

Poetics and Creative Mastery as an Object of Comparative Literature

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ARTICLE INFO	ABSTRACT
Received: 10 Mar 2025 Revised: 13 May 2025 Accepted: 19 May 2025	<p>The study of comparative literature has long emphasized the intersection of diverse cultural and linguistic traditions, yet the role of poetics in shaping this field remains underexplored. Poetics, as the study of the principles and forms of literature, offers a foundational framework for analyzing the aesthetic and structural aspects of texts across languages and cultures. This paper examines the importance of poetics in comparative literature, focusing on its ability to illuminate universal literary patterns and unique cultural expressions including samples utterances the work “Gulshani Raz” by Makhmud Shabistari. The findings underscore the indispensability of poetics as a tool for advancing the methodological and theoretical horizons of comparative literature. Much of the research in comparative literature is related to the concept of poetics. The main purpose of poetics is to reveal, evaluate and demonstrate the skill of the writer of all the artistic elements that serve the creation of the work. Modern research on poetics is mainly devoted to theoretical and historical poetics. There is also a special magazine on historical poetics, which publishes the best articles on world literature in Russian, English, Italian and Spanish.</p> <p>Keywords: Comparative Literature, Poetics, Artistic Mastery, Poetic Devices, Historical Poetics, Theoretical Poetics, Literary Criticism, Metaphors, Allegory, Symbolism, Existence, Divine Unity, Spiritual Journey, Literary Patterns, Cultural Expressions, Genre Typology, Literary Structure, Aesthetic Quality, Russian Scholars, Eastern Studies, Mysticism in Literature, Philosophical Themes, Narrative Structure, Literary Criticism, Gulshani Raz, Makhmud Shabistari, Sufi Literature.</p>

INTRODUCTION

An in-depth study of the theory of poetics is necessary to analyze at the required level the peculiarities of the poetics of a particular writer or poet's work of art. The term “poetics” was first used in Aristotle's work [1]. The philosopher divides literature into three types, such as epic, lyric, and drama, and analyzes aspects of their artistic features. This is followed by many scholarly works related to poetics in the East and the West. The Russian scientist A. A. Potebnya (1835-1891) was one of the first in the history of science to write scientific works on the theoretical foundations of poetics.

LITERATURE REVIEW

In the book “Historical Poetics”, he gives scientific and theoretical conclusions about poetry and prose, means of artistic expression, poetic and mythological thinking, stylistic figures. Some of his researches on literature were continued by the later literary critic M. Bakhtin [2]. Literary critic U. Jurakulov noted that none of the works of the great theorist M. Bakhtin was realized without a synthesis of historical and theoretical poetics. “Poetics” is derived from the Greek word meaning “art, creativity, mastery” [5]. According to the Russian scientist V. M. Zhirmunsky,

poetics is a science that studies poetry at the level of art. The idea that “the science of literature develops under the sign of poetics” that he put forward in his time is still relevant today [4].

MATERIALS AND METHODOLOGY GENERAL OVERVIEW TO POETICS

There are 5 main types of poetics in modern literature: general, descriptive normative, theoretical and historical poetics.

1. General poetics - studies the criteria of art that are common to all literatures. (Example: creative principles, author's position, etc.)
2. Descriptive poetics - studies the process of creation of specific works and the artistic world of the writer. (example: H. Olimjon's art world, Chulpon's prose poetics, etc.)
3. Normative poetics – “How should a work of art actually be written?” clarifies the issue. Normative poetics evaluates literary works and is the object of literary criticism. U. Tuychiev's “Criteria of art in Uzbek literature and their rhythms”, B. Sarimsakov's “Fundamentals and criteria of art”, A. Rasulov's “Criteria of art” are scientific works on normative poetics.
4. Theoretical poetics - directly related to the theory of literature, which sheds light on the theoretical side of each literary phenomenon under consideration. (for example, psychology in Oybek's novels, form and content in Pushkin's poetry) Literary scholar U. Jurakulov's work on theoretical poetics reveals such aspects of poetics as author, genre, chronotope.
5. Historical poetics - it studies the genesis of all artistic elements that serve the creation of the work, reveals the artistic world and skills of the artist in connection with the historical and literary process and the spirit of the time. A. Veselovsky, M. Zhirmunskiy, N. Conrad, I. G. Neupokoeva, M. M. Bakhtin and other Russian scientists made a great contribution to the development of historical poetics. Their scientific works are the best in this area [3].

In oriental studies, the issues of historical poetics are also studied separately. In particular, the scientific researches of I. V. Stebleva, A. B. Kudelin, B. Ya. Shidfar, E. E. Bertels, V. I. Braginsky, R. Musulmonkulov, Sh. M. Shukurov are among them. Poetic or artistic mastery is a writer's unique artistic world, his artistry in creating a work of art. The artist's artistic skill is manifested in the skillful presentation of the language of the work, the creation of the image, the proper use of the means of artistic representation, the correct and systematic formation of the composition of the work, and so on. In addition, the following 10 criteria of art help to determine a writer's artistic skill [9]:

1. Humanism
2. Ability to form an aesthetic sense.
3. Commitment to the truth of life.
4. In deep observation.
5. The logic of the author's idea and the breadth of his creative imagination.
6. Ability to generalize and typify.
7. The accuracy of the artistic details and the fact that they serve an idea.
8. Skills in plot construction and image system creation.
9. The skillful revelation of the inner world of the heroes.
10. The richness and variety of the language of the work.

