



## PHILOSOPHICAL VIEWS OF SOCRATES, PLATO AND OTHER CLASSICAL WRITERS

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**Abstract** – the article provides an overview of the philosophical views of the writers. The views of Socrates, Plato, and others are analyzed in detail, and there is also a brief account of the life and work of the creators. It provides insights into the lives of the creators, their lifelong work, and the products of their creativity.

**Key words:** philosophical views, writers, Socrates, Plato, philosophical theory, ancient philosophy, philosopher, sculptor.

### I. INTRODUCTION

Socrates is an ancient Greek philosopher whose teaching marks a turn in philosophy - from considering nature and the world to considering man and to philosophical theory itself. His activities opened a new channel in the development of ancient philosophy. With his method of analyzing concepts (maieutics, dialectics) and identifying the positive qualities of a person with his knowledge, he directed the attention of philosophers not only to the importance of the human personality, but also to the development of theoretical knowledge as the leading form of independent thinking. Socrates is called the first philosopher in the proper sense of the word. In the person of Socrates, philosophizing thinking for the first time turns to itself, exploring its own principles and techniques. Representatives of the Greek branch of Patristics drew parallels between Socrates and Christ.

### II. LITERATURE REVIEW

Socrates was the son of the sculptor Sofronisk [1] and the midwife of Fenareta, he had an older brother on his mother's side, Patroclus [2], who inherited his father's property. Born on the 6th Fargelion on the unclean day of the Athenian calendar, Socrates became a "pharmacist", that is, a lifelong priest of the health of the Athenian state without maintenance, and in archaic times he could be sacrificed by the verdict of the popular assembly in order to solve the social problems that arose.

In his youth he studied the arts with Damon and Konon, listened to Anaxagoras and Archelaus, knew how to read and write, however, he did not leave any compositions after him. At the beginning of his life he was a good sculptor, but oratory won out. He was married for the second time to a woman named Xantippa and had several sons from her, the youngest of whom was seven years old at the time of the philosopher's death. He distinguished himself in a number of battles and was an example of personal courage as an Athenian hoplite militia. He led the life of an Athenian parasite and a beggar sage and in peacetime he never left Attica. He was famous as an invincible debater and unmercenary, who refused expensive gifts and always walked in old clothes and barefoot.

He was ridiculed as a sophist and a paid teacher of eloquence in Aristophanes' comedy "Clouds" (about 423 BC), at the performance of which he stood up, inviting the audience to compare themselves with the actor. (Diogenes Laertius, Demetrius of Byzantium, Olympiodorus, Menander).

### III. ANALYSIS

"Socrates' interlocutors sought his company not in order to become orators ..., but to become noble people and perform well their duties in relation to family, servants (servants were slaves), relatives, friends, Fatherland, fellow citizens" (Xenophon, "Memoirs about Socrates").

Socrates believed that noble people would be able to govern the state without the participation of philosophers, but, defending the truth, he was often forced to take an active part in the public life of Athens.

He took part in the Peloponnesian War - he fought at Potidea, at Delia, at Amphipolis. He defended strategists condemned to death from the unfair trial of the demos, including the son of his friends Pericles and Aspazia [3]. He was the mentor of the Athenian politician and commander Alcibiades, saved his life in battle.

After the establishment of the dictatorship as a result of the activities of Alcibiades, Socrates condemned the tyrants and sabotaged the measures of the dictatorship.

After the overthrow of the dictatorship, the citizens, angry that when the Athenian army abandoned the wounded commander-in-chief and fled, Socrates saved the life of Alcibiades (if Alcibiades died, he could not harm Athens), in 399 BC. e. accused Socrates that "he does not honor the gods that the city honors, but introduces new deities and is guilty of corrupting youth". As a free Athenian citizen, Socrates was not executed by the executioner, but he himself took poison.

In addition to Plato and Xenophon, many of his other students wrote about Socrates. In the special literature they are called "abbreviations". These include the founder of the philosophical school of the Cynics Antisthenes, Elido-Eretrian Phaedo, Megarian Euclid and Aeschines. Their creative heritage has not survived. Ancient scholars have to evaluate their creative heritage on the basis of fragments and quotations from other ancient sources. According to the generally accepted opinion, the founder of the genre of Socratic dialogue is Aeschines. The seemingly lost works of Aeschines were partially discovered in the XX century in the Oxyrinchus papyri. None of Aeschines' dialogues reached his contemporaries in full.

Ancient scholars largely judge their contents by the surviving fragments, including quotations from other ancient sources. In the dialogue "Kallias", named after the richest citizen of Athens, Aeschines describes the danger of possessing a great fortune by a person without high moral qualities. The theme of the earliest dialogue in Miltiades is Paideia. Education is the basis for two more dialogues - "Alcibiades" and "Aspasia".

