

AUTHORIAL IDENTITY AND ARTISTIC CONSCIOUSNESS: THE POETIC FUNCTION OF BIOGRAPHISM AND AUTOBIOGRAPHISM IN THE PROSE OF ABDULLA KAHHOR AND ERNEST HEMINGWAY

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Abstract: This article studies the role of biographism and autobiographism in the prose of Abdulla Kahhor and Ernest Hemingway from a comparative perspective. It examines how the writers transform their personal experiences and memories into literary texts through artistic techniques such as symbolism, narrative structure, and psychological analysis. The research shows that both authors use autobiographical elements not as direct descriptions of real events, but as material reshaped by their artistic vision. While Kahhor's works are deeply connected with social realities, collective memory, and moral problems of Uzbek society, Hemingway's prose focuses on individual inner conflicts, war experiences, and existential questions. The article concludes that autobiographism serves as an important artistic tool that allows personal experience to gain broader literary and philosophical significance.

Keywords: biographism, autobiographism, authorial identity, artistic consciousness, comparative literary studies, Abdulla Kahhor, Ernest Hemingway

INTRODUCTION

The relationship between literature and the author's personality has remained one of the most significant issues in literary criticism for centuries. Since classical antiquity, scholars have attempted to explain how artistic creation is connected with the writer's biography, worldview, psychological experience, and historical environment. Modern literary studies investigate this problem primarily through the categories of biographism and autobiographism, which reveal the interaction between lived experience and artistic imagination. A literary text cannot be regarded as an isolated verbal structure detached from its creator. Literature represents a complex aesthetic system in which emotional, intellectual, social, and existential experiences are transformed into artistic reality. According to Mikhail Bakhtin, artistic discourse presupposes not mechanical reflection of reality but its aesthetic organization through authorial consciousness [1, p. 14]. Consequently, autobiographical elements within literary prose should not be interpreted as documentary reproductions of life. They

function as transformed artistic categories shaped by narrative structure, symbolism, and ideological perspective.

The prose of Abdulla Kahhor and Ernest Hemingway provides productive material for comparative analysis because both writers construct literary worlds deeply connected with personal experience while simultaneously preserving artistic autonomy. Although separated by geography, language, and cultural tradition, both authors demonstrate an exceptional ability to transform individual memory into universal artistic truth. Abdulla Kahhor occupies a central place in twentieth-century Uzbek prose due to his psychological realism, ironic narrative style, and profound understanding of social consciousness. His prose reflects the moral atmosphere of Uzbek society, social contradictions, spiritual conflict, and emotional suffering. However, autobiographical elements in his works are never presented directly; instead, they undergo artistic reconstruction and become part of broader philosophical discourse.

Similarly, Ernest Hemingway's prose emerged from direct engagement with war, trauma, emotional alienation, and existential struggle. Hemingway's literary minimalism and his famous "Iceberg Theory" transformed autobiographical experience into symbolic narration characterized by silence, restraint, and psychological depth. The writer's war experience, travels, and personal crises became the basis for literary narratives exploring courage, loneliness, mortality, and emotional endurance. The relevance of this study lies in the growing scholarly interest in autobiographical discourse, comparative poetics, and authorial consciousness within contemporary literary criticism. Although numerous studies have analyzed the works of Kahhor and Hemingway separately, insufficient attention has been devoted to the comparative poetic functions of biographism and autobiographism in their prose.

The purpose of this article is to investigate the poetic significance of autobiographical discourse in the prose of Abdulla Kahhor and Ernest Hemingway and to determine how authorial identity shapes artistic consciousness and narrative structure. The study seeks to identify the ways in which personal experience becomes transformed into symbolic artistic meaning through narrative composition, stylistic organization, and psychological realism.

LITERATURE REVIEW

The problem of the relationship between biography and literary creativity has occupied an important place in literary criticism for centuries. Questions concerning the role of personal experience in artistic creation, the boundaries between documentary reality and fictional imagination, and the interaction between authorial consciousness and narrative discourse have generated numerous theoretical approaches in modern literary studies.

One of the most influential theorists in this field was Mikhail Bakhtin, whose works fundamentally transformed understanding of the relationship between author and text. Bakhtin rejected the simplistic idea that literature merely reflects reality. Instead, he argued that artistic creation presupposes aesthetic organization of experience through authorial consciousness [2, p. 52]. According to Bakhtin, the author occupies a position of “outsidedness” in relation to the represented world, allowing the writer to organize and interpret reality aesthetically.

V.V.Vinogradov significantly contributed to autobiographical studies through his theory of the “authorial image” (*obraz avtora*). According to Vinogradov, the authorial image functions as the ideological and stylistic center of literary discourse [3, p. 89]. The writer’s worldview becomes visible not through direct confession but through emotional tone, narrative organization, lexical selection, and compositional structure.

