



Critical-Biographic Essay Genre

**Akhmedova Shoira
Nematovna**

Professor of Bukhara State University, doctor of philological sciences, Bukhara, Uzbekistan

ABSTRACT

The historical-biographical method is the leading direction of literary criticism, and it withdraws the task of the criticism to cover the life and work of the writer perfectly in harmony with his time and environment. In the history of world literary criticism this method has been widely developed since the beginning of the 19th century. It is known that such historical and biographical scientists as St. Byev, A. Veselovsky, A. Morua, M. Bakhtin, M. Khrapchenko, L. Timofeev, V. Shklovsky, I. Andronnikov have accumulated rich scientific and creative experience. If we look at the history of Uzbek literary criticism, which has a rich heritage, there is clear evidence that his experiences in this series appeared much earlier - in the XV century and even earlier.

In the historical-biographical method, the scale of the attitude to the creative way of life plays an important role. In any case, this scale is very narrow - if the biographical evidence is applied to certain analytical elements; in which the scale is somewhat broad, but the system of biographical evidence is preferred, and in the other, the scale is broad, the biographical evidence is analyzed in harmony with the creative personality and the environment and time. It uses both memories and adventures, as well as reflections on the reason and history of the work, as well as an analysis of individual works. According to these characteristics, critical works in this direction are manifested in four forms: 1. Literary-critical portrait - article. 2. Literary portrait. 3. Critical - biographical essay. 4. Essays. It should be noted that all four views are based on a scientific-historical-biographical approach. This is their common denominator.

The nature of the historical-biographical direction requires the consistency of evidence and scientific conclusions about the scientific-biography of the writer in literary-critical works, as well as the improvement of the evolutionary process.

Discussion of the ability to effectively use the experience of theoretical thinking of the world and Russian, fraternal peoples in scientific and biographical works of the historical-biographical method plays an important role in determining the place of this direction in the history of Uzbek literary criticism. In the article, we discuss one of the genres in this direction is critical - biographical essay, its peculiarities, nature and development.

Keywords:

Literary criticism, historical-biographical method, biographical evidence, critical-biographical essay, literary-historical process, scientific-biographical essay.

Introduction:

The genre of critical-biographical essays provides information about the life and work of the writer or poet, the literary and social environment, the history of creation, content,

qualities, the role of the work in the literary-historical process. A critical-biographical essay consists of a set of concrete facts and scientific conclusions drawn on the basis of them. A critic scientifically generalizes the evidence of the

writer's life and work through analysis, comparisons, and discussions, and draws certain conclusions. The genre of critical-biographical essays is called by different names in literary criticism. Such as portrait essay, physiological essay, critical-biographical essay, scientific-biographical essay.

“Вопросы литературы” (“Literary Issues”) magazine's questionnaire on “Fiction and Documentary Literature” What do you think about the current state and opportunities of fiction and non-fiction? What are the reasons for their popularity? Which of their various appearances (diaries, travelogues, essays, “letters from ...”, etc.) is closest to you and why? so, documentary writers have different answers to these questions. Some advocate documentary, some oppose the term. I. Vinnichenko does not agree with the classification of the literature in the questionnaire as “artistic-documentary”... I am asked: what kind of fiction and documentary literature is closest to me - diaries, travelogues, essays or, say, a letter from ...? Of course, there are essays! (After all, I'm an essayist!), There can be diaries, travelogues, and a “letter from ...” because he or she and another, and the third, because it's essentially nothing more than a documentary. as a different view of the essay. In general, I would equate fiction and non-fiction with essays, as not only diaries, travelogues, and “letters from ...” but also memoirs, literary biographies, and literary portraits of contemporaries, documentaries and others are commonly referred to as “lyrical prose,” and fiction is “an essay on the nature of the work and at the same time a diverse form of fiction” [4, 16].

