



POETICS AND ITS PECULIAR FEATURES

Subhonova Gulnoza Maqsudovna

A Student of Master Degree

Bukhara State University, Uzbekistan

Annotation

In this article poetics, its types are investigated, also English and French literature poetics is compared. This article consists of introduction, main part and conclusion. In introductory part information is given about poetics and its types, origin. In main part French and English poetics is analyzed. A poem is brought as an example and its features are discussed in detail. All data is summarized in the conclusion part. The list of used literature is shown at the end.

Keywords: poetics, theoretical poetics, general poetics, historical poetics, syllable, rhyme, genre, meaning, the level of artistic, setting, literary feature, comparison, analysis.

Introduction

Today, the study of foreign languages has a particular importance in our country. It is no secret that the need for perfect knowledge of foreign languages is a requirement of the times for the personnel of countries aspiring to gain a place in the international arena. For the people of New Uzbekistan, who are building their future in unity and solidarity with foreign partners, it is important to learn firmly the foreign languages. While getting acquainted with the cultural and spiritual properties of the peoples of the world requires a different view of our national heritage, comparisons gives opportunity us to appreciate it.

Literature Review

According to the data, the term "poetics" was first used in Aristotle's work which is named "Poetics". In the literature of the Muslim East, the science of poetry was formed as a special science consisting of three parts: aruz, ilmi qafiya, ilmi badi, and many scientific works have been written in these fields. For example, Sheikh Ahmad Tarazi's "Funun ul-baloga", Atoullah Husseini's "Badoi 'ussanoyi" and others. It can be seen that the first observations on poetics in the history of Uzbek philology began with the works "Qutadgu bilig" (Yusuf Khos Khojib), "Devonu lug'otit-turk" (M. Kashgari). Navoi's works "Muhokamat-ul lug'atayn", "Mezon ul-avzon", Bobur's "Mukhtasar" play an important role in the development of the theory of poetry. In





recent times, Uzbek literary critics have paid great attention to the study of poetry, as the struggle for the high artistic and ideological value of literature and art has continued and continues to grow.

In 336 BC, a great sage named his work on literary science "Poetics", which he called not only the science of poetics, but also the founder of dozens of disciplines such as literature, ethics, rhetoric; through this entered the history of mankind. Aristotle's naming "Poetics" attracted many scholars. The great Russian Scholar A.N Veselovsky expressed the science of historical poetics in relation to the principles of his artistic analysis, especially the works of folklore and the first written sources corresponding to them. In the early twentieth century, artists began to focus on new methods of analysis, and as a first step, they created a collection called Poetics (1916). Aristotle's theoretical concepts play an important role in the formation of poetics in world literature.

Analysis

It is known that poetics is derived from the Greek word "poetics", which means "poetic art". Poetics is the science of the system of means of expression in works of art. In a broad sense, poetics corresponds to the concept of literary theory. As a literary theory, it investigates the nature of literary types and genres, currents and directions, styles and methods, and the laws of the interrelationships and interactions between levels of art.

We know that poetics consists of 3 components: general poetics, descriptive (private) poetics, and historical poetics. While general poetics examines the artistic means and construction laws of any work in terms of genre, literary type, and gender, descriptive poetics identifies the characteristics of individual works or periods and trends. It is well known that historical poetics studies the development of artistic means (figurative expressions, forms, rhymes) and categories (artistic time, space, rhythm). Poetic form is more flexible in modernist and post-modernist poetry and continues to be less structured than in previous literary eras. Many modern poets eschew recognizable structures or forms and write in free verse. Free verse is, however, not "formless" but composed of a series of more subtle, more flexible prosodic elements. Thus poetry remains, in all its styles, distinguished from prose by form; some regard for basic formal structures of poetry will be found in all varieties of free verse, however much such structures may appear to have been ignored. Similarly, in the best poetry written in classic styles there will be departures from strict form for emphasis or effect. In addition to specific forms of poems, poetry is often thought of in terms of different genres and subgenres. A poetic genre is generally a tradition or classification of poetry





based on the subject matter, style, or other broader literary characteristics. Some commentators view genres as natural forms of literature. Others view the study of genres as the study of how different works relate and refer to other works.

Discussion

Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more appeal to human interest. Narrative poetry may be the oldest type of poetry. Many scholars of Homer have concluded that his Iliad and Odyssey were composed of compilations of shorter narrative poems that related individual episodes. It has been speculated that some features that distinguish poetry from prose, such as meter, alliteration and kennings.

