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**ABSTRACT**

of the dissertation for degree a Doctor of Philosophy

**THE PROBLEM OF TRAGEDY IN AESTHETICS**

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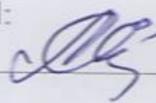
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# GENERAL CHARACTERISTICS OF THE DISSERTATION

## Introduction

**The relevance of the Research.** As a form of art, beginning with ancient Greek philosophers Plato and Aristotle, tragedy has been the focus of many philosophers who have expressed their own views on it. Western philosophers of the modern era – Hegel, Schopenhauer, Nietzsche, Scheeler and others – have also made special contributions to the art of tragedy in their aesthetic teachings. They have put forward various theories about this art and have treated it within a paradigm of theoretical thinking and writing referred to as a problem of aesthetics.

Before going into research and analysis of the aesthetic problem of tragedy, we should seek answers to such questions as: “What is tragedy?”, “What are the main elements and absolute signs of tragedy/tragediness?”, etc. Given the many debates on the nature, essence and characteristics of tragedy, various ideas are put forth in reference to this problem. Some people don’t differentiate between any special meanings and senses of the word “tragedy”, usually using it for describing tragic events taking place in real life and society, without thinking of tragedy as a form of drama, and tragediness as an aesthetic category. This circumstance makes it necessary to clarify the connections and relationships between these concepts, and to clarify what we mean by “tragedy”. It is also necessary to shed light on the differences between these concepts because they have been touched upon in one way or another in the history of aesthetic thought. Since ancient Greek philosophers –Plato and Aristotle – many Western philosophers have come up with different ideas in this regard in their philosophical and aesthetic teachings. Many philosophers have described “tragedy” as the “peak of poetry” and have highly regarded it as a form of art reflecting high philosophical ideas on life and existence; struggle and death<sup>1</sup>.

Nietzsche, who utilized Schopenhauer’s view of tragedy, argues that tragedy is the beginning of the inability of the world and life to satisfy man, to the point where they do not deserve our attempts at connecting them. Nietzsche adds that tragedy belongs to the aesthetics of the concept of art, characterizing tragedy as the

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<sup>1</sup> Боров Ю. О трагическом. М.: Советский писатель. 1961. с.39.

fundamental aspect of all existence. According to Nietzsche, tragedy is the highest form of art and is, therefore, unique to the metaphysical nature of every being. In his book *'The Will of Power'*, Nietzsche notes that true splendor is unique to something truly tragic.

The study of the history of aesthetic thought shows that tragedy treated as a category, or as fitting into the aesthetic category has been a focus of research, reflection, and interest for most famous philosophers of the world since ancient times. Unlike in the West, drama and tragedy, the peak of drama, emerged too late in the East. Philosophers have tried to explain this using social-psychological and religious factors typical to the East.

For example, Hegel noted in "Lectures on Aesthetics" that "for the possibility of true tragic action, it is necessary to establish the principle of individual freedom and independence or at least to awaken one's own sense of self-determination, to wish the individual to be freely and personally responsible for his or her actions and consequences"<sup>1</sup>. According to Hegel, this is not unique to the East. Hegel wrote: "The unified power of everything, which is in the face of all things, and which ultimately does not give rise to any particularity, remains abstract and subordinate to the divine will in Islam"<sup>2</sup>. Many scholars of the West and the East have explained the reason for the slow development of tragedy in the East, not because of the individualistic nature of the Orient, but because the social reality of the East – the "individuality" and "subjectivity" thereof – does not meet the necessary conditions. These descriptions of the whole of the East can also be attributed to Azerbaijan, a part of the East; this may help clarify the socio-historical causes and conditions of the neglected approach to the art of tragedy in Azerbaijan and to investigate tragedy as a kind of art and aesthetic problem in general<sup>3</sup>.

The history of tragedy, which is considered the peak of drama, is not a long one in Azerbaijan. This history relates directly to the development of the Azerbaijani dramaturgy, created in the middle of the 19<sup>th</sup> century by M. F. Akhundov, the great thinker and playwright.

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<sup>1</sup> Гегель. Драматическая поэзия. Соч. XIV. М. 1958. с.-с. 371-372.

<sup>2</sup> Ibid, p.p. 371-372.

<sup>3</sup> Qarayev Y. Azərbaycan ədəbiyyatında faciə janrı. B.: Azərbaycan SSR EA Nəşriyyatı. 1965. S. 9.

The first tragedy works created by N. Vazirov and A. Hagverdiyev in the late 19<sup>th</sup> century laid the foundations for the future development of tragedy in our national literature. At the beginning of the 20<sup>th</sup> century, our prominent writers, N. Narimanov, H. Javid, J. Jabbarli, and others produced the first brilliant examples of this art. But in the literary studies and aesthetics of Azerbaijan the theory of tragedy, the poetics of this art, and the social environment that gave rise to the tragedies have not been thoroughly researched by scholars, either at that time or later. During the Soviet Period, this problem was overlooked and has not been seriously researched. One of the reasons for it was the powerful influence of the dominant ideology of the society on the theoretical literature, science and art of the time, and the efforts of scholars to adhere to the ideas and principles that this ideology promoted. At that time, tragedy denied the facts of death and suicide, which are all inherent to the art of tragedy; the ideas of “art without conflicts” and principles of “positive hero” were widely promoted in works of art. In many cases, scholars have sought to substantiate the idea of the impossibility of tragedy in Soviet society, suggesting that in a classless society where there were no antagonistic conflicts, a tragedy would not occur, leaving such a society to be alien to tragic conflicts. Similarly, as the Azerbaijani society is a classless, socialist society, it cannot have tragic conflicts. It should be noted that in the Soviet aesthetic literature, there were many adhering to these thoughts, including common citizens. Commenting on this view, I. Selvinski wrote: “In Soviet society, the idea of eliminating tragedies along with the classes is harmful”<sup>1</sup>. That time, Azerbaijan had similar ideas about Soviet aesthetics and literary criticism. Some Azerbaijani scholars and art critics have described tragedy as a form of high literary and philosophical art that has the right to appear and live.