It is possible to study the poetics of each element that serves the composition of a work of art and to conduct scientific research on this basis. For example, D. S. Likhachev from Russian scholars studied the poetics of ancient Russian literature, I. V. Silanov from motive, V. V. Vinogradov from plot and style, N. E. Falikova from chronotope, N.

Bandurina and Z. Suvanov from images, Y. Solijonov from art speech, K. Hamraev studied the poetics of composition and came to important scientific and theoretical conclusions. O. M. Freudenber's fundamental monograph provides a great deal of theoretical material, especially for scholars interested in the plot and typology of genres. The way of thinking and research skills of literary scholars can also be studied from the point of view of poetics [3]. For example, O. Presnyakov studied the poetics of the scientific work of the theoretical scientist A. A. Potebnya.

RESULTS AND DISCUSSION

Since poetics is important in oriental studies, in *Gulshani Raz* by Makhmud Shabistari, poetics plays a central role in conveying the profound spiritual and philosophical themes of the work. The poem, written in the form of masnavi (rhyming couplets), employs a rich array of metaphors, allegories, and symbolic imagery to explore concepts such as the nature of existence, divine unity, and the journey of the soul. Shabistari's mastery of poetics is evident in his ability to fuse mystical ideas with intricate literary techniques, creating a multi-layered narrative that appeals to both the intellect and the imagination. The use of poetic devices, such as rhythmic patterns and alliteration, not only enhances the aesthetic quality of the text but also serves as a tool to engage readers in a deeper contemplation of its meanings. By embedding universal truths within culturally specific symbols, Shabistari demonstrates how poetics can transcend linguistic and cultural boundaries, making *Gulshani Raz* a timeless masterpiece in both Persian literature and the broader tradition of Sufi poetry [6].

Shabistari, in his work, employs the famous imagery of "light" and "darkness" to represent knowledge and ignorance, respectively. This imagery is often associated with the mystic's ability to "perceive God." It is a recurring motif in almost every teaching and is vividly expressed in the following passage:

From this, it can be understood that light signifies divine knowledge and truth, while darkness symbolizes ignorance and heedlessness. In the text, the image of "light" is intricately linked with symbols of wine and union. This connection becomes evident in the 14th question and answer, where the situation is explicitly depicted. In the 14th question, the seeker asks their master about the meanings of light and wine as signs pointing to beauty (the beauty of God):

What meaning attaches to wine, torch, and beauty? What is assumed in being a haunter of taverns?

FIGURES AND TABLES. POETIC ELEMENTS IN "GULSHANI ROZ"

The word *Roz* (Mystery) in the title of the work also holds a symbolic meaning, and it is no coincidence that the work is named *The Garden of Secrets*. The term *secret* represents divine truth, which can only be uncovered through profound exploration of the heart and soul. The author introduces the concept of the *garden* primarily as an image carrying two meanings throughout the work. Both interpretations possess symbolic as well as moral and spiritual qualities, standing at the core of Sufi ideas.

Table 1: Examples of symbolism from "Gulshani Roz".

Paradise	When my heart craved of heaven a title for this book, There came an answer to my heart, It is our Rose Garden. Since heaven has named it Rose Garden, May it enlighten the eyes of all souls
S ecret	From that rose garden I have plucked this posy Which I have named "the mystic rose garden. Therein the roses of hearts' mystery are blooming, Where of none has told here tofore.

Gulshani Raz by Mahmud Shabistari is a quintessential work of Sufi literature that exemplifies the deep intertwining of poetic artistry and spiritual philosophy. Written in the masnavi form, the poem is not only a response to a series of complex mystical questions but also a masterful display of poetic innovation. Shabistari uses vivid metaphors,

intricate symbolism, and rhythmic patterns to illustrate profound concepts such as the unity of existence (*wahdat al-wujud*), the nature of divine love, and the spiritual journey of the soul. The allegorical imagery in *Gulshani Raz*—like the garden as a symbol of divine beauty and the rose as an emblem of mystical truth—reveals Shabistari's ability to encapsulate universal themes in culturally resonant symbols. His poetic techniques, including the use of rhetorical devices and a harmonious narrative structure, not only elevate the aesthetic appeal of the work but also serve as a medium to guide readers toward spiritual enlightenment [13]. As a result, *Gulshani Raz* stands as a timeless literary masterpiece, demonstrating the power of poetics to transcend linguistic, cultural, and temporal boundaries while offering a profound exploration of the human connection with the divine.

CONCLUSION

In conclusion, poetics plays a crucial role in comparative literature by providing a framework through which the aesthetic and structural dimensions of literary works can be analyzed across different cultures and languages. The study of poetics not only helps to uncover universal patterns in literature but also illuminates the unique cultural expressions embedded in texts. Through the example of *Gulshani Raz* by Makhmud Shabistari, we see how poetics can bridge the gap between mysticism and literary artistry, demonstrating the profound interconnection between artistic mastery and spiritual philosophy. Shabistari's use of poetic devices, symbolic imagery, and allegory serves as a testament to the power of poetics in transcending linguistic and cultural boundaries. Ultimately, poetics enriches our understanding of literature, allowing for deeper engagement with both the universal and culturally specific aspects of literary works.

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