

ANALYSIS OF THE CRITICAL WORK "BIOGRAPHY LITERARIA"
BY SAMUEL TAYLOR COLERIDGE

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Abstract; A critique of the qualities of Wordsworth's poetry concludes the volume. available. Chapter XIV is the origin of the popular critical concept of "suspension of disbelief by the will" in the reading of poetic works. When the God of Coleridge created nature, He made nature reflect the official qualities of the Son, the second person in the Trinity

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Biography Literature is a critical autobiography of Samuel Taylor Coleridge published in two volumes in 1817. His working title was "Literature of Autobiography". Formative influences on the work were William Wordsworth's theory of poetry, Kant's view of the imagination as a formative force (for which Coleridge later coined the neologism "esemplastic"), various post-Kantian writers including FWJ von Schelling, and earlier writers. the influence of the empirical school, including David Hartley and the psychology of association. The work is long and at first glance loosely structured, and although there are autobiographical elements, it is not a direct or linear autobiography . Its title, Biographical Sketches of My Literary Life and Thoughts, refers to Laurence Sterne's Life and Thoughts of Gentleman Tristram Shandy, suggesting that the formal qualities of the Biography are deliberate. The form is also meditative. As Kathleen Wheeler has shown, the work is playful and aware of the reader's active role in reading. The work originally served as a preface to Coleridge's collected poems, explaining his unique style and practice in poetry. , was intended to justify. The work becomes a literary biography, covering his education and studies and his early literary adventures, a broader critique of William Wordsworth's theory of poetry given in the preface to Lyrical Ballads (a work with which Coleridge collaborated) and an account of his philosophical views. .The following chapters of the book are devoted to the nature of poetry and the question of poetic diction raised by Wordsworth. While maintaining a general agreement with Wordsworth's view, Coleridge argues that the language of poetry must be taken from the mouths of people in real life and rejects in detail the principle that there can be no serious difference between prose and metrical content. A critique of the qualities of Wordsworth's poetry concludes the volume. available. Chapter XIV is the origin of the popular critical concept of "suspension of disbelief by the will" in the reading of poetic works. When

the God of Coleridge created nature, He made nature reflect the official qualities of the Son, the second person in the Trinity. Thus the primary imagination (as we perceive nature) is the repetition of the act of eternal creation in the "infinite I AM" in the finite mind." However, Coleridge later took a darker view of nature and human imagination, seeing both as fallen, "Unformed and immature", referring to his description in the biography.

Biography Literaria emerged in the last century as a masterpiece of literary criticism and one of the classics of English literature. This volume collects 20 years of reflections on the criticism and application of poetry, and the psychology of art. Following the text of the 1817 edition, the editors offer the first fully annotated edition of the highly influential work. Biography Literaria, by Samuel Taylor Coleridge, published in 1817 in two volumes. Another edition of the work, in which Coleridge's daughter Sarah added notes and additional biographical material, was published in 1847. Biography Literaria was published in two volumes, which means that there is a lot of content, so a brief description makes it much easier to understand the whole text and its main purpose. Biography Literaria opens with a recollection of Coleridge's education at Christ's Hospital Grammar School and the influence of contemporary writers on the development of his mind. Coleridge discusses the character of men of genius and the state of modern criticism. This corresponds to the literal criticism of the introduction to Lyrical Ballads, a collection of poems in which he and Wordsworth collaborated. evaluates his poetic talent in a balanced way.

In Chapters 5-7, Coleridge criticizes David Hartley's ideas about associational psychology. Coleridge argues that the mind is empowered to perceive reality rather than to receive ideas and impressions from the world. In Chapter 8, Coleridge entertains but questions Cartesian dualism. Influenced by Immanuel Kant, Coleridge develops his theory of the Imagination, which he describes as an "esemplastic force". The capacity of the human mind to perceive a unified reality is distinct from the Hartleyan mental "associations" that Coleridge called "Fancy." After discussing the trials and successes of his early literary career, Coleridge returns to a discussion of the nature of reality. In Chapter 12, Coleridge outlines 10 theses, the main tenets of his "transcendental philosophy." Imagination elaborating on his definition of 'poetry', he returns to a discussion of Wordsworth, particularly a critical reception of Wordsworth's preface to Lyrical Ballads. defines his theory as a means of distinguishing it from Wordsworth. To illustrate his theories, Coleridge examines Shakespeare's classic poems and contrasts 16th-century and modern literature. In Chapter 17, Coleridge continues to criticize Wordsworth's literary theory, particularly Wordsworth's investment in "rustic language." makes According to Coleridge, poetry is inevitably artificial, and it is consciousness, not simplicity, that defines poetic genius. Despite his criticism of Wordsworth's theory, Coleridge praises his friend as the greatest poet of

