

## **The Importance of Segmentation and Title Selection in Biographical Research**

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**Abstract** – This article is devoted to the ability of academic Aziz Kayumov to apply of using biographic method in comprehending historical novels. Content and linguistic peculiarities of the research are analyzed too.

**Key words:** literary image, specialist in literature, biographical method, biographical character, encyclopedic thinker, king and poet, modern writer, academic scientist, myth and legend, patriot, scientist.

### **I. Introduction**

The broad readership has always been very interested in the way great people achieve great careers. To do this, they always felt the need for works that reflected their biographical sketches. Through such works, they were able to find answers to their questions, refresh their attention, and satisfy their aesthetic thirst. In particular, there have always been many readers of works that reflect biographical stories and anecdotes. In addition to explaining the literary physiognomy of a particular person, they also bring the reader closer to the author. It helps to understand that great people, including famous writers and poets, are also ordinary people, and that they have weaknesses, just like everyone else. In this way, the reader is prepared to receive the reality of each work, no matter how artistically polished. In his research, Aziz Kayumov followed the path of in-depth comments in short sentences. For the public, it has managed to shed light on the essence of the works of classical artists, which seemed a bit complicated to understand, in a clear, concise, simple and understandable way. Achieving such brilliance, of course, requires deep knowledge and unique talent from the researcher. We witness that Aziz Kayumov has such a unique ability in the interpretation of the works of classical poets.

### **II. Literature review**

The scientist devoted his subsequent scientific activity entirely to the study of Navoi's work, the promotion of his humanitarian ideas to the people. Prior to that, he studied the heritage of the Kokand literary community, discovered new aspects of this sacred heritage, which served for the spiritual development of our people, and focused its results on the service of the people, especially the education of young people thirsting for spiritual heritage.

With this in mind, the well-known literary critic Aziz Kayumov created a series of studies in the form of biographical essays and divided them into parts, just like works of art, focusing on the skillful selection of titles. For example, the scholar's scientific observations on the third epic "Layli and Majnun" in Alisher Navoi's "Khamisa" seem to have been adapted to him in form and content. Aziz Qayumov summarized the content of the epic, which consists of 38 chapters, and expressed it in

31 chapters. At the same time, it can be said that each chapter of the work consists of stories with an independent plot, and the title of the chapters is a unique creative discovery of the scientist.

In particular, the naming of some seasons as "Sevgi dashti (Steppe of Love)", "Tush (Dream)", "So'nggi iztiroblar (Last Sufferings)", "Sevgi qurbonlari (Victims of Love)", "Yetimlik (Orphan hood)", "Ona faryodi (Mother's Cry)" justifies its closeness from the scientific interpretation to the artistic image. However, Aziz Qayumov's interpretation of the epic is based primarily on the text of Navoi's epic. The scholar comments on the first eight chapters of the epic in the Genesis section of his research. Although Navoi's epic Layla and Majnun traditionally begins with a description of the Creator and His Messenger, he points out that the epic does not contain descriptions of the Prophet's Companions (Islamic caliphs such as Abu Bakr, Umar, Uthman, and Ali).

“Instead, Navoi gave the descriptions and descriptions of the great masters of words Nizami, Khisrav and Jami. The chapters dedicated to these great thinkers precede the sections on the king and the prince ... Navoi confirms that the social status of the great creators is superior to that of the kings,” the scholar wrote.<sup>1</sup>

### III. Analysis

Aziz Qayumov pays special attention to the chapters in which the main themes of Navoi's epic are included. Since the theme of love occupies a central place in the epic, the chapter on the definition of the Creator emphasizes that it mentions this theme.

In other words, from the seventh verse of the epic, the following verse justifies the fact that beauty, the captivity of the soul, and the power of the fire of love can burn a person:

Ey, sihq o'tin aylag'on jahonso'z  
Har bir shararini xonumonso'z...  
[Oh, love is a wood-burning world  
Every ball is a lady...]

Aziz Qayumov mentions in the analysis of verses that Majnun is mentioned in the eighth chapter of the epic, that the reason for this madness is beauty, where beauty appears, it is the place where Layla appears, and the name Layla is mentioned in the thirteenth verse, its quality of insanity. The scholar also expressed his opinion about the prayers in the preface of the epic.

It is said that although the prayers are named after the Creator, Navoi, they raise important social issues and express their views against injustice.

