

ОПУБЛИКОВАТЬ СТАТЬЮ

в изданиях НИЦ "Социосфера"



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- *Российский научный журнал*
- *ISSN 2078-7081*
- *РИНЦ*
- *Публикуются статьи по социально-гуманитарным наукам*

PARADIGMATA POZNÁNÍ

- *Чешский научный журнал*
- *ISSN 2336-2642*
- *Публикуются статьи по социально-гуманитарным, техническим и естественно-научным дисциплинам*

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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,

O. Utayev, Sh. Ahmedova. Rasulov presents genres of literary criticism, such as reviews, literary reviews, problematic articles, literary portraits, essays, scientific-biographical, critical-biographical research. Scholarly research has also provided some insight into the genre of literary conversation [1, p. 168–275]. Research on the development of genres of literature and literary criticism in the 60s and 70s of the XX century, such as review, literary review, memoir, literary portrait, review-letter, review-discussion, review-monograph, article-dialogue, article-conversation, literary thought is recorded.

Studying the development of literary criticism in the early twentieth century, R. Tadjibayev shows that there are genres such as commentary, review, letter, article, conversation, debate and discussion, based on the material of that period.¹ It is felt that certain principles should be relied upon in the classification of genres such as scientific-biographical research, critical-biographical, scientific-popular essay, literary portrait, literary dialogue, debate. In recent years, some interest in these issues has grown, as evidenced by some dissertations, articles, manuals, and textbooks. They cover the genre of literary dialogue, which is an active genre of literary criticism. In particular, in the researches of Sh. Akhmedova the genres of criticism, in particular, the genre of literary dialogue are considered [2, p. 157]. This genre plays an important role in Uzbek literary criticism in the work of a number of literary critics. The peculiarity of the conversation in Uzbek literary criticism is described in U. Normatov's "Education of Talent" (Talant tarbiyasi), "Sayings on beauty" (Nafosat Gurunglari), "The Magic of Creation of art" (Ijod sehri) I. Hakku-lov's "Garden, blossom of gazal" (Gazal Gulshani), "Kim nimaga tayanadi" (Who relies on what), S. Matjanov's "Water of vitality" (Tiriklik suvi), Otayev's book "Gurungs-gossips or sayings in Creativity room" (Ijodxonadagi gurunglar). In addition, literary critics such as B. Karim, U. Hamdam, N. Jabborov, H. Dostmuhammad are widely using the opportunities of the literary conversation genre. In Uzbek literature and criticism, there are also roundtable discussions with several interlocutors. In recent years, "Poetry of the Independence Period" [3, p. 28–83]. with the participation of U. Normatov, B. Nazarov, B. Sarimsakov, I. Gafurov, N. Rahimjanov, K. Yuldashev, S. Meli and P. Kadyrov, U. Normatov, A. Rasulov, N. Khudoyberganov, B. Nazarov, D. Alimova.

In recent years, literary conversation has been organized on a number of topics, such as the literary process, the creativity and activity of writers, literary types and genres, current issues of literary criticism. Conversation is a very diverse genre in terms of subject matter and content. "If the conversations between literary critics are more about the literary process or specific theoretical issues, the focus of the creative-critical dialogue is on that writer's current literature, in general, the goal is to shed light on his thoughts on artistic creation. The main advantage of the conversation is that it has the opportunity to express an opinion on a number of issues in an exclusive way. The point is, such interlocutors may not address these issues again in the course of their work, but their views on them will be reflected in the conversation and become popular. The fact that the interlocutors complement each other and clarify their views in the course of the conversation allows us to take a deeper look

at the essence of the issue". As noted above, the possibilities of the genre of literary dialogue are much wider, and in recent years a number of dialogues devoted to the problems of today's literary process of literary criticism in the literary dialogues of a number of literary critics and creators such as U. Normatov, I. Gafurov, N. Jabborov, U. Hamdam, H. Dustmuhammad, U. Jurakulov. and others have been published. In today's literary process, the dialogue between critics and literary critics is gaining momentum in the periodicals, in particular, in the newspapers "Uzbekistan literature and art", "Sharq yulduzi", "Uzbek language and literature". In addition to discussing the most important issues of the literary process, critics and literary critics raise topics of interest to young literary critics and literary enthusiasts, which in turn shows the growing interest in literary conversations.

