



## DRAMATURGY REQUIREMENTS IN ARISTOTLE'S "POETICS"

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Article history:	Abstract:
<b>Received:</b> 7 <sup>th</sup> April 2024 <b>Accepted:</b> 8 <sup>th</sup> May 2024	term "artistic" is derived from the Arabic words "bad'un" and "bade'a" - meaning to innovate, create, create, invent, discover. This term refers to the most primary, leading concept of art forms that follow the laws of beauty.

### Keywords:

Artistry, as the main feature of art forms, means that reality is reflected on the basis of unique images, and in a narrow sense, it means the criterion that determines the aesthetic essence of any work of art.

Therefore, artistry is the only common feature that reflects and unites all types of art through re-creative perception of reality based on its own means and capabilities. Art itself does not exist and cannot exist without artistry. Therefore, artistry is considered the only criterion for all types of art. That is why, when talking about the types of art, "artistic work", "artistic image", "artistic generalization", "artistic principle", "artistic criterion", "artistic thinking", "artistic vision", "artistic analysis", We use the terms "artistic interpretation", "artistic truth", "artistic language", "artistic discourse", "artistic style" and so on.

Apart from the "artistic" qualifier in all of these compound terms, its essence, emergence and historical development have not been specially studied in literary studies and theater studies, nor in our linguistics. With this in mind, let's talk about what art is, its essence and criteria, and how reality is illuminated in the example of speech art, which is the basis of the directions of the performing arts.

As in all forms of art reality is reflected through images, it is not an exact copy of reality. Aristotle says in "Poetics" that "tragedy, drama and comedy are nothing but the art of simile, they re-embody reality, characters and passions through actions." Therefore, each image in a work of art is an artistic fragment of reality that has passed through the emotional and intellectual perception of a creative person. Since the reality in art has undergone creative perception through the aesthetic views, principles and ideals of the artist, and has been changed according to the purpose, we use the qualifier "artistic" in relation to it. Directly because of this feature, works of art and artistic images in them affect human feelings and improve his intelligence. So, the basis of the image and figurativeness in art is the emotional-mental perception of reality and its re-creative embodiment of the creator.

Writers say that words are the main and only means of creating an artistic image. The word is a tool that expresses a certain feeling, state and action, thought and experience in a person to the extent that it affects the hearts and minds of others.

In tragedy, drama and comedy, which are types of spectacle art, as Aristotle pointed out, it is the order of events, the characters of those who react to them, and the ability to convey deep thoughts to the essence. And the speech of the characters is thinking through words. That's probably why Stanislavsky in 1911 in the analysis of the stage work, what is the difference between the analysis of writers and us stage creators? - he asks.

In literature, the range of artistic words is extremely wide, and it includes all the words in our vocabulary. If approached from the point of view of speech, it includes words belonging to historical, artistic, scientific, official, professional and journalistic style, different social classes or strata - slangs. Therefore, every word becomes an artistic word only when it is chosen in such a way as to express the feelings, ideals, and attitude of the creator, to serve his creative intentions, and is used in an artistic context. But the word in the artistic work should be saturated with the feelings and experiences of the creator and have an impact on others.

The essence of artistry is measured on two different levels. The first is the level of artistry of the reality, content and idea expressed through this subject. We conditionally refer to these as the real level of artistry (sobytiynny uroven).

The second is the formal level - plot, composition, pictorial and expressive means. The essence of artistry is hidden in the content aspect of the work of art, and the manner and level of its expression or description is embodied in the form of the work. So, the content and form of the artistic work are two wings of art. Of course, the artistic form serves to express a certain content. The purpose of writing is to say something to someone.



Aristotle makes the above short and concise and says that an idea is to prove that something exists or not. This idea refers to the activity, changeability and determination of the content in relation to the artistic form. This is probably why the great German poet I.V. Goethe wrote, "To say any good idea, think not how to say it, but what to say."

"On the stage, it is important who said the thought and the essence of the content, that is, how he said it. This means that starting from the literary analysis, determining the content of the thought, it is necessary to pay attention to the form in which it is expressed or depicted. So, the artistic level of a literary work is both in terms of content and form. It is effective only when it is evaluated equally, otherwise, the conclusions will remain one-sided. The basis of art is the image and imagery. Therefore, it is necessary to understand the meaning of the terms "image" and "imagery" correctly. In all types of art, including the art of words, reality is reflected through the expression of an artistic image. Speaking about the image, it is necessary to dwell on the origin of this term.