One of the proponents of this idea in Azerbaijan was Professor Mehdi Mammadov, the famous theater director. In one of his articles, he posed the question: “Does our era provide material for the genre of our Soviet existence?” to which he responded positively himself, adding: “Isn’t our era the most contradictory of all times? Trouble and justice; lie and truth; life and death, comes face to face in this life, isn’t

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<sup>1</sup> Сельвинский И. О трагическом и трагедийном. // Журн. Звезда. 1954. №3. с.-с. 146-149.

it?”<sup>1</sup>. In response to these questions, Mehdi Mammadov said that “There are forms of art of tragedy that can be found in the literature of socialist-realism”<sup>2</sup>.

Considering the above, this research on the *Problem of Tragedy in Aesthetics* explored in the present dissertation is undoubtedly an important issue.

**The aim and objectives of the research topic.** The aim of this research is to trace the historical development of tragedy as a category of aesthetics, to study and analyze philosophical views of philosophers who have offered philosophical explanations on this issue, to show how history has influenced the emergence of the art of tragedy, to identify the status and position of tragedy in the West and the East, to study the social, political, and historical conditions and causes of tragedies, to look at the role of views, socio-political contradictions and ideals, and to clarify the differences between tragedy and tragediness.

This goal involves the following:

- Exploring the historical, social, and political environment of tragediness as an aesthetic category.
- Researching the causes of the emergence of tragedy.
- Looking at the views and reflections of philosophers who have discussed the problem of tragedy in the history of aesthetics, developed its concepts, put forward theories or important scientific works.
- Investigating the relationship between literary and philosophical doctrines to tragedy in different periods of history, or the forms and solutions of tragedy in various literary and philosophical teachings.
- Expounding on the difference between tragedy in life and tragedy in art.
- Revealing the aesthetic nature of tragedy: not only explaining tragedy as a horror, a shock, and a negativity, but also taking its useful sides into the consideration, as a motivation behind creating the wisdom and the path towards spiritual perfection, a new perspective on life and a carrier of other similar aesthetic values.
- Studying the emergence of tragedy in Azerbaijan and the impact of the socio-political environment.

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<sup>1</sup> Məmmədov M. Müasir dramaturgiyamızın inkişaf məsələləri haqqında.// Azərbaycan. №6. 1957. S. 219.

<sup>2</sup> Ibid, p. 219.

- Giving an overview on the research conducted on tragedy in Azerbaijan, etc.

**The object and subject of the thesis.** The object of the research is the tragedy created by humans and peoples from ancient times to the present day, and philosophers who have given their due philosophical and aesthetic explanations. The subject of the dissertation is to investigate tragedy as an aesthetic category.

**The methods of research.** The methodological basis of the dissertation is dialectical, logical, comparative-historical, and systematic analysis.

**The development of the research topic.** The standpoints of famous philosophers like Plato, Aristotle, Baumgartner, Hegel, Nietzsche, Heidegger, Sartre, Jaspers, and others, who studied tragedy as a category of aesthetics or made a definitive contribution through their works, have been especially prioritized in this research thesis and explored.

Tragedy happening in real life has little to do with aesthetics because observing tragedies in real life or being involved in a tragedy does not cause aesthetic feelings in normal people. No one enjoys the aesthetic enjoyment of this tragedy, nor does it undergo aesthetic catharsis. However, when tragedy is reflected in art, it creates an aesthetic sense, which is reflected in the category of tragedy.

In life and consciousness, tragedy is not aesthetic but an existential experience. Therefore, the term 'tragedy' used in real life becomes an object of philosophy, sociology, history, and other areas. As an aesthetic category, tragedy characterizes the unresolved social and historical conflicts that arise because of human liberation, characterizing the conflict associated with human suffering and even the destruction of values that are vital to human life.

Although tragedy is the result of the lawful and necessary action of the destruction of a person, it implies its free activity; this activity itself is the result of the free exercise of the individual's own free will. The contradiction at the core of tragedy is that it is the free action of the individual that makes it irresistible. A person faces this contradiction at the time when he tries to run from that contradiction and conflict (tragic irony)<sup>1</sup>.

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<sup>1</sup> Бычков В.В. Эстетика: Учебник . М.: Гардарики. 2004. с. 224.

Tragism always has a certain socio-historical context. In antiquity, tragedy was represented by the notions of fortune, fate, and calamity. In the modern European aesthetics, the source of tragisim was the subject of the individual (the individual), the depth of his inner world, and the activities that were conditioned by it (Shakespeare).

One of the main features of tragedy is its inevitable necessity. It is assumed that this necessity stems from the “inner necessity” to the effect that most people do not give up on their nature and character.

Plato did not accept tragedy as an example of art; he even said that tragedy would not take place in the country he would create. But Plato’s reaction to tragedy remains dark.

Aristotle gave such a definition for tragedy, which a great effect on both the authors of tragedy as literary works and the philosophers who investigated and treated tragedy as an aesthetic category: ‘Tragedy is serious, complete, and very important, which is a product of the imagination - an imitation of a subject that affects us with our feelings of “pity” and “fear”, which we call catharsis, each of which is based on the flow of movement’<sup>1</sup>.

