BG Pulse Journal USA

ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

THE POET'S IMAGE IN LITERARY CONVERSATIONS

Akhmedova Shoira Nematovna,

Professor at Asia International University,

Doctor of Philological Sciences

Doi: https://doi.org/10.5281/zenodo.21349655

Abstract: As an independent genre of literary criticism, the conversation has a distinctive nature, for it vividly reveals the entire character and soul of both interlocutors. Secondly, the interlocutors' differing views on literature and literary phenomena are aimed at awakening a certain idea in the reader, and their views on literature, the literary process, works of art, and their attitude to literary problems are clearly manifested. This can be seen especially vividly in conversations held with creative figures — poets, writers, and critics. The article discusses the conversation with Erkin Vohidov, People's Poet of Uzbekistan, and its place and significance in the literary process.

Keywords: literary criticism, genres, literary conversation, critic, the poet's image, fiction, attitude to the word.

Introduction. The genre of literary-critical conversation between a critic and a poet or writer developed mainly in the 1970s. It is of great importance in that it sought to encompass the problems of artistic creation and was aimed at striving for the advancement of literature. Such conversations exert a positive influence on the development of literature and, with it, of literary criticism. It becomes evident that a conversation offers greater opportunities to enter the writer's creative laboratory, to become acquainted with the secrets of his artistic work, and to reveal them to the reader. The main theme of the conversation that the critic U. Normatov held with Erkin Vohidov, People's Poet of Uzbekistan, is "The Upbringing of Talent," reflected in the title of the book. For this reason the conversation itself is entitled "The Upbringing of Talent."

The critic is interested, first of all, in questions such as talent and giftedness, their cultivation, and the present-day attitude toward talented writers; he is troubled that genuine talents sometimes remain undiscovered, that some slip into mere amateurism, that "average" writers are multiplying, and that all this adversely affects the quality of literature. The poet E. Vohidov, for his part, holds that everything depends on talent; recalling memories of his youth, he substantiates his views in a figurative manner. He considers responding to talents to be the task of criticism. Emphasizing that young talents need help and must be supported, the poet recalls the circle of the poet G'ayratiy.

Digressing somewhat from the problem of nurturing talent, the critic directs his interlocutor's attention to the nature of talent — to the moments of inspiration regarded as the most magical point of artistic gift. E. Vohidov supplements his thought: "I have reflected much on the nature of the state called inspiration. It is an extraordinary, rare state. A poet is a true poet only in moments of inspiration," and he reflects on how inspiration, through continuous searching, reading, studying, and labor, turns into a conscious process. "Inspiration is the overflowing of feelings from the poet's heart. It is the ripening of the poetic intention born in the poet's imagination and its shaking of the whole being." These reflections of Erkin Vohidov may

serve as a guide for writers and young beginners who at times grasp, and at times fail to grasp, the essence and responsibility of being a poet.

E. Vohidov's subsequent words reinforce our view still further: "To become a writer, very many, incomparably many qualities must be combined in one person. Talent, knowledge, industriousness, a sense of time and place, keenness of mind, resoluteness, spiritual and physical purity, a sense of justice, a fighting spirit, selflessness, the capacity for wonder and for ardor, and dozens of other virtues..." [14,8]. That is why the poet is troubled that, although genuine writers have existed in all ages, "in such a prosperous land they are so very few." He considers talent primary and professional erudition secondary. He substantiates his position as a proponent of professionalism, not amateurism, in literature.

The conversation lays bare one shortcoming of literary criticism: literary scholars and critics acknowledge that a person without talent can achieve nothing, however deeply he may know the laws of the art of the word, yet they fail to show "sufficiently what a talented writer has achieved thanks to professional erudition." E. Vohidov stresses this as well and continues to expose the flaws of literary criticism: "...Self-criticism is a good quality. Criticism has quite a few matters it is 'failing to show sufficiently.' Our critics seem to have lost their famous magnifying glasses." How true this observation is! Continuing to express his attitude to the question, the poet insists that the sense of exactingness is declining among young poets and writers, and sometimes among the older ones too; hence it is necessary to nurture talents from youth, to teach them the jeweler's craft from an early age, and to instill diligence and endurance in them.

While the critic and the poet note that some young writers fail to observe even the elementary requirements of verse technique — that their poems contain excitement and enthusiasm but lack poetic culture — the interlocutor puts the following question before the poet: why is there no school of poetry and prose writing? He emphasizes that our republic, too, should have venerable institutions giving writers a professional education, like the Gorky Institute of Literature in Moscow. "Talents should receive their initial training in the literary circles of such a venerable institution and study under the supervision of professional writers. This is a matter that must be, and in time will be, accomplished" [14,12]. Truly, genuine artists can foresee the future of their people. What E. Vohidov dreamed of and believed would come to pass was realized in the years of independence: in the 1990s the Higher Literature Course was established in our republic, where talented young writers now study to receive a professional education.