Speaking of the genre of his work “Ix ne sneset” (titled “Five Fictional Stories” in the title), Vinnichenko said, what is it really: a documentary, literary portraits of contemporaries, or a problematic journalistic essay? I really find it hard to say. “First of all, one and the other, and at the same time the third.” Indeed, this work is a documentary, according to the author's own testimony, which can be called a problematic story or a publicist. It also meets the requirements of a literary portrait: in the story, the image of two famous

peasants of the country is depicted by means of art. Even critics who consider this book to be an essay were not mistaken [4, 167]. There are also some comments about portrait essays. In a portrait essay, a documentary image of a famous person is recreated or a generalized image of the type that arouses great social interest is “invented” [4,169]. According to the type of the protagonist, Glushkov divides the portrait essay into two: 1) based on the image of a real person, and 2) “imagined” image-type. He portrays M.Gor as a great master of portrait-essay. He notes that about 30 of his documentary (memoir) essays-portraits are “invaluable for the historical and literary significance of essays on Russian writers.” In many of Gorky's essays, special attention is paid to the appearance and nature of the image. Some scholars interpret these works as belonging to the genre of literary portrait [3. 5], but they themselves use the term interchangeably: essays, memoirs, literary portraits, and so on. The same situation occurs in Uzbek literature (critical-biographical essay, scientific biography, critical-biographical work, creative portrait, literary essay, etc.). Glushkov himself also sometimes mixes genres. “The most common (and perhaps the most common) of the various essay-portraits are critical-biographical essays on writers.” However, essays are a separate genre. In addition to Gorky's portraits, he cites Paustovsky's essays (about A. Green's life, the story of Andersen), which show the diversity of the genre, and Bunin's works on Chekhov, Shalyapin, and Kuprin as examples of critical biographical essays [4,176].

Among the modern portrait essays, V. Zakrutkin's “Blue Flower” stands out. “It is clear from the poetic title of the book that it is not an academic study, not a critical-biographical review of the writer's life and career, but a living story about him, a literary scene. Similarly, “The Blue Flower is a chain of written descriptions and scenes-episodes that reflect the main aspects of M. Sholokhov's writing, civic and ordinary human image at important stages of his life and career” [4,178].

Zakrutkin does not say everything he knows about Sholokhov. Capturing the

brightest memories he has of the writer, Sholokhov writes passionately about the aspects of his work that are closest to him. If we take into account these aspects, this work is the best example of a portrait-essay. Hence, in a critical-biographical essay, the writer's life and creative path are often presented in a gradual sequence, with important aspects of his life and work being, of course, captured. In a portrait essay, however, such a requirement does not always justify itself, as it does not aim to reveal the biography. In it, the human character appears three times brighter in size than in the essay-miniaturas.

It is difficult to agree with B. Nazarov's opinion that the first critical-biographical essay in Uzbek literature belongs to Furkat. Given that the articles published in several issues of TVG in 1891 "reveal a number of important moments in the social environment and literary process of Furkat's life and work, the period in which his work took place, formed and influenced him," the scholar called it a "memoir." can be called a biographical essay [6,15], and later concludes that it is "close to the genre of critical-biographical essays [6,18]. Firstly, the work of the poet about his biography belongs to the autobiographical genre, and secondly, the works of the autobiographical genre also freely reflect on the period, social environment and literary process. Therefore, there is no reason to call Furkat's work a critical-biographical essay.

One of the most important features of literary criticism and literary criticism in the 1920s is that they come in a mixture. At a time when there are no mature representatives of the new Uzbek literature, critical works are also dedicated to the literary heritage of the past and the work of their representatives. Therefore, writers and critics began to create research based on a critical-biographical approach to the life and work of less-studied artists. In this respect, Fitrat went ahead. His portrait articles have been mentioned above.

