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AESTHETIC RECONSTRUCTION OF THE CREATOR'S DESTINY IN A BIOGRAPHICAL NOVEL: THE PROBLEM OF HISTORICAL PERSON, AUTHOR'S CONSCIOUSNESS AND POETICAL TRANSFORMATION

(On the example of the novel *The Last Testament of Rozi Choriev*)

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Abstract:

This scientific article provides a deep literary and theoretical analysis of the mechanisms of re-creation of the fate of a creator, in particular an artist, in the genre of the artistic-biographical novel through aesthetic reconstruction. The focus of the research is on the processing of the biography of a real historical figure by artistic thought, the complex relationship between factual accuracy and aesthetic generalization, and the dominance of the author's consciousness over biographical material. In the novel "The Last Will of Rozi Choriev", the fate of the artist is not presented as a documentary life story, but as a product of artistic-biographical reconstruction, and historical truth is subordinated to the laws of the poetics of the novel. The article examines the ontology of the artistic-biographical novel in comparison with the purely artistic novel, and establishes the aesthetic transformation of the fact in the interpretation of the fate of the creator as an internal necessity of the novel genre. The results of the research show that the artistic-biographical novel is not a depiction of history, but a field for the production of aesthetic meaning, in which the fate of the creator becomes the central expression of the author's aesthetic concept.



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Keywords: artistic-biographical novel, aesthetic reconstruction, the fate of the creator, the image of the artist, historical figure, author's consciousness, poetic transformation.

Introduction

The genre of the artistic-biographical novel has always been a controversial and complex phenomenon in the history of literature, because it requires constant discussion and redefinition of the boundary between the life of a historical figure and artistic thought; especially the artistic-biographical interpretation of the fate of the creator, in particular the artist, complicates this issue even more, because the image of the artist appears not only as a historical figure, but also as a carrier of aesthetic consciousness. The artistic-biographical novel is not limited to a documentary retelling of history, on the contrary, historical facts acquire aesthetic meaning in the process of artistic reconstruction and are subordinated to the author's concept; therefore, in this genre, biography is evaluated not by the criterion of factual accuracy, but by the degree of aesthetic transformation. In Uzbek novelism, the novel "The Last Will of Rozi Choriev" vividly demonstrates this complex nature of the artistic-biographical genre, presenting the fate of the artist not as a simple echo of the life of a historical figure, but as the result of an active reconstruction of the author's aesthetic consciousness. In this novel, the real life of the artist is reorganized not as a set of facts, but as an artistic structure expressing an aesthetic concept, in which historical truth is in constant negotiation with the poetics of the novel, and it is this contradiction that becomes a source of artistic power. This article aims to analyze the ontology of the artistic-biographical novel on the example of the fate of the creator, to scientifically substantiate the dominance of the author's consciousness over biographical



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material, and to reveal the mechanisms of aesthetic transformation of the image of a historical figure in the novel.

Literature analysis and methods

An analysis of the literature on the theory of the biographical novel shows that the ontological nature of this genre still does not have a unanimous interpretation in literary criticism, since it requires a constant redefinition of the relationship between historical truth and artistic thought, and therefore a complex conflict arises between the criteria of factual accuracy and aesthetic generalization. In Western literary criticism, the biographical novel is often analyzed within the framework of the triad of “author-text-history”, and the artistic transformation of biographical material is evaluated as an aesthetic necessity, but even in this approach, the image of a historical figure is often limited to the tragedy of individual consciousness or social context. In Eastern literary and aesthetic thought, biographical images are viewed more as spiritual and cultural models, and the fate of a historical figure is interpreted as inextricably linked with society and the era, which imposes a moral and cultural responsibility on the poetics of the biographical novel. In Uzbek literary criticism, artistic-biographical novels, in particular works dedicated to the life of artists and writers, are mainly evaluated from the point of view of the degree of fidelity to historical truth, and the issue of the dominance of the author's aesthetic consciousness over biographical material has not been sufficiently theoretically generalized. As a result, in existing studies, the artistic-biographical novel is often measured by the criterion of "vitality" or "historical accuracy", and its main poetic mechanism - the process of aesthetic reconstruction - is relegated to a secondary level. In particular, in the artistic-biographical interpretation of the artist's fate, no matter how clearly the image of the artist as a historical figure is depicted, it is still subject to the author's aesthetic



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concept and reconstructed in accordance with the internal laws of the novel genre, which has not been studied in sufficient depth. This situation creates the need to reinterpret the artistic-biographical novel not as a historical document, but as an artistic system that produces aesthetic meaning, which determines the scientific relevance of this article.

The methodology of this research is based on the integration of multi-layered literary-theoretical approaches aimed at revealing the ontology of the artistic-biographical novel and consciously abandons simple descriptive or factual analysis. The study uses a comparative-typological method to identify the poetic differences between the artistic-biographical novel and the purely artistic novel, and analyzes how biographical material is transformed in the process of aesthetic reconstruction. Using a structural-semantic approach, the internal logical connection between historical facts, the author's position and the aesthetic concept in the text of the novel is revealed, and the mechanisms for the reorganization of biography as an artistic structure are determined. The hermeneutic method serves to identify hidden philosophical and cultural layers in the artistic interpretation of the fate of a historical figure, making it possible to interpret the image of the artist as a product of aesthetic consciousness rather than external reality. Also, using a historical-contextual approach, the differences between the aesthetic traditions of the East and the West in the poetics of the artistic-biographical novel are revealed, and the cultural-typological sources of the fate of the artist are revealed. As a result of this set of methods, the artistic-biographical novel is interpreted not as a genre that retells historical truth, but as an active reconstructive field of the author's aesthetic consciousness.