Literary conversations take many forms, one of which is a creative dialogue with a writer (writer, poet). The conversations of the great representatives of Uzbek literature, such as P. Kadyrov, O. Yakubov, O. Hoshimov, A. Aripov, E. Vahidov, U. Hamdam, with young writers are interesting not only for the literary community, but also for the public. Because such conversations discuss interesting topics related to the inner world of artists, the process of creation of works, the psychology of creativity.

Conversations of literary critics with writers and poets, conversations of literary scholars are often covered in the press, and comments on the problems of the literary process and works of art are made available to the general public. In particular, in an interview entitled "The need to see the world anew," the critic U. Normatov talks with the poet and writer, scholar Ulugbek Hamdam. In this conversation, the critic U. Normatov shares his questions with the young poet, artist Ulugbek Hamdam, who in turn receives answers to his questions from the teacher-critic. The conversation will cover issues of Uzbek poetry of the independence period, modern literature and the form and content of poetry. The interview, based on Umarali Normatov's book "The Magic of Creation", is a wide-ranging collection of interviews between teacher and student from December 2001 to July 2002. The conversation will focus on Uzbek modern poetry, which has taken on the character of a literary phenomenon over the past decade, and its similarities and differences with the world modernist movement. It is well known that during the years of independence, literary critics have expressed different views on modernist literature. While many critics and literary critics approve of modernist literature, some have expressed negative views about it, and this debate continues to this day. Umarali Normatov also expressed his views on the concepts of "modernism" and "absurd" in a conversation with D. Kuronov, and in a conversation with the poet and writer, literary critic U. Hamdam, he further enriched, substantiated and explained these views with examples: absurd is a unique set of observations about the world, life, the meaning of living. The absurd work is valuable in that it has become a habitual life event, encouraging new perceptions and debates of processes. The work of the absurd is not indifference, but the product of rebellion in the mind and heart. Let's not forget the words of Camu, the owner and theorist of the absurd, "Absurd is a mind that understands its limits," "I expect from the absurd what I ask of the mind-

rebellion, freedom and diversity!" "The critic also noted that much has been said about modernism in recent years: "Modernism is an important phenomenon in world literature, art in the twentieth century, a factor that determines its originality, M. Proust, F. Kafka. It is no secret that a new trend, such as J. Joyce, Eliot, E. Pound, A. Camus, has opened a whole new era in the development of the art of speech. They have thousands of colleagues, followers, followers in different parts of the world. Modernism is not just a literary-artistic experiment, the result of formal-methodological research, but it has its own philosophical-theoretical basis for a new view, understanding, comprehension, interpretation of the world, man... The ideas of such creators are a new literary trend served as a basis for their directions. Such debates continue in the literary process today, and serve to enrich the literary process and to clarify some of the problems that need to be addressed. So, in the development of literary criticism, one of the most interesting genres of dialogue is the role of literary dialogue. Interest in this genre is growing in the literary criticism and literary criticism of the independence period. Because in the process of literary conversation, the literary process, experts and readers, at the same time, witness different views on this or that problem, on the solution that is of interest to many, or on the issue that is expected to be covered. Only during conversations can these opportunities be available. Conversations and roundtables are important for inspiring new ideas, consolidating and expanding existing ones, and giving up some ideas.

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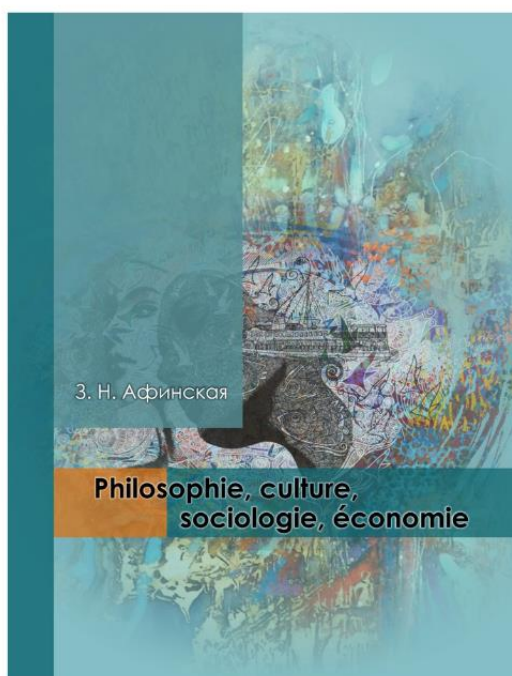
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