

SAMUEL TAYLOR COLERIDGE'S ROLE IN CRITICISM

Farmanov Gayrat
Termez state university

Abstract; Coleridge is concerned with the philosophy and science of his time. was the dominant opinion on many issues, as John Stuart Mill acknowledged, along with others who studied the history of romanticism. as it becomes more manifest in external facts, it becomes a symbol of things proportionately more important

Key words: literary, criticism, analysis, issues, object, theory, approach, studies, works

Philosophy (from the ancient Greek "love of wisdom") is a systematic study of general and fundamental questions related to such topics as existence, reason, knowledge, value, reason and language. It is a rational and critical study that reflects its own methods and assumptions. The main branches of philosophy epistemology, ethics, logic and metaphysics. Epistemology studies what knowledge is and how to acquire it. Ethics is the study of moral principles and what constitutes right behavior. Logic is the study of correct reasoning and how to distinguish good arguments from bad. Metaphysics is the study of the most general properties of reality, being, objects and properties. Coleridge is concerned with the philosophy and science of his time. was the dominant opinion on many issues, as John Stuart Mill acknowledged, along with others who studied the history of romanticism. as it becomes more manifest in external facts, it becomes a symbol of things proportionately more important. For Coleridge, like many of his romantic contemporaries, the idea that matter itself can give rise to life only by various changes in the arrangement of particles dependent and did not explain life itself as a principle or force behind material manifestations. or "the power of production is suspended in the product and, as it were, extinguished." Until this is true, according to Coleridge, "we have not yet attained a science of nature." Coleridge, a German philosopher, in particular, it was influenced by Kant, Fichte and Schelling (Naturphilosophie), as well as Blumenbach's physiology and Bruno's system of dynamic movement theory of life. He sought a dynamic path, not the mystical tendency of the earlier vitalists or the materialist reductionist approach to natural science. What Coleridge was after was certainly not an animism based on vital substance, or simple vitalism, or a mechanistic philosophy based on material substance. He tried to find a general law that would explain the internal self-regulating force.

In addition to his poetry, Coleridge also wrote influential works of literary criticism, including *Biography Literaria*, a collection of thoughts and observations on literature published in 1817. Along with biographical explanations of the author's life,

the collection also includes an analysis of the broad philosophical principles of literature, from Aristotle to Immanuel Kant and Schelling, and their application to the poetry of peers such as William Wordsworth. Ilagan. Coleridge's exposition of metaphysical principles were popular topics of discourse in academic circles throughout the 19th and 20th centuries, and T.S. Eliot stated that he considered Coleridge "perhaps the greatest and in some respects the last of the

English critics". , moved the subject of his criticism away from the text and into a world of logical analysis that conflated logic and emotion. At the same time, Eliot also criticizes Coleridge for allowing his emotions to play a role in the metaphysical process, a work studied in critics Hugh Kenner, in *Historical Fiction*, discusses Norman Fruman's *Coleridge, The Wounded Archangel*, and suggests that the term "criticism" is too often applied to *Biographia Literaria*. does , which he and Fruman describe as failing to explain or help the reader understand the works. art.

According to Kenner, Coleridge's attempt to discuss complex philosophical concepts without describing the logical process behind them shows a lack of critical thinking, which makes the volume more of a biography than a critical work. are not 'interrelatedness' but tools for making the universe and personal experience comprehensible and spiritually covalent.

According to Colerides, the "black-spotted spider" that climbs its way up "by itself" is not a commentary on the continuous nature of creativity, imagination, or spiritual progress, but rather its journey. and purpose. life The five legs of the spider represent the central problem that Coleridge lived to solve, the conflict between Aristotelian logic and Christian philosophy. The spider's two legs represent the thesis and antithesis of "I, not I", the idea that something cannot be both itself and its opposite, which is the foundation of Newton's worldview. lib, which Coleridge rejected. The other three legs—exotesis, mesotesis, and synthesis, or the Holy Trinity—represent the idea that things can be separated from each other without contradicting each other. The five legs taken together form the Holy Cross of Ramistic logic with synthesis at the center. The Spotted Spider is a symbol of Coleridge's holism, the pursuit and essence of Coleridge's thought and spiritual life.