his time. The high quality of Wordsworth's poetry is due to Wordsworth's ability to synthesize naturalistic images and spiritual depth. Coleridge modifies Wordsworth's aesthetic theory of natural nature to emphasize the inherent supernatural, which is achieved through Imagination. Thematically the poem is one of Coleridge's most cohesive constructs, with the narrative plot more explicit than previous works such as the fragmented *Kubla Khan* which tend to transcend traditional composure. Indeed, in many respects the consistency of the poem – most apparent from the structural formality and rhythmic rigidity (four accentual beats to every line), when regarded alongside the unyielding mysticism of the account – creates the greatest juxtaposition in the poem. The transgressive plot of *Christabel* revolves around the relationship, implicitly sexual, of Geraldine and Christabel. Geraldine takes on a proto-vampiric role, with all the antecedent features that that necessitates: external beauty, a revelatory bodily mark, and a physical encounter (with the victims) that leaves them incapacitated. Percy Shelley, a friend of Coleridge's, after reading the poem, purportedly had nightmares and was obsessed with the poem; *Epipsychidion*, one of his later works, is partially inspired by it. Byron was similarly taken by the poem, and especially the relationship between the women, and wrote to Coleridge (on 18 October 1815): the description of the hall, the lamp suspended from the image, and more particularly of the girl herself as she went forth in the evening – all took a hold on my imagination which I never shall wish to shake off. *Christabel*, with its female-centric slant, became a symbol of female emancipation. Emmeline Pankhurst, the renowned feminist and suffragette, named her daughter, Christabel Pankhurst after the eponymous character. *Double* by Renee Vivien, which is a work about a lesbian relationship, is heavily inspired by *Christabel*.

Samuel Taylor Coleridge's original purpose for *Biographia Literaria* was to account for the major influences in his development of both his philosophy and literary technique. But as he progressed, his real goal was to discuss at mind-numbing length intellectual problems and issues and to provide the world a pulpit for his literary criticism with comments on specific works. His book is truly a long conversation ranging over poetry, drama, philosophy, and psychology. He opens the book by praising the Reverend James Bowyer, who had taught him logic and rhetoric years earlier. He notes that in his youth he developed a taste for the pre-romantic' vogue of lyrics rather than the traditional styles of Pope and other Augustan poets. Throughout, he mentions the harsh attacks of critics who saw in him (and Wordsworth) as poetic vulgarizers. It is no surprise then that he often went on to a spirited counterattack. Early in the book, he considers a favorite series of topics: perception, sensation, and the human thought processes. He does not make it easy for the modern reader to catch his drift since he assumes that his readers have an intimate knowledge of the popular theories of psychology and philosophy of his day. He ponders, among others, Hobbes,

Aristotle, Descartes and Kant. He describes his business failure with a literary journal "The Watchman" that he founded. Had his friends not bailed him out with timely loans, he might have wound up in debtor's prison. He notes that his 1798 trip to Germany provided him with invaluable first-hand knowledge of literature and politics. A return to England exposed him to the joys of journalism. Later in the text, he returns to philosophy. He was quite concerned with distinguishing between the perceiver and the perceived. He also distinguished imagination (You can always spot his unique prose style since he invariably spells "imagination" and "fancy" in upper case) into the Primary Imagination and the Secondary Imagination. The former perceives and recognizes objects while the latter enables its host to produce new thoughts: It dissolves, diffuses, dissipates, in order to recreate.' Coleridge invents a new word that he calls 'esemplastic' to refer to this Imagination that can balance or reconcile the apparent opposites in experience. Next he writes that with reference to poetry, its immediate object is pleasure, not truth.' Next, he discusses the function of the poet, who, via his imagination, brings unity out of diversity by reconciling 'sameness, with differences; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement.' Coleridge was not bashful about criticizing his good friend Wordsworth, who valued the speech of low and rustic life as the natural language of emotion. Coleridge praised Wordsworth for the purity of his language and the freshness of his thoughts. *Biographia Literaria* emerges as a penetrating glimpse into a man who saw a universe in a manner that not many others did, not even his literary soulmates.

At the beginning of Chapter 13, Coleridge attempts to bolster his philosophical argument with the following claim: Speaking as a naturalist, Descartes imitated Archimedes and said, "Give me matter and motion, and I will build you the universe." In the same sense the transcendental philosopher says; Give me natures with two opposite powers, one of which seeks to expand without limit, and the other which seeks to find or find itself in this infinity, and I will cause the world of intelligence to rise with the whole system of their imaginations.

