

THE ROLE OF BIOGRAPHY IN THE FORMATION OF A CREATIVE PERSONALITY

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Annotatsiya: Har qanday ijodkor shaxsiyati shakllanishida biografiyasining oʻrni beqiyosdir, ushbu maqolada oʻzbek adabiyotining zabardast vakillaridan biri Abdulla Oripovning shoir sifatida kamol topishida, ijodkor shaxsiyati shakllanishida u yashagan oilaviy muhit, ota-onaning tarbiyasi, bolaligi kechgan makon, atrof-muhit va insonlarning munosabati, tafakkuri ulkan taʼsir qilishi va keyinchalik ular uning ijodiy yaratilqlarida oʻz ifodasini topishi haqida soʻz boradi.

Abstract: The role of biography in the formation of any creative personality is unrivaled. This article examines the enormous influence of his family environment, his parents' upbringing, his childhood, his environment, and the attitudes and thinking of others on the development of Abdulla Oripov, one of the outstanding figures of Uzbek literature, as a poet, the formation of his creative personality, and how these influences were subsequently reflected in his work.

Аннотация: Роль биографии в формировании любой творческой личности непревзойденна. В статье рассматривается огромное влияние семейной обстановки, в которой он жил, воспитания родителей, места, где он провёл детство, окружающей среды, отношения и мышления людей на развитие Абдуллы Орипова, одного из выдающихся представителей узбекской литературы, как поэта, формирование его творческой личности и то, как они впоследствии нашли своё отражение в его творчестве.

Tayanch soʻzlar: Ijodkor shaxsiyati, shoir, vijdon, sheʼrlari, farzand, fazilatlar, oilaviy muhit.

Key words: Creative personality, poet, conscience, poems, children, virtues, family environment.

Ключевые слова: Творческая личность, поэт, совесть, стихи, дети, добродетели, семейная обстановка.

He family environment in which any artist lives, the upbringing of his parents, the environment, the attitude of people, and the way of thinking have a huge impact on the formation of his personality. For example, Abdulla Oripov stayed with his mother from the age of 3-4. Being very curious by nature, he constantly asked his mother all kinds of questions. From the age of 5, he began to understand the meaning of his mother's stories to his sisters, and was interested in proverbs, fairy tales, folk songs, the sound of words, and rhymes. Abdulla Oripov's mother was a very strong and pious person. She must have firmly and sincerely believed that her child's interest was not in vain, that it was given to her "from God". For this reason, without wasting time, she told her youngest child folk songs as much as she knew. He took Navoi, Fuzuli, and especially Yassavi, Sufi Olloyor, who were recited with great recitation in the village, to

listen to books by other religious authors. He also listened to poems and stories from his brothers who returned from school. No one in the family dissuaded him, only encouraged him. His mother, however, felt in advance what her son's heart wanted. She became a savior for her child, solving all the complex questions, saving him from any pain and fear. Her mother was able to preserve the spark of creativity in the child, gradually helping it to turn into fire. In Abdulla Oripov's development as a poet, his mother's upbringing, prayers, and supplications to God undoubtedly played a great role. His father was also an eloquent man, able to bring any ordinary story to life with the help of highly figurative expressions. It would not be an exaggeration to say that there was no one like him when it came to oral storytelling. Some of the poet's plot-filled, eventful poems were written based on his father's stories. "The creative process, in fact, begins in childhood. Psychologists call the first ideas that arise in a child's mind "fantasy". It is precisely the ability to renew what is already there in a unique way and harmoniously combine the old and the new that constitutes the true essence of creativity. It is noteworthy that the works of the word artist Abdulla Oripov also clearly reflect a special love for or nourishment from folk oral art, and the writer himself admits in his childhood memories that he had a love for folklore, that is, that his memory was extremely strong in childhood, that he would read and memorize everything he came across, and that among these books there were folk epics, translations from our grandfather Navoi and Pushkin, poetry by Gafur Gulom, Hamid Olimjon, and many more novels and stories. He wrote that in his youth, famous bakhshis from neighboring districts came to weddings and recited poems until dawn, that he often heard the poems of the bakhshi Umur the poet, and that his neighbors, the mother of a very pious person named Kamolkhon Eshon, Bibi Momoni, read him the books of Navoiy-book, and of course, such factors played an important role in the growth of the personality of the creator. Abdulla Oripov's childhood was spent happily in the Kashkadarya oasis, in the family of the generous Orif grandfather. The times spent with his father, mother, and brothers, especially the special care of his mother, and his brothers' passion for literature and poetry, left beautiful impressions and memories. Psychologists say that a child accumulates the main vocabulary by the age of five, and throughout the rest of his life he uses this treasure in life, enriching it with the sought-after ones. Therefore, the main focus of a child's upbringing is the family and the environment surrounding him. The nanny of the great Russian poet Pushkin, the grandfather of Oybek, and the grandmother of Chingiz Aitmatov were instrumental in awakening the talent of future creators, accumulating spiritual "baggage", forming their worldview, and directing them towards a specific goal.

