

## Problems of Studying the Creator's Laboratory

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### ABSTRACT

*Studying the creative laboratory of writers and poets, analyzing works of art together with the author's biography helps to reveal the mysterious aspects of the creative process and to understand the essence of the creator's works more deeply. We tried to analyze the process of creation of stories on the example of the stories of writer Shukur Kholmirezayev. This artist of the Uzbek people has his own art school and creative experience. The style of work of the word artists on the work being created, the editing of the artistic text allows the creator to study the sources of inspiration in depth. The drafts and manuscripts kept in the personal archives of the creators are carefully studied, the serious work of the word artists in the creative workshop, and the artistic process of their mature works are studied.*

**Keywords:** Creator's laboratory, biographical method, artistic intent, text, editing, autobiography, prototype.

## INTRODUCTION

It is known that the biographical method is of great importance in the history of literary studies in terms of its source and chronological scope, sphere of influence. As important as writer's biography is in revealing the essence of a work of fiction, the writer's "I", an unspeakable confession, a mysterious inspirer, such as from events that are important in the writer's life to the social atmosphere that surrounds him, his writings about whole serve as mirrors. For this reason, large world-recognized scientists have looked at this method with attention. Looking at the history of literature, the first attempts to study the creator's laboratory are clearly visible in the French scientific and literary environment of the first half of the 19th century. Charles St. Byov (1804-1869) is regarded by world literary scholars as the founder of the biographical method. An important work of the scholar is called "Shatabrian and his literary group during the Empire" (1861). His book "Literary portraits" (1836-1839) was written on the principles of biographical method. In this book, he interprets his work as a whole with a biography of the writer, which he created at different times St. Byov's academic work, consisting of 15 volumes, "Conversations on Monday", 13 volumes, "New Mondays", came to the field. "In these studies, reflects on literary-historical periods and the work of individual philosophers, writers, poets. In his literary-critical articles written in a biographical direction, he gives a special citation to the life of each writer and the interpretation of a specific work" .[1;168] Already in the collection of "Literary portraits": I have always been attracted by letters, conversations, thoughts, distinctive different qualities of characters, spiritual-spiritual image; in a word - the study of the biography of famous writers .

After S. Byov, André Morua proved the importance of biographical study of fiction and the creative process with his scientific views and research. The entire scientific and creative work of André Morua is focused on the biographical interpretation of the literary process. Researchers note that "Morua's creative revolution is manifested in biographical studies ranging from Shelley to Balzac. "A.Morua's major four-volume

study, published under the titles " from Labruer to Proust "(1964)," from Proust to Camus " (1963)," from Jeddah to Sartre "(1965)," from Aragon to Moterlan " (1967), captured the scientific-theoretical principles of the biographical method. [2;313]

Globally, new books have been published in recent years that explore the laboratory of creative writers. Tricia Reust shares useful information about her art and the secrets of creation in her book Landscapes story, sharing her experiences with readers. [17]

#### MATERIALS AND METHODS

In this scientific article, we effectively used the biographical method and comparative-typological methods. As a research object, we chose the creative works of the great Uzbek writer Shukur Kholmirzayev, who created in a realistic style, and manuscripts from his personal archive. In Uzbek literary studies of the 20th century, also known are brochures dedicated to literary portraits of writers, scientists, doctoral and candidate studies aimed at the problems of biographical study. To this day, Chulpan in Uzbek literary studies, A. Kadiri, A. Qahhor, G'. Ghulam, H. Alimjan, Zulfiya, Mirtemir, about dozens of creators, such as Sh. Kholmirzaev, our literary scholars have created large-scale studies. In this monographic Research created by scientists, the creative laboratory of the creators was incredibly studied and researched. As stated above, in order to fully reveal the life and creativity of the creative person, scientists were able to use the place-place to reveal in detail the history of the creation of their works, in a word, the creator's laboratory, whatever their personal archive.

