

THE ROLE OF THE CRITICAL-BIOGRAPHICAL ESSAY GENRE IN LITERARY CRITICISM

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Abstract: The article discusses the genre characteristics of the critical-biographical essay, one of the genres of literary criticism in Uzbek criticism. Aspects of this genre that are different from literary portraits, the issue of attitude to the genre in world and Russian literary studies will be covered. Abdurauf Fitrat, a bright example of this genre in Uzbek criticism, is studied in the example of his essay "Umar Khayyom".

The article discusses the critical-biographical essay of the writer S. Ayni dedicated to Abu Ali ibn Sina and the image of the great encyclopedic scientist created in it. Many scientific, literary and artistic works have been written about the life and work of Abu Ali Ibn Sina, the founder of medical science, and his scientific heritage. In particular, a number of stories, short stories and novels dedicated to this encyclopedic scholar have been written and are being written in Uzbek literature. At the same time, it is possible to acknowledge that the critical-biographical essay, which gives full information about the life and work of the great scientist, was written by the great writer S. Ayni.

Keywords: essay, criticism, image, literary criticism, Shaykhur-raisi, XX century, genres
INTRODUCTION.

It is known that, the genre of critical-biographical essay provides information about the life and work of a writer or poet, the literary environment to which he belongs, the history of the creation of his works, their content, qualities, and their place in the literary-historical process. A critical-biographical essay consists of a unit, of scientific conclusions drawn on the basis of clear evidence. A critic can scientifically summarize the evidence about the writer's life and work through analysis, comparison, and discussion, and draws certain conclusions.

One of the main features of literary studies and literary criticism in the 20s of the 20th century is that in connection with their mixed arrival, and at a time when mature representatives of the new Uzbek literature had not yet emerged, most of the critical works were devoted to the literary heritage of the past and the work of its representatives. For this reason, writers and critics began to create researches based on a critical-biographical approach about the lives and works of less-studied creators. In this respect, Fitrat was ahead.

The great ruler, philosopher, scholar, great judge, talented writer and poet Abu Ali ibn Sino is an encyclopedic scholar who has played an important role in the history of the development of world science and culture. The biography of Abu Ali ibn Sina in the critical essay, which begins with the description, "The name of this great sage, known in Europe as Avicenna, is Husayn bin Abdullah bin bin Sina, Abu Ali ibn Sina is his kuniya, and Shaykhur-raisi is his scientific nickname." Before talking about the works he left behind, the scholar thinks about the period in which he lived, the political, social environment, the Samanid dynasty.

Materials and methods.

There are often cases where literary portrait and characteristics of the critical-biographical essay genre are combined.

Critical-biographical essays were published under the headings as "Literary portraits" and "Literary portrait drawings" in collections of literary-critical articles such as "Literature and Time", "Mirror of Life". M. Koshjanov's book "Edges of talent" consists of literary portraits. But these portraits are not much different from a critical-biographical essay," created by critic A. Rasulov wrote.

Although all of them have one common feature in their essence, this genre is called by different names in literature and literary studies. Such as portrait essay, physiological essay, critical-biographical essay and scientific-biographical essay.

Describing the physiological essay as a literary genre A.G. Tseitlin writes the following: "In the physiological essay, special, most attention is paid to the portrait. Attention to the depiction of human appearance had already become one of the distinguishing features of realism in the 1930s; it was spread by Balzac in France, Dickens in England, and Gogol, who tried to reflect the "serious" human character for the "trifles" of life in Russia. In this regard, the natural school followed Gogol and his Western contemporaries" [13, 202]. An essay with the name of the main character in the title cannot be without a portrait.

The re-imagining of events based on memory and the landscape of the past gives the portrait essay a memorable sense.

"Voprosy literary" in magazine's questionnaire dedicated to the issue of "artistic-documentary literature" asked "What do you think about the current situation and possibilities of artistic-documentary literature?" What are the reasons for their popularity? Which of their various forms (diaries, travel notes, essays, "Letter from ...", etc.) is close to you and why? Documentary writers give different answers to the question. Some advocate documentary and, some oppose the term.