As a poet of his time, Abdulla Oripov lived in the pain and sorrow of the nation in his work, courageously reflecting the problems of the era through his poetic verses. The poet brought to life various types of life problems in his works, these qualities were passed on to the poet from his father, Orif bobo, who was the chairman of a collective farm for many years and was a leader who lived in the pain and sorrow of the nation. In his works, the poet praised and promoted spiritual qualities such as faith, conscience, humanity, and merit. In the process of creating a creative work, the writer reacts to reality based on his imagination and perception of the world, tries to reflect the problems of the era using various symbols, spiritual qualities, and vices. Each problem of the era, spiritual virtue, or vice - this excites the creative "I", the identity of the writer and finds its reflection in the writings. Poetic works such as "Quarry", "Conscience", "Reward", "Pain of Conscience" are the product of the soul, growing from the axis of the poet's

worldview and faith. In Abdulla Oripov's poems on this topic, the personality of the lyrical hero and the poet often coincide or are very close to each other. We have observed that the lyrical hero's way of thinking, thoughts, or attitude to reality are more reflected in poems that are the result of a mental state. In the process of analyzing Abdulla Oripov's poems, one can also have a certain idea about the poet's personality. Because the breadth and sensitivity of the poet's personality are felt in his poetry. In particular, we cite the poem "Pain of Conscience" as proof of our idea:

Lead me, torment of conscience,
I burn in your fire.
The memory of the past is painful,
I have sinned, sinful slave.
I have sinned, stop, lying tongue,
Why did you take away my freedom, tell me?!
Your head, my eyes do not see an arrogant,
Why did you lose your way, you lost your way then

Abdulla Oripov highly values conscientiousness among human qualities and repeatedly addresses this topic, including in the poem "Reserve" he calls for preserving conscience, and in this poem, like Bedil, philosophical and philosophical meanings are observed, using symbolic images and images, he calls for preserving qualities and traits that are rare and unique for humanity. These are the urgent and eternal problems that move the poet's heart, overflow from the shores of the soul. The poet embodies the qualities of his nature in the characters of his lyrical heroes, and, of course, these aspects served to make his works lively and impressive. In the work of Abdulla Oripov, one can observe an active artistic response to a number of events taking place in socio-spiritual life. It is known that various events occur in society, to which creative people cannot remain indifferent, the painful issues of the era bother the creators of this era, and they consider it a command of the heart to look through an artistic microscope at the problems of life that are out of the sight of many today, but may concern everyone tomorrow, and to illuminate the reality of life in artistic reality, and the poem "The Philosophy of Life" was created as a result of such circumstances.

Having done his duty, by the command of his own soul,
He chased the thief with his right hand.
He surrounded the surroundings with his seed,
He first took his son in his arms!

The active attitude of the creator to reality is realized through the experiences of the lyrical "I". The poet, as a spiritually mature, spiritually awake child of his time, openly and boldly expresses his emotionally saturated attitude to the surrounding events and problems that have tormented humanity for centuries and are waiting for a solution, holds a mirror to the conscience of humanity, and calls for awareness. In the words of Belinsky, "... the poet himself, when he speaks about his work, speaks about universal humanity".

In conclusion, the creator always strives for poetic perception of the inner layers of the human psyche and the artistic reflection of events in the external world. Through poetry, the poet illuminates not only his personal experiences, but also urgent issues in the life of society. Ordinary situations related to a person's everyday life are combined with problems related to the

fate of all mankind and expressed in an artistic form. In this process, the personality, life path, and biographical factors of the creator appear as important factors in the formation of poetic thought. Therefore, taking into account the life experience, individual worldview, and biography of the creator in the analysis of a work of art is considered one of the necessary scientific approaches.

List of used literature:

1. Belinsky V.G. Poln.sobr.soch.T.P. – M., 1964.
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