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V. LITERATURE TODAY: SUSTAINABILITY OF TRADITIONS AND MODERN TRENDS



THE SUBJECT OF SPIRITUALITY IN THE WORK OF KAMIL AVAZ

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Summary. The article analyzes the spiritual experiences of the famous Khorezm poet Kamil Avaz in his poems. The ability of the poet to use poetic symbols in the depiction of the human psyche is emphasized. Attention is paid to the art of poetry.

Keywords: Kamil Avaz; Khorezm; poetry; poetic symbol; art.

The talented poet Kamil Avaz, who has witnessed many historical events, is today one of the oldest creators. His fate took shape in the context of the cruel events of the Soviet regime. Sometimes he flew; sometimes he suffered as a victim of the politics of the time. Spiritual experiences in this process could not but stir the heart of the poet. Poems written by a convinced creator can prove it. His poem "I Can't Tell Anyone Else" is composed of painful verses rich in heartache:

At forty-three I was taken prisoner, there were many of my liars,
I cried for a thousand and one nights, my suffering was endless
Is my life enough, after all, my bills, endless,
These words cannot be said to anyone but you [1, p. 49.]

If we look at the verses of the poem, we will see that the poet's support is his loving, kind mother. Because the lyrical hero, who was "forty-three years old," "cried for a thousand and one nights," and calculated his life for freedom, can pour out his grief on anyone but his mother!?

In verses, the poet's psyche is more and more revealed, he skillfully uses the poetic image of a dream in the process of depicting:

I had a cruel, terrible dream this morning
I ended up in a net, in a cage; I turned out to be a captive bird
I woke up sweating a lot; I was unconscious in my dream
These words cannot be told to anyone but you.

Dreams are an echo of the human psyche. Usually "The human psyche is a very vast universe in which emotions and feelings are of two types: the first is perceived, logical, and the second is the subconscious, which do not arise in the subconscious, but also determine the creative power of a person, they rise to the surface" [2]. Most often, these sensations occur in the dream.

In the above verse, the poet's subconscious psyche is manifested, and his emotional experiences are expressed as an echo of his physical condition. The poet continues his dream; then the mother's spirit seems troubled:

You're flying in my dreams embracing with a white body
You sprinkled sweet-scent on all sides and untied your hair
You stole my dreams and embraced my dreams.

These words cannot be told to anyone but you.

There is a belief that the mother's soul is alive. His appearance in the "white body" is a symbol of anxiety. The mother is going to save his son from misfortunes fluttering around him. In these verses, the poet was able to raise the image of the mother to the level of a poetic image and present it as an echo of his psyche.

The spiritual feelings of the poet give an echo in his other poems. He regrets expressing the fate of other poets like him:

If devotion catches its head to hypocrisy,

The face of goodness turns into ink

After all, they were sacrifice for the world

Kodiriy, Cholpon and Usman couldn't hold [2, p. 48].

In the poem, the poet expresses a good aphoristic thought. In his consideration, when sincerity and faith turn into hypocrisy, the face of goodness is plastered by black. Hypocrisy is bad thing. Those who have acquired this habit always made good people sacrifice. The poet also notes with regret that he faced such events:

The deception of the world is spinning around

Enough! My friends sold me to foes secretly

I was afraid to reveal my secret even to me

These words cannot be told to anyone but you.

The poet, fearing the hypocrisy rooted in the world, is afraid even to reveal his secret to himself. This verse raised the poetic imagery of the poem to a new level. It is safe to say that the poet made a poetic discovery by exaggerating a popular phrase.

The poems written by Kamil Avaz during his imprisonment make up a whole series.

Human life is complex; he appreciates all the good only after he stumbles in life. That is why there is a saying among the people that water falls into the sleep of an abandoned person. Our poet also dreams of the importance of freedom in sentencing:

Oh, where is the time, skiing down the street barefoot?

The pleasure of running on a branch like a "horse"

Oh, where are the misleading thoughtful views?

That is spinning my head by every look.

The days are passing shorter and longer,

Summers and falls changes into springs and winters.

There are plenty of sorrows and joys

I envy to the free birds [2, p. 54].