Fitrat's study, called as Mashrab, was created in the late 1920s at a time when misconceptions about Mashrab's personality and work were expanding. Russian scientist P. Vyatkin's article "Mystical madman Mashrab

from Fergana" gave rise to the study of Fitrat. Its essence and content can be the basis for determining the genre of the work. The study consists of three parts. First of all, the biography of the poet is clarified, the original biography of the poet is restored for the first time by Fitrat, based on historical sources. While thinking about the pottery of Mashrab, the stream to which it belongs, the scholar also reveals the essence of pottery. In the third part, Mashrab's works are studied and evaluated on the basis of comparisons. Problems such as the poet's closeness to Rumi and Bedil are discussed. Thus, the learned orientalist was able to determine the personality of the poet in his work, for the first time to scientifically substantiate the biography of Mashrab. At the same time, he expressed the idea of pottery and its content. Although he proved that Mashrab was a historical figure and gave a somewhat vague indication that he was born in Andijan in 1657, he was able to correctly define the place of Mashrab's work in the history of literature. Thus, the study of the poet's biography, life and work, the creation of his works, the generalized study of the evidence of its essence shows that he was created in the genre of critical-biographical essays.

Fitrat's work "Persian poet Umar Khayyam" also belongs to the genre of critical-biographical essays. Fitrat first created a portrait-article about Umar Khayyam. He himself notes this: I wrote an article about Umar Khayyam, one of the world-famous Persian poets, in the Red Pen. In it, he showed the sources of European scholars on the biography of Khayyam, and I tried to follow the example of Khayyam and make his biography stable "[8,134]. Then another valuable source about the poet falls into his hands. And on the basis of this, a major study will be created. It differs from the essay on Mashrab in size, a little wider in scope. After Fitrat gives a brief account of the poet's personality at the beginning of the essay, "A word or two" (as in modern prose), he finds it necessary to dwell on the period in which he lived and the literary environment in which he lived. In the section "An Overview of Persian Literature", Persian literature provides information about some

genres of poetry, and discusses "Umar Khayyam, the only famous poet who introduced himself to the world in Rubaiyat." The biography of the poet is described on the basis of concrete evidence. This demonstrates qualities such as precision in the Fitrat method, as well as scientifically based careful reasoning. In the "Works of Khayyam" section, Fitrat provides a table of the poet's legacy, published in Berlin, and provides information about the rubai that "caused world fame." In "Khayyam's advice" he reacts to different views about the poet, on the basis of which he draws his own clear conclusions: "In our opinion, Khayyam is also a genius, but he is a genius of art" [8, 153]. In this section, especially when analyzing Khayyam's rubai, Fitrat's creativity and poetry are vividly demonstrated.

The last section in the "Result" (as we now understand it, in the conclusion) presents generalizing conclusions about the poet's work. At the same time, the scholar points to Babur Mirza as a poet close to Khayyam and draws the reader's attention to examples from his rubai.

From this we can conclude that: 1) in a critical-biographical essay the biography of the poet is described in detail, based on specific sources, which was a valuable source for the reader of that period, who did not have enough information about Umar Khayyam; 2) Khayyam's advice, his works, especially his rubai, are evaluated, his place in the literature is correctly indicated; 3) The scholar's comments on Khayyam's work, his "attractive style" (Oybek) do not leave today's reader indifferent. His meticulousness, his scientific reasoning based on concrete sources, his ability to draw conclusions based on comparisons, and his ability to express his views freely are all worth learning.

So, these studies once again confirm our conclusions that Fitrat started the genre of critical-biographical essays in the 1920s and was able to create the best examples of them.

In the 30s of the XX century, Uzbek critics created Olim Sharafiddinov's "Alisher Navoi", Ustad Aini's "Shaykhur-rai Abu Ali ibn Sino" and a number of other works. Focusing on some of these will reveal their distinctive

features. For example, by creating a study on the life and work of the great encyclopedist Abu Ali ibn Sina, Sadridin Aini made a great contribution to literature, enriching the biographical method. Scholars often come to similar conclusions about the genre of the work "Sheikh-ur-Rais Abu Ali ibn Sina". I. Braginsky called it "literary essays", N. Rakhimov called "essays of scientific and popular character" [7]. A. Qahhor includes such works in the list of "historical-literary essays". This work, which is a product of literary criticism, belongs to the critical-biographical genre. It focuses on creating the perfect image of a great man who shines from the pages of history and still illuminates our lives with his works.

