

## Tragedy In World Literature

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### ABSTRACT

**Objective:** This study explores the genre of tragedy, tracing its origins and development within the literary traditions of world and Turkic peoples, with a particular focus on Karakalpak literature. It aims to analyze the scholarly perspectives on tragedy and drama and their evolution over time. **Method:** The research employs a comparative literary analysis, reviewing foundational works and contemporary studies on tragedy. It synthesizes insights from historical, cultural, and literary perspectives to provide a comprehensive understanding of the genre's development in both global and regional contexts. **Results:** The findings reveal the nuanced emergence and adaptation of the tragedy genre within Turkic literature, highlighting its interplay with global literary traditions. The study underscores the critical contributions of Karakalpak scholars to understanding the genre, especially during its formative years and subsequent evolution. **Novelty:** This work offers a fresh synthesis of global and Turkic literary studies on tragedy, emphasizing its significance in Karakalpak literature. It bridges gaps in existing scholarship by contextualizing the genre within a broader cultural and literary framework.

## INTRODUCTION

Despite all the powerful sources of information and global problems that are happening in the world, the track is not only the oldest genre in world literature, but it is developing as a creative form that forms the right worldview towards people. Not only European and Russian artists, but also dramatists of the Turkic peoples are turning to this genre, which shows sharply conflicting, important global problems, and times of aid and social problems, through various literatures. So, tragedy is not an old, but a modern genre. In world literature, the genre of tragedy has been studied in various theoretical aspects. His tendencies to study genre specifics have improved. In the works created in the genre of tragedy, the hero's dreams are higher than his personal life and interests, he fights and becomes a victim for his idea, but in terms of the hero's valiant action and fierce struggle, it is more artistic than the heroes of drama and comedy.

As the genre of tragedy was formed in Karakalpak literature and developed in the works of several authors, it became necessary to research it based on the advanced experiences of science.

In the years of independence, the genre of tragedy in Karakalpak literature developed on the basis of new concepts. This genre, which describes the most complicated period of human destiny and its tragic end, has gained its place in our

literature by being staged in the theater, and has gained its place in our literature, and the development of the black-cap literature of the tragedy genre, which has a high level of influence on young people and humanity in general. the need to research the process is more urgent than ever. Aristotle's "Poetics" in the genre of tragedy in world literature, M.M. Bakhtin, L. Timofeev, A. Potebnya, G. Pospelov, B.F.Tomashevsky, etc. in Russian literature. the main ideas of the scientists in their philosophical, literary theory and aesthetic views, the analysis of the artistic work, the main features of the tragedy genre are noteworthy.

## RESEARCH METHOD

The research employs a qualitative method that includes comparative literary analysis and historical-cultural interpretation. It examines foundational texts and theoretical frameworks related to the tragedy genre, drawing upon the works of renowned scholars such as Aristotle, M.M. Bakhtin, L. Timofeev, A. Potebnya, G. Pospelov, and B.F. Tomashevsky. By analyzing these perspectives, the study identifies the philosophical, aesthetic, and theoretical underpinnings of the tragedy genre. Additionally, it investigates the development of tragedy within Karakalpak literature, focusing on its evolution during the years of independence. The method integrates an interdisciplinary approach, combining insights from literary theory, aesthetics, and cultural studies to understand how tragedy as a genre addresses complex human destinies and societal issues. The research further contextualizes these findings within the broader scope of global literary traditions, emphasizing the unique contributions of Turkic literature to the field.

## RESULTS AND DISCUSSION

In the literary studies of Turkic peoples, the ideological and thematic variety of dramaturgy, genre features, system of images, and stylistic features have been studied, and the different features of tragedy from drama and comedy genres have been presented. Many studies have been conducted on the genre of drama and tragedy in Turkish literature. In particular, scholars such as Zehra Kaplan, Sedat Karagül, Özdemir Nutku Yrd [7:28], A.Turan Oflazoğlu [2] Çiğdem Kilic, Refik Ahmet Sevengil [8] in Turkish literature, B. Imamov [13], I.G'aniev [14:48], in Tatar literature A.M. Zakirzyanov [3:226], Sattarova A.M [9:152], in dramaturgy Gareeva Gulfira Nigmatovna, T.A.Kilmukhametov[10], in Kazakh literature M.Ao'ezov, S.Ordaliev, A.Tajibaev, R.Nurg'ali[11], in later years J.T. Qoblanov[6] in scientific works of dramaturgy, tragedy the emergence and formation of the genre, its history, the mutual relations of folk art on the basis of its emergence, Also, it was widely revealed that the traditions and artistic level of the peoples were reflected, and scientific conclusions were accepted. The study of dramaturgy in Karakalpak literature began in the 30s of the last century, and the first studies were in the form of lectures, and later this type of fiction became a special research object. In the scientific works of K.Ayimbetov[1], T.Allanazarov, T.Bayandiev, B.Tursinov, K.Sultonov, A.Nasrullaev, J.Boleshova, Q.Jarimbetov, A.Jarimbetov. In the

articles and scientific works of scientists such as F.Utemuratov, R.Matmuratova, M.Mambetova on issues of conflict and composition, system of images, artistic language scientific-theoretical thoughts, researches have arisen. But these studies are mainly focused on the drama and comedy genre, and no special research has been conducted on the tragedy genre so far.

