

The Unique Biographical and Psychological Aspects of the Creative Process in Fiction

Adizova Obodon Istamovna¹, Oripova Kamola Davlatovna²

¹Doctor of Philological Sciences (DDc_), professor Bukhara State University

²Doctoral Candidate, Bukhara State University

E-mail: obodon63@gmail.com

Abstract:

This article explores the biographical and psychological dimensions of the creative process in literary works. By employing the biographical method, the study analyzes the relationship between an author's personal life and their artistic production, focusing on lifestyle, life path, emotional states, character traits, and intellectual experiences. Special attention is given to the way in which psychological and biographical elements—such as diaries, letters, memoirs, manuscripts, and interviews—reveal the inner world of the writer and are subsequently reflected in their literary creations. The article demonstrates that the author's individuality, emotions, and life circumstances are often embodied in literary characters and artistic structures. It also emphasizes the role of psychobiography in uncovering the psychological roots of creativity, linking personal experiences with thematic and stylistic choices. The findings highlight that while the biographical method has sometimes been criticized for subjectivity, it remains a valuable approach for understanding the moral, emotional, and spiritual functions of literature. Ultimately, the research shows that the biographical and psychological aspects of the creative process contribute not only to interpreting the author's worldview but also to appreciating the universal human dimensions of literary art.

Keywords: literary image, specialist in literature, biographical method, biographical character, modern writer, academic scientist, legend and fabl, patriot.

Introduction

Describing the creative process in a literary work from a biographical perspective involves analyzing both the writer's life journey and the artistic product as a complementary pair—viewing the author and their creation as interconnected [1]. Therefore, the biographical method should not

be limited to merely studying the author's life story. Instead, the writer is examined first and foremost as a human being. The presence of elements from the writer's life within their works is substantiated through evidence. By delving into the author's biography, the most significant facets of their personality are revealed. It is shown that certain noteworthy events in the writer's life are reflected in their creative output. Special attention is given to the author's personal life, the environment in which they lived, their psychological and emotional states, personal interests, sources of inspiration that motivated the writing process, the writer's creative laboratory, and a range of other historical and individual factors [2]. [3].

One of the most crucial aspects of the biographical method is that it does not distinguish between the author as an individual and the author as a creator. It is assumed that the writer's personality and characteristics are embodied in the literary characters they create. The writer's works and their protagonists are explained through the lens of the author's biography.

Methodology

In the biographical method, writings, letters, autobiographical texts, diaries, memoirs, and manuscripts—essentially, concrete evidence—play a vital role. This method draws the researcher's attention to the author's individual lifestyle, personal experiences, life path, inner emotions, character traits—in short, their biography (or autobiography) [4]. As has been emphasized: "The biographical method is a way of studying literature in which the writer's biography and personality are viewed as the defining elements of their artistic creativity" [5].

According to B. Karimov, the biographical method plays a significant role in uncovering the essence of literary creativity, the psychology of the author, and the roots of a literary work. To fully understand and objectively evaluate a writer's legacy, one must have a clear picture of their life journey. In this regard, relying on the biographical method proves to be highly effective.

Results and Discussion

Karimov also rightly notes: "The biographical method has not yet been fully applied to literary criticism in the form of 'psychobiography'—that is, the psychological biography of the writer." [6], [7] Since this method studies the literary work within the context of the author's life, it naturally considers the internal emotional experiences, thoughts, dreams, sorrows, aspirations, and both positive and negative life events, as well as the knowledge and life experience that the author has accumulated. This psychological-biographical perspective is often reflected in the narrative of events and character systems in the author's works. It is through this process that the writer's individual mastery and the originality of their work emerge.

Since the primary subject of literature is the human being, and since literature is created with human interests in mind, it is only natural that every writer prioritizes human concerns in their works [8], [9]. More specifically, by narrating their personal experiences, the author aims to warn the reader about unexpected life changes, emotional shifts, mental turmoil, restlessness, and varying emotional states—whether light or heavy. The writer often seeks to teach the reader how to respond in such situations, how to stay composed and not lose their way. Literature, whose main task is to "educate," thus further clarifies its role.

However, Marxist literary critics have criticized the biographical method, arguing that it ignores the social function of literature and reduces a literary work to merely the product of an individual. They claim that the method is overly subjective and unproductive. In reality, though, the biographical method pays significant attention to the moral and educational function of literature within society. It helps literature to fulfill its role of awakening, warning, and enlightening the human spirit.

Renowned critic A. Rasulov also emphasizes that in any literary work, the spirit, state, and soul of the writer are reflected. If studied closely, the works can reveal much about the writer's emotional and psychological condition. In literary criticism, analyzing a literary work through the emotional state of the author is referred to as the biographical method or a psychological approach to literary analysis [10].

According to B. Karimov, elements such as personal letters, confessions, interviews, memoirs, different manuscript versions, the writer's creative process (laboratory), personal archives, recollections of contemporaries, and other related materials are crucial for studying a literary work through the biographical method [11].