Lyric poetry is a genre that, unlike epic and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Poems in this genre tend to be shorter, melodic, and contemplative. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. Notable poets in this genre include Christine de Pizan, John Donne, Charles Baudelaire, Gerard Manley Hopkins, Antonio Machado, and Edna St. Vincent Millay.

Epic poetry is a genre of poetry, and a major form of narrative literature. This genre is often defined as lengthy poems concerning events of a heroic or important nature to the culture of the time. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of people. While the composition of epic poetry, and of long poems generally, became less common in the west after the early 20th century, some notable epics have continued to be written. The Cantos by Ezra Pound and Paterson by William Carlos Williams are examples of modern epics. Derek Walcott won a Nobel prize in 1992 to a great extent on the basis of his epic.

Satirical poetry. Poetry can be a powerful vehicle for satire. The Romans had a strong tradition of satirical poetry, often written for political purposes. A notable example is the Roman poet Juvenal's satires. The same is true of the English satirical tradition. John Dryden, the first Poet Laureate, produced in 1682 *Mac Flecknoe*, subtitled "A Satire on the True Blue Protestant Poet". Another master of 17th-century English satirical poetry was John Wilmot, 2nd Earl of Rochester.

Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Greek tragedy in verse dates to the 6th century B.C., and may have been an influence on the development of Sanskrit drama. Examples of dramatic poetry in Persian literature include Nizami's two famous dramatic works, Layla and Majnun and Khosrow and Shirin, Ferdowsi's





tragedies such as Rostam and Sohrab. American poets of 20th century revive dramatic poetry, including Ezra Pound in "Sestina: Altaforte," T.S. Eliot with "The Love Song of J. Alfred Prufrock,"

Prose poetry is a hybrid genre that shows attributes of both prose and poetry. It may be indistinguishable from the micro-story (the "short short story", "flash fiction"). While some examples of earlier prose strike modern readers as poetic, prose poetry is commonly regarded as having originated in 19th-century France, where its practitioners included Aloysius Bertrand, Charles Baudelaire, Arthur Rimbaud and Stéphane Mallarmé. Since the late 1980s especially, prose poetry has gained increasing popularity, with entire journals, such as *The Prose Poem: An International Journal*.

There are always questions about what poetry is, whether it is science or art, and if so, what principles it works on, and we try to find answers. The term "poetics" was used in scientific circles during the time of Aristotle to mean an artistic being, a set of means that create an artistic being, exist in artistic space and time, and deliver certain concepts about the world and the individual. In addition, descriptive and historical poetics are recommended for poetics, with the definition of "the science of the construction of a work of art and the system of aesthetic means used in it." The English scholar S. Baldik understands the above-mentioned features "in connection with such aspects of poetry as language, form, genre, means of composition."

Scholar B.V. Tomashevsky emphasizes that: "Poetry sees its role in the study of the structural features of a literary work. The object of study of poetry is fiction. The method of study is to classify and describe events and interpretations". According to Zhirmunsky, "... is a means of creating style and studying the structure of the art world. Therefore, poetry is a science that studies literature as an art, a science that studies poetry." In some sources, the "Fundamentals of Poetry" is also mentioned as an object of theoretical poetics.

As an example of French poetry, we pay our attention to the poetic text in the passage from the journal analyzed below. Charles Baudelaire's poem is "Les fleurs du mal". The French word "mal" means not only "evil", but also pain, suffering, "evil". The use of ambiguous words in aruz, both external and internal, is called the art of iyham. Similarly, when Baudelaire called his book *Les fleurs de mal*, he was referring to the meanings of "mall" as "pain," "torment." That is to say, his poems are flowers, emotions, truths that grow out of evil, pain, suffering.





“Misguidance, malice, sin and error
Captured our minds, torturing our bodies.”
 (“La sottise, l’erreur, le peche, la lessine
Occupent nos esprits et travaillent nos corps”)

The first line of the poem begins with a reference to the defects of society. They have taken over our minds as a whole, and are engulfing it. “Et alimetonos nos aimables remords, Comme les mendiants nourrissent leur vermine”). In other words, our minds are completely overwhelmed by vices, and on the other hand, our consciences suffer from it. According to the poet, it is boredom with nonsense, boredom with no meaning in the world. Finally, in the last lines, the poet addresses the reader:

“Tu le connais, lecteur, ce monstre delicat,
– Hypocrite lecteur, -mon semblable, -mon frere!

By this the poet meant to the reader that in this illogical world you know boredom as well as I do, that you are not free from these vices like me, and that you are a hypocrite like me.