I.Vinnichenko disagrees with the classification in literature as "artistic-documentary" in his answer to the questionnaire. "...I am asked: which form of fiction-documentary literature is close to me - diary, travel notes, essays or, let's say, "a letter from..."? Of course, essays too! (after all, I'm an essayist!), there can be diaries, travel notes, and "a letter from ...", because one or the other and the third - after all, this is, in essence, nothing else, just like a documentary as a different view of the essay. In general, I equated non-fiction with an essay, because not only diaries, travel notes and "letters from ...", but also memoirs, artistic biographies and literary portraits of contemporaries, documentary stories, etc. are usually called "lyrical prose", and literary journalism - these are all essays on the essence of the work and at the same time, it is a diverse form of fiction-documentary literature" [14, 16].

I.Vinnichenko talks about the genre of his work "Ix ne sneset" (on the sidebar it says "five uninvented histories") and what it really is: a documentary story, literary portraits of contemporaries or a problematic publicist essay? I really have a hard time saying this. First of all,

he, the other, and the third at the same time," he says. In fact, according to the author's own testimony, this work can be called a documentary, 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 reflected by means of art. The critics who consider this book to be an essay were not wrong either [14, 167].

Apart from these, there exist comments about essays with portraits. "In a portrait essay, a documentary image of a famous person is recreated, or a generalized image - type, which arouses great social interest, is "invented" [14,169]. According to the type of the hero, Glushkov divides the portrait essay into two: 1) based on the image of a specific person and 2) "invented" image-type. He points out M. Gorky as a great master of portrait essays. He notes that his about 30 documentary (memoirs) essay-portraits are "invaluable in the historical and literary significance of essays about Russian writers." In most of Gorky's essays, special attention is paid to the character's appearance and nature. Some scientists interpret these works as belonging to the literary portrait genre [15, 16, 17], but they themselves use the term interchangeably: essay, memoir, literary portrait, etc. The same situation occurs in Uzbek literary studies (critical-biographical essay, scientific biography, critical-biographical work, creative portrait, literary portrait, literary essay, etc.).

Glushkov himself sometimes mixes various genres. "Among the various essay-portraits, the most common (maybe the most common) are critical-biographical essays dedicated to writers." However, essays are a separate genre. In addition to Gorky's portrait-essays, he shows Paustovsky's essays (such as the life of A. Green, about the storyteller Andersen), which define the diversity of the genre, Bunin's works on Chekhov, Chaliapin, Kuprin as examples of critical-biographical essays [14,176].

Among modern portrait essays, V. Zakrutkin's work as "Havorang Gul" stands out. "As can be seen from the poetic title of the book, it is not an academic research, a critical-biographical review of the writer's life and creative path, but a vivid narrative about him, a literary scene. Similarly: "Havorang Gul" is a chain of written descriptions and scenes-episodes that reflect the main aspects of M. Sholokhov's writing, civility and simple human image at the important stages of his life and creativity"[14,178].

Zakrutkin does not tell everything that he knows about Sholokhov. He captures the most vivid memories of the writer, writes passionately about the closest aspects of Sholokhov's work. If we take these aspects into account, this work is the best example of a portrait-essay. So, in a critical-biographical essay, the life and creative path of the writer is often presented in a gradual sequence, the important aspects of his life and work are definitely written down. And in the portrait-essay, such a demand is not always justified, because it does not set itself the goal of revealing the biography. In it, the human character appears three times brighter in size than in the sketch-miniatures.

Based on S. Aini's critical-biographical essay "Shaykhur-raisa Abu Ali ibn Sino", the method of analytical analysis was used. The genre of critical-biographical essays goes in this direction, which provides information about the life and work of the writer or poet, the literary environment

to which he belongs, the history of creation, content, quality, place in the literary-historical process. Ibn Sina's parents, the sciences he learned in his childhood, give information that he was educated in the hands of Abu Abdullah Bakhiliy, a scholar of logic. After studying logic, wisdom, theology, geometry, astronomy, and other sciences, Abu Ali became interested in medicine, reading medical books on the one hand, and treating patients on the other. In this way, at the age of sixteen, he became a doctor.

After that, he memorized the Qur'an for a year and a half, and at the age of eighteen he studied almost all the sciences of his time. "[1,101] . This method of narration is important not only to interest the reader, but also to encourage him to learn from the life of a great scientist.