In the course of the conversation E. Vohidov also correctly defines the task of criticism: "It is part of the task of criticism to teach a young writer, 'before his bones harden,' artistic logic, the feeling of inner music, and the art of rhythm and rhyme" [14,14].

The critic then turns the subject of the conversation to the study of others' experience and to the attitude toward the traditions of literary heritage. Addressing the poet, he asks why, despite the heated debates surrounding his works written in the aruz meter, he has never ceased composing in aruz, and what is the reason for his devotion to the ghazal. The poet explains why he has stayed out of the debates around aruz. On this question he cites the words of Jamol Kamol, who, in his view, said "the strongest and truest word."

The poet replies with one of his ghazals: "Whatever lives is needed — it means it is serving. It is not, as you put it, merely 'living out its days.' Everything lies in talent. Where the breath of talent is present, there is life."

Your time is never enough — it never has been enough,

Your labor is never done — it never has been done [12. 76].

Although in this conversation the poet-interlocutor appears as a "defender of aruz," he in fact makes it clear that he is a proponent of diversity and stylistic variety in poetry — and in our view, too, this is a very sound path. For this reason he emphasizes that he follows the creative and stylistic searches of his fellow writers and of the young.

E. Vohidov believes it is necessary to pay attention to creative searches and to approach them with care: "Creation by its very nature means experiment." The poet's views of scholarly-theoretical significance — that "to understand experiment only as the introduction into national poetry of previously unseen forms and expressions would be one-sided; renewing and enriching existing traditions and discovering their new possibilities is also a form of experiment" — are spiritual nourishment for the reader and reflections helpful to amateurs who have set out on the path of writing poetry.

Consequently, the following conclusion may be drawn from the literary conversation held with E. Vohidov, People's Poet of Uzbekistan and Hero of Uzbekistan:

The fact that the conversation between the poet and the critic is built in the spirit of free question-and-answer and mutual understanding testifies that it is a model of scholarly-artistic thinking; at the same time it demonstrates the poet's broad knowledge of artistic creation and poetry, while the lyrical digressions and examples drawn from various recollections make the conversation lively and engaging. Literary conversations of this kind are also distinguished by their scholarly and educational value for literature enthusiasts and beginning writers.

References:

1. Abdulla Qodiriy. Small Works. Tashkent, 1969, p. 143. In the following references, thepage number of this book is indicated.
2. Abdulla Qodiriy. Diyoribakr. Tashkent: “Yangi asr avlodi”, 2007, p. 201. www.ziyo.uzlibrary.
3. Axmedova, Sh. Genres of Uzbek Literary Criticism. Tashkent: “Fan”, 2009.
4. Akhmedova, Shoira, and Sofiya Mahmudova. “Abu Ali ibn Sina onacriticalbiographical essay.” Oriental Renaissance: Innovative, Educational, Natural andSocialSciences, 2(7), 2022, pp. 795–799.
5. Nematovna, Akhmedova Shoira. “Genre of literary portrait in the works of AlisherNavoi.” Scientific Reports of Bukhara State University, 2020, p. 127.
6. Axmedova, Shoira. “The role of the Jadid press in the formation of Uzbekliterarycriticism.” Conferences, 2021.
7. Axmedova, Sh. N., & Nazarova, D. (2021). “Theoretical aspects of the literaryportraitgenre.” International Journal Art of the Word, 4(3).
8. Axmedova, Sh. N. “Khurshid Davron’s literary and aesthetic views.” EducationandInnovative Research International Scientific-Methodical Journal, 2022, No.

6.2(Specialissue), pp. 20–28. https://www.ijmrd.in/index.php/imjrd/ INTERNATIONAL MULTI DISCIPLINARY JOURNALFORRESEARCH&DEVELOPMENT eISSN 2394-6334 Impact factor: 8.854 Volume 13, issue 04(2026)1313

9. Axmedova, Sh. N. “Progress of portrait writing in the period of globalizationinliterarystudies.” Russia–Uzbekistan International Educational and Socio-Cultural Technologies:Development Vectors, 2019, pp. 12–14.
10. Axmedova, Sh. N., Loseyeva-Tanem Baxtiyari, & Nasima Saidburkhanovna Kadirova.“On the creative specificity of literary criticism.” Miasto Przyszłości, 42, 2023, pp. 326–329.
11. Axmedova, Sh. “The role of debate-discussion in the analysis of a literary work.”Journalof Multidisciplinary Sciences and Innovations, German International Journals Company,2025.
12. Vohidov E. Shoiru sheru shuur. Toshkent. 1990.
13. Nazarov, B. et al. History of Uzbek Literary Criticism. Textbook. Tashkent, 2012, p. 358.
14. Normatov U Talant tarbiyasi. Toshkent. «Yosh gvardiya». 1980, 14-bet.
15. Sharafiddinov, O. The Happiness of Understanding Creativity. Tashkent, 2004, p. 354.