The explanation given to the word image at the bottom of the page of the book "Literary Theory" - "The appearance of this word begins with "raz" (line). From "raz" comes "raziti" (to draw, carve, carve), from "raziti" to "obraziti" (to draw, carve, carve, make a shape), and from "obraziti" the term "image" in the sense of image in general was born. The conclusion that the debates about the word "image" is derived not from the word "rezit" which means to cut, to cut, but from the words "razit" and "obrazit" which means to create, depict is close to the truth. The correctness of this interpretation is also evident from the fact that the meaning of the word "bade" in the Arabic language consists of such things as to appear, to create, to create. So, it is true that the meaning of the word "image" is to create. The term "image" is not given an etymological explanation in various dictionaries and dictionaries, but it is explained in the same way that it is a means and a form of creating a new one based on the re-appropriation of reality in art forms. The rise of human consciousness, the transition from "imitation" to the creative process, the development of socio-artistic consciousness gradually led to a conscious perception of reality. From this, a real conscious, artistic creation - creation of an artistic image, as a result, first syncretic art, and later art forms arose. Man tried to reflect the essence of the world he lives in, the clan or tribe he belongs to, nations and peoples, as well as the relations between individual people, thereby influencing reality and the human spirit. Relatively talented persons among people created images and works expressing the noble desires, pains and joys of the clan or tribe, people or nation to which

they belonged. In this, on the one hand, they creatively used myths and mythical images created by themselves and passed on from mouth to mouth. They reworked them according to the demands and needs of their times. In this way, universal, artistic values were created, which cannot be claimed by any people, any nation as only my property, they serve the development of all mankind with equal sincerity. In this sense, the following words of the great German poet I. V. Goethe are very apt - "There is no patriotic art and no patriotic science." Both this and this belong to the whole world as highness and goodness. Humanity has passed from polytheism to bitheism. They were the gods of good and evil. People's creativity also had the idea that in evaluating reality, the human spirit, there are two different evaluations that are contradictory to each other - goodness-good or evil-bad. As a result, he saw reality, man and his life, soul as a constant struggle of two different values. However, this situation does not allow us to conclude that the artistic image is devoid of aesthetic legitimacy, such as the reflection or expression of reality and its essence in people's behavior, language and mind. On the contrary, we value the artistic image and imagination of the ancestors, who shine light on us from the depths of the ages and encourage our mind and spirit to fly, as a priceless criterion.

Humanity's thinking has expanded and evolved from two Gods to monotheism. As a result of the changes, enrichment and fulfillment in the nature of the artistic image, it became clear that imagery, artistry is also a philosophical-aesthetic category in the historical movement. Now the artistic image sought to reflect reality, the essence of the human spirit, its leading features, from the point of view of the aesthetic ideal of the creator. The question of what level he has reached in this direction is the so-called question of artistic skill, which remains a constant problem of creative types.

According to researchers on the issue of aesthetic ideal, the artistic image is expressed in the works created by the creator from the point of view of perfect beauty. This is a mostly correct criterion. However, it should not be forgotten that there is a struggle between positive and negative characters in stage works, so the aesthetic ideal is involved in the idea of this spectacle.

The aesthetic ideal of the creator participates in this as a means of evaluating the category of ugliness as a category of beauty. The level of grandeur and ugliness of the characters involved in dramatic or comic works is evaluated and expressed through the measure of the vital aesthetic ideal hidden in the creator's mind. These two criteria, which consist of ugliness and beauty, are accepted and evaluated by the extent to which the appropriate pathos exists in the viewer's mind. For example, there is not a single non-comic work of M.E.



Saltykov-shchedrin in Russian literature. That is why his contemporaries called him the "prosecutor (accuser) of Russian social life".

Famous physiologist I.M. Sechenov speaking about the great diagnostician at the anniversary of doctor S.P. Botkin, pointing to M.E. Saltykov-shchedrin, who was participating in this round, said - "Gentlemen, you feel the great diagnostician in medicine. However, don't forget that no less a great diagnostician is participating among us now. This is the diagnosis of our social evils and vices, respected Mikhail Evgrafovich Saltykov for all of us," he assessed.