In the early twentieth century, writers and critics dealt more with issues of classical literature, many of whose major works were devoted to the work of representatives of classical literature. In particular, the first critical-biographical essays were written about the representatives of classical literature. In the 1920s, S. Ayni continued the genre of critical-biographical essays initiated by Fitrat.

In Uzbek criticism, this genre developed in the 1930s, and included Ayni's Shaykhur-ra'is Abu Ali ibn Sino, Olim Sharafiddinov's Alisher Navoi, and a number of other works. Scholars often draw close conclusions about the genre of the work, which enriched the biographical method, entitled "Sheikh-ur-ra'is Abu Ali ibn Sina." I. Braginsky calls it "literary essays" [4,98], N. Rakhimov calls it "essays of popular scientific character" [16,38]. A. Qahhor includes such works in the list of "historical and literary essays" [1,418]. Indeed, this work belongs to the genre of critical - biographical essays. It focuses on the life and work of a great man.

Results.

It is hard to agree with B. Nazarov's opinion that the first critical-biographical essay in Uzbek literary studies belongs to Furqat's pen. "It can be called a critical-biographical essay in the character of a memoir [18,15], and a little later he comes to the conclusion that it is "close to the genre of a critical-biographical essay"[18,18]. First, the work about the poet's own biography belongs to the autobiographical genre, secondly, works of autobiographical genre freely think about the era, social environment and literary process. Based on this, there is no reason to call this work by Furqat as a critical-biographical essay.

One of the main features of literary studies and literary criticism in the 20s of the 20th century is that in connection with their mixed arrival, and at a time when mature representatives of the new Uzbek literature had not yet emerged, most of the critical works were devoted to the literary heritage of the past and the work of its representatives. For this reason, writers and critics began to create researches based on a critical-biographical approach about the lives and works of less-studied creators. In this respect, Fitrat was ahead.

Fitrat's work "Persian poet Omar Khayyam" also belongs to the genre of critical-biographical essay. First, Fitrat created a portrait-article about Omar Khayyam. He also notes this: "I wrote an article about Omar Khayyam, one of the world-famous Persian poets, in the "Red Pen" complex. In it, he showed what sources European scholars used to refer to Khayyam's biography, and I followed them and tried to put Khayyam's biography into a fixed form" [19,134]. After that,

another valuable source about the poet falls into his hands. And on the basis of these, a large study is created. It differs from the essay on Mashrab by its size and a little breadth of scope. At the beginning of the essay, Fitrat gives a short description of the poet's personality, saying "A couple of words" (just like the current prefaces), and then he finds it necessary to dwell on the image of the period and literary environment in which he lived. Giving, he goes to comments about "the famous poet Umar Khayyam, who made himself known to the whole world in Rubaiyil". The poet's biography is presented on the basis of clear evidence. It shows the virtues of Fitrat's style: precision, scientific reasoning.

Fitrat, presenting a table of the legacy of the poet printed in Berlin in the "Works by Khayyam", provides information about the "world famous" Rubaiyats. In "Khayyam's Maslagi", he reacts to different opinions about the poet, and on this base he makes clear conclusions: "In our opinion, Khayyam is a genius, but he is a genius of art" [19, 153]. In this part, especially when analyzing Khayyam's rubai, Fitrat's creativity and poetry are clearly shown. The last section in the "Conclusion" (in our current understanding, the conclusion) presents general conclusions about the poet's work. At the same time, the scholar shows Babur Mirza as a poet close to Khayyam and draws the reader's attention by citing examples from his rubai.

From this it can be concluded that: 1) the poet's biography is widely described in the critical-biographical essay based on specific sources, which was a valuable source for the student of that time who did not have enough information about Omar Khayyam; 2) During the study of Khayyam's writings and works, especially his rubais, his works which could assess his place in literature is correctly indicated; 3) the scholar's comments about Khayyam's work, his "attractive style" (Oybek) would not leave the reader indifferent even today. His thoroughness, scientific thinking based on specific sources, always drawing conclusions based on comparisons, free expression of his opinions are worth deep learning.

Literary critics of the beginning in the 20th century were more concerned with the issues of classical literature, most of their major works were devoted to the works of representatives of attic literature. In particular, the first critical-biographical essays were written about representatives of classical literature. So, these studies once again confirm our conclusion that Fitrat started the critical-biographical essay genre in the 20s of the 20th century and was able to create their best pattern's illustrations.

