle, psyche, creative world, way of thinking investigated in its entirety.

One should not overlook the subjectivity encountered in the biography regulated by the author. When asked about this, Russian writer D. Merezhkovsky said, "I do not believe in a biography written in his lifetime. Although it is not clear what happened before the autobiography, I have a work of art in my hands. That alone is enough. Mankind can never know his life to the end, it is clear that a person who does not know his own life does not know the lives of others. It is boring to talk about the outside life, and it is impossible to tell the inside, and here you come across two secrets, a matter of love and religion that is impossible to hide in human life. It's impossible to admit how much I loved and what I believed in, because the meaning of my whole life is in these two secrets". [8] While the writer approaches the issue from the perspective of his own life, this also applies to all creators. However, man by nature tends to hide his weakness. He often avoids his mistakes and does not want others to be aware of them. It is a very difficult and complex mental process, and the text of the work created by the artist helps to understand such a situation correctly and objectively. The literary text, as a product of the artist's artistic thinking, in a sense embodies the "fingerprint" of the author.

Psychologist L. Vygotsky prefers to divide human activity into two types. "The first is performers who accept life as it is and continue the tradition. The second is that they don't think about life directly, they think differently, they are in favor of renewal" [9]. Representatives of this type perceive the world differently. In the words of A. Qadiri, "brains are capable of discussion." Creators are more likely to belong to this second type, choosing art and literature as a means of self-expression. Talent and intelligence play a special role in this. In fact, at the heart of creativity is the need not to get used to traditional routines and to update patterns.

Summarizing, sorting, organizing, systematizing reality in the mind of the creator are the stages of artistic thinking. These stages, in turn, take place during the creation, and the collected materials are formed on the basis of artistic logic. Creative activity does not occur suddenly, it is often likened to the state in which a mother gives birth to a child. The idea of the work is compared to the embryonic state of the fetus, the creative process to the pain of labor, the creation as a creature to the birth of a baby. These divine moments occur according to the worldview and way of thinking of the creator. The true creative person does not portray the being as neutral as the indifferent spectator, he partially withdraws from the objectivity under the influence of a complex mental process, evaluates the world only from the poetic point of view - from his own point of view. "The inherent subjectivity of the creative person, the uniqueness of his ways of seeing the world and thinking about it, turns the concept of artistic expression into a very complex phenomenon". [10] When an artist intends to create a work of art, he first of all writes about an event that has become his inner need, in accordance with his nature and spirit, his way of thinking. Sources say that Hazrat Navoi became a prisoner of the heart. Researchers explain this situation in the biography of the poet by linking it with specific factors related to the psychological impact of the epic "Mantiqut-tayr". [11] It can be said that the work "Mantiqut-tayr" played a significant role in the life and work of Alisher Navoi and served as a criterion. Perhaps Navoi's creative worries have been instilled in him ever since. There is a special wisdom in the fact that the poet wrote "Lisonut-tayr" only after reaching a certain age and gaining a lot of experience. K.G. Jung relies on literature in the study of the individual, for whom the author and the image are the object. "Art is not science by nature, and science cannot be art. both areas intersect in areas of psyche, and this can only be explained by itself (meaning art and psychology - S.T.). Artistic creation is, on the one hand, an event related to the writer's personal life, and on the other hand, he, as an ordinary person, must rise above the mundane. Creation is the sum of man's vague and verbal actions, and as he writes, he transforms from an ordinary man into a man of the universe". [12] In the process of creation, man becomes a "I" on a celestial scale, breathes in the problem of humanity, approaches his original nature, and returns to himself. That is why the process of creation is considered a divine-heavenly phenomenon. Each protagonist, in a sense, is an artistic representation of the writer's thinking, that is, a "line". Because a work of art is one of the forms of how a creative person "sees" the world and expresses himself. There is a certain genetic, spiritual, logical, socio-philosophical, cultural-enlightenment interrelationship between the creative personality and the protagonist. In depicting the protagonists, the writer brought together the common

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points of humanity, emphasized the necessary places, and managed to create images with unique characters, distinguishing the most important among them. In Balzac's words, he "took the shoulder from one, the hand from the other, and the other limbs." The author follows the principle of distinguishing the private from the general in describing the heroes.

Goethe writes of the process of depicting the protagonists of his work: "In front of me stood Tasso and my personal life: I put these two strange men together with all their features, so that the image of Tasso came into being".[13] The transfer of the qualities of the writer's personality to the protagonist takes place on the basis of the specific requirements of art. G.Gulam about "Shum bola" I suddenly found out that I was collecting gossip from everywhere, from the history of strangers. I thought in my heart I was writing about myself. So it was. Suddenly when I look at my own Shum child from the sidelines, it's not me. Yes, it was me and not me". [14] It is in such places that the subtleties of the expression of real reality on the basis of artistic laws are revealed. The personal experiences and experiences of the artist serve as an important factor in the creation of the work, as well as in shaping the plot of each work. Only when a logical consistency is achieved in the depiction of the artist's feelings through an artistic image, a harmonious combination of the biographical "I" and the creative "I" occurs. One of the motivating factors for creativity is his sense of self. "I" is a concept related to the human soul, which, unlike the West, is observed in a different way in the Eastern Muslim world. The Arabs study psychology as a science of the nafs, that is, a science of the nafs, and approach the issue with special demands and needs. When a creative person creates the image of a person, he is actually trying to express the various facets of his

nafs, not his spirit. "In the spiritual sense, lust is the factor that controls and directs all the needs of the mind and spirit. This nafs is a person's personality, "I". [15]

If we look at the examples of our classical literature or the creative heritage of the representatives of the mystical world, the issue becomes even clearer. Do Rumi, Ghazali, Yassavi, Navoi claim to be creative or repent? They unanimously praise the Creator, repent of their sins, call mankind to enlightenment and goodness, and turn to creation in order to reform their souls. Repentance in a claim, the presence of a claim in a repentance, shows the complexity in the nature of creation. Over time, the essence of creativity has changed. Criteria have been updated, requirements have been adapted to the times, period politics. Creation has moved away from its original meaning and turned into a claim, arrogance, glory. But from the day of creation, the essence is the same: literature is a propagandist of goodness.

When it comes to identity, key factors such as nationality, religion, language, and historical circumstances should not be overlooked. It should not be forgotten that there is a very subtle and noticeable difference between the West and the East, especially in the approach to the "noble". "The issue of personal development has always been one of the most important issues for the East. In general, for the West, literature is a way to get rid of psychological pressure through self-expression

And for the East, we must not forget that self-expression is the realization of identity and finding the basis for perfection (samopoznanie cherez samovirajenie). As the author points out, criteria and attitudes vary. The nation's own way of thinking, aesthetic taste, ideal is an important factor that distinguishes it from others.

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