



"POETICS" - AS A GENERAL THEORETICAL EDUCATION

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Received:	10 th May 2021	The article explores the theoretical issues of literary criticism, including literary-critical information about the concept of poetics. Opinions in this regard are illustrated by the example of Aristotle's Poetics. The article also provides information on concepts such as pathos, catharsis, mimesis.
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Poetics emerged as a result of the study of the achievements and experiences of ancient Greek literature, art, and oratory culture. He is the whole and the whole doctrine.

Aristotle's teachings on literary theory were the first budding, theoretical views of literary criticism, a process that was just entering the realm of science at that time.

Aristotle's Poetics is reminiscent of the childhood beauty of literary theory. These include word-for-word matching, the first appearance of a character, the sudden fall or injury of a stage participant, and the resulting suffering - called pathos. This does not mean that the theoretical views in it are only in a primitive form. On the contrary, it also contains theoretical views that are mature, beautiful, and can finally argue with today's theory.

For example, the view of the definition, quality, logic, and validity of character is not outdated at all, but has not lost its essence even today with its theoretical power. At the same time, it is illogical to look for all the elements of today's demand for literary theory as a set of knowledge.

As for the great significance of the work "Poetics", it should be noted that it solved some problems in a radical and holistic way. For example, rejecting Plato's view that "poetry weakens the human soul," Aristotle, on the other hand, seriously defends the immortal and lifelong theory that poetry purifies the human soul, gives it peace and pleasure, in short, provides social and spiritual nourishment. We can see that this view is interpreted through the concept of "catharsis".

A serious and immense success in the study of Aristotle's literary-aesthetic views is the understanding and interpretation of the essence of his mimesis doctrine.

It is well known in science that mimesis is the theoretical view that art is an imitation of nature. According to him, "mimesis" is a new creation, a re-perception of the reality of life from the point of view of that time. Science has proved this once again. Poetics is a great work and doctrine, which for centuries has given priority to its modernity. "There is a big difference between poetry and the truth in politics, between poetry and other forms of art," said Aristotle. This idea has not lost its essence of content as a fundamental difference and principle of artistic expression and thinking from other forms of social consciousness for decades. Only in the context of our twentieth-century literature has this content significantly diminished in essence, and even vice versa. Politics interfered with the inherent laws of fiction, "took away" its honorable duty and function, and turned itself into an article of the ruling ideology. As a result, fiction has lost its originality, the "trails" created and drawn by Aristotle. In this sense, the above ideas of Aristotle, with their modernity and relevance, have been gaining importance for centuries.

Poetics, first of all, became widely known in the Western world, more precisely, laid the foundation for the "alphabet" of literary theory. The wide popularity of Poetics throughout Europe is not only its own, but also a great reason for the rapid and deep penetration of the spiritual and literary world of the East into the West, and also serves as a spiritual bridge.

When it comes to the position of Poetics in the East, it can be said that it entered the region as early as the tenth and eleventh centuries and discovered many scholars. Beruni, Farobi, Ibn Sina, Ibn Rushd were the first fans of Poetics in the East. In addition to commenting on it, Farobi also wrote new works on it. These include the Booklet on the Laws of the Art of Poets and the Book of Poetry. Importantly, Farobi spoke about the theoretical perspective that is not found in Poetics, that is, the similarities and differences between the art of poetry and the art of painting.

Abu Ali ibn Sina read Poetics and Farobi's commentaries on this work and wrote a pamphlet, The Art of Poetry, as an appendix to his book Al-Shifa.

"In conclusion, we can say that in the created poetic series, reality is reflected in a holistic state, subordinated to the main idea"¹.

In Khorasan and Movarounnahr, Poetics played an important role in the emergence of a new moderate environment in literary and theoretical views. In particular, Farobi's commentary on Poetics did not leave Qazizada Rumi, Ghiyosiddin Jamshid, Waz Kashifi, Jami and Navoi indifferent. The structure and systems of Navoi's literary-aesthetic, socio-philosophical views testify to his knowledge of the commentaries on Poetics.

The path of Poetics in history and science, and the good tradition it has created over the centuries, from generation to generation, can be called a whole science. It should also be noted that over a long history, this work has caused many contradictions, changes, serious debates, and even unscientific views.

"Poetics" meant not only the title of the work, but also the system of literary theory, the doctrine of science or fiction.

By the time of Gegel and Belinsky, there was a radical separation in the field of content and research of poetics. Both philosophers-critics were able to combine literary theory with literary criticism. Such a rise in literary-scientific thought reduced the task of poetics to a more concise and clear plan. During this period, the content of poetics became a priority-fundamental field of science. The wide range of literary and aesthetic views of Hegel and Belinsky, as well as the theoretical enrichment of the doctrine of literature from a dialectical, ideological-populist point of view, also became a form of poetic literature.