In conclusion, we can say that Samuel Taylor Coleridge left a significant mark on English literature as a poet, critic and philosopher. There are many poetry collections and literary criticism works that made him famous in the world. One of his most famous critical works is *Biography Literature*. The poet also expressed his philosophical views. His poems are dominated by nature.

Samuel Taylor Coleridge is a major poet-critic in the modern English tradition, distinguished for his range of literary thought and influence, as well as for his new poetry. Active as a distinguished pamphleteer and lay preacher after the French

Revolution, he inspired a brilliant generation of writers and attracted the patronage of the progressives of the growing middle class.

The text is impressive, combining the history of his literary career with interesting autobiographical anecdotes and what Coleridge calls "transcendental philosophy." Covering Coleridge's political ideas about the French Revolution and the American Declaration of Independence, the work is also an important historical document. Coleridge uses 19th-century philosophical ideas in its pages to fight against the advice of his close friend, Britain's Poet Laureate at the time, William Wordsworth, and puts poetry at the center of reality.

Many of the poet's poems received critical responses. Over time, the reception of *Kubla Khan* changed significantly. Despite the praise of famous figures such as Lord Byron and Walter Scott, the initial reaction to the poem was lukewarm. The work was published in several editions, but the poem, like his other poems published in 1816 and 1817, sold poorly. Early reviewers saw some aesthetic appeal in the poem, but generally dismissed it as unimportant. As critics began to examine Coleridge's work as a whole, *Kubla Khan* received more and more praise.

As the formative partner and constant companion of William Wordsworth's career as a poet, Coleridge participated in the sea change in English poetry associated with *Lyrical Ballads* (1798). His poems of this period were speculative, meditative, and strangely oracular, and they put off early readers, but survived the skepticism of Wordsworth and Robert Southey and became well-known classics of the Romantic idiom.

In his thirties, Coleridge abandoned his poetic pursuits and began to define and defend art as a practicing critic. His promotion of Wordsworth's poetry, an important marker of the English literary response, went hand in hand with a general investigation of epistemology and metaphysics. Coleridge was primarily responsible for importing the German New Critical philosophy of Immanuel Kant and Friedrich von Schelling; his discussion of fantasy remains a cornerstone of institutional criticism, while his occasional observations on language became important to the foundation and development of Cambridge English in the 1920s. In distinguishing between culture and civilization, Coleridge provided the tools for a critique of the utilitarian state, which continues in our time. And in his last theological writing, he presented the principles of reforming the Church of England. Coleridge's diverse and astonishing achievement remains a cornerstone of modern English culture, an incomparable source of reflection on the brave new world he participated in birthing.

Coleridge, who was apparently a student, was surrounded by books at school, at home, and in his aunt's shop. A dreamy child's imagination was nourished by his father's tales of the planets and stars and expanded by constant reading. Through this, "my mind was accustomed to wideness—I never saw my feelings as the criterion of my faith. I made all my beliefs by my understanding, not by my sight, even at that age."

Romance and fairy tales instilled in him a sense of the 'Great' and the 'Whole'. It was a lesson he never forgot. always viewed experience not as a matter of separate emotions, but as a matter of whole and integrated response. Synthesis represents the comparable action of solving.

A year after his father's death in 1781, Coleridge was sent to Christ's Hospital in London, where he was to undergo his teenage studies in Hebrew, Latin and Greek, and English composition. Its main literary values were shaped here under the Reverend James Bowyer, a larger-than-life figure who balanced the classic English examples from Shakespeare and Milton. While Wordsworth was imitating Thomas Gray at Hawkshead Grammar School, Coleridge was steeped in this long-standing tradition of writing, learning to write according to Bowyer's principles. These include insisting on clear meaning and clear reference in sentence, metaphor, and image: literary embroidery. So were traditional similes and archaic poetic diction. Coleridge's subsequent development as a poet can be characterized as an attempt to achieve a natural voice that eschewed such devices. Criticizing the rhetorical excesses of the poetry of sensibility then prevailing, he joined forces with Wordsworth in promoting "natural thoughts with natural diction" (*Biographia Literaria*,

Coleridge is sometimes described as a coat that betrayed his original revolutionary sympathies. His poems and simple sermons of the time confirm that he was always committed to the ideal of freedom and not to democratic rebellion. The quality of his ambivalence did not prevent him from speaking out in situations that damaged his reputation among Burke's party, his natural constituency. What kind of revolutionary joins the royal army at this perilous moment? Coleridge did so under an assumed name on December 2, 1793, to avoid debt and college depression. After about five months of local service, he was rescued by family and friends. Escape, servitude, and retreat become familiar patterns in Coleridge's life.

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