

## THE QUESTION OF POETICS AND IMPORTANT ASPECTS OF ITS STUDY

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### ABSTRACT

*In this article the works of Aristotle, al-Kindi, ibn Rushd, Abu Nasr al-Farabi, Ibn Sina, whose works are devoted to the issue of poetics in the history of classical literature of the West and the East, the issue of interaction in this area has been studied by analyzing their scientific and literary views.*

**KEYWORDS:** Literature, Aruz, Poetics, Poetry, The Literature In The East And West, Arabian Literature, Type's Of Folklore: Doston (Poems), Epos, "Poetics", "Devonu-Dictionary Of Turkic", Analogy, Com'arative-Critical Analysis, Drama, Didactic Literature.

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### INTRODUCTION

Well known, poetics is the science of the system of means of expression in works of art, the most difficult. Literary Science. In a broad sense, poetics corresponds to the concept of literary theory. As a theory of literature, poetics studies the nature of literary types and genres, currents and directions, methods and techniques, and studies the laws of internal connection and interaction between the levels of artistry.

As in all sciences, it is well known to the people of literary science that it is impossible to draw any serious scientific conclusions by not exhaustively studying the process of development of Sciences, the general and juz'i laws of their development. In classical literary studies, metrics (aruz) and poetics have been interpreted in one framework. These are united by one general science – poetry. From this, it means that it is important to study the problems of socio-cultural ties and influence in relation to certain conditions and times. because the influencing and influencing (influencing) parties usually exist at different stages of the development of society. Accordingly, the study of such areas of poetry as poetics, metrics has a muvdavij (double) nature: influence and influence. In this context, some scientific poetic views and writings of the likes of Aristotle, Ibn Rushd, al-Kindiy should be viewed on the one hand and our theoretical and practical activities of Abu Abdullah Khwarazmiy, Abu Nasr Farabi, Abu Rayhon Beruniy, Abu Ali ibn Sino, Mahmud az-Zamakhshariy, Alisher Navoi, Zakhiriddin Mukhammad Babur on the other. In addition, both sides could give an example of a lyrical type that was a leader in both Arabic literature and Turkic literature, especially for Turkic Oriental scholars to practice poetics issues in a way different from European literary scholars in terms of poetry.

## MAIN PART

In the Arabs, poetry followed a special path of progress. It is known that Arabic poetry originally consisted of lyric, [1]. Researchers of Arabic literature note that the arab poet of that time did not have a comprehensive education about society, the scope of which was extremely limited in observation. The poet was obsessed with his own need, living hermetically with his “Truth” [2].

It seems that the poet of the age of ignorance did not need either Epic or drama. In Arabic poetry, the lyric reached its peak in the 6th-7th centuries of melodius. It can be said that the epic, in which the heroism of Abdur-Rahman an-Nosir was praised by the famous Spanish Arab-speaking poet and scholar Ibn Abd Rabbih (760-839), was the first worthwhile example of an arab epic. This line was much developed later by Lisonud-din ibnul-Khatib (1313-1374) [3]. .

According to Jurjiy Zaydon's reasoning, the Arabs must have created in epic Nazm much earlier; it was only through his means that his nobles turned to Hubol Al-Lot and al-Uzzol. However, the epos samples created in that ancient time were infected without a trace, “torn in a flock of centuries because there was no written record, forgotten” [4]. Or, in our opinion, the Arabic Epic is embedded in the form-content of folk books.

In keeping with the idea that it was the last tradition in Europe, Arabic poetry had a long history until the literary situation at the height of Islam. He was already going through his epic youth, going through his boyhood – the lyric. From his epic period, naturally, no monuments remain.

Turkish written literature also appeared before the creation of the Oriental nazira – “Poetics”, first in poetic passages in the work “Devonul-lugatit turk”, later in the epics “Qutadgu bilig”, “Hibbatul haqoyiq”, which were examples of didactic literature, and, finally, in the Khwarazmian “Muhabbatnoma”, Yassavi “Proverbs”, Lutfiy and Otoy ghazals, synthesizing Arabic and Turkish aruzin. In this way, in a certain sense, poetikanavism in eastern literary studies was endowed with a special meaning-content.

In the East, it was a noble duty to follow the great, or to “reflect on the undays, to dedicate certain treatises” when speaking more jokingly[5]. Among these are the common khamsanavisites, mukhammas,nazira, tatabbusites. A classic example is Abdurakhman Jami's “Lujjatu-l-asror”, written in response to Amir Khusrav Dehlavi's “Daryoyi abror”, as well as Alisher Nawai's response to it with “Tuhfatu-l-afkor”.

It is the fruits of such a literary phenomenon that four Arabi-navistic scholars in the East: Phorobius, Kindius, Ibn Sina, and Ibn Rushd created works that resonated with Aristotle's “Poetics”. The load on the shoulders of each of these scientists was not light. The initial condition was that the first teacher (Aristotle) could only be competed in good faith. It was obvious from the beginning that the latter could not succeed in business without having enough deep knowledge. The third was to make the goal seem open and find an open scientific expression.

And, finally, fourthly, these works, written in the manner of a response to Aristotle's “Poetics”, consisted in the case of both territorial and substantive literature - Oriental literature-the conclusion of theoretical reflections on the basis of the analysis of practical samples of ten centuries. This was said by Abu Ali ibn Sina himself: “I left only a suitable half of the first teacher's book” Poetics”; not much opportunity, we strive for a creative approach to it”[6].

