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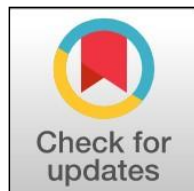
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REFLECTION OF THE CREATIVE PERSONALITY ON THE BASIS OF THE BIOGRAPHICAL METHOD IN WORKS OF ART

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***Abstract:** The given article reveals the expression of the writer's personal aspects by means of biographical method. It also discusses the writers' skill of using the biographical method and by this method justifies the existence of the information related to the writer's biography in literary works.*

***Key words:** writer, literary image, specialist in literature, biographical method, biographical character, sophist encyclopedist, king and poet, modern writer, academic scientist, patriot, sciens adherent.*

Introduction. Biographical method is a separate scientific research in literature, one of the methods of theoretical and practical approach to a work of art through a creative personality. This method is based on the knowledge, currents and views of all disciplines, formed by the human mind, with the essence of the human personality, in this respect, it is in a sense universal and has a unique integrity; appears in the form of a system.

The main part. The biographical method examines the life of the writer and the work of art created by him in pairs, without separating them from each other, in a dialectical connection, synthesizing the creative and the product of creativity. In it, the author, that is, the writer-creator, is studied first of all as a human being. His works reflect the points of the writer's life. 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 significant events in the life of the writer are also reflected in his work. Through it, serious attention is paid 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 from the point of view 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 regard. A. Rasulov considers the biographical method as a "historical-biographical approach to the literary text": "In the process of biographical-creative-genetic approach to the literary text, the work of art" speaks "about its author, time and environment. just as each artist has his or her own biography, a work of art also has a "creative biography".

If we look at twentieth-century Uzbek literature, we can see that some works, like their own writers, have experienced a "complex fate." "Looking at the historical destiny of such works as Days Gone by, Sarob, and The Rich and the Servant, it is clear that the biographical method was useful not only in the study of the writer's biography, but also in the interpretation of the work of art." writes. The biographical method interests the researcher in the author's individual lifestyle, personal life, way of life, past, inner experiences, character, in a word, biography (or autobiography). Because, as A. Rasulov said: "A work of art 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. A sharp interpreter tells a lot about a writer's situation through a work."

In the process of historical-biographical approach, A. Rasulov mentions the scope and history of the application of literary reforms, 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 developed as a historical-biographical method in world literature.

As noted: "The 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 his artistic creation."

It is well known that an autobiography (biography) is a written text that consists of a person's self-awareness, while a biography is a written text that is the result of one person's understanding of another. In such texts, of course, the birth and death of the artist, family circumstances, family members, children, siblings, social origin, lineage, place of residence, education, activities, religious beliefs, etc. taken into account. Commenting on the biographical method, literary critic Bakhodir Karimov stressed the importance of distinguishing it from an autobiography. After all, the biographical 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 — these are all biographical data.... 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 life. In this case, the use of biographical methods is very important.

In art, the creative personality is sometimes bright and sometimes hidden. This can only be learned from the context of the work. In this regard, there are two types of works:

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

Examples of works that are not vividly reflected in the context of a writer's biography are often historical works. In such works, although the author does not elaborate on 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 he develops 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 and his biography. The author's biography does not seem to exist in this play. But we think that every play has something to do with the biography of its author. Therefore, any work can be studied in a biographical context. For example, if Odil Yakubov's novel "The Treasure of Ulugbek" is studied in a biographical context, the following two cases will appear:

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

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 objects of research, but also a source for this method 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. At this point, when we talk about the role of the biographical method in discovering the roots of the work of art, let's take a look at Navoi's work. According to Eastern literary tradition, each work must have an anthem to the ruling king at the beginning. In the beginning of his works, the poet also quotes about his ruler. This means that Navoi, as

a creative representative of his time, did not break away from this established historical tradition.

According to this rule, Navoi in almost every epic in "Khamsa" devoted a chapter to the description of the king of Khorasan Sultan Hussein Boykaro. For example, the first epic of "Khamsa", Chapter XVI of "Hayrat ul-abror" is dedicated to the hymn of Hussein Boykaro. This hymn has a special form. It mentions the Sultan's name in Arabic, surrounded by adjectives and prayers. In the second epic of "Khamsa", "Farhod and Shirin", the hymn of Sultan Hussein Boykaro contains chapter X, and in the third epic "Layli and Majnun", the anthem of King Ghazi contains the seventh chapter. The fourth epic, Chapter IX of Sab'ai Sayyar, is dedicated to Hussein Bayqara, and the sultan's hymn is composed in the traditional form of praise. The tenth chapter of "Sab'ai Sayyar" is written in the hymn of Princess Khadichabegim, the wife of Sultan Husayn Bayqara. Navoi compares her to the legendary female heroes Bilqis, Sara, Uzro and calls her "Khadichai kubro" ("Kibor Khadicha"). The title of this chapter begins with the descriptions of this woman. It is reminiscent of cleanliness, cleanliness, and the appearance of a spring garden in its heyday.