According to Aristotle, ‘tragedy is not an imitation of human beings, but an imitation of action and life, happiness and misery; happiness and misery are caused by action. The purpose of tragedy is not to describe a certain quality, but of a certain behavior, and people inherently have characteristics, their actions and deeds making them feel happiness or misfortune’<sup>2</sup>.

In “Poetics”, Aristotle allocated a separate chapter (18) to tragedy, trying to classify it. He divided tragedy into two parts: kneeling and opening: ‘I call the part that starts from the beginning of tragedy, from the beginning of tragedy to the point of the transition from happiness to happiness, or from the beginning of the passage to the end’<sup>3</sup>.

Hegel’s view of tragedy is an inevitable consequence of the absolute self-realization of history. Historically, it has been a known fact that one-sided positions hold their own limitations. These positions, in many cases, lead to the deepening of a conflict that runs counter to the

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<sup>1</sup> Aristotel. Poetika (Tərc. Ön söz və şərhlər: Aslanov A.). Bakı: Şərqi-Qərb. 2006. S. 30.

<sup>2</sup> Ibid, p. 31.

<sup>3</sup> Aristoteles. Poetika (Çeviren: İ.Tunalı). 18-cı bölüm. 1456 a. İstanbul, Remzi Kitabevi A.Ş. Yayınları. Dizgi, Baskı ve Cilt: Evrim Matbaacılık LTD. 1987. S. 50.

development of true history with a more comprehensive and rational purpose than what is engendered by dialectically contradictory and negative viewpoints that purport absolute superiority (or death).

According to Kant, the main point of the theoretical problems of tragedy, the overall character of the tragic hero, was illustrated by Hegel as exemplified in *Faust* by Goethe.

*The Birth of Tragedy*, by Nietzsche, is one of the best works ever written on tragedy. However, the work is not easily accepted today.

Kuchuradi argues that, according to Nietzsche, the distant past in tragedy is, in fact, the only backbone of the history of the world. In Nietzsche's view, the modern world must identify itself in the face of tragedy<sup>1</sup>.

Johanna Kuchuradi noted that according to Scheler, tragedy is an existent phenomenon and "a fundamental element of the universe." Tragedy, conscience, morality, freedom, etc. are concepts of such values. So, tragedy is only a human event. However, the person for Scheler is not a man cut off from the world he lives in. Therefore, people live in a common world and have a relationship with the world. Differences in human relationships, and feelings of inability to accept these differences, can lead to tragedy<sup>2</sup>.

Didro insists on simplicity and truth, on exaggerated, and natural superiority of tragedy, condemning Socrates' death in the plush bed, because the artist does not realize that the dying and innocent in the dungeon creates a pathetic and high image.

Lessing thought that tragedy describes fear and misery as it does, without decoration and mitigation, without disclosing its legitimacy and necessity. According to Lessing, tragedy is a transient moment of harmony and truth<sup>3</sup>.

The irrational interpretation of tragedy and tragediness in the 20<sup>th</sup> century is suited to existentialism. According to Jaspers, true tragedy is a deep understanding that universal destruction is the main characteristic of human existence.

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<sup>1</sup> Kuçuradi İ. Sanata felsefeyle bakmak. Ankara: Ayraç Yayınları, 1997. S. 27

<sup>2</sup> Ibid, p.p. 9-10.

<sup>3</sup> Шестов Л. Философия трагедии. Достоевский и Ницше. М: АСТ- Фолио, 2001. С.105.

L. Shestov saw the essence of tragedy lying in the meaninglessness of human life, in the mortality of individual existence<sup>1</sup>.

Zimmel noted that in the spirit of life philosophy, there are tragic contradictions between the dynamics of life and creative processes and the stable forms in which they crystallize.

The socio-historical value of tragedy was given by Marx and Engels. They saw the cause (or source) of revolutionary tragedy in the conflict between the demands of historical necessity and the impossibility of its implementation in practice<sup>2</sup>.

Although Azerbaijani philosophers have not undertaken separate studies of tragedy, they have addressed this problem one way or another while investigating other categories of aesthetics or related topics. Among them are Ziyaddin Goyushov, Elmira Zamanova, Zakir Mammadov and many others. Azerbaijani writers and literary critics, Mirza Fatali Akhundov, Jafar Jabbarli, Abdulla Shaig, Yashar Garayev, Mehdi Mammadov and others have had occasion to express their attitude to drama and tragedy.

**The empirical basis of the study** is Aristotle's Poetics in Tragedy, Hegel, Kant, Nietzsche, Sartre, Jaspers, Schelling, and others in relation to tragedy or tragediness, their views and thoughts, theories of tragedy, etc.

**Scientific novelty.** The problem of tragediness as an aesthetic category has been extensively investigated in this dissertation for the first time in the philosophy and aesthetics of Azerbaijan. Scientific sources from different periods were involved in this research. From this point of view, this dissertation can be considered a systematic research work.

The scientific novelty of the problem is reflected in the following provisions:

- The dissertation preserves historical and chronological orders, provides a broad explanation of tragedy, and explains tragic events in everyday life - the differences between tragedies.

- The doctoral student behind this dissertation provides examples of tragic elements in the tragedy and romance art of Azerbaijan in

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<sup>1</sup> Шестов Л. Философия трагедии. Достоевский и Ницше. М.: АСТ- Фолио, 2001. С. 106.

<sup>2</sup> Лифшиц М.А. Маркс и Энгельс об искусстве М.: Искусство. 1957. С. 49

comparison with world examples and interprets tragedy as an aesthetic category.

- The doctoral student behind this dissertation has sought to explain why tragedy has not been investigated in the past, both in the former USSR and in Azerbaijan, even though it relates directly to the socio-political structure.

