



Article

Aristotle's "Poetics" and the Requirements of Dramaturgy

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Abstract: One of the most readable and perhaps most respected of all works in the entire world of literary theory is Aristotle's Poetics, which presented the very first systematic foundation to explain the laws of artistic production and the construction of drama. Poetics, composed in the 4th century BCE, outlined the theoretical foundations for tragedy, comedy, and drama as intricacies of the moral, philosophical, and aesthetic realms of human experience. Its concepts made great influence to a whole line of development in world literature-arising from the ancient Greek theatre from Uzbeks modern dramaturgy. At the same time, the practical application of Aristotle's dramaturgical theories especially in terms of genre definition and directing practice remains relatively unexamined in the context of contemporary theater scholarship. A Modern Relevance of Aristotelian Dramaturgical Theory: An historical, comparative, and analytical approach to proving Aristotelian dramaturgical theory throughout history is still relevant in explaining structure, genre and artistic wholeness in dramatic works. The findings of this study confirm that Aristotle's divisions between tragedy, comedy and drama are still an essential framework for understanding a playwright's worldview and artistic intention. His theories allowed for emotional depth, philosophical inquiry, and moral reflection to co-exist in harmony in the dramatic activity of such giants of the stage as Aeschylus, Shakespeare, Fitrat and Hamza. This research still considers Aristotle's Poetics not only as a historical piece, but mainly as a living methodological manual that serves as a bridge between the classical dramaturgy and the theory and practice of modern stage art. Results show how Poetics still represents a necessary tool for playwrights, directors, and scholars in constructing artistic integrity and philosophical coherence out of the theatre.

Keywords: Drama, Tragedy, Director, Actor, Literature, Poetry, Comedy, Playwright

Citation: Umarov M. B. Aristotle's "Poetics" and the Requirements of Dramaturgy. Central Asian Journal of Arts and Design 2026, 7(1), 23-27.

Received: 30th Sept 2025

Revised: 17th Oct 2025

Accepted: 28th Oct 2025

Published: 13th Nov 2025



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1. Introduction

If one looks back upon the history of the world aesthetic, the Poetics by Aristotle seems to be one of the first and the most complete treatises upon the artists theoretics, or upon the creator and the laws of dramaturgy. Dating from the second half of 4th century BCE, the text established the theoretical foundations for exploring the work of literature the dramatic genres of tragedy and comedy and for the study of literature itself and continues to influence literary criticism. Aristotle was analytical with regard to the structure, personal nature and total catharsis of a work and his principles provided an integrated guide to assessing artistry that successfully elevated the theatre to the plane of philosophical inquiry. Literature tragedy especially has not been life-like but life-interpretive since Sophocles (we know from the Poetics, of course), a distillation of the moral epicenter, the passion of a specific/contingent event to the universal norms of metaphysics. Indeed, this outlook represented a substantial step forward in artistic theory away from simple storytelling and towards evocations of the human experience and ethical reflection. The essay deeply influenced later literary traditions, from Aeschylus, Sophocles, and Euripides in classical Greece to the theatre of Shakespeare and Pushkin and subsequent protagonistic theatre of Uzbekistan. In modern theater critique, we still

look to Aristotle in framing genre, form, and practical aesthetic. His intuitive separation of tragedy, comedy and drama can be mapped onto contemporary performance when the classical structure is altered or discarded to capture a new type of social existence. Hence, Poetics lives on as a profound all-encompassing outline of the concepts of theatre and the potential interaction of words, stage action, and human cognition [1].