Another student of Socrates, Antisthenes, created over 79 dialogues. Thanks to quotations from several ancient sources, modern historians have created a reconstruction of the plot and problems of the Antisthenian work about Hercules. It should be borne in mind that most of the statements are conjectural in nature. The action takes place in the cave of the centaur Chiron, who educates young men of virtue. Among the disciples of Chiron, besides Hercules, Achilles and Asclepius are mentioned. Also one of the characters in the treatise is Prometheus. The opposition of Hercules to Prometheus constitutes one of the main plot lines. The treatise ends with the death of Chiron, who was accidentally wounded by an arrow from the quiver of Hercules poisoned by the poison of the Lernaean hydra.

In the very place - a cave on Mount Pelion - controversy with Plato can be traced. The image of the cave from the 7th book of Plato's "State" contrasts sharply with the anti-Sfenian one. In the first dialogue, the cave represents a symbol of ignorance, and the truth can only be learned by climbing the mountain. In Antisthenes, the cave and the mountain are located in one place, and the truth, both inside and outside, is the same everywhere. In Chiron, the image of Socrates is clearly displayed. Chiron and Socrates died of poison. Chiron, who taught the art of healing to the god of medicine Asclepius, could not heal himself. Socrates, known for his ability to persuade, could not defend himself in court. In the image of Achilles, Alcibiades is displayed, Prometheus is Plato, and Hercules is Antisthenes himself.

Plato-Prometheus talks about general concepts, his wisdom, although it carries "fire" and "light", is divorced from reality. Prometheus himself is defenseless, while the practitioner Hercules not only knows how to stand up for himself and protect others, but also achieves results on the path to virtue.

In "Hercules" Antisthenes argues not only with Plato, but also with Xenophon and Prodicus, who are credited with the authorship of the plot "Hercules at the Crossroads." If in "Memoirs of Socrates" by Xenophon efforts are needed to achieve good, then for Antisthenes the effort itself is the essence of virtue. Euclid's Socratic dialogues, of which there were about six, have not survived.

The works of Phaedo, which he wrote in the form of dialogues, have not survived. His philosophical views are not reliably known. Modern scholars draw conclusions about Phaedo's teachings based on the small number of surviving fragments. One of the popular stories about the life of Socrates is connected with the dialogue "Zopyr". The eastern magician Zopyr, who arrived in Athens, claimed that he could tell about a person by his appearance. When he met Socrates, he decided that he was facing a mentally retarded and lustful person. The disciples of the philosopher began to ridicule the overseas guest; the conclusions of the magician seemed so inconsistent with reality. Socrates, unlike his disciples, recognized everything that was said to be true, since these vices were inherent in him in his youth. However, with the help of philosophy, he managed to overcome them. The dialogue demonstrates one of the Socratic maxims - a person becomes who he is, thanks to the spiritual education of Paideya, and innate qualities can be changed.

Based on the general plot of the Zopyr dialogue, modern scholars have tried to reproduce the essence of Phaedo's philosophy. Every person has natural qualities. They are irrational and innate in nature, such as eye color and neck shape.

These natural qualities are not fundamental in behavior and life, since the soul contains a rational and an irrational part. The determining factor is the rational component or "mind". Unlike other philosophers, Phaedo believed that the irrational innate part of the soul remains unchanged throughout life. It affects the character and desires, but with proper organization of the mind will be in a completely suppressed state.

Dialogue "Simon" is named after the shoemaker with whom Socrates stayed. From a number of messages about the contents of the treatise, it can be concluded that the Socratic model of behavior and life for an ordinary city dweller and artisan was set forth in "Simon".

This dialogue is associated with the appearance of the image of Simon the tanner - the Athenian artisan and friend of Socrates. Subsequently, Plutarch, Diogenes Laertius, the anonymous authors of the Cynic Epistles and others turned to this image.

According to one of the ancient versions, recorded by Diogenes Laertius and in the Byzantine encyclopedic dictionary of the 10th century "Courts", Polycrates wrote speeches that at the trial of Socrates in 399 BC. e. voiced by Chief Prosecutors Melet and Anit. Its reliability was questioned even in antiquity. There is no doubt that Polycrates' speech "Accusation of Socrates" existed. In it, Polycrates repeated the theses of the accusation and made an unequivocal conclusion about the justice of the verdict.

#### IV. DISCUSSION

The pamphlet was mentioned in their writings by a contemporary of Polycrates Isocrates, as well as Favorin, Quintilian, Libanius and others. Favorin noted that the restoration of the city walls of Athens by the strategist Konon was mentioned in Polycrates' speech. This event took place six years after the execution of Socrates in 393 BC. e. On this basis, Favorin concluded that the speech was not composed for the trial, but much later as a rhetorical exercise. A similar version was voiced by an older contemporary of Favorin, Quintilian. He, unlike Favorin, did not give any arguments, but simply stated that the "ancients" wrote this way: "Polycrates praised Buzirides and Clytemnestra; and how he, and with the same intention, according to the legend of the Ancients, wrote a speech against Socrates.

Apparently, Polycrates not only accused Socrates, but also praised the leaders of the Democratic Party, who defeated the oligarchs. The democrats had something to blame Socrates. The ancient Athenians associated the defeat in the war with the Spartans and the rise to power of the oligarchs with the subsequent civil war with the names of his students Alcibiades and Cretius. Socrates' disciples Plato and Xenophon were familiar with this speech.

According to modern estimates, in their "Apologies" of the teacher, they, among other things, refuted the polycratic accusations. Thus, Plato, who could not help but be worried about the allegations of adherence to the oligarchy, in the "Apology of Socrates" pays a lot of attention to the contradictions of Socrates with tyrants.

Sources that describe the life and teachings of Socrates are contradictory. On their basis, without careful scientific analysis, it is impossible to determine what Socrates really was. The problem of "finding the real Socrates" was called the "Socratic question". One of the first to raise it at the beginning of the 19th century was the German philosopher Friedrich Schleiermacher.

He argued that Xenophon's Socrates was banal, represented by an ordinary preacher of morality. The truisms of Socrates in the writings of Xenophon, according to Schleiermacher, could in no way become the basis for a revolution in philosophy. According to the scientist, the military and politician Xenophon simply could not understand the full depth of the teachings of Socrates. For him, the philosopher was primarily a person who, by personal example, taught others to be virtuous. The "true" essence of Socrates' teachings, according to Schleiermacher, was reproduced in his writings by Plato.

Similar criticism of Xenophon's description of Socrates in the late 19th and early 20th centuries was expressed by K. Yoel, D. Burnet and A. Taylor. They believed that all the evidence of Socrates' life as presented by Xenophon and Aristotle ultimately goes back to Plato. It is he who is the most valuable source of knowledge about Socrates. The choice of the main storyteller by Plato is natural. A dead teacher can be attributed to the cumulative wisdom of several generations. Perhaps one of Plato's motives was the desire to avoid accusations of immorality and godlessness, if any of the Athenians find the conclusions of the dialogue impious. A whole galaxy of thinkers from Anaxagoras to Socrates suffered from such accusations.

It was completely safe to attribute your unconventional thoughts to a dead teacher. At any moment one could declare that these statements belong to Socrates, and I am just a memoirist. This approach began to be revised in the middle of the 20th century. The Swiss historian O. Gigon has formulated a new attitude to the "Socratic question". He argued that both Xenophon and Plato expressed only their own opinions in Socratic dialogues. This position naturally led to the "inevitable disappearance of Socrates." Several decades later, the scientist-philosopher G. Vlastos conducted his own research.

He discovered ten essentially incompatible views of Socrates in Plato's "early" and "middle" dialogues. According to Vlastos, the true Socrates is depicted in the "early" dialogues, in the "middle" and "late" - he is just a literary character who voices Plato's thoughts. According to Vlastos, if the descriptions of Socrates by Xenophon and Plato coincide, the words of the latter should be recognized as true. If they differ, then Vlastos gave preference to Plato. His arguments generally repeated those of their predecessors: Xenophon was not a true student of Socrates, he defended the teacher too zealously, he lacked the ability and intelligence to accurately convey the philosophy of Socrates.

The exact date of Plato's birth is unknown.

Following ancient sources, most researchers believe that Plato was born in 427 BC. e. in Athens or Aegina in the midst of the Peloponnesian War between Athens and Sparta. According to ancient tradition, 7 Targelion (May 21) is considered his birthday, a festive day on which, according to mythological legend, the god Apollo was born on the island of Delos.

According to Diogenes Laertius, Plato's real name is Aristocles [4]. The nickname Plato, meaning "broad, broad-shouldered", was given to him by the wrestler Ariston of Argos, his gymnastics teacher, for the strong constitution of Plato. This nickname is all the more organic since, according to Olympiodorus, Plato was an Olympic champion in pankration.

### *Plato's Literary Criticisms*

Plato was the most famous disciple of Socrates. The glory of Athenian art and literature in his time was reflected in the works of artists such as Phidias and Polingot, and writers such as Aeschylus, Sophocles, Euripides, and Aristophanes, and was replaced by philosophy and rhetoric; the chief priests were among the philosophers Parmenides, Empedocles and Socrates, and among the speakers were Gorgias, Antiphon and Lysias.