Those mentioned above still boldly outlined their views in the process of acquaintance with the work of Aristotle, without the advent of the immortal studies of Ibn Salam, Zamakhshari, al - Makhharri on poetics and metrics. The treatises and bayonets of Ibn Sina, al-Kindiy, Ibn Rushd, and the Forobians were the guiding guide for the deep theories of that later poetics and metrics.

When Aristotle's "Poetics" became one of the most famous works in us with the participation of the Great hard workers of Eastern science, it was almost forgotten in Europe. Yes, "Poetics" found fame in the East long before Europe. Arab-speaking literary scholars have been diligent in this regard. We leaf through the famous "Fehrist" of Ibnu-n-Nabim; he writes in the season dedicated to Aristotle (Aristotle): "it goes on Boutico ("Poetics"). It is Arabized from suryanicha by Abu Bishr Mutti. Yahya al-Umidiy also translated. Al-Kindi has a talkhis (summary) of this book" [7].

Eastern literary studies began to deal with issues of poetics long before Europeans. "Our classical tradition provided such a term to arab criticism that such a great thing of the term Breed was the fact that science was now seeing it. He was - "imitation" (or imitation, mimesis, judgment). Classical mimicry bases the concept of shehr, the concepts of the Arts, on the premise of resembling nature" [8].

In that ancient time, the term aroused widespread controversy around its meaning, which was disputed within the arts that encompassed the concept. "Mimesis" defined the dynamics of Oriental poetry.

Abul-Walid ibn Rushd interprets "emulation" (mimesis) at poetic points with the attention of three points of view. These are like that, weight, thirst. We can interpret each of them separately, alone and separated from the other. on the wrist of power, as in the dance of weight, as in the word of likeness [9].

"Poets must clarify the true meaning of the essence". This definition was indicative of the habitability of Aristotelian-ideas. This was felt by ours as early as that time, Arabi-Javis encouraged literature to enjoy it, they were looking for a way. Another characteristic was that they themselves filled the first teacher's thoughts with new ideas.

Abu Ishaq al-Kindiy (801-866) was the forerunner of those who tried to instill poetic ideas relating to Aristotle in Oriental; literary studies. Ibnu-n-Nadim, speaking about him, records that he composed a "Mukhtasar" (short statement) based on "Poetics". This statement has not come down to us. On top of that, al-Kindiy had already died before the first translation of The "Poetics" was realized. What, then, did the scientist draw up in short using? Logical thinking leads al-Kindi to say that he used either a Greek copy or a Syriac translation.

Abu Nasr Farabi (879-950) was an erudite creator in philosophy, in poetry, as well as being a Chasseur in music. His book "Risala fi sina. 'ati-i-shi'r" ("treatise on The Art of poetry") was in fact a response to Aristotelian "Poetics". The purpose of the booklet is expressed by him himself, saying that "the sage Arastu could not finish his study of the poem. The ultimate task is to call what benefits from it even now, to find analogues and interpret them"[10].

Forobius's work was originally published in London by the "Journal of Oriental Studies", based on a manuscript held in a library in the Indian Department. Scholar Abdu-R-Rahman al-Badawi copied the same edition and included it in his "Aristotelian Poetics" (Cairo, 1971).

Abu Ali ibn Sina is an alloma who made outstanding contributions to Oriental and World Poetry, Poetry. It is noted that its share is in two directions. The first is directly in poetry itself; - Ibn Sina was also a talented poet. We have inherited a long history of ash'or and Nazmin, whose art is high, skillfully written. The poet Abu Ali's fiction, qasidas and nazms are characterized by their philosophical orientation, encouraging deep thought and logical conclusion.

The second is that Abu Ali ibn Sina was one of the founders of scientific poetry, which was very common in the East in the middle Ages. Ibn Sina's poetic legacy is undoubtedly a contribution to Arabic Nazm. It is also our heritage, our property, our share in the treasury of universal culture.

Among the scientific and theoretical heritage of shaykhurrais devoted to poetry, the part included in the work "healing" is much more notable. It was published separately by master Badawi.

The preamble of the book states that the allomme devotes it to the analysis of Aristotle's "Poetics". As we leaf through the book, in which Ibn Sina appears as the creator of Aristotle's new poetics, new poetry, typical of the East, in his thoughts on literary studies, poetry. These are components of Ibn Sina's all-around views.

Ibn Sina's legacy to literary studies included another aruz and poetics-related "Mahani-sh-shihr" ("Meanings in poetry"), which was included in the collection "Kitabu-l-majmu" and is known as "arudian wisdom" and published by Dr. Salim Solim (Cairo, 1969). The brochure was written about 1001. It seems that the author was very young, but arusius shows mature erudition, ingenuity and tried to boldly solve theoretical issues of poetry.

## CONCLUSION

According to the Uzbek literary scholar Izzat Sultan, Abu Ali Ibn Sina is the subject of another "Mu'tas. Imu-sh-Shu'aro". More on the history of literature is this work. it is said that mainly the theory of poetry argues [10]. He may also have been one of Ibn Sina's earliest studies.

In this article, we took a superficial and somewhat eloquent look at the scientific thought and creative ties in the field of Oriental literary studies, metrics and Poetics, which were formed in the Arabic language in the early Classical period. The topic is extensive and there are many studies, it needs special and careful study, our research will continue.

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