The purpose of the critical-biographical essay is to study the biography, scientific and creative life of great people, writers and poets. On this basis, S. Ayni created the image of Ibn Sina. The author of a critical-biographical essay tries to simplify and describe to the reader the life path of Ibn Sina. To this end, he also cites his own biography. It is clear from the encyclopedic scholar's confessions that no matter how hard he tried, no matter how much he wandered around the city, he was always engaged in science, constantly studying science, writing books, creating works from various disciplines. S. Ayni writes that the 57-year-old scientist spent 18 years of his life studying science, 2 years in connection with his father's death and escape from Bukhara: "... most of the time in prison, looting and murder. He has written so much scientific work over the past thirty-seven years that no scientist in the world has been able to produce even half of what he has

produced”[1,113]. In order to prove his point, he cites 77 books by Ibn Sina, citing some of Sami's Qamus al-Alam, and states that some twenty-volume books are given the same title, and that many of his treatises, poems, and many other works are not on this list. Reflecting on the contents of the book Al-Qanun, S. Ayni translates an excerpt from Ibn Sina's Encyclopaedia in detail and concludes: Abu Ali was not only envious, but also engaged in it”[1,119]. Apparently, when S.Ayni tells about the life of the great scientist, we witness that he had a great respect for his personality and creativity. I. Braginsky also said that this work of Ayni is not like any other philological work, "his essay is a bright, perfect description of a poet or a scientist, a living person." 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.

Discussion.

A critical-biographical essay consists of a set of concrete facts and scientific conclusions drawn on the basis of them. The literary scholar draws certain conclusions by scientifically generalizing the facts about the life and work of the writer through analysis, comparison, and discussion. Although S. Ayni also gives many narrations about the great genius in the play, he mainly relies on clear, historical facts. The fact that he considered many sources in writing the work is also reflected in his attitude towards them. For instance, a Russian scholar denies that Ibn Sina went to Córdoba, taught students there, or that information about Amir Qaboos is based on reliable sources. This feature was able to ensure the compositional integrity of the work. As the author of the profile describes vital facts, as in fiction, like any artist, he chooses important aspects, the main aspects of human life and activity, his attitude to life. Based on the purpose of the genre, S. Ayni explains that the main purpose of a scientist's life is to dedicate his life to the happiness of the people, to devotion to science in spite of various obstacles. 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 speaking to his contemporaries, peers, calling each other "alive." describes as [4.99]. The narration of Ibn Sina in the play and the mastery of the writer Ayni in relation to them are more vivid than the scholar Ayni. It is in this critical-biographical essay that the breadth of scientific and artistic thought is embodied in the scientific and vitality of his works.

Conclusion.

1. A critical-biographical essay consists of a set of conclusions based on evidence, in which scientific generalizations are made through comparisons, analysis and narrations about the life and work of the genius. A critical-biographical essay consists of a unit, of scientific conclusions drawn on the basis of clear evidence. A critic can scientifically summarize the evidence about the writer's life and work through analysis, comparison, and discussion, and draws certain conclusions.

2. One of the main features of literary studies and literary criticism in the 20s of the 20th century is that in connection with their mixed arrival, and at a time when mature representatives of the new Uzbek literature had not yet emerged, most of the critical works were devoted to the literary heritage of the past and the work of its representatives. For this reason, writers and critics began

to create researches based on a critical-biographical approach about the lives and works of less-studied creators. In this respect, Fitrat was ahead.

3. In critical works, first, the synthesis of figurative thinking with scientific thinking; secondly, a sincere and loving approach to the work, understanding, interpretation and analysis of the uniqueness of art, deep creative research is at the forefront. Only then will a well-developed critical work be created. From this point of view, the essay accurately and truthfully reflects the life and work of Abu Ali ibn Sina. One of the main achievements of the work is the coverage of important aspects of the life and work of the scientist.

4. The emphasis in the essay on exemplary qualities for the younger generation, free, sincere thinking, respect and love for the personality of a great scientist, ensured the charm 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 backwardness. " For this reason, 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 "[22,87]. From this point of view, the critical-biographical essay dedicated to Abu Ali ibn Sina remains a work that does not lose its value over the years.

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