The purpose of the critical-biographical essay is to study and research the biographies, scientific and creative lives of great people, writers and poets, to create a comprehensive image of them. Sadridin Aini, a great scholar of Oriental literature, with a deep knowledge of the requirements of the genre, created the image of Abu Ali ibn Sina. Speaking about the fact that this work of Ayni is not like any other philological work, I. Braginsky praised the work, saying that "his essay is a bright, perfect description of a poet or a scientist, a living person." It is Ibn Sina who reveals the inner content of his work and rightly notes that he has penetrated to its hidden points.

While writing a work about the lives of great people in literature places a great deal of responsibility on the writer. This requires the writer to be extremely careful in every word, in every scene, not to deviate from the facts of history. Biographical works, which are a mixture of scientific and artistic thinking, also encourage the critic, the scientist to such jewelry. S. Ayni's essay is distinguished by the same qualities. The main and only protagonist of the essay is Ibn Sina. When a scientist thinks about the way of life, personality, creativity of a world-famous genius, he first of all fully adheres to the principles of history. He carefully studies and relies on all historical and literary sources, folk tales related to the time and personality of the scientist, as well as draws attention to some of the information and details found in his works, and draws them into

scientific circulation. The image of Abu Ali ibn Sina in a critical-biographical essay, based on an in-depth scientific analysis of the rich life and concrete evidence, attracts the reader's attention with its vitality and credibility. Although S. Aini cites many legends about the great genius in the play, it is mainly based on clear, historical evidence. This feature showed that the work is an example of scientific and artistic thinking, and was able to ensure the integrity of the composition.

While describing the facts of life, the author of the essay, like any artist, selects the most important aspects, the main aspects of human life and activity, his attitude to life, as in fiction [4,29]. Based on the purpose of the genre, the critic S.Aini also creates an image, focusing on the contribution of Ibn Sina to the development of science. He freely observes the scientist's love of science, the role of the family environment, and his thirst for master's education. Sarson emphasizes that the main purpose of Ibn Sina's life was to dedicate his life to the happiness of the people, to devotion to science in spite of various obstacles, while revealing to the reader the perfect image of the scientist.

Because of the vitality, convexity, and persuasiveness of the image, I. Braginsky, an ethnographer, sometimes wrote these essays not as a study of writers who had already lived and died, but as a reminder that the master of the word was talking to his contemporaries, peers, calling each other "alive." describes as. Indeed, the play reveals that Abu Ali ibn Sina was a man and an encyclopedic scientist based on vital and real factors: S. Ayni repeatedly states that the life of an encyclopedic scientist can provide a lot of use for the younger generation.

The breadth of scientific and artistic thought is reflected in the scientific and vivid works of Shaykh ur-Rais Abu Ali ibn Sino. The following are the conclusions of S. Ayni's work dedicated to Abu Ali ibn Sina, which did not lose its value in its time, today and in the future:

- A critical-biographical essay consists of a unit of evidence and scientific conclusions. The critic draws scientific generalizations through comparisons, analyzes, and narrations from the

evidence of the life and work of the genius who has become the pride of mankind.

- The essay accurately and truthfully reflects the life and work of Ibn Sina. One of the main achievements of the work is the coverage of the most important aspects of the life and work of the scientist.

- S.Aini's emphasis on the qualities of the scholar that can serve as an example for the younger generation, free, sincere thinking, respect and love for the great scientist, ensured the readability and eternity of the work. "The survival of the human soul," says Chingiz Aitmatov, "depends on the fate of a great person." Such a person always looks straight at the world, the truth, and is intolerant of ignorance and intellectual backwardness. " Therefore, the biographies and destinies of great people are studied with love. Their destiny helps to better understand human nature, the place of people in life "[12, 87]. From this point of view, S. Aini's critical-biographical essay on Abu Ali ibn Sina will remain one of the works that will not lose its relevance over the years.

From the second half of the 1940s, an in-depth study of the works of great figures of Uzbek literature in the monographic direction, the creation of research on various life issues began to play an important role. As a result, literary and biographical essays dedicated to the works of famous artists were created. Yu.Sultan's "Life and work of Hamza Hakimzoda" (1949), I.S.Braginsky's essays in Russian on the life and work of S.Aini (1948) were created.

