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Presentation date: January, 2020

Date of acceptance: March, 2020

Publication date: May, 2020

REFLECTION

OF PHILOSOPHICAL IDEAS IN HUSEYN JAVID'S WORK

REFLEXIÓN DE IDEAS FILOSÓFICAS EN EL TRABAJO DE HUSEYN JAVID

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Suggested citation (APA, seventh edition)

Asgarzade, L. S. (2020). Reflection of Philosophical Ideas in Huseyn Javid's work. *Universidad y Sociedad*, 12(3), 141-150.

ABSTRACT

This article deals with an analysis to explain the reflection of the philosophy of love and beauty in the work of Javid, poet and playwright, founder of the romantic literary movement in the 20th century Azerbaijani literature (in tragedies, such as, "Sheikh Sanan", "Khayyam", "Afet", "Prophet" and "Satan"). The article appreciates the quality of researches made until present time on the work of the philosopher poet and playwright. The work of the poet who was victim of political repression has been researched unilaterally or under the pressure of the severe soviet ideology. Despite the fact that the philosophical layer in the work of the poet who has declared his artistic credo as "My God is beauty and love" is strong, it was not involved to the comprehensive analysis. After regaining the state independence, many papers were written about the work of the great poet who glorified the beauty and love in unity, where the national content and color as well as the human essence were determined. The Javid's work inspires us with mode of thinking as philosopher and serves us to gain wisdom and in forming the outlook.

Keywords: Huseyn Javid, philosophy of love and beauty, human philosophy and psychology.

RESUMEN

Este artículo aborda un análisis para explicar el reflejo de la filosofía del amor y la belleza en la obra de Javid, poeta y dramaturgo, fundador del movimiento literario romántico en la literatura azerbaiyana del siglo XX (en tragedias como "Sheikh Sanan", "Khayyam", "Afet", "Profeta" y "Satanás"). El artículo aprecia la calidad de las investigaciones realizadas hasta la actualidad sobre el trabajo del filósofo poeta y dramaturgo. El trabajo del poeta que fue víctima de la represión política ha sido investigado unilateralmente o bajo la presión de la severa ideología soviética. A pesar de que la capa filosófica en la obra del poeta que ha declarado su credo artístico como "Dios mío es belleza y amor" es fuerte, no estuvo involucrada en el análisis exhaustivo. Después de recuperar la independencia del estado, se escribieron muchos documentos sobre el trabajo del gran poeta que glorificó la belleza y el amor en la unidad, donde se determinaron el contenido nacional y el color, así como la esencia humana. El trabajo de Javid nos inspira con el modo de pensar como filósofo y nos sirve para ganar sabiduría y formar la perspectiva.

Palabras clave: Huseyn Javid, filosofía del amor y la belleza, filosofía y psicología humana.

INTRODUCTION

The role of philosophy and literature appeared since antiquity as an entrance door to the philosophy, as well as the art is crucial. So, the art, literature and philosophy are at the forefront in perfection of human kind and in catharsis of the spirit.

The reflection of the philosophy, a Greek word by origin, meaning “to love the wisdom”, in the literature served as a school in terms of intrareception by a man in the commentary of the middle Ages’ Muslim scholars. Although not everyone is involved in philosophy, everyone reads literary works and loves art. Pythagoras, who first called himself a “philosopher”, said: “I know my place. I know that wisdom is only the knowledge of the God, and I cannot have it. I can only love wisdom”. Pythagoras stated that he was not sophos, wise, but philosophos, a “lover of wisdom,” Pythagoras himself originating the term “Philosopher”. The “lovers of wisdom”, i.e. philosophers thought from ancient to modern times about the concept of being, so, they studied the problem as best they could, and sought its essence in sense and reasoning.

Sufism, which manifested itself more as a mystical teaching in the East, invited all believers and lovers of wisdom to the path of Tasawwuf, i.e. the “spiritual perfection”. The beginning of Tasawwuf is the Sharia and the end is the truth. A person taking a step to the path of spiritual perfection must go through many situations and moments, train his material body on the way to reunion with the God, suppress his nafs (passion) and lust, and purify his soul. Those who rise to the level of spiritual perfection reach a glorious point, such as ascending to God, and become aware of the truth.