- The doctoral student behind this dissertation has systematically investigated the problem of tragedy in the Azerbaijani aesthetics, the fruit of which is reflected by and contained in the dissertation.

**The theoretical and practical importance of this dissertation work.** The problem of tragedy, which has been studied as a category of aesthetics in this dissertation, can be a source for visual aids and new approaches to researchers in the field of aesthetics and philosophy. In addition to answering several different questions throughout the research work, it can also lead to the emergence of new hypotheses and serve as a platform and inspiration for future research. The fact that the dissertation is in the Azerbaijani language makes it easy for local researchers, students, and anyone else who is interested in the problem of tragedy as an aesthetic category.

This dissertation work can be used as a teaching aid in universities. It can be used in the discovery or development of new courses in higher education institutions where philosophy and aesthetics are taught. Because the study is in an understandable language of the region, the Ministry of Education of the Republic of Azerbaijan may propose on its basis a “Textbook” for junior high school students and even for senior grade students.

**Approval of research results.** The theoretical provisions and practical suggestions of the dissertation work are reflected in the scientific press and in the theses of scientific-practical conferences.

Several aspects of the dissertation work have been presented in various conferences, symposiums, scientific journals in various forms – speeches, articles, thesis, etc. form.

**The structure of dissertation work.** The structure of the dissertation is defined in accordance with the goals and objectives of the research. The dissertation consists of ‘*Introduction*’, three Chapters, ‘*Conclusion*’ and ‘*References*’.

## MAIN CONTENT OF THE DISSERTATION

The “Introduction” of the dissertation explains the relevance of the topic and the scientific novelty of the research undertaken in the dissertation, defines the goals and objectives, and sheds light on the scientific and practical significance of the research.

**Chapter I** of the dissertation is entitled ‘*Tragedy as a Category of Aesthetic: The Aesthetic Essence of Tragedy*’. Chapter I consists of 3 sub-chapters.

**Sub-chapter I**, entitled *Classification of concepts of Tragedy and Tragediness* provides an overview of the origins, history, development, etc. of tragedy. Here, the history of tragedy from ancient times to the present is followed in a chronological sequence. Changes in the content and form of the art of tragedy, beginning from Ancient Greece, in Medieval Europe and modern times, are followed through and summarized in this chapter.

This sub-chapter focuses on the historical conditions and times which provided the context and background of the art of tragedy occurring. In the dissertation, the following are some of the main reasons why the emergence of the art of tragedy is necessary:

- Tragedy (in general drama) is lively, with the actions “speaking” for themselves. Therefore, there is no need for additional explanations, descriptions, information and so on, as there is in the epos and other epic works. The costumes of each character, the scenery of the scene, the body language of the pictures and many other things can be easily understood.

- It gives the opportunity to the audience to watch events live, interact with the event for a certain period, even “live” the event and so on.

- Tragedy is more concrete than abstract. Everything is as it seems. It does not force the audience to think about additional things and to revive their imagination.

**Sub-chapter II**, entitled *Tragedy as aesthetic Category*, provides an overview of the features and criteria of tragedy as an aesthetic category distinct from other categories.

Tragediness is one of the categories related to aesthetics. As an aesthetic category, it has been studied and adopted in about the 19<sup>th</sup>-

20<sup>th</sup> centuries. However, it should be noted in advance that there is a fundamental misunderstanding regarding this category.

Often, when thinking about it as a category, tragedy in art and tragedy in life are treated as if they were equal. In this respect, it differs from other aesthetic categories which belong to both art and life, such as beauty, generosity, comedy, etc.

**Sub-chapter III**, entitled *A comparative approach to tragedies of the Ancient and the Middle Ages*, compares the tragedies of the ancient world with those of later times to explain the reasons behind the differences between them.

The hero of ancient tragedy acted in line with his own need. He was not able to prevent what would happen, but he struggled, nevertheless. This hero's activities form the plot of tragedy and, as such, it is not necessary to put the antique hero to the top of the story. Because of his actions, this hero realizes his tragic destiny.

An example of a tragic situation is encountered in Edip in the Tsar Edip tragedy by Sophocles. He does not bend knowingly, willingly, and freely, until he yields to the disasters of the inhabitants of Teb.

In the Middle Ages, tragedy was regarded not as heroism, but as martyrdom, a path of struggle and death for the sake of one's (the hero's) belief. In this case, tragedy appears supernatural, its goal being consolation.

The most extraordinary events occurred naturally in ancient tragedies, but in medieval tragedies, supernatural and miraculous events played the important role. In this regard, during the Middle Ages and the Renaissance, Dante emerged as a great figure. His tragic approaches cast deep shadows over the Middle Ages, at the same time shining sunny rays of hope in the new era. In Dante's work, there was still a strong motive of medieval martyrdom: Francesca and Paolo were sentenced to eternal torment, because their love did not coincide with the spiritual foundations of the time.

**Chapter II** is entitled "*The Tragedy Problem in the History of Aesthetics*", consisting of 5 sub-chapters.

**Sub-chapter I** of this Chapter is *Ancient philosophers' approach to the problem of tragedy and tragediness*.

In this subchapter, following the historical-chronological sequence, it is researched Plato's attitude to the art of tragedy, Aristotle's concept of tragedy and the Tragic theory of the Renaissance.

**Sub-chapter II** of Chapter II is entitled *Tragedy in the Classic German Aesthetics (Early Romanticism)*. German Romanticism appeared in Berlin, between 1797-1802, which is called 'Early Romanticism', later settling in Yena. What can be noted are the names of the first group of 'Early Romanticism' like the Schlegel brothers – August Wilhelm Schlegel and Friedrich, the novelist Ludwig Thack, the naturalist philosopher Friedrich Schelling, the theologian Friedrich Schleiermacher, the art historian and one of the founders of German Romanticism, Wilhelm Wackenroder, the poet and philosopher George Hardenberg –known as Novalis and Friedrich Hölderlin.