In Particular, N. Karimov Chulpan, H. Olimjon, Mirtemir, Zulfia, while creating a major monographic study of the major literary figures of the 20th century, O. Sharafiddinov, M. Koshzhonov, U. Normatov, R. Kuchkar, N. Ziyodullayeva, O. Jo ' raboev, M. Cockatoos A. An attempt was made to uncover the A. Qahhor Creative in economics M. Koshzhonov, N. Karimov, U. Normatov, B. Karimov, to ' the S. Tulaganovas revealed new

facets of the life and work of Abdullah Qadiri, the secrets of the writer's artistic skill. Also, N. Rahimzhonov's "biography of a work of art" is an important resource - programmatic practice in the study of the laboratory of the creator on the principles of the biographical method in literary studies. Literary critic on the creation of a biography D. Quronov notes new theories in his scientific research. In his book "The picture and the urine" there are opinions: "how are we going to study the biography of a creator?" - the question should be touched upon. Regrettably, we have facts about the lives of writers and poets selectively studied, selectively put into scientific circulation. Why is it? We can show a number of factors for this. First of all, it is that most of the reader's public writer-he forms an idea of poets based on their works: writer with the image of the author puts a sign of equality between the lyrical "I" and the poet. The reader's eye is a poet of his own imagination-when he falls into a drawing that does not fit into the figure of writer, he is disappointed with the phrase "What?" he Rebels, does not want to accept it" [3;24]

He also points out how important the biographical method is in literary studies and why its possibilities cannot be used efficiently at the same time, and also explains why: "E.g. A.Qahhor's stories "Thief" and "Horror" argue from the past, but if they are taken in a biographical context, it is realized that in both stories writer tries to artistic perception of the problems of the era in which they were created, to express his thoughts about that time, about the people of the era. How effective a biographical method is remains largely dependent on the biographical material under the hands of the researcher. In Uzbek literary studies, the fact that the biographical method is not being applied with sufficient effect is explained by the same thing — the insufficient amount of biographical material." [4;222]

Scientist M. Kuchkarova In his book "Artistic word and landscapes of the psyche", says: "...N. Rahimzhonov's manual" biography of a work of art " with the unspoiled reflections of Master Izzat Sultan, with its real-life ground, occupies a strong place in our literary studies as an important resource that serves to research and study the creative laboratory of writer, the psychology of a creative person." [5;15]

Both in World Literary Studies and in Uzbek literary studies, scientists have applied the biographical method to serious scientific problems, but, nevertheless, they noted that there is no methodological research that summarizes the issues of its central concepts, scientific-theoretical principles, specifics as a method, other methods of research, relevance to the fields of science. Therefore, in scientific-biographical studies, theoretical works on the methodology of research, terminological dictionaries, there is no clear scientific definition, specific aspects of this method. Like all scientific research methods, the biographical method, although it has the property of constant development, change, is desirable, to summarize conceptual ideas that exist in a somewhat diffuse state in studies created at different periods, to establish methodological principles of the biographical research method.

In the essence of the biographical method stands the human personality. In the same aspect, this method acquires a universal character. That is, the movement towards the study of the creative and creative product in synthesis assumes, first of all, the use of all disciplines, philosophies, methods of research. Moreover, the centralization of any existing forms of thinking to this day within the framework of the human phenomenon increases the degree of universality of this method. The biographical method does not select an object.

It can be applied to any type of creativity (practical, theoretical) and any form (science-technology, art, politics, culture).

This method does not use the biography of the creator only as a source of information, but in this, the biography of the creator serves to reveal the essence of creativity as a whole system. It is such a system that in terms of its internal structure it embodies many perfect systems. It will also focus on the comprehensive coverage of the life and activities of the creator.