2. Methods

The methodological foundation of this research is analytical, comparative, and historical, as it tries to analyze the poetics of Aristotle as the foremost theoretical basis for comprehension of the dramaturgic principles. Using textual and structural analysis, the study interprets Aristotle's formulations on tragedy, comedy and drama in identifying their artistic, philosophical and moral properties. Using a comparative method, the research follows the impact of Aristotle's ideas on later literary and theatre traditions from ancient Greek dramatists such as Aeschylus, Sophocles, and Euripides to Shakespeare, Pushkin and key Uzbek playwrights such as Fitrat, Hamza and Maqsud Shaykhzoda. By its systematic nature, this historical method allows for these equestrian and chariot genres to be placed in context from ritual performances to more sophisticated and refined forms of art, portraying the plight of man and his primal elemental feelings. This study also uses interpretative analysis in content analyzing the change in aesthetic and visual focus dramatisation has undergone, as well as the notion of character and emergence that is popularly associated with a new dramatic genre. It does, however, keep the director-in-a-function kind of thing somewhat in the spotlight, in clearly labeling the genre and acting as the intermediary of the playwright into the verbatim stage. It explores Aristotle's rules of tragedy and comedy, the philosophical significance of catharsis and how man's timeless conflicts are represented in dramatic art. This multifaceted methodology demonstrates the ongoing relevance of Poetics as a theoretical and practical method for accessing the lives of playwrights, directors, and scholars alike, as well as the proof of its foundational impact on international dramaturgical theory and twenty-first century theatre practice [2].

3. Results and Discussion

"The historian and the poet differ in this – that the former relates what has happened, the latter what may happen. Therefore, poetry is more philosophical and more serious than history; for poetry speaks of universals, history of particulars" [3].

From this, it is clear that "*Poetics*" is not merely a theory of literature but also the "alphabet" of theater art– the first scientific study to explain the general requirements of all types of performance.

A director familiar with these studies should begin their interpretation of a play by first examining its genre. Once the author's attitude toward life's truth is determined, the director can then select appropriate actors and strive to give the work an artistic form that aligns with the author's intention. This is because the writer's artistic attitude toward reality defines the genre of the play. Young playwrights sometimes fail to determine their attitude toward the events that inspire them, merely describing what they see. In such cases, the director's correct identification of the genre becomes essential to understanding the meaning, idea, and unique style of the work[4].

The word "*genre*" (from French) means "type" or "kind," and refers to the classification of a work or performance into categories such as tragedy, drama, or comedy. When Aristotle wrote "*Poetics*," the terms "*genre*" and "*director*" did not yet exist. To prove the superiority of tragedy over all other types of performing arts, he compared it to epic, comedy, mime, pantomime, dance, and song. He concluded that each form has its own expressive means corresponding to the artist's attitude toward the depicted event[5].

Aristotle was the first to formulate general requirements for the two major dramatic forms– tragedy and comedy. The hero of tragedy, he argued, is greater than ourselves in

social standing, purpose, and action; the hero of drama is like us and can be debated with; while the characters of comedy are lower than us, and thus evoke laughter[6].

Tragedy is a type of dramatic work that reveals the character and downfall of the protagonist through an impossible situation and a fatal struggle. It originated in ancient Greece, derived from the ritual "goat song" (*tragos* meaning goat, *ode* meaning song) performed in honor of Dionysus. During these festivals, a goat was sacrificed, dances were performed, and choral songs expressed sorrow over Dionysus's suffering.

Soon, the tragedy developed into a tragic play about human pain. Aeschylus, Sophocles, and Euripides made names for themselves as Greek dramatists by reflecting the suffering of mankind in their art. The ancient theater traumatized viewers by graphically portraying torture and the idea that any opposition to fate or divine forces was pointless [7].

Using Aristotle's classical model, William Shakespeare—through his 154 sonnets initially recognized as a poet first mastered stage craft as an actor, providing the substance from which he fashioned plays through dramaturgical principles. Shakespearean tragedies heroes personify the most acute social conflicts, therefore, His tragedies are popular all over the world.

A.S. Pushkin also contributed to the tragic genre through his "Little Tragedies"—*"The Stone Guest," "Mozart and Salieri," "The Covetous Knight," "The Feast in Time of Plague"*—and his historical tragedy *"Boris Godunov."* All were built upon Aristotle's classical structure[8].

In later dramaturgy, tragedy changed in essence: it came to reflect truth and optimism. The modern tragic hero sacrifices himself consciously for the nation's prosperity and freedom—Jean Anouilh's *"Joan of Arc"* serves as an example. Thus, the hero's death becomes a moral victory. Uzbek dramaturgy also contains works following Aristotle's classical method, such as Fitrat's *"Abul Faiz Khan,"* Hamza's *"Victims of Love,"* Turab Tola's *"Nodirabegim,"* and Maqsud Shaykhzoda's *"Mirzo Ulugbek."*

According to Aristotle, *comedy* (from Greek "komoidia" – "festive song") portrays the humorous aspects of life, exposing social and domestic conflicts and human flaws through laughter. Comedy originated from joyful folk performances dedicated to Dionysus, the god of wine and fertility. These carnival-like celebrations featured songs, dances, and mime that symbolized the triumph of new ideas over obsolete traditions. Aristotle cited Aristophanes' comedies as prime examples; later generations pointed to Molière, and in Russian literature—to Fonvizin, Griboedov, and Gogol[9].