Aziz Qayumov begins the chapter of the epic "Layli and Majnun" with the description of the ninth chapter of the poem, which begins with "Ul tun mahobati tarifidakim ..." and calls it "The steppe of love". Acknowledging that the chapter belongs to the preface, the scholar states that it tells the theme of Navoi's epic, the content and spirit of the events in it, and goes on to narrate the verses through his story:

He plunged the world into darkness. A strong hand is blowing. *A rider on a fantasy horse under the dome of the sky ran his horse, and finally the Arab came to his husband and stopped him. Here he found the address of love.*” (P. 9)

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<sup>1</sup> Aziz Qayumov. Works. Volume 1, Book 2. - Tashkent: "Classic word", 2008. - p.4.

It is clear from the quotation that the scholar is trying to explain Navoi's epic more fully in his own interpretation. It turns out that their style is aimed at a wider readership than expert philologists. It should be noted that other Navoi scholars have paid attention to the preservation of classical expressions in the interpretation of Navoi epics, the Navoi spirit in the narration of the work, the use of old Uzbek, i.e. Turkish words in words and sentences.

Aziz Qayumov, on the other hand, follows the path of interpreting Navoi's epic in an artistic style, in words that can be understood by a modern reader, in harmony with the verses of the poet. In this sense, the views of scholars are not exactly the same in the description of the bytes in Navoi's epic "Layli and Majnun". Aziz Kayumov's treatise on this subject is characterized by its comprehensiveness, analysis of each chapter of the epic, and clarification of the important points that Navoi wants to make through his attitude. In particular, in the chapters entitled "Qaysning tug'ilishi (Birth of Kays)", "Layli", "Kays and Layli", not only Navoi's thoughts on pure love, but also the scientist's own reflections are deeply reflected.

Navoi's artistic world is diverse. Therefore, Aziz Kayumov carefully examines every artistic detail used by the poet. In Navoi's epic, the heroes dream, send letters have imaginary meetings, and even when they meet directly, they faint without saying a word to each other, using details such as his father handing him over in chains, he shows that he wrote a real "firoqnoma" about the fate of the lovers. The poet gives a generalized account of the appearance of the chosen details in Oriental literature and other epics. In particular, Lily's letter to Kays, Kays's letter to Layli, expressions of pain, grief in the way of love, the scientist expresses through the interpretation of the prose and the description of the poet's poetry. His homeland is the steppes and valleys, his companions are desert animals, his body is a form of nothingness, he falls when he stumbles on a spider's web, insects can easily enter his stitched chest, mosquitoes are wrapped around his chest, ants build nests in his eyes more clearly described.

"The correspondence between Layli and Kays," says Aziz Qayumov, "provides an opportunity to sum up the events that took place before they took place and move on to the next events in the epic."<sup>2</sup>

So, the idea of the scientist is that these correspondences are not just an expression of love, or a detail of the description of lovers, but artistic plates that serve the plot of the epic, a series of events, providing continuity. In his interpretation, the scholar rightly admits that he did not forget Navoi down to the smallest detail in his account of events. At the same time, the same recognition can be applied to the scientist himself. Aziz Qayumov does not leave out his statement down to the smallest detail in the epic. This aspect is very important not only for readers, but also for professionals conducting research in the field.

In his "response story" to this epic, Aziz Qayumov elaborates on the place of each event in the epic and its content. In the chapter "Sevgining uyg'onishi (Awakening of Love)", the scientist emphasizes that Kays cared for Layla at a glance, that they are worthy of each other in every way, and further realizes Kays' suffering in the following sentences: "Kays was drunk not when he swallowed the first glass of love, but when he smelled that wine. True love is like that..."<sup>3</sup>

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<sup>2</sup> Qayumov A. Works. Volume 1, Book 2. Flowers of the Valley of Love. "Layli and Majnun". Seven travelers. "Saddi Iskandariy". - Tashkent: "Classic word", 2008. - P.62.

<sup>3</sup> Qayumov A. Works. Volume 1, Book 2. Flowers of the Valley of Love. "Layli and Majnun". Seven travelers. "Saddi Iskandariy". - Tashkent: "Classic word", 2008. - P.20.