We know Samuel Taylor Coleridge as a philosopher, scientist, poet and critic. His critical works are also related to philosophy. Samuel Taylor Coleridge is one of the greatest literary critics and his greatness is almost universally acknowledged. He undoubtedly ranks first among English literary critics. "Saintsbury" praises him a lot and compares him with Aristotle and Longinus. He is considered the father of impressionistic criticism. He introduced philosophy and psychology to literary criticism. Coleridge was the first English critic to base his literary criticism on philosophical principles. He was a close friend of another romantic poet, William Wordsworth. Together they co-authored "Lyric Ballads". Coleridge contributed only

four poems to this work. He belonged to the "Old Romantic Poets" group. Coleridge himself "tried to establish principles of writing rather than to provide rules about how to judge what others wrote. Coleridge was influenced by German philosophers, particularly Immanuel Kant and " Influenced by Joseph Schelling's thoughts. Coleridge is one of the greatest poet-critics ever produced in England.

His fame as a critic rests on two of his most important critical works - *Biography Literature and Lectures on Shakespeare*. In the opinion of the connection between English romanticism, I. A. Richard Coleridge is considered to be the mandatory runner of "modern semantic science". *Lectures on Shakespeare* took place approximately between 1808-1819. Coleridge focused on several plays: - "Hamlet", "The Tempest", "Richard II", "Othello", "Romeo and Juliet", "Love's Labor Lost". and "Macbeth." He admired King Lear and Antony and Cleopatra, but hated Measure for Measure. In his lectures, Coleridge often compared Shakespeare to other writers such as Spenser and Motion.

Rather than accusing Shakespeare of neglecting classical unities, Coleridge suggested that Shakespeare's plays had an inherent "Organic Regularity."

Literary criticism, a reasonable review of literary works and issues. As a term, it is applied to any argument about literature, regardless of whether specific works are analyzed or not. Plato's warnings about the dangerous consequences of poetic inspiration in general in his Republic are often regarded as the most important example of literary criticism. *Biography Literaria* is a flawed volume because it oscillates admirably between autobiography, abstract philosophical discussion, and literary criticism.

However, it has its own internal harmony. The individual components of the book—first an interesting account of Coleridge's early life, then an account of his displeasure with the associational theories of David Hartley and other 18th-century philosophers, and then a sound critique of Wordsworth's poetry—are fascinating. Throughout the work, Coleridge's respect for the power of imagination is expressed: once this key is grasped, the unity of the work becomes apparent. For Coleridge, the task of criticism is to highlight these elements rather than to prescribe or describe rules or forms. and was to raise them to conscious awareness. Literary criticism, a reasonable review of literary works and issues. As a term, it is applied to any argument about literature, regardless of whether specific works are analyzed or not. Plato's warnings about the dangerous consequences of poetic inspiration in general in his Republic are often regarded as the most important example of literary criticism. *Biography Literaria* is a flawed volume because it oscillates admirably between autobiography, abstract philosophical discussion, and literary criticism.

However, it has its own internal harmony. The individual components of the book—first an interesting account of Coleridge's early life, then an account of his

displeasure with the associational theories of David Hartley and other 18th-century philosophers, and then a sound critique of Wordsworth's poetry—are fascinating. Throughout the work, Coleridge's respect for the power of imagination is expressed: once this key is understood, the unity of the work becomes apparent.

Many of the poet's poems received critical responses. Over time, the reception of *Kubla Khan* changed significantly. Despite the praise of famous figures such as Lord Byron and Walter Scott, the initial reaction to the poem was lukewarm. The work was published in several editions, but the poem, like his other poems published in 1816 and 1817, sold poorly. Early reviewers saw some aesthetic appeal in the poem, but generally dismissed it as unimportant. As critics began to examine Coleridge's work as a whole, *Kubla Khan* received more and more praise. In the 19th and early 20th centuries, when poetry was positively evaluated, it was viewed as a purely aesthetic object, valued for its emotional experience. Later criticism continued to appreciate poetry, but no longer regarded it as transcending concrete meaning, instead interpreted it as a complex statement about poetry itself and the nature of individual genius.

Literary reviews at the time of the first edition of the collection rejected it altogether. At the time the poem was published, a new generation of critical journals, including Blackwood's *Edinburgh Magazine*, the *Edinburgh Review*, and the *Quarterly Review*, were being formed with critics who were more provocative than those of the previous generation. These critics were hostile to Coleridge because of differences in political views and because of Byron's puff piece about his publication of *Christabel*. The first of the negative reviews was written by the literary critic and romantic writer William Hazlitt, who criticized the fragmentary nature of the work.