Remembering his youth, the poet yearns for it, pointing to the moments of first love. Emphasizing that the events are transient, he misses freedom, liberty, envies the birds that fly as they please. Poetry teaches a person a lesson from

life, trying to appreciate every day, every minute, to repeat that freedom is priceless. The enlightenment and enlightening meaning of poetry is also there.

The spiritual experiences of the poet of a free, inviolable person in each of his poems are expressed in a new tone:

Freedom, trapped in a distant light,
Prisoners know the taste of freedom.
Dreams are to blame for the distortion
As sparks of fire splash in the snow.

The cage is a cage, although silky,
Who has heard the captive nightingale's voice?
Captive lion also gets mild in a cage
It does not roar, even when it's hungry [2, p. 62].

In each verse of this group of poems, the poet creates unique poetic images. "The spiritual world in poetry is manifested in imagery created by a multitude of artistic elements, primarily poetic images. Poetic images become a key factor in uniting other elements in opening the facets of the spiritual world" [3, p. 7–23.]

Indeed, even in the poems of Kamil Avaz, various poetic images are used in order to more vividly reflect the emotional experiences. In these two verses, poetic symbols such as "mankurt", "cage", "nightingale", "lion" became the main elements of the expression of the inner spiritual world of the poet. The concept of "mankurt" is of great importance. In the 1980s, when Kamil Avaz was convicted in the "cotton case", the totalitarian regime turned our people into cotton monopolies as Mankurt. The poet points out this practice and tries to emphasize that it is absurd to tell the dream to the ruling aliens. The result is clearly expressed in the poem "As sparks of fire splash in the snow". It is known that a spark in the snow goes out immediately.

In the second verse, the poetic images "cage", "nightingale", "lion" are given as a symbol of captivity, and through these images the poet tries to express his opinion. The term "golden cage" is often used in classical literature. In Khorezm, a cage made of silk nets was used to keep nightingales. Since the silk thread is durable, the cell is kept intact for a long time. The poet is referring to this ancient tradition when he speaks of the nightingale.

In the image of a lion, the poet was able to very figuratively express the enslavement of a creature who wanted captivity. Because the lion also understands that it is stupid to leave the cage in vain, and comes to the conclusion that in captivity he will be humble. Consequently, a decision arises that a stronger iron will than a cage is needed to overcome captivity. These images are inextricably linked and reflect the spiritual experiences of the lyrical protagonist. Speaking of these images, the poet believes that the only way is to seek refuge with Allah:

From the troubles of heart attacks
Don't suffer, my surviving soul,

From the copies of the resurrection,
Don't suffer, my flowing blood .

Fortunately, not only are equal, but still
Strong hearts don't cut words.
Let the strength of the parting be preserved,
Keep himself under the shelter of Allah [3, p. 63].

The poet still knows that looking to the optimism future with hope is his duty. From this point of view, the poems written by the poet in a depressive situation also urge the reader to hope, perseverance and stability. From this category of poems, the reader draws many life lessons, trying to protect himself from the thorny paths of life. He appreciates it.

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LITERARY CONVERSATION IS AN OPPORTUNITY FOR LIVE COMMUNICATION

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Summary. The article discusses one of the leading genres of Uzbek literary criticism – the possibilities of literary dialogue. The peculiarities of the literary dialogues of the independence period, the problems raised in them are analyzed.

Keywords: criticism; literary dialogue; analysis; debate; genre; critic; literary process; creative personality; literary-critical approach.

The role and importance of criticism in today's literary process is more important than ever. After all, the period of independence, Uzbek literary criticism is enriched with new principles. The essence of Behbudi's "criticism is selection" is well understood, and the achievements of criticism are growing. In particular, the possibilities of the literary conversation genre of two or more individuals based on live communication are expanding, and in-depth, content-rich, debate-rich conversations are published on a variety of topics.

It is known that a number of researches have been carried out on the genre of literary conversation, its requirements and peculiarities. The problems of critical genres in classical literature have been extensively studied in the scientific works of A. Hayitmetov, B. Valikhojayev, H. Qudratullayev, H. Umurov, B. Nazarov,

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