**Sub-chapter III** of Chapter II is entitled *Tragedy in the aesthetics of romance of the 18<sup>th</sup> and 19<sup>th</sup> centuries*. Views of Early German and French Romanticism.

Romanticism is an anti-mimetic art, which means it lies outside the realm of imitation. Romantic art is not a mirror of reality. Romanticism is a rebellion against life. Romanticism is not interested in what life looks like; it is about how it should be. In fact, these conversations about romantic aesthetics also characterize contemporary art. The most important feature of contemporary art is the anti-mimetic nature of art<sup>1</sup>.

Stendhal believed that romanticism is a modern and interesting school of thought, while classicism is old and incomprehensible.

For Goethe, romanticism is a disease; it is a battleground of wild poets and Catholic inferiors. Classicism, however, is strong, alive, and sturdy.

Nietzsche called romanticism not a disease, but a cure. For young French romantics, however, romanticism was a revolution itself<sup>2</sup>.

Jürgen Habermas emphasizes Nietzsche bringing aesthetic concepts and romantic aesthetics closer together. According to Habermas, "Nietzsche is not original in terms of Dionysian approach to history. The contemporary critique of Greek tragedy's historical

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<sup>1</sup> Dellaloğlu Besim F. Romantik Muamma. Ayrıntı Yayınları, İstanbul, 2010. S.10.

<sup>2</sup> Ibid, p.19.

thesis on the origins of Greek Dionysus in culture attains a critical point in the context of early romanticism development. In fact, there is a serious relationship between Nietzsche and the romantics. Habermas, however, insisted that Nietzsche consistently disguised himself as a romantic.

According to Habermas, the reason behind it was that the romantics considered Dionysius as being like Jesus. Nietzsche, in fact, continued to be a romantic subject, but this was why he chose to distance himself from romanticism.

**Sub-chapter IV** of Chapter II is entitled *Representative Tragedy Concepts of Recent European Romanticism*. When we talk about recent European romantics, we are referring mostly to Arthur Schopenhauer, Friedrich Nietzsche, and Max Scheler. Two philosophers who changed the traditional concept of tragedy were Schopenhauer and Nietzsche.

Schopenhauer believed both man and fate (coincidence and fault) were expressions of the same will, and tragedy was a product of the will itself in his book *The World as Will and Representation* (1819). According to Schopenhauer, the real tragedy stems not from the hero's own sins, but comes from the basis of creation, from the first sin.

According to Schopenhauer, the will for a blind, unconscious world is the greatest output point. His intended output point extends to the existence, reproduction and reproduction of the world and creatures. For him, the concept of tragedy is just one of the elements of this irrational world. According to Schopenhauer, the world, as a product of blind, unreasonable desires, is, in fact, a bad thing and it must not exist. For him, the world cannot be worse than this. But the world has such a structure and arrangement that it must be like this. It must be with the absolute and true. If the world is a bit worse, then it will not be able to cope. According to Schopenhauer, the world is a valley of misery and scream. It is just an illusion, that everything is a chance. All the pleasures of man are only negative, and his wishes, which he strives to achieve without rest, will eventually become "worthless", in other words, a tragedy, since everything, our efforts, our pains, come from a source of flaws and deficiencies, ceaselessly aiming at our dissatisfaction and displeasure. Thus, it will always cause us pain and

sorrow, because our desires have not been fulfilled. There is not a taste that is eternal; it is only the starting point of a new taste. First of all, the base of will, the wish for everything, is the need, the deficiency, the defect, the inadequacy. As a result, it becomes “bitter”. So life is in the midst of hardship and pain, and then it comes to another. From the very beginning of human life, there is no real happiness<sup>1</sup>.

While representing Plato and Immanuel Kant in his own unique understanding of the theory of idealism, Schopenhauer failed to move that general view beyond the boundaries of subjective idealism; he even rejected Hegel’s philosophy. Hegel did not hesitate to write effective polemics against Schelling and Fichte, and later on Schleiermacher, whom he admired.

Nietzsche expressed tragedy as duality –Apollonian and Dionysian. He expressed his position in the face of art, especially in tragedy, by naming the two gods who stand in the base of tragedy. Dionysus and Apollo are not concepts, but two beings that interfered with and influenced the ancient Greek life. People could see and touch them. Nietzsche’s view of tragedy in such a framework is not logically based on art, but it indicates that it is directly approaching a perception<sup>2</sup>.

Nietzsche focuses especially on tragedy as an art. However, tragedy is also a way of life and the best form of life; there is no separation between life and art.

Max Ferdinand Scheeler (1874-1928) viewed tragedy as a “phenomenon” in art and in life, and looked at it from this prism. Therefore, it is not the right approach to assume a separation between life and art in researching this problem.

According to the Scheeler, tragedy is something that exists –”it is the most fundamental element of the universe”<sup>3</sup>.

As a problem, except Nietzsche, such a view of tragedy was first revealed by Max Scheeler. According to Johanna Kuchuradi: ‘Scheeler does not view tragedy as an aesthetic or metaphysical phenomenon. He does not see any consequence of explaining the

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<sup>1</sup> Schopenhauer A. İsteme ve tasarım olarak dünya (Çev.: Levent Özşar). Biblos Kitabevi Yayınları. İstanbul, 2005. S.318.

<sup>2</sup> Ibid, p. 318.

<sup>3</sup> Kuçuradi İ. Sanata felsefeyle bakmak. Ankara: Ayraç Yayınları, 1997, S. 28.

world as a world-life. He regards it as a universal phenomenon, a phenomenon of life<sup>1</sup>.’

According to Scheeler, first of all, tragedy is a sign of events, characters, and similar concepts. Tragedy is not a way of explaining the world; it cannot come up with such explanations. It is proffered directly to the audience and is seen and perceived instantly, in an unthinking way.

**Sub-chapter V** of Chapter II is *Putting and solving the problem of tragediness in philosophical-aesthetic teachings of the 20<sup>th</sup> century. The concept of tragedy of existentialist teaching.* Existentialism, originating from Pascal, Bergson, and even Socrates, was systematized in the 19<sup>th</sup> century by the Danish philosopher Soren Kierkegaard (1813-1885), and later developed by German philosophers Carl Jaspers and Martin Heidegger (1889-1976). Martin Heidegger has a very important position in the emergence of the philosophical movement of existentialism. The concepts he put forward are completely related to the problems of man and the creation of human beings; their in-depth analyses have greatly influenced other existentialist philosophers, especially Sartre. In fact, Heidegger said that what he was doing was a phenomenological ontology and that what he did was laying the foundation for the creation of man, the only way to reach existence. In this sense, Heidegger tried to explain the existence of human beings from the creation of man. Heidegger, in a new way, posed the question of “What is existence?” and actually carried out a survey of the meaning of life. Because of him: “Creating a Philosophy by asking questions that explore the meaning of existence is to clarify them”<sup>2</sup>.

Heidegger argued that man does not know why he/she has come to this world, but he/she suffers and is beset with sorrows, because he/she knows he will die one day. Therefore, in order to get out of this situation, human beings must know their freedom and determine their fate. This sense takes Heidegger to ‘Unrecognizability of God and an atheist creature’.

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<sup>1</sup> Kuçuradı İ. Sanata felsefeyle bakmak. Ankara: Ayraç Yayınları, 1997. S.10.

<sup>2</sup> Aşar H. Heidegger ve Sartre felsefesinde “Kaygı” ve “Bulanıtı” kavramlarının analizi. FLSF (Felsefe ve Sosyal Bilimler Dergisi), 2014, Bahar, sayı: 17. S.86.

Contrary to Haydegger, Carl Jaspers, who firmly embraced the philosophy of creation, said that existence is a supernatural being (God) beyond activity and knowledge<sup>1</sup>.

The ideological roots of existentialism relate to the philosophy of life, Husserlin's phenomenology (the creation of universal sciences, universal philosophy, universal ontology, etc.)<sup>2</sup> and the religious-mystical teaching of Kierkegaard. Existentialism reflected the crisis of liberalism, in addition to its superficial and optimistic notion and belief in the progressive development of existing society.

Like Yaspers, Kierkegaard has embraced religious, humanist and moral values at the core of the philosophy of existentialism, noting that in this cruel world, one who is unhappy can find peace only with moral values. Otherwise, life, misery, and feelings of loneliness will be the first tragedy. Thus, Kierkegaard placed his ideas on the concept of god and morality, giving existentialism a religious character<sup>3</sup>.

**Chapter III** is *The Tragedy Problem in Artistic-Aesthetic Thoughts of Azerbaijan in 19<sup>th</sup>-20<sup>th</sup> centuries*. It is known that tragedy (in the form of drama) was produced much later, not only in Azerbaijan, but also in the whole East, in comparison with the West. In his famous aesthetics lectures, Hegel sought to explain why the tragedy of the East was late: '...Where the full history of art is not required, we can put aside the brush of art of the drama that we have found in the East. Thus, in poetry and in some forms of lyricism, Eastern poetry progressed along time, but still not all the Eastern worldviews have contributed the proper development of dramatic art, because, for the sake of true tragic action, the principle of personal freedom and independence, or the awakening of one's own sense of self-worth are necessary for the individual to be freely and personally

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<sup>1</sup> Aydemir M. Rasim Özdenören'in öykülerinde varoluşçuluğun izleri. Turkish Studies (*International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 9/6 Spring 2014*). S.99. // Göker C. Fransa'da Edebiyat Akımları, Ankara: DTCF Yayınları. 1986. S.113.

<sup>2</sup> [https://ru.wikipedia.org/wiki/Гуссерль,\\_Эдмунд](https://ru.wikipedia.org/wiki/Гуссерль,_Эдмунд).

<sup>3</sup> Aydemir M. Rasim Özdenören'in öykülerinde varoluşçuluğun izleri. Turkish Studies (*International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 9/6 spring, 2014*). S.99. // Magill F. Egzistansiyalist Felsefenin Beş Klasığı, (Çev. Vahap Mutal). İstanbul: Dergâh Yayınları. 1992. S.14.

responsible for his or her actions and consequences. None of this is unique to the East'<sup>1</sup>.

Hegel's comments can also be seen in an article published by Ahmad bay Agayev in *Kaspi* in the early 20<sup>th</sup> century: 'As an Eastern man, inertia, as they say, is in our nature. We run away with the enthusiasm of life, pushing it to the sky with a higher level of enthusiasm than necessary, and willingly giving life to death. This is the case in the East, and we, Muslims, are like that as well. That's why we don't have characters, or rather, there are no people with a strong will, strong purpose and passion. Therefore, you will not find such novels, tragedies, and comedies in any Eastern literature. On the contrary, all forms of literature, all kinds of thought or emotion, are either embodied in the lyricism, or in the fog and thirst of imagination'<sup>2</sup>.