Apparently, the scientist himself sympathizes with the suffering of the poet, who felt this pain well. Because Navoi at the beginning of the epic "Layli and Majnun" said that their love story, the pain of their love is not alien to him, but some of Aziz Kayumov's essays show that this feeling is not alien to the scientist himself. In particular, the fantasy story "Love" written by a scientist supports our opinion in this regard.<sup>4</sup>

Aziz Qayumov then narrates the love of Layla and Kays (Majnun) based on the poet's epic in fifteen chapters, more than sixty pages in total. The lyrical, dramatic scenes in it are subject to extensive analysis. In his analysis of the epic, Aziz Qayumov partially expresses the divinity of Layli and Majnun's love in the chapter "Yetishuv xursandliklari (Joys of Maturity)". Just as Navoi paid attention to all the details in describing the meeting of the two lovers, in his analysis the scientist also focuses on important psychological points. He emphasizes that the poet is referring to mystical concepts by quoting his lines about love, but he cannot say this clearly.

After all, this was not possible until the years of independence. Therefore, a number of Navoi scholars, such as P.Shamsiev, S.Ganieva, A.Kayumov, B.Valikhodjaev, R.Vakhidov, who worked during the Soviet period, emphasized the secular significance of the poet's works, because this period required that.

From the 80s of the last century, attention was paid to the mystical interpretations of Navoi's work. Therefore, in the works of N.Kamilov, R.Vakhidov, I.Haqqul, N.Jumahoja, D.Salohi these aspects are very important. With their help, today's Navoi people are able to enjoy both secular and religious-mystical interpretations of the poet's works.

Navoi's heroes in Aziz Kayumov's interpretations are mainly expressed as individuals. Through them it is revealed that the poet sang of human qualities. To this end, the scholar carefully reads each of the poet's epics, each chapter and verse, and gives an interesting story of their essence and description of events in today's Uzbek language, which has an important educational value for the younger generation.

Aziz Kayumov created separate booklets for each epic of "Khamsa". In his pamphlet Seven Travelers, he sought to demonstrate the poet's skill by interpreting Navoi's epic Saba'i Sayyar on the basis of a full story. The content of the pamphlet, the thematic content of which covers the text of the epic.

In particular, the epic, which consists of thirty-seven chapters, is analyzed and described in a concise pamphlet consisting of nine chapters. According to tradition, the poet thinks about the writing and naming of the epic in the introduction, in the prayer part, based on appropriate comments. In such opinions, the scientist's own views also take precedence. He achieves a coherence of themes based on logical conclusions without compromising the sequence of events in the poet's narrative.

In particular, before the poet mentions Bahrom and Dilorom, Bahrom is a name for the planet Mirrix (Mars), a symbol of war and warfare, which causes violence and anger in the form of Bahrom, and Zuhra (Venus) is known as the musician of the sky. It is clear that these characters belong to the heroes of the epic, that is, they emphasize that these qualities were given to Bahrom and Dilorom through the power of the Creator. "Eastern astronomy," the narrator writes, "believed that the sky was made up of seven parts. From this arose the concept of the seven heavens. The

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<sup>4</sup> Aziz Qayumov. At the Faculty of Oriental Studies. - Tashkent, 2006. - P.26.

Earth's surface also consists of seven climates. There are seven stories in Navoi's epic "Saba'i Sayyar". In the preface, the poet connects the seven chapters of his epic with these seven layers of heaven and the seven climates of the earth."<sup>5</sup> The poet then proves that the seven days of the week, human life, the beauty of life, human qualities, and its highest expression is love, that it occurs on the basis of beauty and the ability to feel that beauty. Proverbs and stories are quoted here, while the Navoi allegories are preserved. After the poet's words, mentors, and royal description, the scholar was able to reconcile the state of mental and spiritual readiness to write the epic with realistic views about the dream event and its interpretation. Aziz Qayumov can come to reasonable conclusions through a consistent reading of Navoi's works, a deep look at the poet's artistic world. In Saba'i Sayyar and other works, he writes, one should not be indifferent to the statements that Navoi had a dream, an event that took place in that dream, and the thought that arose from them made the poet think a lot. This is what happens when a creator enters the creative process with his whole body, when his whole mind is engaged in creation."<sup>6</sup>

#### IV. Discussion

The scientist proves this idea with a life example. In this way, the main theme of the epic is introduced. The scholar also devoted a lot of space to the poetic verses in order to preserve the Navoi spirit in the epic. He considers Navoi's views on the criticism of epics about Nizami and King Bahrom to be logical and sharp. The shortcomings pointed out by Navoi are as follows:

1. There is no true meaning of pain in the epic. He is cut off from love. If these creators had taken on the task of writing history, then there was no need to write an epic. The content of the epic is pleasing with love. Then his fire will touch the heart.