The biographical method implies the study of a work of fiction in the context of the author's life path. Since the personality of the creator is reflected in the work of art, a number of places in it are more vividly understood in the context of the author's biography. Accordingly, the biographical method is of

leading importance in the understanding of the content imposed on the work by the author. "Each work of fiction will contain personal experiences of the writer, elements of his biography. The writer sometimes also takes a person who exists in reality as a basis for type. In such cases, that existing person would be the prototype of the type. The writer throws away the qualities, qualities inherent in the prototype itself, adding other qualities, qualities characteristic of the type".[6;12]

## RESULTS

In our study, we will show how biographical materials were incorporated into the plot of Sh. Kholmirezayev's work. In this article, we will study the secrets of the creator's laboratory, the important processes of creating an artistic work, observing the works of Uzbek and foreign literary figures. In our study, we will show how biographical materials were incorporated into the plot of Sh. Kholmirezayev's work. In this article, we will study the secrets of the creator's laboratory, the important processes of creating an artistic work, observing the works of Uzbek and foreign literary figures. Shukur Kholmirezayev lived as "Creating fiction is my destiny", it was writer who did not spare himself on the way to achieving artistic skill. Scholars have noted the high number and quality of his works. Almost all of writer's works show mainly the best, the best, the heart of his simple people-the Rosi, the height of his native village-Surkhan mountains. It is the memories of writer's childhood that come to light in his series of short stories and stories, including "Dirt streets", "Waves", who's not in the eighteen", "The owl", "The stranger", "One seen acquaintance", "Two seen knowing", "Under distant stars", "The Rainbow Comes", "The soda of the ocean", "The between road", "The man", "Fatherland", "The Owl", "The writer", "The Uzbek character", "Sun the space wandering", "Uzbek grandfather", "Birds returned from wintering", "In short stories and stories like the eternal satellite, and in major works like "Bridge", "Species", "Dinazavr", the dominance of the national spirit and the vitality in them, the characters are shown to be directly related to the people writer has seen, he knows, throughout his life. It can even

be observed that the memories of the childhood that writer forgave became a story. In general, the systematic study of theories about the biography of a work of art in connection with practice is one of the urgent tasks before today's literary studies. "...while it may not seem it, there is a strong relation between fantasy literature and world building and the issue of real life trauma".[16;6]

While we were researching the creative laboratory of Shukur Kholmiraev, the emergence of creative intention in the writer and the ways of its implementation attracted our attention on the occasion of the opening of a biography of several of his works. In writer's essays, the wife-which left an unforgettable mark on his life-was accompanied by the days spent with his friends, dear mentors, as well as valuable information about the writing process of some of his works. In particular, the literary scholar, who had a great influence on the formation of writer as a true writer, quotes in his essay "this is my man – teacher, we – disciple" about Matyokub Koshjonov, that while the young creator shows him "Waves" in one of the conversations with his mentor, his teacher asks him to tell him "two mouths about the vital material that The young writer describes how creatively he mastered life material, which is the basis for the story. The protagonists of the story were members of the author's family. The writer skillfully instilled in the psyche of the images he created, even because of their character, good knowledge of the paths of fate. For this reason, the heroes of the story move like a living person."According to William Bernhardt, despite what you may have heard elsewhere, all fiction is based on character."[16] Shukur Kholmiraev, like the writers of the world, creates a character by observing dozens of people in real life. His book "Who's not in the eighteen?" -the story is an autobiographical work. In the essay "This man is a master, we are a disciple "You will come across information about realities that are" yeast" to the plot of the work. According to the essay, Shukur Kholmiraev receives a letter from Boysun – his brother, which contained the following sentence: "miss, brother...my mother wakes up at night. "Shukrillo mutters," What he's doing now. Sometimes cries. "If she had a child, she would have more to

appreciate the nanny." Momom's delusion is broken. The Hot Stove will touch my hand. The lamp is lowered and weeps in the dark... brother, oglon went out to Yan. They are said to have escaped with one dental doctor. Who knows. He may have left Boysun. We are ashamed, brother. But everyone is cursing him. We do not know what to write a letter to my brother, how to express it." [8;390] This is the same letter that plunges the young writer into Boysun, a whirlwind of childhood memories. His heart is already full of feelings. "The force that drives writer to write is the need to share what he knows,"[9;9] wrote writer Paulo Coelo.