At the beginning of the twentieth century, a radical change and a major renewal took place in the history and evolution of poetics. During this period a new integral part of it, historical poetics, emerged. Poetics took its source of investigation from the historical process.

The principle of studying the development of literature from a historical point of view - a special branch of poetics - has moved to the forefront and has been defined as its forms. Form meant more literary types and varieties, poetic style and plot. They need to be analyzed in a socio-historical process. Later, the scope of the study of historical poetics expanded. In particular, historical poetics has made significant strides in studying the history of epithets, the comparative nature of the plot in world literature, the syncretic nature of genres, fiction, more precisely, the history of metaphors, mythology and the transition of symbols to artistic images. At this point, the need to think about the history of literature and the territory of the subject of the history of poetics arises spontaneously. The history of literature studies poetic creativity in connection with life and struggles, the ideas of an artistically mature work, and national literature as well as the fate of an individual author.

Historical poetics puts at the center of its research the methods and means of figurative mastery of the world, their social and aesthetic function, the problem of artistic discoveries. Just one example. The novel genre has been debated for years. He did not and could not set himself the goal of bringing it to the pon of the history of literature. Historical poetics dealt closely with the history of the poetics of the novel genre and found a solution to the problem. In short, while the history of literature deals with the work of individual authors and studies the artistic patterns they create in their own way, historical poetics focuses on general processes rather than on individual events.

Although the content and principles of historical poetics are followed in Uzbek literature, the fields of historical poetics are not mentioned in science. The study of the aims, tasks, and problems of historical poetics is one of the most pressing issues of the day.

In the 1920s, poetics was mainly concerned with language, poetic speech, and their functions.

In this regard, the famous poetic scholar A. Potebnya's theoretical view of "poetic language figurative thinking" is a serious achievement. But this correct theory was confused by formalists, and poetic language was viewed one-sidedly as an art receptive. As a result, they confused the subject of stylistics with poetics. The facts show that poetics was absorbed into linguistics and there was an attempt to dehumanize it.

Thanks to the great scientific research of the famous linguist and literary critic VV Vinogradov, poetics was reinterpreted as an independent science. But although VV Vinogradov tried to prove that poetry belonged to the literary aspect, he could not see it completely free from the "shadow" of linguistics.

"Thus, in Uzbek poetry, the cycle of poems has passed its way of development and perfection from ancient times to the present day. The cycle is enriched by the problems of the period in which it is created. The fact that the category is present in the work of almost every poet proves that it is one of the distinctive shawls of lyricism"².

Poetics in recent years has been in competition with semiotics and structuralism. The principle of structuralism, an integral part of semiotics, recommended the use of mathematical and statistical methods in order to study the content of the text in depth. The main word "key" in the text - "key" - was found, and in his example it was necessary to evaluate the work of art through statistical definitions. The error of the formal structural method was to understand the laws of language as the laws of literature as one. For example, the concepts of lily and greedy are

¹ Fayzullayeva Obidakhon Kholbekovna. (2021). THE ISSUE OF ARTISTIC IDEA IN POETRY. *European Scholar Journal*, 2(4), 235. Retrieved from <https://scholarzest.com/index.php/esj/article/view/523>.

² Fayzullayeva Obidaxon Kholbekovna, Ergashov Bekzod Jahongir Oglu. (2021). Development and Improvement of Cyclicity. *Annals of the Romanian Society for Cell Biology*, 12051. Retrieved from <https://www.annalsofrscb.ro/index.php/journal/article/view/4062>.

linguistically a sign of the same object and person (znak - A.P.). But in fiction they cannot be regarded as signs (signs). In addition to the fact that the lily and the greedy are called differently in each national language, they exhibit different facets of meaning in the text. It turns out that the structural method, like language, has tried to explain literature and art as a phenomenon of sign (sign). This method was used to study the meaning of words, rhythm and composition. In Uzbek literature, the Navoi language and Babur's ghazals were studied on the basis of this method. However, no conclusions have been drawn about the effectiveness and superiority of the verification method.

Although poetics has undergone many changes and contradictions during its development, it is now gaining a whole new meaning as it conducts its research methods and principles in terms of the demands of the science of aesthetics. Instead of yesterday's methods and principles, he works in terms of the integrity of content and form, ideological and aesthetic unity. For example, the term "Navoi poetics" refers not only to the history of the gradual and comparative study of the means of artistic expression, but also to the aesthetic principles of the poet's work, aspects of skill and art, his attitude to social life. In this sense, there is every reason to say that poetics began its new history and concept in the last quarter of the twentieth century, summarizing its history.

The creation of this new history is one of the tasks of literature in a new direction, saturated with national thinking and ideology.

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