Hazlitt says that the poem "comes to no conclusion" and that "from an excess of ability Coleridge does little or nothing with his material." The only positive quality that Hazlitt notes is a certain aesthetic appeal: it "we could often repeat these lines without knowing their meaning," and reveals that "Mr. Coleridge could write a better nonsense poem than any man in the English language." As other reviews continued to be published in 1816, they were lukewarm at best. The poem received limited praise for "some playful thoughts and fanciful imagery" and was said to have "an oriental richness and harmony", but was generally considered unremarkable. Hazlitt praised and considered some aspects of the origin of the poem. John Sheppard, in his analysis of dreams entitled *On Dreams* (1847), lamented that Coleridge's drug use got in the way of his poetry, but noted: "Perhaps he is 'anodine.' as he writes of his taking, a "revelation" may appear. "In a dream" appeared under some excitement of the same drug; but this does not, even in its particular case, destroy the evidence of the wonderful inventive action of the mind in sleep. ; for whatever the exciting cause, the truth remains.

In the 1940s and 1950s, critics focused on the poem's technique and its relationship to meaning. In 1941, GV Knight argued that "Kubla Khan" did not need any protection. It has a wild and oriental grandeur, which asserts itself with a happy power and authenticity, often absent from the mirror poems depicted in the Christian tradition. In 1953, Humphrey House praised the poem, saying of the beginning of the poem: "The whole piece is full of life, for the verse has the necessary energy and the necessary control. The combination of energy and control in the rhythm. and the voice is excellent" and Coleridge's words "express so fully the feeling of an inexhaustible energy, now falling and now rising, but continuing with its pulses." is the most original poem and the first hint that outside his notebooks and letters the twenty-five-year-old Coleridge hides a great critic. He entered criticism slowly and found his place. or rather than describing, it was to highlight these elements and raise them to conscious awareness.

REFERENCES

1. Barth, J. Robert. *The Symbolic Imagination* (New York: Fordham, 2001). (Explores Coleridge's concept of 'symbol')
2. Bate, Walter Jackson (1968). *Coleridge*. The Macmillan Company. ISBN 0-8262-0713-8.
3. Beckson, Carl E. (1963). *Great theories in literary criticism*.
4. Farrar, Straus, Beer, John B. *Coleridge The Visionary* (London: Chatto and Windus, 1970). (Places Coleridge's poems in the context of his thought.)
5. Berkeley, Richard. *Coleridge and the Crisis of Reason* (Houndmills: Palgrave Macmillan, 2007).
6. Фарманов Г. Х. Ритмико-интонационное оформление английской речи // Актуальные проблемы гуманитарных и естественных наук. – 2020, С. 93-95 GALAXY INTERNATIONAL INTERDISCIPLINARY RESEARCH JOURNAL (GIIRJ)ISSN (E): 2347-6915 Vol. 11, Issue 12, December (2023) 519
7. Фарманов Г. Х. Активизация мыслительной деятельности учащихся при проверке домашнего задания // Вопросы педагогики. – 2018, С. 96-98.
8. . Фарманов Г. Х. Основные тенденции развития систем образования в мировой педагогической практике // Вопросы педагогики. – 2017, С. 69-71.
9. Farmanov, G. X. (2020). The importance of using games in teaching English to young children. *Актуальные научные исследования в современном мире*, (11-12), 11-13.
10. . FARMANOV, G. X., & XURRAMOVA, D. X. (2019). The main techniques of teaching different types of pronunciation in efl classes. *Наука среди нас*, (5), 16-23.
11. . Farmanov, G., & Shukhrat, T. (2021). THE FACTORS THAT ARE IMPORTANT FOR EFFECTIVE PRONUNCIATION LEARNING. *InterConf*.
12. .Farmanov Gayrat Khujakulovich. Practical ways and examples of Pragmatics. *American Journal of Pedagogical and Educational Research* ISSN

(E): 2832-9791| Volume 19, | December, 2023 page 106
www.americanjournal.org

13. Рузиев Х. Б. Возможности уроков английского языка в формировании коммуникативных навыков у младших школьников // Актуальные проблемы гуманитарных и естественных наук. – 2020, С. 125-128.
14. . Рузиев Х. Б. Основное значение билингвализма при изучении языка // Развитие и актуальные вопросы современной науки. – 2018, С. 101-104.
15. Рузиев Х. Б. Употребление вопросного и вопросительного предложения в устной речи в английском языке // Развитие и актуальные вопросы современной науки. – 2018, С. 69-73.
16. Рузиев Х. Б. Сравнение естественных и учебных настроек для изучения языка // Наука среди нас. – 2018, С. 314-318.
17. Рузиев Х. Б. Некоторые советы по использованию диалогов в устной речи // Наука среди нас. – 2018, С. 275-278.
18. Ruziev K. B Semantic analysis of the words of value and respect in English and Uzbek // In Человекознание. – 2018, pp. 40-41.