Yunus Emre, Rabia al-Adawiyya, Mawlana Jalaluddin Rumi, Junayd al-Baghdadi, Bayazid Bistami, Abu Najib Suhrawardi and others helped guide those who set out on this journey. It is the literature that best accompanies philosophy on this way. The literary figures who have mastered these ideas and are self-aware have reflected their thoughts in corresponding works. The mission of philosophy mirrored in the literature is to help the people to understand the wisdom that is “the knowledge of the God” and to show the path to the wayfarers. From this standpoint, the work of the philosopher poet and playwright of Azerbaijani literature Huseyn Javid, who has reflected in his works original ideas about philosophical thought, art and literature, deserves special attention. Javid’s ideal was born from a realm of philosophy, beauty and love, rose to the truth passing through all the stages of Tasawwuf. The main pillar of this kingdom is Javid’s famous verses “My God is beauty and love”. In his works, such as “Sheikh

Sanan”, “Afet”, “Abyss”, “Prophet”, “Azer”, “Khayyam” and others the ideal of the romantic poet, who saw human and philosophical thought, beauty and love in unity, and raised beauty and love to the level of God, is of a more human nature and typical by its national content and national color.

The first literary examples of the poet are notable for an impressive sense to arouse pure feelings in readers, instill into them high moral qualities and invite them to self-discovery. It is to be noted that this mighty sense was originated from the environment in which he was born. Because every author is also a child of the environment in which he lives. Hussein Javid was also a child of environment of Nakhchivan, Tabriz and Istanbul where he was born, grown and educated, as well as has mastered series of philosophical studies. The city of Nakhchivan, especially the Alikhan neighborhood, where the poet was born and lived was a place of dervishes belonging to Sufi sects of the Middle Ages and where their caravanserais were located.

That is, “the poet’s acquaintance with Sufi teachings and Sufism begins with the family, environment and neighborhood in which he was born”. At the same time, the poet, who lived in the neighborhood of dervish hearth, listened to the dervish every day, singing in the city bazaar in two steps away from the school where he studied and the “minajat” rising from the pulpit. It was perfectly natural, because in Nakhchivan, as in the whole East, the mosque and the school (XIX) were side by side, and even the school where the poet studied (“Tarbiya”) “*was taking refuge in the armpit of the mosque*” (Javid, 2007a).

It should not be forgotten that his father Haji Molla Abdulla was born and raised in the village of Shahtakhti, meaning the Shah’s throne, famous with the Neymatullahi dervish sect, founded in the 14th century. Javid, who was acquainted with the concepts of “wahdat al-vujud” and “divine love” in the environment in which he grew up, has deepened this knowledge while studying in Istanbul, thanks to the philosopher-poet Rza Tevfiq, who has first included the subject of philosophy in textbooks. All these were later great factors in Javid’s future career as an artist with his own philosophical conception and ideas, and who wanted to convey these ideas through art and literature.

The fact that Javid has begun his literary career from the highest ideas to be expressed in his poetic texts and approached the life was certainly thanks to the factors we have mentioned above. The philosopher-poet, who took the nickname “Salik” (road) at the age of 14, and then Javid (eternal) at the age of 27, declared that he came to the world and literature with a special mission, fixed in the

thesis that “Love is the greatest religion”, and so he has founded a new philosophical teaching. It is to be noted that Hussein Javid, born in Nakhchivan, in Tsarist Russia, has also witnessed such historical events as the Bolshevik Revolution, the first Democratic Republic of Azerbaijan in the East, then its collapse and the establishment of the Soviet power in Azerbaijan (1920).

Hussein Javid, born in Nakhchivan in 1882 and studied at the Talibiya Madrasa in Tabriz and Istanbul University, lived in Baku from 1919 until the political repression (he was imprisoned in Bayil Prison for two years from 1937 to 1939) for not accepting and praising the Soviet regime in power. For this reason, he was exiled to Siberia as a “public enemy”. He died in 1941 at the Hospital for the Disabled. Thus, the work of Hussein Javid, born, grown and educated in the limits of three empires, the most productive period of which was coincided with the soviet era, the philosophical essence of this work was not studied deeply and in duly manner; it is to be mentioned that only in some studies this work was researched superficially and often incomprehensibly. Despite the emergence of studies related to the work of Javid from the very poet's life, the study of philosophy, religion and psychology reflected in his work is still relevant today.

DEVELOPMENT

Two stages may be distinguished in terms of clarifying and assessing the attitude of critical thought to Javid; the period from the late 20s and 30s to the late 1950s.