Lidiya Ginzburg also made a major contribution to autobiographical studies through her theory of psychological prose. In her interpretation, autobiographical narration reconstructs emotional and intellectual experience aesthetically rather than reproducing it factually [4, p. 9]. Ginzburg emphasized the importance of memory, inner conflict, psychological detail, and narrative perspective in autobiographical discourse.

The Russian formalist Boris Tomashevsky likewise addressed the problem of literary biography. Although formalist criticism generally emphasized textual autonomy, Tomashevsky acknowledged that literary texts preserve traces of the writer’s historical and psychological experience [5, p. 112]. However, he warned against reducing literary interpretation entirely to external biography because artistic structure remains primary.

Western literary criticism also devoted considerable attention to autobiographical discourse. Philippe Lejeune’s concept of the “autobiographical pact” became central to modern autobiographical theory [7, p. 3]. According to Lejeune, autobiography establishes a special relationship between author, narrator, and protagonist. Nevertheless, autobiographism in fiction functions differently because literary texts transform lived experience symbolically rather than documenting it directly. Paul Ricoeur expanded theoretical understanding of autobiographical narration through his theory of narrative identity. Ricoeur argued that memory itself is interpretive rather than objective [11, p. 52]. Consequently, autobiographical discourse should not be interpreted as direct access to factual truth. Instead, narrative reconstructs reality through language, symbolism, and temporal organization.

In Uzbek literary criticism, the study of autobiographical discourse developed through works devoted to realism, psychological prose, and artistic consciousness.

Izzat Sulton emphasized that literature transforms life material through artistic generalization and ideological organization [16, p. 214]. Ozod Sharafiddinov's studies of Abdulla Kahhor highlighted the writer's psychological realism, irony, and moral seriousness [17, p. 148]. Umarali Normatov investigated prose poetics, narrative individuality, and stylistic experimentation in modern Uzbek literature [18, p. 97].

These theoretical approaches collectively demonstrate that autobiographism cannot be reduced to documentary self-description. Instead, autobiographical discourse functions as a complex artistic mechanism connecting memory, identity, narration, psychology, symbolism, and ideological perspective.

METHODOLOGY

The present study employs comparative, structural, biographical, and hermeneutic methods in order to investigate the poetic functions of biographism and autobiographism in the prose of Abdulla Kahhor and Ernest Hemingway. The comparative method allows identification of common and distinctive artistic principles in the prose of both writers. Comparative analysis makes it possible to reveal how autobiographical consciousness functions differently across Uzbek and American literary traditions while simultaneously preserving several universal poetic characteristics.

The structural method is used to examine narrative composition, symbolism, psychological realism, emotional implication, and stylistic organization. Particular attention is devoted to the relationship between narrative structure and autobiographical memory.

The biographical method helps uncover the interaction between lived experience and fictional narration. However, the study does not reduce literary analysis to documentary biography. Instead, biographical material is examined as artistic substance transformed through literary discourse.

Hermeneutic interpretation is applied to reveal deeper ideological, philosophical, and psychological meanings embedded within autobiographical narration. This method enables interpretation of symbolic imagery, narrative implication, silence, and emotional tension in the prose of both writers.

The primary literary sources include Ernest Hemingway's *A Farewell to Arms*, *Green Hills of Africa*, *The Old Man and the Sea*, and *Death in the Afternoon*, as well as Abdulla Kahhor's *O'tmishdan ertaklar* (Tales from the Past) and selected autobiographical narratives. Secondary materials consist of theoretical studies devoted to autobiographism, narrative theory, comparative poetics, and literary psychology.

RESULTS AND DISCUSSION

Biographism represents one of the most important categories for understanding the relationship between literature and reality. Nevertheless, literary biographism should not be interpreted as direct documentary reflection because artistic creativity reconstructs factual material according to ideological perspective and aesthetic intention. Bakhtin insisted that artistic discourse requires aesthetic distance between the author and represented reality [1, p. 18]. Therefore, autobiographical experience becomes meaningful only after artistic transformation.

In Abdulla Kahhor's prose, autobiographical elements emerge through depictions of poverty, social contradiction, humiliation, and moral conflict. Kahhor's narratives reflect the realities of Uzbek social life during the Soviet period, yet these realities are transformed into broader philosophical and psychological structures. The writer frequently employs irony, symbolic detail, and psychological observation in order to reveal inner emotional tension.

One of the clearest manifestations of autobiographical discourse in Kahhor's prose is *O'tmishdan ertaklar (Tales from the Past)*. Although the work contains obvious autobiographical foundations, it cannot be reduced to documentary memoir because memory is transformed through artistic reconstruction. The child's perspective allows the writer to depict social injustice, fear, and suffering indirectly. At the same time, the mature narrator retrospectively interprets these experiences, creating a dual narrative consciousness.

Another important feature of Kahhor's prose is the role of silence and implication. The writer rarely provides direct philosophical explanation. Instead, emotional meaning gradually emerges through atmosphere, gesture, irony, and dialogue. This narrative technique strengthens psychological realism and creates emotional authenticity. Hemingway's prose demonstrates a different form of autobiographical consciousness. His literary world reflects war trauma, emotional restraint, existential struggle, and masculine identity. War occupies a central place in Hemingway's artistic imagination because his participation in World War I profoundly influenced his worldview. Nevertheless, autobiographical experience in Hemingway's prose undergoes symbolic transformation rather than direct confession.

A Farewell to Arms represents one of Hemingway's most important autobiographical novels. Although the text is connected with the writer's wartime experience in Italy, Frederic Henry cannot be interpreted as Hemingway's documentary double. Instead, the protagonist functions as an artistic projection through which broader existential and emotional questions are explored [12, p. 117].

Hemingway's *Green Hills of Africa* occupies a unique position in his literary career because the text exists between autobiography, travel narrative, philosophical reflection, and fictionalized self-representation. The narrative is based on Hemingway's African safari experience, yet the work is not simply about hunting.

Africa becomes a symbolic artistic space through which Hemingway explores identity, masculinity, creativity, courage, and existential self-definition. One of the most important features of *Green Hills of Africa* is the way Hemingway constructs himself as both narrator and artistic character. The "Hemingway" who appears in the text is not identical with the historical Hemingway. Rather, he is an authorial persona shaped through narrative selection and stylistic organization. Nature occupies a central symbolic role in the text. The African landscape is not described merely for geographical realism; it becomes an existential environment testing human endurance and revealing psychological truth. Hunting scenes function symbolically because they reflect competition, mortality, instinct, fear, ambition, and self-control. Hemingway transforms physical action into philosophical reflection. Consequently, autobiographical experience acquires symbolic meaning. Like many of Hemingway's works, *Green Hills of Africa* employs the principle of omission. Emotional meaning often remains implicit because the narrative rarely explains psychological states directly. Instead, emotions are suggested through action, rhythm, and dialogue.

One of the most important similarities between Kahhor and Hemingway concerns narrative economy. Both writers avoid excessive emotional explanation. Hemingway's famous "Iceberg Theory" explains that literary meaning derives from hidden emotional depth beneath textual surface [15, p. 192]. Similarly, Kahhor's irony frequently conceals profound moral and psychological tension.

Another important similarity is their commitment to psychological realism. Both writers seek not merely to describe external events but to reveal inner emotional conditions. Kahhor achieves psychological realism through irony, emotional nuance, and social observation. Hemingway achieves it through understatement, silence, and emotional restraint. Despite stylistic differences, both writers employ autobiographical material as a means of philosophical reflection. Kahhor's prose raises questions concerning morality, justice, collective memory, and social responsibility, whereas Hemingway's prose focuses on courage, loneliness, suffering, and existential endurance.

The Philosophical Dimension of Autobiographism

Both Kahhor and Hemingway use autobiographical material not only to describe experience but also to investigate philosophical questions. Kahhor's prose raises questions concerning morality, justice, dignity, and social responsibility. His autobiographical consciousness therefore possesses ethical orientation. Hemingway's prose raises existential questions concerning courage, death, loneliness, suffering, and meaning. His autobiographical consciousness possesses philosophical and existential orientation. This difference reflects broader distinctions between the literary traditions represented by the two writers. Kahhor's prose remains closely connected with collective morality and social realism, while Hemingway's prose reflects

modernist existentialism and individual psychological struggle. Nevertheless, both writers demonstrate that autobiographical prose can become a powerful instrument of philosophical reflection.

Comparative analysis demonstrates that autobiographism in literary prose functions not as documentary self-description but as artistic transformation of lived experience into universal poetic meaning. Both Kahhor and Hemingway transform memory into symbolic narrative structure through artistic consciousness, narrative composition, and psychological realism.

CONCLUSION

The present study demonstrates that biographism and autobiographism function as essential poetic categories in the prose of Abdulla Kahhor and Ernest Hemingway. Both writers transform personal experience into complex artistic structures transcending documentary reality.

The analysis confirms that autobiographical elements should not be interpreted as direct reflections of factual biography. Instead, autobiographism serves as an aesthetic mechanism organizing narrative structure, symbolism, psychological realism, emotional authenticity, and artistic individuality.

Comparative analysis reveals both similarities and distinctions between the artistic systems of Kahhor and Hemingway. Kahhor's prose is closely connected with collective memory, ethical reflection, social criticism, and national consciousness. Hemingway's literary world reflects existential struggle, emotional restraint, individuality, and psychological endurance.

The examination of O'tmishdan ertaklar (Tales from the Past) and Green Hills of Africa significantly deepens comparative understanding of autobiographical poetics because both works demonstrate how memory becomes transformed into artistic discourse through narrative organization and symbolic imagery.

Thus, the relationship between authorial identity and artistic consciousness remains one of the central theoretical problems of modern comparative poetics, autobiographical studies, and narrative theory. The study also confirms that autobiographism continues to play an important role in shaping contemporary literary discourse and artistic representation.

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