In "Khamsa", Navoi also dedicated an anthem to Badiuzzaman, the eldest son of Sultan Hussein Boykaro. He also praised and exhorted princes such as Badiuzzaman, Abul Favoris Shah Gharib, Sultan Uvays and Muzaffar Husayn at the end of the epics. These hymns and exhortations are reflected in the titles of those chapters. Navoi begins his description of his ruler with a celestial concept. The sky serves for the praise of Sultan Hussein. The sun is ready.

The poet attracts celestial bodies such as Zuhul, Mushtari, Bahrom, Zuhra, Atorud, Qamar to the service of the king. It is only after these descriptions that the description of "Shah Sultan Husayn bin Mansur" begins. It commemorates the high position of the king and his ancestors, and glorifies the mighty king. " Not only that, Navoi tries to describe Sultan Hussein's personality through artistic means. He seems to have used a lot of rhetoric, in particular. However, with the help of the poet, the

reader gets a certain idea of the historical figure - Sultan Hussein.

Alisher Navoi, as a person who knew Sultan Hussein Boykaro well, spoke about his military skills, splendor, and love for the art of music. He tries to illustrate the king's warm attitude to art with Turkish melodies, Persian songs, and Iraqi Ajam melodies played at the palace. The ruler sometimes sang these songs with laughter, sometimes with tears in his eyes, and listened to every melody with such great emotion; emphasizes that musicians who play the song will receive great gifts. According to the poet, Sultan Husayn Bayqara used to drink "without getting drunk and without indulging in lust."

Through these images, in the testimony of Navoi, it is clear that Sultan Hussein Boykaro has rich emotions. According to Navoi, the tsar should wait for the people with a kind word, a smile, remove the oppression from the head of the people, make people happy with justice, and take care of everyone's business. After all, Navoi was not only a sensitive lyric poet, but also a great statesman, a vigilant scholar and a nobleman. Therefore, Navoi had his own wishes and views on governing. In doing so, he saw justice and fairness, humanity and patriotism as the main criteria. He was a little relieved, expressing one by one the shortcomings of his time in governing the country, the heartache that filled his heart. His political path was to promote justice and humanity and to achieve these goals to the best of his ability.

Many of Navoi's works state that the edges of Shah Ghazi in the epic Hayrat ul-abror and Bahrom in the epic Sab'ai Sayyar were originally from the character of Sultan Hussein. In particular, Navoi used the image of King Bahrom, the protagonist of the epic "Sab'ai Sayyar", to clearly show the contradictions in the character of Sultan Hussein. Navoi tries to show by concrete examples that King Bahrom stopped doing public affairs.

He said that his refusal to accept property and the army because of love was a matter of public opinion, and that everyone was talking about this defect in the king's behavior. seeks to reveal, to explore his experiences. In this way, the poet realizes that

these mental changes in Bahrom are not accidental, that Bahrom is a very curious person by nature, and most importantly, he is accustomed to victory, so Bahrom, drunk on the wine of his victory in love, forgets about state affairs kidladi. Based on this, the poet tries to justify the fact that love and the kingdom do not fit into one coin.

It turns out that Navoi intended to expose the image of the kings, the details of the contradictions in their character, the life of the palace of his time, the filthy conditions and vile elements in it. At the same time, such images and details served to ensure the vitality and reality of the poet's works. After all, Navoi, who spent some time in the royal palace, describes the real environment there as a person who saw it with his own eyes. The poet reveals the vices of the royal court, such as betrayal, jealousy, cowardice, oppression, mistrust, arrogance, and slander. As Aziz Qayumov noted: "Such a situation was typical of Navoi's time, especially in the atmosphere of the royal palace to which he belonged. Navoi condemns such a situation; shows the inferiority and incompetence of the officials. The poet connects his stories with the times and the conditions in them. "

The thirty-seventh chapter of Sab'ai Sayyar also deals with the personalities of Navoi and Hussein Boykaro. It can be said that the content of the verses in this chapter, which mention Bahrom's loyalty to Navoi in the service of Sultan Hussein, actually indicates Navoi's loyalty to Sultan Hussein Bayqara and the poet's position under the king. These words give a clear idea of Navoi's personality and can be said to be a diary of the great humanist. After all, "the great thinker Navoi was absolutely indifferent to wealth. His personality, his great spiritual world, his aspirations, his behavior, his livelihood were very humble. This is the poet's statement in Bahrom's words. " So, Navoi is a poet who shakes his pen while standing on the ground of life. There are many verses in which he expresses his devotion to Sultan Hussein, that he does not need wealth for himself, that he can do only what he desires, and that his desire is to work and create in the way of goodness. It seems that in the poet's philosophical and educational views it is important not to be greedy for the world, but

to remind him that he will leave it empty-handed.

Conclusion. The biographical method plays an important role in the disclosure of works of art. The author of the work created in this method penetrates into the inner world of the protagonist. Identifies the factors that give rise to the author's artistic and aesthetic views, his experiences and sufferings, and informs readers about it.

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