The first example of tragedy in Azerbaijan was the work *Tragedy of Fakhraddin* ('Musibati-Fakhraddin'), written by Najaf bay Vazirov in 1896. After that work, our writers, such as Abdurrahim bey Hagverdiyev, Nariman Narimanov, Huseyn Javid, Jafar Jabbarli and Jalil Mammadguluzadeh, created examples of the art of tragedy<sup>3</sup>. Nariman Narimanov created the first example of historical tragedy known as 'Nadir Shah'.

**Sub-chapter I** of Chapter III is *Opinions of Azerbaijani Enlighteners on the Art of Tragedy*.

Mirza Fatali Akhundov, the founder of Azerbaijani materialist-aesthithical thought, an enlightener and public figure, has not written a tragedy, but in some of his articles, he touched upon some features of drama and tragic genre and proposed important theories on drama and the theater. He prefers the principle "to be useful to the nation" and considers the drama and the novel to be useful for the nation<sup>4</sup>.

M. F. Akhundov expressed his views on the theater in his article 'Criticism of Mirza Aga's plays'. In this article, he wonders, 'What is Theater?' and answers the question of the aesthetics of enlightenment, emphasizing the role and importance of theatrical art,

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<sup>1</sup> Qarayev Y. Azərbaycan ədəbiyyatında faciə janrı. Azərbaycan SSR EA Nəşriyyatı. B.–1965. S. 7.

<sup>2</sup> Ibid, p. 8.

<sup>3</sup> Ədəbiyyat müntəxabatı. (Hazırlayanlar: Cəfərov N., Əsgərli Z. və başqaları). Kövsər Nəşriyyatı. B.–2009. S. 223.

<sup>4</sup> Ibid, p. 222.

in particular, the drama, and the importance of drama, stating that the purpose of drama is to nurture human morality and moral perfection. M. F. Akhundov writes: “In my deepest belief, writing such works means showing genuine love for the people”<sup>1</sup>. This idea is supported by the fact that all European people wrote such works and reflected the character and actions of the people in these works.

As it is known, M. F. Akhundov wrote several comedies in a very short period, but he did not write a tragedy, another serious genre of dramatic type.

According to H. İsrailov, literary critic: “Akhundov’s preference to the comedy genre was, firstly, due to his outlook and attitude towards art. He prefers artistic genres, which in their essence are critical and satirical, “to improve the morals of the people and to teach readers and listeners”<sup>2</sup>.

In 1859, Mirza Fatali Akhundov spoke for the first time, not only in the territory of Azerbaijan, but in the whole Middle East, referring to the genre of tragedy and the spread of “tragic events/ tragedies” (“*naqli-musibet*”) among Muslims, in his article “*Fehristi-kitab*” (“Information Book”)<sup>3</sup>.

The first tragedy in Azerbaijani literature, *Tragedy of Fakhraddin* (“*Mushibati-Fakhraddin*”) (1896), was written by Najaf bay Vazirov and, thus, he laid the basis for the tragedy genre. In his work, N. Vazirov describes the horrors of ignorance in the society, making the tragedy of Fakhraddin and his dreams amid the general moral crisis of the whole society.

One of the first writers of a work of tragedy was Abdurrahim bay Hagverdiyev in Azerbaijani literature. He has written the tragedies “Falling family” (“*Dagilan tifag*”) (1896), “Unlucky Young” (“*Bakhtsiz javan*”) (1900) and “Witch Pery” (“*Peri-jadu*”) (1901).

A.Hagverdiyev uses a new form, comic episodes, in the “Falling family”. At some point, this brought him closer to Shakespearean tragedy.

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<sup>1</sup> Ахундов М.Ф. Избр. философские произведения. Баку, –1982. С. 249.

<sup>2</sup> İsrailov H. Azərbaycan dramaturgiyasının inkişaf problemləri. Bakı. –1988. S.18.

<sup>3</sup> Axundov M.F. Əsərləri. (3 cildə. II cild). Şərq-Qərb. Bakı, –2005. S.148.

For the first time in the tragedy of Azerbaijan, Abdurrahim bay Hagverdiyev used the elements of spirit and nightmare as a means of artistic and psychological influence. It also gives the work a mystical power and enriches the poetic system of the tragedy with symbols and symbolic elements. Symbolic elements have then been used more widely in romantic tragedies.

**Sub-chapter II** of Chapter III is *Putting and solving the tragedy problem in the aesthetics of the 20th century Azerbaijan romanticism*.

Although the history of tragedy in the Azerbaijani literature has not been very long, it has traveled along a very thriving path in a short time. Since the beginning of the XIX century, the social and political life of Azerbaijan has undergone significant changes (The division of the lands of Azerbaijan between Russia and Iran, the creation of new educational opportunities, increased relations with Europe, especially with Russia, the development of technology, and so on) and this led to the creation of a new literary environment and new literary-philosophical trends.

Although there were not great philosophers in Azerbaijan, this gap is often partially fulfilled by the literary environment, such as Abbasqulu aga Bakikhanov, Mirza Shafi Vazeh, Mirza Fatali Akhundov. Their literary creativity often carried philosophical burdens within themselves. Therefore, most of the writers of that time were philosophers of that period also.

The problem of tragedy plays an important role in Hussein Javid's aesthetic concept. He was convinced of the awful tragedy of human existence and saw that there was a deep gap between human desire and the truth. According to Javid, grief and pain comes to life with a man and leaves along with him. The pain is characteristic of the existence of human beings who understand the endlessness of the world, the necessity of death and leaving the world for eternity. Death, related to the general conceptual base of romanticism, carries out a dual meaning in Javid. On the one hand, he presents death as an act proving the futility of individual existence, as the result of human suffering, and on the other hand, he shows it as a solution to the existing conflicts, salvation from suffering. European romanticism characterizes tragedy as the struggle between two opposing forces:

internal freedom and foreign necessity. They emphasize that each of them manifested itself in relation to the other. According to Schlegel, the essence of tragedy is a conflict between the individual's freedom and the objective necessity, and this conflict is resolved by the hero's death<sup>1</sup>.

