

# Biographical Approach to Fiction

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**Received:** 12 April 2025; **Accepted:** 08 May 2025; **Published:** 10 June 2025

**Abstract:** Biographical analysis is a type of analysis based on an approach to a work of art through the author me. The author's high personal observations are reproduced in the work. Analysis of these states in relation provides integration between the creator's life statement and his work.

**Keywords:** Author "I", hero "I", chronotope, biographical analysis, spiritual psychologism, biosphere of the author, landscape.

**Introduction:** Biographical analysis is the analysis of a work of art based on its essence and the material that reflects the creator's creative world. Unlike biographical information, biographical analysis covers personal issues that reflect the real motivations that inspired the creation of the work, the product of artistic intentions, the creator's psychological state in artistic creation, and the creator's experience in transforming the material of the work into a work of art. Regarding the manifestation of these factors in the work, Yuriy Borev commented on it as "a method of interpreting the work of art through the creator's personality" [14.167], and Bakhodir Karim in his article "The personal destiny of the artist plays a key role in the interpretation of his work" [14.167].

## Analysis of relevant literature

The artistic space depicted by the artist is associated with the geographical space in which he is located. At the same time, the knowledge acquired by the artist through thinking and a strong memory further expands and enriches these images. "Astronomical time (some European scholars believe that it is calendar time, such as Scaliger and V. Grigorian) is closely related to the life and biography of the protagonist in the work of art. Therefore, the interpretation of astronomical time should be combined with the concept of biographical time." [15.234] The expression of aesthetic ideals and artistic intentions through the possibility of language is one of the main characteristics of the novel. The writer creates a model of space and time based on the central idea. This model is initially formed in the creative mind.

This created artistic space is considered to be an artistic model of the world described by a specific writer, that is, to shape the world through metaphor. Therefore, the work reflects the characteristic elements of the creator's biosphere, as well as the innovations of the space and time in which he lives. These elements help to understand the work when analyzing the work of art. If we pay attention to the theoretical views of Professor B. Karimov, we will find that he emphasizes that "literary space hardly determines the aesthetic value of the work or the artistic skills of the writer, but literary space is the writer's "country". In his essay on "creative heritage", the French writer Balzac pointed out that in a literary sense, the author owns his territory and the citizens of different identities. [14.88] In addition, the theme of wandering enters the prose of the independence period through the biosphere of Issajun Sultan and is reflected in the image of heroic characters who strive to understand their identity in different times and places. "When observing the unity of time in artistic works from the perspective of literary tradition, we often observe the individualization of artistic time. For any unity of time is realized according to the attitude of the characters to time. In a work of art, the attitude of the characters to time is reflected differently in different works through the attitude of the characters and the author. This work is characterized by the heroic biographical time in some works, and may appear in some types of time. [ 13.B - 12 ] Therefore, although the image of space and time in which the writer lives is not fully reflected in the artistic reality depicted, his artistic biosphere is connected to

this biography through the image of deliberately depicted details. We can distinguish some specific elements. The wandering of the shoemaker in "The Eternal Wanderer" can be interpreted as an expression of people who are forced to go into exile to survive. Especially in the words of Issajun Sultan, " This wandering, which is also my trait, is the heritage of mankind from Adam. Wasn't he exiled from heaven to the earth? Wasn't he exiled? The descendants of mankind are eternal wanderers." This work embodies the idea that since everyone is a self-examiner, the sign of constantly understanding one's own identity is a human need. Before the creation of the novel, the author showed the view of creative preparation in other works in the form of small and medium-sized epic genre samples, which helped to expand the content scope of this biographical space-time body. The works "Little Pink", "Creation" and "In the Footsteps of Hazrat Khizr" can be evaluated as preparations for the plot of the novel "The Eternal Wanderer".

## METHODS

The migration of the writer's life environment in his works, as well as the customs, cultural elements and creative lifestyle of a specific period in the works, constitute the biographical space-time in the works of art. Understanding the works of art from the perspective of biographical space-time helps us understand the essence of the colors conveyed by the works.

The image of wind is widely used in Isajon Sultan's novels. This natural phenomenon left an imprint in his childhood consciousness (specifically in the creator's biosphere or biography), and this image was re-embodied in the process of creating artistic works. We consider wind as a theme that ensures the change of time and space in the novel. Free thinking, as well as the realization of the creator's artistic intention, allows the writer to change the space of the image, that is, to move to another space. It also plays the role of accelerating reality or connecting it with another reality and guides the author's gaze along the clues of the plot. The wind in the writer's novel rises from the level of natural phenomena to the level of imagery, which is the manifestation of the personality of the creative image. If this is reflected in the novel "Genetics", then in "Pochi Dabadar" the era is born with the protagonist. In the novel "Ozod", the wind, which entered the work as a theme, eventually rose to an artistic image. From this, we can see the gradual development and rise of wind as an artistic element in Isajon Sultan's works. It initially entered the work as an image element, transforming from a part of the landscape to an image. The wind becomes a theme for a specific purpose by changing the space of the work and the artistic time that occurs

in the changed space. That is, the author uses it as a force that drives the reality of the work (i.e., constructs a landscape-image-theme relationship). The novel unfolds in the form of the author's creative journey on the great creative path. The reality covered in it is reminiscent at first glance of Alisher Navoi's epic poem "Lison ut-tair". The birds in the epic seem to interpret the images in the novel "Ozod" as creators, as if they were given life. Although the author refers to literary characters through metaphorical allusions, such as in "Lison ut-tair", the author's name is kept secret. Their unique creative ideas are directly conveyed or displayed through allusions, and memories play an important role in them. The themes of wind, journeys, tests and encounters in the novels "Ozod", "Boqiy darbadar" and "Genetic" are realistic works influenced by Eastern ideas. Through these works, Isajon Sultan introduced neorealism into Uzbek literature.

Although the theme of genetic engineering (interpreted by Y.Solijonov) that runs through all three novels is widespread not only in Uzbek but also in world literature, the inclusion of an oriental perspective vividly expresses one of the core ideas of the novels - the stages of self-awareness. The creation of re-educated characters such as the beggar, the genetic engineer and the tourist in search of the tulip of happiness reveals the personality of the author. The novels introduce some images that directly affect the development of the characters. For example, Ozod is depicted as a gust of wind, and the beggar is depicted as his spiritual "I", his constant companion. Moreover, although these images are not real people, they resonate with the characters in the works. They express their attitude towards the interpretation of events or influence the formation of the characters' thinking. This influence is reflected in the characters' appearance and inner world. This is evidenced by the fact that critics assert that the interpretation of the works is like the text itself. With the emergence of the protagonists in the works, the creative "I" is also formed, which is clearly visible in the protagonist's thinking. "Ozod learns from the wind, and his thoughts, feelings, desires, and concepts grow deeper and deeper. The path to this depth and spiritual state is achieved through the accelerated sublimation of his inner essence from the external landscapes and conditions reflected around him. Because the goal (destination) pursued by "Ozod" is clear, and his desire is full of faith and belief, the secret of all signs is in the mirror.

## RESULTS

Thus, Ozod's thought was formed, and he began to understand the symbols that had left their mark on history. In his later reflections on understanding the hidden essence, the author mentioned the characters

on the rock (Oybek) and the old man sitting under the willow tree (Mirtmir) in the novel *Ozod*. Undoubtedly, these examples stem from the fate of the masters, from their enjoyment of the literary and spiritual heritage, from their responsibility for the hereditary pen, and from their deep debt to the eternal soul. [12] Thus, the author interprets creativity as a great achievement achieved through patience, which seems to be at the cost of the life, hardship and contribution of those who have already written. However, even if they have lost their mothers, families, relatives, or even their entire lives, the servants of creativity have never given up this path. The author uses the examples of Oybek, Mirtmir and Shafqat Rahmon, who persisted in their creation even at such a cost, and proposes a great philosophy of life. That is, creativity is based on great selflessness and intertextuality. Thus, the author not only examines the creators themselves, but also examines the biographical time and space of other literary figures. Next, the author places the protagonist in a more distant literary context. The "Blood" section reminds us of Abdullah Kodiri. The images in the "Traces" and "Dogs" sections reflect the memory of the victims of oppression, who were oppressed and buried in a common abyss, in accordance with Muslim tradition. Incorporating these realities into the work is an effective way to gain insight into the life of the creator. From the imagery of "Two Birds", we can clearly see that the protagonist running towards the tulip of destiny and the bird of happiness is the author himself, and this comes from the expectation of truth. "We can only go so far, we cannot cross its threshold", he used the words of the Prophet Muhammad (peace be upon him) when he ascended to heaven to support this expectation. In the work, the wind "appears in the form of a hierarchical sequence, both as a wise man who guides Azad to perfection, as a wise narrator, and finally as a messenger of divine grace. It interprets and interprets the unexpected events, symbols and images observed in the meaningful field of his heroic life - the testing ground. Azad regards the wind as a mentor, and his thoughts, feelings, desires and understandings become increasingly profound. 12. B-48 ] And gradually formed the spiritual and material (existence) thinking of free people going against the wind.

The author transforms the wind, the shape of the wind, into a whispering wind, into a "guide" that pushes his hero toward the fate of Cholpon, Fitrat, and Hamza. From the center of Ujongok, the epic "I" observes the fate of the traveler Zebi. The wind that accompanies *Ozod* grows during these events. This growth is the growth of the author's "I" and his worldview. Everything is depicted as a reflection, everything turns to dust, everything turns to a mirage. Of course, the

author expresses these ideas in a subtle way, not openly. Indeed, "the dynamic growth of the white-haired youth and his transformation into an Iranian were already reflected in the author's creative intention. Therefore, all the fragments of structural semantics are combined into a single compositional center in a literary montage based on the main goal." [12] [B-47] However, when the author's hero lives in the work, he does not become Elan, but the hero of *Ozod*. Now, no one can influence the trajectory of his life. Because the hero's "I" is formed between three axes. If the space of the hero in *The Eternal Wanderer* extends from the national level to the world space, then in *Ozod* the author's path of hero growth takes place entirely at the national level. In this way, the image of *Ozod* exists simultaneously with the wind and not with the light. By introducing the two heroes into the reality of Iomakan (a reality without the concept of time and space), the two novels together constitute the spatiotemporal body of a composite reality. This shows that in contemporary Uzbek novels, in addition to qualitative and quantitative changes, images and imagination are also developing (effective transformation of the means of expression). The influence of the Uzbek literary environment on the work of Isajun Sultan can be understood as a new way of disseminating national literature, which became the basis for expanding the scope of images and imagination.

## CONCLUSION

The manifestation of the author's "self" in the protagonist of a literary work is of great significance in evaluating his creative worldview. In literature and art, analyzing the influence of the author and the protagonist on the "self" and analyzing the artwork through the influence on the "self" can clarify its ideological system. This shows the importance of biographical analysis for artistic works.

Therefore, the creator's views and thoughts are reflected in the work of art through the words of the author and the protagonist. The writer's artistic accomplishment lies in his ability to effectively use these two languages to depict reality convincingly, vividly and impressively. This ensures that the content of the creative concept is developed from the words of the author and the protagonist.

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