1. The contradictory, sometimes biased criticism period of Javid's work (no one dared to mention Javid's name within 20 years).
2. The period of protection of Javid against these contradictions and biased criticisms. Some studies after the second stage (Jafarov & Alioglu, 1960) prove that the poet's work has been studied from as a new perspective as possible. And the real “acquittal” of the poet was the decision made on the occasion of the 100th anniversary of his birth. The researches carried out from the end of 1982 to the present time were preferring and estimating the methodological principles based on the period's literary-historical, political and ideological processes, as well as the ideology of independence Azerbaijan.

After regaining the state independence in Azerbaijan (1991), the poet's work has been analyzed comprehensively and mainly as the examples created namely by the philosopher poet, there were written monographs reflecting his work in terms of content and form, such as, “The poet of divine beauty”, “Javidname”, “Javid miracle”, and others. However, the philosophical essence of

Javid's work was first touched upon in an article by Izzet Rustamov (1969), and the term “Javid studies” used first of all in this article was later referred in the soviet literary criticism by Jafarov, Garayev, Mammadov and others. Alongside with the objective ideas, in the first stage of Javid studies, more frivolous, biased, erroneous opinions and provisions were laid down, his works were misjudged, and sometimes different, contradictory opinions were advanced about Javid's work.

Although the poet's work has been studied from various standpoints, unfortunately, the philosophical layer contained in this work has not been studied sufficiently, it was not involved broadly to the research except for works by the philosopher Khalilov (1996), and the young researcher Turan (2000). While aiming to explore the issue of philosophical wisdom in Javid's work in this article, we have accepted the idea expressed in the newspaper “The Azerbaijani citizen” in one of articles in 1921 that “it is impossible to criticize Javid's drama “Sheikh Sanan”, because, to criticize Javid you need a second Javid and unfortunately we have not the second one” (Mammadli, 1982) and at the same time we understand that any researcher must know philosophy and religion perfectly and be able to analyze what is written.

Because Javid's work is still studied by some researchers within the framework of Soviet-era stereotypes, just from the point of view of literary principles, with reference to the classification of known methods and “*some researchers try to present aspects of Javid's worldview only as a feature of romanticism. However, the idea does not give rise to the method, quite contrary, the method is chosen for a more optimal expression of the idea*”. (Khalilov, 2009). Despite the literary criticism considers this type of approach appropriate, it is not enough for philosophers. Khalilov, who allegedly accused those who studied Javid's work from the philosophical point of view of not being able to understand the poet's philosophy has appreciated the ideas advanced by Alioglu and Garayev thanks to the fact that they , “could hear the poet's spirit correctly”, “could penetrate the philosophical layer” as valuable materials for the construction of Javid's philosophy as a whole system, then, he said regretfully that “this estimation could not be expressed about the next generation, especially the young philologists, who joined the study of Javid's work, excluding certainly a beautiful essay by Turan, but he also did not consider it “*a basis for deep-rooted philosophical research*” (Khalilov, 2009) because it was “an essay” and “born of superficial impressions”.

In his analyses the author has distinguished Garayev and Alioglu, who shed light on the philosophical aspects of Javid's poetry. Indeed, Hussein Javid is first and foremost

a philosopher-poet, and this should be taken into account in researches in the first place. The researcher who studies Javid's work, has absolutely to know at what level was the poet and what mission he has served, because *"Javid is not visible from the bottom of life, from the basement and the kitchen window"* (Garayev, 1996). Like Garayev, while analyzing Javid's work, Masud Alioglu also analyses the roots of this work, seeks the sources of philosophical thought and does not hide the fact that he is looking for philosophical motives. The aforementioned researcher explores the problem of ideals and existence in Javid's poetry in the context of Hegel's system, the greatest representative of idealism, and concludes that *"according to the poet, human life was created to beautify the life. What is beautiful is high and sublime, but the real being has not risen to this level. So, the great ideal is to rise to greatness and beauty"* (Alioglu, 1978). In this case, the researcher does not "hide the fact that Javid is in an idealistic position" or "does not criticize him in accordance with the requirements of the time", but rather speaks from the same position: H. Javid desired to see the significance of the life, the essence of living and the real world in a level that is always full of purity and beauty, joyful feelings expresses the inexhaustible belief that the ideal of the mighty and great man will triumph over the mortals of the real world! (Alioglu, 1978). