

THE FUNCTION OF METHODOLOGY IN CLASSICAL GREEK TRAGEDY

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Abstract: *The methodology in classical Greek tragedy serves as a framework to explore universal human themes, societal norms, and existential dilemmas through structured narrative and dramatic techniques. Central to this methodology is the use of plot (mythos), character (ethos), and thought (dianoia), as described by Aristotle in Poetics. These tragedies often employed a combination of poetic language, choruses, and dramatic irony to engage the audience emotionally and intellectually. The methodology also integrated rituals, such as catharsis, to evoke pity and fear, allowing the audience to confront and reflect upon moral and philosophical issues. By examining the interplay between fate and free will, divine intervention, and human agency, Greek tragedy provided a medium for questioning ethical values and social order while fostering collective introspection.*

Keywords: *aristotle, catharsis, chorus, divine intervention, ethos, fate, free will, mythos, poetics, tragedy.*

Абстракт: *Методология в классической греческой трагедии служит основой для изучения универсальных человеческих тем, социальных норм и экзистенциальных дилемм через структурированный нарратив и*

драматические приемы. Центральным элементом этой методологии являются сюжет (митос), характер (эмос) и мысль (дианоия), как описано Аристотелем в «Поэтике». Трагедии часто использовали сочетание поэтического языка, хора и драматической иронии, чтобы эмоционально и интеллектуально вовлечь аудиторию. Методология также включала элементы ритуала, такие как катарсис, чтобы вызвать сострадание и страх, позволяя зрителям столкнуться с моральными и философскими вопросами. Изучая взаимодействие между судьбой и свободой воли, божественным вмешательством и человеческой активностью, греческая трагедия становилась средством для осмысления этических ценностей и социального порядка, способствуя коллективной рефлексии.

Ключевые слова: *аристотель, катарсис, мифос, поэтика, судьба, свобода, воли трагедия, характер, хор, этос.*

So'zboshi: *Klassik yunon tragediyasida metodologiya insoniyatning umumiy mavzularini, ijtimoiy me'yorlarni va ekzistensial muammolarni tuzilgan hikoya va dramatik usullar orqali o'rganish uchun asos bo'lib xizmat qiladi. Ushbu metodologiyaning markazida Aristotelning Poetika asarida tasvirlangan syujet (mifos), xarakter (etos) va fikr (dianoia) turadi. Tragediyalar ko'pincha poetik til, xor va dramatik ironiyani birlashtirib, tomoshabinlarni hissiy va intellektual jihatdan jalb etishga harakat qilgan. Metodologiya, shuningdek, katarsis kabi rituallarni ham o'z ichiga olgan bo'lib, achinish va qo'rquv uyg'otish orqali tomoshabinlarga axloqiy va falsafiy masalalarni anglash imkonini bergan. Yunon tragediyasi taqdir va erkin iroda, ilohiy aralashuv va inson faoliyati o'rtasidagi o'zaro munosabatlarni o'rganib, axloqiy qadriyatlar va ijtimoiy tartibni qayta ko'rib chiqish uchun vosita bo'lib xizmat qilgan.*

Kalit so'zlar: *aristotel, dianoia, etos, katarsis, mifos, poetika, qismat, tragediya, xor, erkin iroda.*

The methodology of classical Greek tragedy provides a structured framework for addressing universal human experiences and ethical dilemmas.

Rooted in the principles outlined by Aristotle in his seminal work *Poetics*, this methodology emphasizes the interplay of key dramatic elements such as plot (mythos), character (ethos), and thought (dianoia) (Aristotle, *Poetics*). These components work together to explore fundamental questions about human existence, morality, and the tension between fate and free will. At the heart of Greek tragedy lies the plot (mythos), which Aristotle defines as "the soul of tragedy" due to its role in organizing events into a coherent narrative (Aristotle, *Poetics*, 1450a). Tragedies often depict characters grappling with profound conflicts shaped by fate (qismat) and divine intervention. This structure facilitates catharsis, the emotional purification achieved through the evocation of pity and fear, which Aristotle identifies as the primary purpose of tragedy (1453b). The tragic hero's character (ethos) is central to the dramatic impact of the narrative. Heroes are typically depicted as individuals of noble stature whose downfall is precipitated by a tragic flaw (hamartia). This flaw often illuminates larger ethical conflicts, such as the balance between personal agency and divine will, or between societal expectations and individual desires (Aristotle, *Poetics*, 1454a). The chorus (choros) plays a pivotal role in Greek tragedy, serving as both a commentator on the action and a participant in the narrative. Through lyrical odes and reflective passages, the chorus bridges the gap between the audience and the characters, reinforcing themes and heightening emotional resonance (Goldhill, *Greek Tragedy and Its Legacy*). Greek tragedy extends beyond mere storytelling to address philosophical and societal issues. By dramatizing the tension between *erkin iroda* (free will) and divine control, tragedies invite audiences to reflect on human agency and moral responsibility. This is evident in plays like Sophocles' *Oedipus Rex*, where the protagonist's efforts to escape fate paradoxically fulfill it, underscoring the inevitability of destiny.

Moreover, tragedy as a medium fosters collective introspection. Public performances of tragedies during festivals like the Dionysia provided a communal space for audiences to engage with questions of justice, power, and human suffering. This ritualistic aspect connects the art form to its cultural and religious

roots, highlighting its multifaceted methodological significance. The methodology of classical Greek tragedy exemplifies a sophisticated approach to storytelling that intertwines dramatic structure with profound philosophical inquiry. By employing elements like mythos, ethos, and dianoia, alongside tools like catharsis and the chorus, Greek tragedians created works that resonate deeply with audiences. These plays not only entertained but also challenged societal norms, fostering dialogue about the complexities of human existence.

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