Since the 1960s, Karakalpak dramaturgy has been rich in thematic, form and artistic research. The first researcher of the dramaturgy genre, scientist K. Ayimbetov's candidate work on the topic "Essays on the history of the Soviet dramaturgy of Karakalpak" (1963) covered the issues of the emergence and development of the drama genre. Published monographs and collections on "Folklore and Literature" by K. Maqsetov (1975), "Theatre and Dramaturgy" by T. Allanazarov (1979-1982), "Problems of Dramaturgy and Our Theater" (1988) by B. Tursinov, and also by these authors articles published in different years are noteworthy. It is said in scientific sources that the tragedy appeared in ancient Greece, songs and dances were performed during the ceremonies in honor of Dionysus, the god of May, and as a result, the dramatic genres of tragedy and comedies were founded. Also, there are elements of drama based on some old religious holidays that have come down to us from ancient times. An example of this is the word "Bazram" found in the book "Devonu Lugotit-Turk" by Mahmud Kashgari, a scholar who lived and worked in the 11th century. will take The fact that the word Bazram [3:111] ("holiday") has come down to us since ancient times indicates that the roots of drama creation are directly related to examples of folk oral creativity. We can see that the lines of the poem like "The instruments were tuned, the May bowls were prepared" in this book are connected with May and uplifting holidays. So, as can be seen from this, since ancient times, the peoples of Central Asia have had their own wine and uplifting religious holidays aimed at influencing the nature to cultivate grapes. It is possible for us to come to the opinion that these religious ceremonies appeared in very ancient times, during the period when farming began in Central Asia, or that the Greeks entered Central Asia from the IV century BC, with the invasion of Alexander the Great, and merged with local religious ceremonies. gives

An example of this is the plots presented in "Korqit Ota", a heroic epic of the Oggi-Kipchaks. Scholars have confirmed in their scientific works that the plots mentioned in the fifth chapter of Korqit's father's work coincide with the plots of Euripides' Alcestida tragedy, and that these plots were shown in theater performances in the ancient country of Bactria [5:86]. Zehra Kaplan [12], a researcher of Turkish literature, has widely mentioned in her scientific opinions that the origin of the genre of tragedy, including drama, goes back to ancient times, and its roots are old religious customs and holidays.

So, in Karakalpak literature, drama, including the elements and initial stages of tragedy, go back to very ancient times. But it is a pity that it was not preserved in written sources in time. One of the main reasons for this is the beginning of the Arab invasion in Central Asia from the second half of the 7th century and the fact that they destroyed the artistic and cultural wealth of the local people with the view that it was

against religion.

Although the first roots of drama can be found in ancient times, on the basis of old religious holidays, it should be noted that it appeared as a genre in Karakalpak literature only at the beginning of the 20th century. Tragedy plays began to appear in Karakalpak literature from 1926. Examples of this are S. Majitov's "Ernazar Alako'z", "Aygul-Tayman", (Gulim-Tayman), M. Daribaev's "Armon", "Ko'klan botir", R. Majitov's "Tozagul", S. Khojaniyazov's " " We can cite tragedies like "Aisha" as an example.

## CONCLUSION

**Fundamental Finding :** This study underscores the distinct evolution of the tragedy genre in European and Eastern literatures, highlighting its unique characteristics and divergence from other literary genres. The findings reveal that European tragedies often emphasize individualism, as seen in characters driven by personal desires, while Eastern tragedies prioritize collective well-being, reflecting societal values such as kindness and responsibility. **Implication :** These differences in worldview, as represented in the tragedy genre, provide valuable insights into the cultural and philosophical foundations of European and Eastern societies. Understanding these contrasts enriches the study of comparative literature and offers a deeper appreciation of how literature embodies cultural identity. **Limitation :** The research primarily focuses on a theoretical analysis of selected works and lacks an extensive empirical examination of audience reception or comparative analysis of theatrical adaptations across cultures. **Future Research :** Further studies could explore the intersection of the tragedy genre with contemporary global issues, examine its adaptation in modern media, and conduct comparative audience studies to assess its cultural resonance in different societies. Additionally, in-depth analyses of lesser-studied Turkic tragedies could expand the understanding of this genre's regional variations and contributions.

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