The writer's inner spiritual world, their various psychological states and circumstances, emotional experiences—these are all regarded as important psychological factors within the biographical method. As a result, the biographical method is often referred to as “psychobiography.” Special attention is paid to the aspects of artistic creation that overlap with developmental psychology [12]. There is an effort to present and substantiate psychological states from multiple perspectives, rooted in universally human psychological experiences, with all their subtle nuances.

It has been stated that “the psychological factor holds a dual significance for biographical research. First, it is connected directly to the writer's real life and reveals the psychobiological and psychosocial elements specific to the individual. Second, it helps to identify how these elements are reflected in the literary work, particularly in the interpretation of events and characters. While the early forms of this approach appeared in initial biographical studies, it later laid the groundwork for the emergence of a distinct scholarly field—creative psychology.”

As Sainte-Beuve observed, a skilled psychological analyst can uncover even the deepest secrets of a writer, especially a poet. Among European scholars who supported biographical approaches to the study of literature and the creative process, André Maurois, who lived nearly a century after Sainte-Beuve, deserves special attention. The body of scientific thought and research that emerged before and after Sainte-Beuve helped expand Maurois's opportunities in this field. Maurois dedicated his scholarly and creative work to the biographical interpretation of literature.

In his book “*André Maurois*,” F. Narkirer notes: “The most important aspect of Maurois's entire body of work is the consistent application of his biographical approach to creativity,” emphasizing that Maurois regarded a person's life, lifestyle, and creativity as paramount [13]. Maurois believed that all of the author's characteristics and aspirations were also embodied in their characters. Every writer reflects their soul and inner world in their works. Thus, the ideological and artistic essence of a literary work can provide insights into the author's worldview, beliefs, and way of life. The biographical method works precisely along this path of understanding and conveying meaning [14]. Sainte-Beuve, a sharp literary critic of his time, elevated the biographical method to an art form within literary criticism. His approach became an integral part of literary analysis and significantly influenced other critics. He promoted a meticulous examination of even the smallest details of the author's life—genealogy, family background, education, appearance, love life, economic condition, and psychological makeup. Sainte-Beuve's critical method was based on the idea that “a literary work must, above all, be a reflection and expression of the writer's life.” He aimed to explore the author's poetic intentions and personal qualities through the lens of biographism and psychologism [15].

Although these factors of the biographical method are presented separately, in practice, they often complement and support each other during the research process. While one aspect may appear more prominent at a given stage, they ultimately contribute to a cohesive, logical whole.

Conclusion

In conclusion, the formation and development of the biographical method can be regarded as a legitimate phenomenon within the system of global aesthetic thought. It should be noted that works in the biographical genre possess immense scientific and spiritual significance, with an impressive impact. Therefore, this method continues to fulfill its role to a certain extent even today

References

[1] B. Karimov, *Biografik metod / Ruhiyat alifbosi*. Tashkent: Gʻafur Gʻulom nomidagi nashriyot-

- matbaa ijodiy uyi, 2016, p. 165.
- [2] *Literaturnyi entsiklopedicheskii slovar'*. Moscow, 1987, p. 54.
- [3] B. Karimov, *Biografik metod / Ruhiyat alifbosi*. Tashkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2016, pp. 166–176.
- [4] D. Qurunov, *Biografik metod / Adabiyotshunoslikka kirish*. Tashkent: O'qituvchi, 2002.
- [5] O. Adizova, “Les classement des faits folkloriques français,” *Innovative Development in Educational Activities*, vol. 2, no. 21, pp. 79–87, 2023.
- [6] O. Adizova, “Bolalar o'yinlari xalqning milliy an'analaridan so'zlaydi,” *buxdu.uz*, no. 43, 2023.
- [7] O. Adizova, “The classification of the plot composition of the prosaic folklore,” *buxdu.uz*, no. 75b, 2023.
- [8] O. Adizova, “Fransuz va o'zbek tillarida hayrat va shubha diskursida frazemalar ishtiroki,” *buxdu.uz*, no. 41, 2023.
- [9] O. Adizova, “L'étude systématique des mœurs et des coutumes,” *Tsentr nauchnykh publikatsii (buxdu.uz)*, vol. 42, no. 42, 2023.
- [10] O. I. Adizova, “World literature and biographical method,” *ISJ Theoretical & Applied Science*, vol. 66, no. 10, sec. 29, pp. –, 2018.
- A. O. Istamovna and S. Suvonqulova, “The essential function of the proverb,” *Best Journal of Innovation in Science, Research and*, 2023.
- [11] O. Adizova, “La locution – un groupe de mots qui joue,” *Nauchnykh publikatsii (buxdu.uz)*, 2023.
- [12] D. Narzullaeva, “Metody obespecheniya semanticheskoi i funktsional'noi sovместimosti pri perevode semantiko-funktsional'nykh konfiguratsii teolingvisticheskikh leksem,” *Nauka i tekhnologiya v sovremennom mire*, vol. 4, no. 1, pp. 105–110, 2025.
- [13] D. B. Narzullaeva and G. K. Q. Zaribbaeva, “Theonymics in Uzbek and French languages and the study of theological texts,” *European Multidisciplinary Journal of Modern Science*, vol. 26, no. 5, pp. 143–146, 2024.
- [14] B. Karimov, *Biografik metod / Ruhiyat alifbosi*. Tashkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2016, p. 165.