The philosophers, who were confronted with the decline of national character and the norms of social and public life, discussed various issues of particular concern to the citizen and the state, and applied the test of reason to everyone. Socrates guides them all in his search for the truth in his head. Among these general

inquiries was the importance of literature for society and its importance and functions were also given due consideration.

### *His views on forms*

The theory of benefits and forms, which is regularly explained in the republic, can be summarized as follows. The familiar world of what surrounds us and what we perceive by intuition is independent and not self-sufficient. In fact, it is not the real world (even if there are things in it) because it depends on the other world, the realm of pure forms or ideas, which can only be understood by the mind, not our perceptions.

What is the connection between the two areas? Plato says that the qualities of any object in the physical world derive from the ideal forms of these qualities. For example, something in the physical world is beautiful because it participates in the ideal Beauty Form that exists in the higher realm. With the height, equality, or goodness that Plato considers the highest of forms. Plato even describes all objects as being in essentially ideal forms; so the bed in the physical world is an imperfect copy of the ideal bed in the world of Forms.

The connection between the two spheres can be better illustrated by examples from geometry: any triangle or square constructed using physical tools must be imperfect. For many, it can only approach an ideal triangle, and it is perceived not by the senses, but by the mind: the ideal triangle is not a physical thing, but a concept, an idea, a form. According to Plato, the world of Forms is immutable and eternal, and alone constitutes truth. It is a world of essence, unity and universality, while the physical world is characterized by constant change and disintegration, mere existence (as opposed to essence), plurality and originality.

### *His views on art*

Since literature is an art like painting, sculpture, and so on, Plato's thoughts on art in general deserve first consideration. This is closely related to what is called his theory of ideas. Ideas, he says in the republic, are the ultimate reality. Before things take on a practical form as things, they are conceived as ideas. The tree, then, is nothing more than a clear representation of the image in his idea. So the idea of everything is its original, and the thing itself is its copy. When the copy falls into the original, it is once removed from the original. Now art - literature, painting, sculpture - multiplies, but things are "close to the past," the first in words, the second in colors, the second in stone. So he just copies it: it's actually deleted twice.

Things that are imperfect copies of ideas, their proliferation in art, must still be imperfect. They take me away from the truth, not the truth. Since art did not serve any useful purpose in society, Plato considered art useless. Art added neither knowledge nor intellectual value.

Art can be deceptive and dangerous in essence. The whole purpose of art is to deceive. Success, if the viewer makes a mistake when imitating the truth. Art has nothing to do with morality, and sometimes even teaches immoral lessons like the Iliad.

### *His attack on poetry*

Plato attacks poetry and poets for the following reasons:

Poetry is twice removed from reality, and this convinces men of imperfection.

The poet writes the poem not because he thinks for a long time, but because he is suddenly inspired. This may not suddenly be true. Poetry contains deep truth, but poetry fails in the test of reason. He cannot master philosophy and become a good citizen.

Poetry affects emotions and not the cause. It appeals to the heart, not the mind. Emotions are temporary and they cannot be a safe guide for men. Poetry has an unethical character. It treats the quality the same. It does not teach students ethics. It spoils people.

### *The function of poetry*

Poetry is not just to offer pleasure. It should teach some morals. It should contribute to knowledge. The poet must also be a good teacher. Plato proposes truth as a test of poetry. A poet is a good artist only if he has a good teacher.

#### *His commentaries on dramaturgy*

Drama, according to Plato, is a part of poetry. Drama differs from poetry in the following ways:

Drama needs to be staged. It is up to the audience to approve and reject it. To convince the audience, playwrights use cheap methods such as quarreling, moaning, thunder, and the sounds of animals. These techniques are a shame in our normal lives. Such performances must be censored.

Audiences watching the cowards, the ruthless, and the criminals become such a character. They lose their individuality. Such characters should not be in the play. There should be good images in the play.

#### V. CONCLUSION

Plato is against the pleasure that tragedy and comedy give. The tragedy delights the audience. People are full of emotions like anger, fear, sadness, etc., and if they are too much, they will be happy. In comedy, people laugh when a coward acts like a brave man or criminal acts like an honest man. You don't have to laugh at these characters, but you have to feel sorry for them. The comic character has to be very likable. Plato lived in the era of oratory. It provides rules for spoken language that can also be applied to written speech. The speaker must have a thorough knowledge of the knowledge. He needs to be sure of what he says. This should amaze the audience. Then the speaker should be naturally talented and he should always be practical. His speech should conform to a natural sequence. Finally, the speaker must know the psychology of the audience.

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