In Uzbek dramaturgy, Hamza's *"The Trick of Maisara"* exposed the hypocrisy and moral corruption of qozis, muftis, and aristocrats through satire. As V.G. Belinsky wrote, "The essence of comedy lies in the contradiction between the phenomena of life and its inner meaning" [10].

Twentieth-century dramaturgy gave rise to new forms of comedy—satire, grotesque, and buffoonery—reflecting the author's attitude toward social reality. Humor began to dominate over strict Aristotelian requirements. The Latin word "*humor*" means "moisture." In humorous works, the author lightly criticizes flaws without wishing for their destruction; instead, they express empathy and hope for correction. This distinguishes humor from satire. High-level humor sometimes turns into bitter irony, or "laughter through tears," as Gogol described it. His short comedies *"The Request," "The Bear,"* and *"The Jubilee"* illustrate this, while *"The Government Inspector"* depicts satire—its mayor, Skvoznik-Dmukhanovsky, and his corrupt officials are shown through sorrowful humor. In Uzbek literature, Said Ahmad's *"The Rebellion of the Brides"* stands as a vivid example of humorous dramaturgy[11].

Drama (from Greek "dran"—"to act") portrays serious conflicts through the intense struggle of characters with opposing qualities. Main heroes express the author's ideas through memorable aphorisms. For example, Gorky's *"The Lower Depths"* and Hamza's

"*The Rich Man and the Servant*" vividly reveal the conflict between positive and negative forces. Like tragedy and comedy, drama also has subgenres such as political, lyrical, domestic, historical, psychological, and documentary drama[12].

Modern directors no longer strictly adhere to the classical division of tragedy, comedy, and drama. Their performances often combine elements of all three. However, this does not mean a play can exist without genre or artistic color[13]. The dominant genre that most effectively expresses the performance's idea defines its artistic form. Thus, the value of a play depends not only on its relevance or theme but also on the typified characters, their connection with the spirit of the age, and the authenticity of their development[14].

When studying the artistic features of a work, it is also necessary to determine the author's style– the uniqueness of character portrayal and the distinctive tone of the text. Broadly speaking, *style* refers to the unity of the author's ideological and artistic features; in a narrower sense, it denotes the method of expression. It reflects the writer's worldview, the structure of events, the portrayal of characters, and the linguistic means used. Understanding a playwright's style means grasping their method of depicting reality, the conditions of their era, and the fate of their characters[15].

4. Conclusion

The Poetics of Aristotle has served as an enduring touchstone of world theatre theory, and framed theatre genres, forms and intent. He categorized tragedy, comedy and drama, which is still acting as a reference for directors to arrange uniform and reasonable performances. Aristotle's united (tragedy + comedy) theory created the existence of both a philosophical and moral artistic form of tragedy a complicated picture of the human condition and the inescapable fate always lurking just over our shoulders with a painted smile, while simultaneously defining comedy as the art often through laughter exposing society's shortcomings!! Through his insights into the drama, we can understand that there needs to be an equilibrium of conflict and resolution for the stage to truly represent reality. A vast look at old and contemporary examples from Aeschylus, Sophocles, and Shakespeare to Hamza and Fitrat uncovers a boundless wheel of adjustments of Aristotelian dramatist in the domain, and Uzbek writing. Contemporary theater has diversified and intertwined the genre (form of theatrical performance), but the basics (the logical principles) of Aristotle's system continue to be relevant as the basic principles of artistic unity and expressive realism. That's way the director has the task of correctly identifying the genre whilst revealing the specific meaning the author is attempting to convey through constructed style, cinematography, and performance. Such is how Aristotle's Poetics until this day acts as not only a historical document, but a lively methodological handbook on the aesthetics, ethics and even philosophy of the theatrical art itself and its role in the cultural and intellectual progress of humankind.

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