We analyze an example of the work of Shakespeare, a representative of English literature. For all of Shakespeare's sonnets, it is important that in the last two lines the idea the poet is trying to convey is as close as possible to the original, because in these last two lines the generalization of the artistic thought expressed in each sonnet is embodied. The poet Yusuf Shomansur, who translated all of Shakespeare's 154 sonnets into Uzbek, recreated these two verses with great skill, narrowed the author's mind for some reason, and changed Shakespeare's style. For example, let's discuss the last two verses of Sonnet 13:

O, none but unthrifths! Dear my love, you know
You had a father – let your son say so.
(Life expectancy when you pass
Let a cry be heard: "My father is deceased").

The above translation perfectly expresses Shakespeare's idea that the human race must continue. The following binary translation narrows the author's opinion:

No love toward others in that bosom sits
That on himself such murd'rous shame commits.
(Whoever betrays himself
Unconditional love for a woman!)





Shakespeare's statement that "A person who betrays himself does not love anyone" is narrowed down to "whoever betrays himself, who loves no woman."

When comparing the English and Uzbek poetry systems, it is noteworthy that the poetic structures are referred to in terms that have the same meaning in both languages. English syllabic and Uzbek syllabic (finger), English syllabic-tonic (syllable-accent) and Uzbek syllabic-accent systems, English and Uzbek free poems including. When English and Uzbek poems are written in the same version, the terms may be formally proportional, but the question arises as to whether these versions can be functionally balanced when used in translation. Although the English syllabic ("syllabic" meaning) and the Uzbek finger (syllable) systems have the same meaning, there is a big difference between their rhythms. Poetry scholar James Mc.ely, in one of his scholarly works, analyzes the poems of the American poetess Marianne Morning written in a syllabic system: "He wrote in the clear system, colloquial language" he mentions. This means that English linguists consider the syllabic system to be dry (less effective) and the rhythm to be close to the way of speaking. In Uzbek poetry, the finger system is the most colorful rhythmic and influential poetic system. To answer the question of what is the reason for these two different attitudes to the syllabic system, we will make a comparative analysis of the verses written in the English syllabic and Uzbek finger systems in terms of rhythm:

The weak overcomes its	6
menace, the strong over-	6
comes itself. What is there	6
like fortitude! What sap	6
went through that little thread	6
to make cherry red!	6

This example is taken from Marianna Morning's poem "Nevertheless", which is about the struggle for life.

Conclusion

In short, poetics studies the nature of literary types and genres, currents and investigates directions, styles and methods, and the interrelationships and interactions between the levels of art. We agree with Aristotle that the first reason for the origin of the art of poetry is the tendency of people to imitate, recreate, depict events, works, actions from childhood, the second reason is the imagination of people, the third reason is the poetry which the pieces remain the same as some letter-sounds, as they are connected to the melody.





The List of Used Literature

1. Akhmedova M.B. Ways of translation of 'spirituality' terms in English and Uzbek languages. Proceedings of the ICECRS, November 2019 (<https://doi.org/10.21070/icecrs.v4i0.124>), DOI 10.21070/icecrs.v4i0.124
2. Sulonmurod Olim O'zME. Birinchi jild. Toshkent, 2000-yil
3. Whitworth, Michael H. Reading modernist poetry. 2010. p. 74.
4. Blasing, Mutlu Konuk. Lyric poetry: the pain and the pleasure of words. Princeton University Press. 2006. pp. 1–22.
5. Hainsworth, JB. Traditions of heroic and epic poetry. Modern Humanities Research Association. 1989. pp. 171–175.
6. Monte, Steven. Invisible fences: prose poetry as a genre in French and American literature. University of Nebraska Press. 2000. pp. 4–9.
7. Боров Ю.Б. Энциклопедический словарь эстетики и теории литературы. Москва, 2008. Эл. Версия.– В.С. 90-92.
8. Jahon adabiyoti 1997. Oktabr 2020. Respublika ma'naviyat va ma'rifat kengashi. O'zbekiston yozuvchilar uyushmasi. Ahmadjon Meliboyev. – B. 81-84
9. Baqoyeva M.Q. Shekspir sonetlari o'zbek shoirlari talqinida//ToshDU xabarlar, 1999, N1. – B.36-40
10. Bahodirovna, Akhmedova M. "Lexicographic Analysis of "Spirituality" Terms in English and Uzbek Languages." International Journal on Integrated Education, vol. 2, no. 5, 2019, pp. 140-143, doi:10.31149/ijie.v2i5.190 (<https://dx.doi.org/10.31149/ijie.v2i5.190>).
11. Baqoyeva M.Q. Ingliz sillabik va o'zbek barmoq she'r tizimlari munosabatiga doir//o'zbek tili va adabiyoti, 1999, N4, – B.52-54.