By the 50s of this century, much attention was paid to the creation of critical-biographical essays. For example, V.Abdullaev's essays "Representatives of Khorezm literary environment", "Khoksor, Nishotiy", A.Kayumov's "Makhmur. Samples of critical-biographical essays and works "(1956), N.Rahimov's" Sultan Jora "(1954), A.Olimjon's" Shoirra Zulfiya "(1953)," Amin Umari "(1954), N.Vladimirova's" Zafar Diyor ", Critical-biographical essays such as "Creation of Aydin" (1954), "Hay Polet" by A. Hayitmetov (1954) were published. It should be noted that the genre of these works is not clearly defined,

sometimes published under the names of pamphlets, sometimes portraits, and sometimes under the names of critical-biographical essays. For example, in N.Vladimirova's critical-biographical essay on Zafar Diyor, the biography of the poet is short, it is told in the form of sketches, and the volume of the work is not at the level of genre requirements. The works of the poet are studied in a generalized form in the form of an overview. The author is limited to collecting materials on the life and work of the writer from the same direction, which has become a template in Uzbek literary criticism, and on this basis to show the ideological and thematic direction of his work, and examining works of art only thematically. In the first article published in the press on the occasion of N. Vladimirova's critical-biographical essay "Zafar Diyor", M. Kushjanov lamented that such works could not improve the state of our literature: "Today, the public needs scientific works that reveal the peculiarities of the work of our poets or writers, the level of art of their works, their genuine artistic analysis, the principles of our artists in the creation of characters and plots, ways to resolve conflicts, and finally the artistic expression used in this way. expects to create complete critical-biographical essays showing the means "[9, 140].

H. Abdusamatov's work "Abdulla Qahhor" (1957) was published under the title "On the life and work". However, there is a wide range of analysis of A. Qahhor's works, brief information about the life and biography of the writer does not allow the reader to imagine a perfect, complete image of the writer.

There are works in Uzbek literature that do not specify the genre in which they were written, and the title does not specify "creative or literary portrait" or "critical-biographical essay." However, these works can be considered as works belonging to this group, created on the basis of a critical-biographical approach in terms of such features as purpose, problem statement, essence, compositional structure, coverage of the subject. A.Akramov's work "Muhammad Salih" (1966) was created in this series. Because it summarizes the biography of the poet, the period and

environment in which he lived, a brief analysis of his works.

G. Muminov's work "Fiery Poet" (1970) was written on the occasion of the 60th anniversary of the talented poet Sultan Jora, which reflects the life of the poet. The work can be included in the series of critical-biographical essay genres. M. Kasimova's work "Muhammadniyoz Nishotiy" (1987) (defined in the title as "life and work") can also be an example of a critical-biographical essay on the above criteria.

Conclusion.

We see that the genre of critical-biographical essays was formed as a genre in the twentieth century, and despite the fact that it was created in different ways, it has performed such tasks as the study, research, generalization of the life and work of writers. The level of critical-biographical essays written about the life and work of writers is not the same as in literary portraits. In a number of critical-biographical essays, the collection of materials on the life and work of a particular writer and, on this basis, the description of their ideological and thematic direction, and the examination of works of art in more thematic terms are preferred. Among the works that meet the requirements of the genre of critical-biographical essays in Uzbek criticism are H. Yakubov's "Gafur Gulom" and "Oybek", S. Azimov's "Hamid Olimjon".

In short, a critical-biographical essay is a genre that introduces the artist to the reader, informs about his works, while a literary portrait illuminates the artist as a creator and a person, along with his spiritual life, contradictions, and pays great attention to his personality. In fact, even in a critical-biographical essay it is possible to draw a perfect image of the person, such essays are common in Russian literature. It depends more on the creativity of the critic. In relation to a critical-biographical essay, the literary portrait reveals the perfect and holistic image of the artist broadly and deeply. Also, in a literary portrait, the portraitist's possibilities are somewhat wider. These aspects should be taken into account when distinguishing the

genre of literary portraiture from a critical-biographical essay.

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