2. The connection between some events is not enough. Bahrom built seven towers for madness. They are inhabited by beautiful daughters of the seven climate kings. Bahrom talks to them and listens to a legend from them in order to sleep at night. The girls tell a legend to the king. Are these girls storytellers? Again, does a person who has been drinking from morning till night have to listen to a legend in order to sleep? Wouldn't the sorrows of these beautiful and playful girls with witchcraft deprive a hundred misty eyes of sleep? Their lips are ready to be slaughtered like wine, their eyes are full of lust, and a man says to such girls, "You tell a fairy tale and stay awake and I will sleep." Is it possible for a human being to say such a thing?<sup>7</sup>

It is inevitable that the reader, who saw these sentences, thought that Aziz Kayumov was like today's literary critics, that a poet like Navoi, dressed in a high artistic costume, could never express such a harsh opinion to his teachers. If we read this epic of Alisher Navoi carefully, we will see that the critical observations in the poetic narration of the epic, which the scientist interpreted and used in the eighth chapter, are more accurate.<sup>8</sup> This aspect is also mentioned in the manual of R.Vakhidov and H.Eshonkulov.<sup>9</sup>

<sup>5</sup> Qayumov A. Works. Volume 1, Book 2. Flowers of the Valley of Love. "Layli and Majnun". Seven travelers. "Saddi Iskandariy". - Tashkent: "Classic word", 2008. - P.140.

<sup>6</sup> Qayumov A. Works. Volume 1, Book 2. Flowers of the Valley of Love. "Layli and Majnun". Seven travelers. "Saddi Iskandariy". - Tashkent: "Classic word", 2008. - P.151.

<sup>7</sup> Qayumov A. Works. Volume 1, Book 2. Flowers of the Valley of Love. "Layli and Majnun". Seven travelers. "Saddi Iskandariy". - Tashkent: "Classic word", 2008. - P.152.

<sup>8</sup> Alisher Navoi. Sab'ai is a planet. - Tashkent: Gafur Gulom Publishing House, 1991. - P.50-53.

<sup>9</sup> Vohidov R.J., Eshonkulov H.P. History of Uzbek classical literature. - Tashkent, 2006. - B.363.

According to scholars, Navoi carefully read his own epics about Bahrom. The great poet made significant changes to the legendary plot they used, while honoring his past teachers.

Importantly, the scholars, by quoting exactly the content of Navoi's epic, meant that he put artistic creation, the word, which is his powerful weapon, above all else. Aziz Qayumov points out in his pamphlet that Navoi corrected these mistakes. While the poet says that love and kingdom are incompatible, he describes aspects of King Bahrom that are unknown to historians. It is noteworthy that based on the content of the epic, the scientist explains Navoi's views in vivid, realistic images.

Navoi himself strictly adhered to the objections he made to his predecessors, logically linking the construction of castles and the narration of stories with the life and destiny of Bahrom. The great poet also tried to connect the events of the work, even the stories, with the life of Khorasan-u Movarounnahr. Shahrisabz included special stories about Khorezm. Thus, Navoi gave this famous story a Turkic spirit.

These aspects are expressed in Aziz Kayumov's views through a clearer, vital, even sharp attitude. It is noteworthy that Navoi's classical poetic imagery has a deep prose interpretation in the interpretation of Aziz Kayumov. The scholar tells the story of the collision of the symbols of kingdom and love in Bahrom, the characteristics of his true love in the style of Navoi's art. In this way, he "absorbs" every sentence and line of Navoi's poems in Turkish poetry through the prism of artistic and theoretical thinking in retelling it, and achieves a creative story in accordance with the understanding of today's students.

Aziz Qayumov also draws attention to the fact that Navoi said a great thing with extraordinary courage. First, he endorsed his creative intention in the language of Bahrom. The most important of these is that the poet did not write anything contrary to his own conscience. Second, Hussein likened Boykaro to Bahrom, warning of his fate. If Sultan Hussein does not leave life, he will have the same fate as Bahrom.

In general, in "Sab'ai Sayyar" the scientist illuminates the power of Navoi's genius through deep examples, bytes.

## V. Conclusion

In short, it is clear that Aziz Kayumov went through more biographical research, conducted scientific research on the basis of the formula "author + work" and on this basis tried to prove that the subject of literature is a person, in which the events of life are artistically reflected.

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