The aesthetic ideal in comic works is evaluated through the laws of beauty hidden behind the category of ugliness. In Uzbek literature, such a situation is visible in the works of writers such as A. Qadiri, N. Hamza, A. Qahhor, S. Ahmad, N. Aminov, A. Obidjon.

Now let's talk about the comprehensiveness of the artistic image, covering the essence of things and events in reality, thoughts, experiences and situations in the human spiritual world with all their complexity. An artistic image is a very complex aesthetic category by its nature, image power and characteristics. It is the result of the emotional and mental attitude of the reader, listener or viewer to reality. As an example, let's take the image that appears in our imagination under the influence of the word "flower". It brings joy to someone, someone honors it as a symbol of beauty, someone can enjoy its fragrance and color to their heart's content.

This is an impression made up of pure vital principles and tasks of the image. Now, if we take the image of the "flower" as a means of artistic understanding and evaluation of reality, it is a lover, a symbol of love in the mind of an art lover, if we approach this image from a deeper mental state, it is a symbol of a loyal or unfaithful lover, a life that is alive today, but tomorrow will inevitably pass. etc. gives rise to associations. So, in what direction and to what extent the artistic image gives an idea of reality - "knowledge", creates passion, and to what extent the artist's artistic skill in realizing the ideological-aesthetic goal is determined. Accordingly, the level of aesthetic consciousness, pathos, and worldview of the reader and viewer is determined. Therefore, each artistic image is perceived by others at different levels and interpreted in different directions.

An artistic image is formed as a result of synthesizing various changes and experiences in real existence, human psyche, through the creator's consciousness, worldview, aesthetic ideal, ideological goal. Therefore, every new image created by the artist is a new diversity, a new discovery. Therefore, images discovered in accordance with the purpose enrich the spiritual world

of a person and strengthen his soul. To create a new artistic image, first of all, you need reality - yeast. Secondly, for the artistic representation of the selected life material, harmony with the creator's desire and purpose, inspiration, talent and skill is necessary. Observing the experience of creators shows that each writer enjoys moments of inspiration differently. That is why most poets and writers wait for moments of inspiration with great affection and anticipation. So, inspiration consists of the creative intention born in the artist, the matured images and details, and the moments of quality acquisition.

Before Stanislavsky's system appeared, inspiration was understood as divine help. Stanislavsky found an answer to the question of how an actor is a slave of inspiration, how to subject him to stage discipline. Inspiration is the extra strength that comes when you believe you've found the right solution, as a result of long research, denial of what has appeared, persistent study to find a new solution. This power appears only when attention is properly focused, when inner creative freedom appears, when imagination organizes its creations, when it is believed that it will lead to a creative solution, and it is called inspiration.

An actor whose sense of creativity is properly nurtured is able to control his inspiration and with its help he always gets to work with pleasure. In fact, the term "inspiration" itself is derived from the Arabic word, which means to influence, to arouse excitement, and in literary practice and theory, it means the moments when the creator enthusiastically engages in creativity. Because in moments of inspiration, the desire to create something new in the creator rises to the level of need. And the need is the midwife of a perfect and harmonious "child" in all respects.

They define the artistic image in different ways. For example, - "An artistic image consists of a separate, uniquely generalized vision of reality, synthesized through the creator's consciousness, aesthetic ideal, worldview, goal and idea." So, depicting reality through images, expressing it in artistic integrity is called imagery. The image is essentially a reflection of reality in action. A re-perceived image of reality in art is called an image. Consequently, everything in reality is re-perceived in the mirror of the soul, event, state of mind, creator's mind. Many scholars have expressed their opinions about the image in art and the process of its creation from ancient times to the present. Марказий Осиёлик улкан аллома Абу

In short, only by feeling the artistry: the imagined concepts; certain metaphorical images; concentrated; generalized; defined and evaluated in a unique way; it is possible to understand the flow of emotions in the heart of the creator. They awaken feelings in hearts. It



gives a great opportunity to place the imaginations, ideas and visions that are lying in the mind of the artist in the image, to express his subjective attitude to them.

B.I. Sarimsakov's scientific comments in the work "Essence of Art" are valuable because they clarify concepts such as "artistic", "artistic", "image", "metaphor", "content", "inspiration" in the imagination of theater artists. They serve as a theoretical resource for the reasoning of the ideas on the following pages.

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