**Sub-chapter III** of Chapter III is *Attitudes towards the art of tragedy in the aesthetic thought of Azerbaijan during the Soviet period and during the independence*.

After the establishment of Soviet authority in Azerbaijan in the 1920s and 1930s, the first Soviet literary critics working in the field of Azerbaijani literary studies, H. Zeynalli ("Sheikh Sanan") and A. Nazim ("The Ways of our Dramatics") explored the problems of Azerbaijani dramaturgy and tragedy, add a new expression to the literature: "revolutionary tragedy". Emphasizing the need for the compilation of works in line with the requirements of the time, A. Nazim wrote: "There is no modern comedy, satire, or tragedy. We need the Soviet "The Deads", a revolutionary tragedy"<sup>2</sup>.

Although not found in philosophy and aesthetics, tragedy has already begun to be studied in the middle of the 20th century in literary criticism. Undoubtedly, it was related to the socio-political situation of the times. In literary criticism of the 1950's, the scientific and theoretical research of tragedy has begun to gain some space.

In this regard, in Ali Sultanli's small book, "Problems of literature and literary criticism in antique period", written in 1946, extensive light is shed on the peculiarities and conditions of tragedy, with a focus on the study of tragedy. A. Sultanli provides some information on the problems of tragedy in his books "About History of the Development of Azerbaijani Drama" (1964) and "Articles" (1971).

The most comprehensive theoretical work on tragedy is "Tragedy and Hero" ("The genre of tragedy in Azerbaijani literature") (1965) by Yashar Garayev, the Azerbaijani literary writer. This book can be considered a comprehensive work for the time. It played an important role in softening the socio-political regime in the Soviets and the emergence of new opportunities in the 1960's for researching this topic.

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<sup>1</sup> Заманова Э. Эстетика Азербайджанского романтизма XX века. Б. 2007. С. 136–137.

<sup>2</sup> Nazim Ə. Seçilmiş əsərləri. Bakı, Yazıçı. 1979. S. 207.

Y. Garayev discussed his agreeing with Hegel's reasons for the emerging of drama in the East. But the author also draws attention to one point: It is about the current professional theater and drama. In general, he argued that the history of performances is more ancient in the East. He even maintained that the West "has learned" the performances from the East, i.e., the Indians and the Chinese<sup>1</sup>.

**Others.** Apart from the foregoing, Azerbaijani literary scholars have touched on tragedy one way or another, at various times in connection with the tragedy genre. They are: Mikayil Rafili (article "N. Vazirov's Realism and "Tragedy of Fakhraddin", "Adabiyat ve incesenet", February 26, 1955); Mehdi Mammadov ("Aesthetic Problems of Azeri Drama", monography (1968); Aydin Talibov ("Tragedy: On the definition of the genre", Methodological instructions (1990); Parvana Isayeva ("Problems of research of tragedy genre in Azerbaijani literary criticism", PhD dissertation (2003); Hasan Garayev ("Tragedy in the epic folklore of Azerbaijan", DS dissertation (2011) and so forth.

Mikhail Rafili did not consider the play as an example of tragedy in his article "N. Vazirov's Realism and "Tragedy of Fakhraddin". He wrote: "Tragedy of Fakhraddin" is a deep, sad, frustrating, social drama. No matter how tragic the fate of the hero of the work is, Fakhraddin's character does not have a tragic character.

Parvana Isayeva researched the tragedy genre from the perspective of literary criticism in her PhD thesis "Problems of research of tragedy genre in Azerbaijani literary criticism".

Hasan Garayev's DS thesis on "Tragedy in the epic folklore of Azerbaijan" studied the elements of tragedy in oral folk literature. Here the elements of tragedy have been the object of the search in the epics, the bayati and agi (the poetic forms of Azerbaijani folklore), the legends and other examples of folklore.

The "**Conclusion**" section brings together the general mainstays and main points and positions of the dissertation and summarizes the results of the research.

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<sup>1</sup> Qarayev Y. Azərbaycan ədəbiyyatında faciə janrı. Bakı. 1965. S.9.

Tragedy has always been associated with values or conflicts of values. Value is a criterion for a human being. As such, tragedy is a phenomenon directly related to human beings.

The general conclusion is that it is not appropriate to limit tragedy simply by criteria such as loss, sadness, sorrow, tears, and so on. Since the victory of any of the tragic heroes in the tragedy gives the society something positive. The fact that no one of the “clashing forces” is negative is a sign that the “positive” side wins, regardless of who wins in the end. In other words, what is involved is not a diminishing, a humiliation, a defeat, a regeneration, and a destruction of the hero in a tragedy. On the contrary, the audience here thinks about the loser and is upset for him.

As a result, this study concludes that tragedy does not simply invoke traumatic qualities, such as, at first glance, its negative traits like death, suffering, torture, separation, and so on. Rather, it is also a philosophical concept that becomes perfect, raises a man by provoking thought and reflection.

Tragedy brings tears, sadness, sorrow, death, bitterness, etc. but it also offers to man a chance to savour sweetness in the bitterness, joy in sorrow, and optimism in pessimism. Of course, this is not occasion enough for being glad at a hero's death. As mentioned earlier, it is a pleasure to have a renewed, freshened life. In other words, it is gladdening to discover, to refine the truth. Such joy and light as come from tragedy demonstrate the value of human life.

**The following articles and conference papers have been published, which they are covering the content of the dissertation:**

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