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Results and discussion

Comparative-poetic analyses focused on the ontology of the artistic-biographical novel show that the artistic-biographical interpretation of the artist's fate is not a consistent retelling of historical facts, but a complex artistic system that arises as a result of the reconstructive activity of the author's aesthetic consciousness, and it is this reconstruction process that determines the poetic power of the novel. In the novel *The Last Testament of Rozi Choriev*, the life of a historical figure is evaluated not by factual consistency, but by the degree of aesthetic transformation: biographical material is reorganized through the author's position, narrative strategy, and symbolic semantics, and the image of the artist becomes an aesthetic figure that represents the process of self-understanding of art, not as a historical figure. The results show that biographical facts in the novel do not create meaning by themselves; they acquire artistic value only when they are repositioned within a poetic structure, that is, historical truth is subordinated to aesthetic truth. In the course of the discussion, it was revealed that the important criterion for a fictional biographical novel is not historical accuracy, but the consistency of aesthetic logic, which is determined by the author's concept of art and creativity. In the interpretation of the artist's fate, internal conflicts are revealed not through a sequence of external events, but through memory, testament, internal monologue and symbolic episodes, which elevate the biographical story to ontological content. In the process of fictional biographical reconstruction, the image of the artist is revealed on two levels: on the one hand, as a historical figure, he is associated with a certain era and social environment, and on the other hand, as a carrier of the author's aesthetic concept, he controls the internal semantics of the novel; it is the constant negotiation of these two levels that provides the poetic dynamics of the novel. Viewed at the intersection of Eastern and Western aesthetic traditions, the novel simultaneously synthesizes



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the Western motifs of individual creative freedom and inner existential anguish and the Eastern idea of the artist's duty to history, society, and spiritual responsibility, which expands the cultural-typological scope of the artist's fate. The controversial point is that these analyses reject the tradition of evaluating the biographical novel as a "correct" depiction of a historical figure: since the novel is an aesthetic system, historical truth in it has a secondary status compared to artistic truth. In this sense, the biographical novel, no matter how much it relies on facts, ultimately obeys the laws of purely artistic thought, and the fate of the artist appears in the novel genre not as a life portrait of a historical figure, but as an aesthetic model aimed at the self-realization of art. The results and their discussion prove that in a fictional biographical novel, the fate of the creator is determined not by the contrast between fact and texture, but by the depth of aesthetic reconstruction, and this situation brings the poetic possibilities of the creator's image to a qualitatively new level in modern Uzbek novelism.

Conclusion

This study scientifically substantiated the fact that the interpretation of the fate of a creator, in particular an artist, in the genre of the artistic-biographical novel is not a sequential presentation of historical facts, but an active reconstructive practice of the author's aesthetic consciousness, and strengthened the concept of the priority of artistic truth. The analysis showed that the ontology of the artistic-biographical novel is determined not by the criteria of a "correct" depiction of the life of a historical figure, but by the consistency of aesthetic logic, the thoroughness of the narrative strategy, and the level of poetic transformation; therefore, factual accuracy has a secondary status in the process of producing aesthetic meaning. It was found that in the novel *The Last Testament of Rozi Choriev*, the fate of the artist is removed from the boundaries of real biography



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and is represented as an aesthetic model raised to the ontological-philosophical level through memory, testament, and internal monologues, and the internal dynamism of the novel's poetics arises as a result of the constant negotiation of historical truth with the author's concept. Comparative-theoretical generalizations show that the artistic-biographical novel, no matter how much it relies on documentary sources, ultimately obeys the laws of purely artistic thought, and the fate of the creator is interpreted not as a life portrait of a historical figure, but as an aesthetic figure expressing the process of self-realization of art; this aspect brings it methodologically closer to the purely artistic novel, but also retains its own poetic contradiction through the presence of biographical material. The interpretation of the image of the artist at the intersection of Eastern and Western aesthetic traditions creates a complex synthesis of the ideas of individual creative freedom and spiritual-historical responsibility, expanding the cultural-typological scope of the fate of the creator in modern Uzbek novelism. The scientific novelty of the study lies in the fact that it abandons the assessment of the artistic-biographical novel by the criteria of historical accuracy and puts forward the depth of aesthetic reconstruction as the main criterion; its theoretical significance lies in the systematization of the relationship between the author's consciousness, biographical material and poetic structure on the basis of an ontological approach. In practical terms, these conclusions indicate the need to limit the factual approach in the analysis of biographical novels and apply a methodology that focuses on aesthetic logic and narrative strategy. In general, in the biographical novel, the fate of the creator is manifested as an important poetic event that performs the mission of producing aesthetic meaning rather than reflecting historical truth, reinterpreting the relationship of art with society and history.



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