

The Concept Of Artistic Poetics: Classical And Modern Approaches

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Abstract: This article illustrates the evolution of artistic poetics as both a literary and aesthetic concept. It explores how classical theorists viewed poetics as a system of rules governing artistic creation, while modern scholars interpret it as a flexible, dynamic reflection of individual creativity and cultural context. Through comparative analysis, the study emphasizes the continuity and transformation of poetic principles across historical periods.

Keywords: Artistic poetics; classical poetics; modern poetics; aesthetic theory; human expression; tradition and innovation; order and freedom; structure and creativity; cultural transformation.

Introduction: Artistic poetics has long been a central category in literary theory, describing the principles and mechanisms by which artistic texts gain aesthetic impact. It serves as the foundation for comprehending how writers transform language into art, how meaning is built, and how emotions and feelings are evoked through form and structure. The classical understanding of poetics emerged in ancient Greece, where philosophers such as Aristotle viewed poetry as a disciplined art governed by universal laws of harmony, imitation (mimesis), and catharsis. For Aristotle, poetics was not merely a creative activity but a philosophical inquiry into human nature and emotional experience. In this sense, poetics sought to explain why art influences people and what makes literary works both beautiful and instructive.

Later thinkers like Horace and Longinus continued to develop classical poetics, highlighting moral instruction and the sublime as key features of artistic excellence. However, as literature evolved through the Renaissance and Enlightenment, the vivid boundaries of classical poetics began to loosen. The rise of Romanticism in the nineteenth century brought a remarkable shift toward individuality, emotional depth, and creative freedom, laying the foundation for modern poetics. Modern literary theory was influenced by movements such as structuralism, post-structuralism, and semiotics, began to view poetics as

a dynamic system shaped by language, culture, and social context rather than fixed artistic norms.

In the contemporary period, poetics is understood not as a static set of rules but as a living discipline that reflects the diversity of artistic expression across time and culture. It embraces various forms of literature—classical poetry, modern novels, digital texts—and researches how meaning is produced within each. The shift from a rule-based to an interpretive model of poetics illustrates humanity's changing understanding of creativity itself. By analyzing both classical and modern frameworks, scholars can uncover how aesthetic ideals have transformed while maintaining certain universal principles of beauty and emotional resonance.

Therefore, this study focuses to compare classical and modern approaches to artistic poetics, identifying their key differences, shared elements, and the historical continuity that links them within the broader evolution of fiction thought. Through this comparison, it becomes possible to comprehend not only how artistic theories improved but also how they continue to form our perception of art, literature, and human creativity.

METHODS

This article employs a comparative theoretical analysis of classical and modern literary sources to analyse how the concept of artistic poetics has developed over periods. The comparative method creates for identifying

both the continuity and transformation of aesthetic principles across historical epochs. By contrasting the writers who have the foundational ideas of classical thoughts with the interpretive flexibility of modern theorists, the study searches to depict how definitions of art and creativity have shifted alongside cultural change.

Initial classical references include Aristotle's *Poetics* and Horace's *Ars Poetica*, which together represent the earliest systematic attempts to define the principles of literary creation. Aristotle's focus on mimesis (imitation) and the moral purpose of art provides the philosophical groundwork for the analysis of shape and function in literature. Horace's contribution, emphasizing decorum, balance, and moral instruction, allows to clarify how artistic poetics was considered as both an art and a didactic device in antiquity. These classical works are explored not only for their historical value but also for the universality of their ideas that continue to impact literary theory today.

By contrast to these concepts, modern perspectives are learned through the works of theorists such as Mikhail Bakhtin, Roman Jakobson, and postmodern critics including Roland Barthes and Terry Eagleton. Their theories highlight a linguistic and cultural dimension to poetics, focusing on dialogism, intertextuality, and the reader's role in constructing meaning. The study compares how classical poetics sought harmony and order, while modern approaches include multiplicity and subjective interpretation.

To ensure a balanced comparison, this research applies a qualitative analytical framework that embraces close reading, conceptual mapping, and thematic categorization of key theoretical ideas. Textual analysis is approached to extract central concepts from each author's work, which are then organized into comparative categories such as "form and structure," "function and purpose," and "interpretation and meaning." The findings from both traditions are evaluated in terms of their philosophical depth, artistic implications, and cultural relation.

This methodological approach creates for tracing how artistic poetics has transformed from a fixed aesthetic system into a dynamic field of interpretation. Moreover, it emphasizes how social, linguistic, and intellectual developments formed each era's approach to literature. By integrating classical precision with modern theoretical openness, the comparative method provides a comprehensive understanding of artistic poetics as both a historical and developing discipline.

RESULTS

The comparative analysis explores three major shifts in

the interpretation of artistic poetics that describe the transition from classical to modern literary thought. These changes reflect not only aesthetic evolution but also broader philosophical transformations in how art, creativity, and meaning are comprehended. Each of these shifts illustrates how poetics has adapted to new cultural, linguistic, and intellectual realities during the centuries.

1. From Universal Rules to Individual Expression:

In classical poetics, artistic creation was governed by universal standards of beauty, proportion, and moral purpose. Aristotle and Horace believed that the writer's responsibility was to imitate nature in a balanced and rational manner, following established artistic norms. Art was valued for its ability to reveal truth and to educate the audience through the great works of writers which have deep meaning, moral clarity and emotional extracts. However, modern poetics replaces these universal principles with an emphasis on personal vision and creative autonomy. The writer is no longer bound by external rules but guided by individual experience, emotion, and experimentation. Modern theorists such as Mikhail Bakhtin and Roland Barthes argue that meaning arises from dialogue between the author, the text, and the reader. Thus, the focus of poetics shifts from collective ideals of beauty to the uniqueness of expression and interpretation.

2. From Form to Meaning:

The second major shift concerns the movement from an highlights on form to an exploration of meaning. In the classical tradition, poetics was closely connected with the mastery of artistic form—meter, rhythm, structure, and genre conventions described what was considered "good poetry." Formal perfection was considered as a reflection of intellectual and aesthetic order. Contemporary poetics, influenced by linguistic theories and semiotics, redefines art as a system of signs that generate meaning in relevance to culture and context. Structuralist thinkers like Roman Jakobson highlight the function of language in shaping artistic value, while post-structuralists view meaning as fluid and open to multiple interpretations. This notes a decisive departure from the belief in fixed artistic laws toward a more interpretive and flexible understanding of how texts communicate.

3. From Stability to Dynamism:

The last major transformation involves the shift from stability to dynamism in artistic theory. Classical poetics sought timeless harmony—art was seen to embody permanence, clarity, and moral order. Literary works were highlighted as complete, self-contained structures that reflected universal truths. Our period

poetics, by contrast, accepts instability, ambiguity, and contradiction as inherent elements of creativity. The dynamic nature of language and culture aims that meaning can never be fixed or final. Contemporary scholars argue that each reading of a text can produce new interpretations depending on historical and social context. This dynamism transforms poetics into an open system that evolves alongside the reader's perception and cultural change.

Overall, these three shifts—toward individuality, interpretive depth, and dynamism—depicts how artistic poetics has changed from a prescriptive art of rules to a living theory of creativity and communication.

DISCUSSION

The transition from classical to contemporary poetics reflects not only aesthetic evolution but also deep cultural, philosophical, and intellectual transformations that have shaped the human understanding of art. In the classical epoch, literature revealed the ideals of harmony, rationality, and moral clarity that defined ancient societies. Artistic creation was aimed as a disciplined craft guided by universal principles meant to reflect truth and virtue. The poet's role was to uphold these shared values, providing both beauty and instruction through carefully structured language. Art, therefore, functioned as a moral and educational tool, contributing to social order and intellectual balance.

In contrast, the modern era redepicts poetics as a space for exploration, individuality, and the questioning of meaning. Literature is no longer confined by rigid conventions but rather celebrated for its ability to disrupt, challenge, and reimagine reality. This transformation parallels broader developments in philosophy, such as existentialism, modernism, and postmodernism, which focus uncertainty, subjectivity, and the multiplicity of perspectives. Modern theorists like Bakhtin and Barthes argue that meaning in literature is not fixed but constantly negotiated between author, text, and reader. This interaction makes poetics a living, evolving field rather than a static set of artistic rules.

Another key aspect of modern poetics is its openness to new artistic shapes that transcend the boundaries of traditional genres. Free verse, metafiction, stream of consciousness, and digital literature all illustrate how the artistic imagination has expanded beyond the classical emphasis on balance and structure. Such flexibility reflects the modern belief that language and art develop alongside cultural and technological change. By embracing experimentation, modern poetics inspires diversity of expression and democratizes the creative process, allowing every voice to contribute to the broader artistic discourse.

Although there are differences, both classical and modern perspectives share a fundamental goal: to understand how artistic form produces emotional and intellectual resonance. While classical poetics focused on how structure and harmony could move the audience toward moral and aesthetic enlightenment, modern poetics explores how fragmentation, ambiguity, and innovation can evoke equally profound human responses. In this sense, the two traditions are not opposites but complementary stages in the continuous dialogue about what makes literature an art form. Classical rules provide the foundation upon which modern creativity stands, while modern experimentation keeps the field of poetics vibrant and relevant.

The conclusion of this discussion is that artistic poetry, whether classical or modern, is a reflection of humanity's ongoing effort to express meaning through art. Literary creation is still rooted in the relationship between order and freedom, tradition and innovation. Our appreciation for how art captures the complexity of the human experience across different historical and cultural contexts increases when we understand both approaches.

CONCLUSION

The bridge between the structural and creative, the universal and the individual is what artistic poetry does. While classical approaches paved the way for aesthetic theory, modern interpretations extended their scope to encompass new forms of expression and meaning. By acknowledging both traditions, scholars can appreciate literature as a living art that constantly redefines itself in response to evolving human experiences. The groundwork for centuries of literary thought was set by classical theorists like Aristotle and Horace who stressed harmony, proportion, and moral purpose. Their ideas influenced the definition of beauty and artistic excellence in relation to truth and ethics. As literature developed, so too did our knowledge of what art could convey.

Modernism and postmodernism brought about a challenge to fixed meaning by emphasizing subjectivity, fragmentation, and intertextuality. Dialogism was introduced by thinkers like Mikhail Bakhtin, who saw literature as a place where multiple voices and perspectives coexist. Roman Jakobson's structuralist approach revealed how language, form, and meaning are connected in a complex way. These changes represented a shift in how art was viewed from imitation to communication and interpretation. Artistic poetry became not only a study of form but also an exploration of human consciousness and culture. Poetry is now a multifaceted discipline thanks to the

merger of classical ideals of beauty with modern theories of relativity and pluralism. Readers and writers are encouraged to see art as a dynamic system of symbols that reflects both the stability and chaos of human thought. Furthermore, comprehending these developments fosters a more profound appreciation of how literature continues to shape cultural identity and philosophical reflection. To sum up, the conversation between the past and present in artistic poetry highlights that art is never static. It is an ongoing conversation between tradition, innovation, reasoning, emotion, order, and creativity.

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