When Mengziyo Safarov expresses interest in the events related to the son-in-law in a letter from Shukur Kholmiraev's brother, he says that this "escape" event is natural, a derivative of the series of many years of events that took place. He tells his friend the story of his childhood, the days spent at school, when Torani marries a son. After a conversation with each other, the young writer is told by his friend Mengziyo Safarov that this event will be life material for a beautiful work. This impetus led to the idea of writing a new work in the soul of the creator. It is exactly the same as the life story that the writer told his friend and the preamble part of the plot of the story. The names of the characters have changed in the work. The story is recognized as a new phenomenon in Uzbek narrative. Because in this work the soul, the spiritual world of man is penetrated. The story was a great success among the literary community, readers, thanks to the writer's novel artistic approach to the idea and the aesthetic assessment given to reality.

Also, the story "Uzbek grandfather", which belongs to the pen of writer, is one of the most Sarah works of the writer's work. The creation of the work was motivated by events related to the author's father. In a letter to Ne'mat Solaev, a creative friend of Shukur Kholmiraev (the letter was not sent, it is kept in the writer's Archive), there is an excerpt: "hello to fasting. I read the poems that appeared on the 12th of the "Morning Star". Especially liked the line from "full" "O'sar a fluffy full on the banks of the river". The content was familiar to me, I just told The Fast myself. My father, looking forward, held his shoulder to



the Poplar that came to light, saying that paulvon would save a sprout. He then lay in bed for twenty days."There is also just such a plot fragment in "Uzbek grandfather". [10;349] This passage can be said to be the culmination of the work.

A person who has observed the personality and creative activity of Shukur Kholmiraev, he feels that this word artist carries in his heart a huge pain – national and Universal Pain. The writer strongly condemns the war, which caused a scandal on the head of humanity. His story "lament" also expresses this anguish and pain. When working on the plot of the work, writer, who sent his son to the Afghan war, takes as a social material the experiences of his heartbroken experiences and the life stories told in the letters of his boy-son friend Sobir Yadikov, who was in the Afghan war. It is natural that the father, who missed his son and criticism wanted his son to return safely from the war, will have a "broken wound" pain in his mind, and this pain prompts him to write. The stories of Sadiq Yadiqov, on the other hand, are the impetus for the speed bila realization of this spiritual need. From the above it can be seen that writer carefully mastered the secrets of transforming life reality into an artistic reality, he himself was able to create a new school of storytelling.

#### DISCUSSION

Many scientists have made scientific debates and expressed their personal opinions on this topic. Scientist N. Ziyadullaeva relied on the same idea, in a number of A. Qahhor's works, including "The patient", "Pomegranate", "Anxiety", "Earthquake", "Sarob", "Tales from the past", "Love", he observes and researches vital evidence of writer's biography in his dissertation. Scientist A. Qahhor's work on the example of, the work of art makes a worthy contribution to the main features and laws of biography of accuracy and its improvement. N. Ziyodullaeva while he studied and analyzed interpretations of A.Qahhor's Translational condition on the basis of a biographical method, the literary scholar scientist in his book "Abdullah Qahhor - in the mirror of the age of Independence", M. Kochqorova focused on the biography of writer's works, the history of the writing of one or

another, on different aspects of the manuscripts of the work, in general, on the research of the secrets of writer's creative laboratory. Literary scholar in B.Nazarov's interpretation, scientist "takes a holistic and systematic approach to the issue of a creative laboratory in his research. The predecessors who wrote to themselves try not to repeat their views almost, only when they entered into an argument or discussion with them, one or the other scenery in the story can fall into the field again and again" .[7;6]

In addition, to some extent, the influence of the works of art that he formulated on the development of creative thinking of Shukur Kholmiraev, the formation of the author's concept, was also the basis. Great writers of the world M.Sholokhov, Jack London, E.Hemenguey, the works of World writers such as R.Tagore enhanced the artistic skills of Shukur Kholmiraev.

Shukur Kholmiraev entered the literary field in the 60s. Historically it is known that during this period literature was completely put into the mold of political ideology, writers were obliged to write modern works, that is, a literary mold called socialism was firmly established. But the works of Shukur Kholmiraev did not fit into this mold at all, already the spiritual world of writer, his views on life-his aesthetic ideal was to create on topics that stood higher than Jahanbop and the existing ideology. Writer said to himself the right confession about this: "[11;49]...I wrote each of these stories throughout the narrative of world literature. These were some kind of synthesis shelves, the quality of which is great.

It is no secret that usually a creator creates a new work by transforming life reality into an artistic reality. However " in some cases, the writer finds by way into the reality of life, an artistic reality created by other creators. "The Story" year of the horse" is one of the works of the author, inspired by world literature. About the basics and reasons for the creation of the story, Shukur Kholmiraev is presented in the work "daughter to the planet", which is included in Volume 3 of the "Election": "by the way, you know that last year I finished writing the verse "Year of the horse". It was not born on its own. J.London's work on the Wolf is remembered. After reading five and six times, I

began to think. Why there is no such work in Uzbek literature. Since the Wolf fetish for London, the horse is dear to my people. Thus, The Story "Year of the horse" was also created."What idea in the story should have been in the main square, the writer has an intention to write about the horse, but what the plot will be-it was like standing in a fog. Shukur Kholmiraev forms approximate drawings of the plot of the work in his mind, adding details, images, images to it from day to day. At the initial stage of the writer's creative imagination, he records in his diary the sentences to this number: "the horse and its owner. The owner is nomad.Sits out on the saddle; the horse sinks, the owner sinks, disappears." [12;502]

Writer originally wanted to write "The year of the horse" in the story genre. When the scope of the events of the work expanded, it became suitable for the genre of short stories. In general, the story was written between 2002 and 2004. The written parts of the story will be published in the Gulistan magazine for two years. The Sayyora Kholmiraeva witnessed that when the last point was placed, the thought thoughts fell on the paper was known only to writer himself. "...The story of the" year of the horse", which has been ripening and tilting for years, can be seen from the theme lighting, from the image of the horse." [13;17] The birth of the story encourages the writer to recreate again Boysun landscapes, the arpali steppe, memories associated with the turmoil, and make them a poetic space for new realities.

#### CONCLUSIONS

Observing the information about the birth and formation of artistic intention in the process of creativity of Shukur Kholmiraev, we came to the following conclusions:

1. The writer initially concentrated materials partly consciously, partly stichily. He did not even know whether this would be a plot for a work of art. Writer's life observations, childhood memories have become a creative intention for works on various topics. It was studied on the example of life

- meetings, events, experiences, circumstances, landscapes, which gave impetus to such works as "the sun is wandering in space", "Uzbek grandfather", "death of the Hunter";
2. Writer appeared under the influence of works in which creative intention was embodied. The life or the hero created by a certain writer aroused in writer the intention of creating a work similar, but full of new content. Writer A. S. Pushkin, L. N. Tolstoy, I. Turgenev, M. Sholokhov, E. Hemingway, R. Tagore, Jack London, A. Qahhor, Shukhrat, O'. Umarbekov, he seriously studied the artistic creative style of the likes of Nazarov; world classics in the creation of the story "Year of the horse" L. Tolstoy ("Holstomer"), Ch. Aitmatov ("Alvido, Gulsari!"), E. The works of Stompson ("wild diaper") became the basis;

Creative experiments for the works of Shukur Kholmiraev "Herd", "Year of the horse", "Inelness", "Cry" , "Life forever" (1970) R.Tagore ("Dead, Alive?"), the skill of the literary School of A. Qahhor ("Thief")

The study of the creator's laboratory, the analysis of works of art in conjunction with the author's biography, helps to reveal the mysterious aspects of the creation process, to deeper understand the essence of his works by studying the life of the creator. We briefly analyzed what we learned above from the process of creation of works of an epic type using the example of the stories of Shukur Kholmiraev

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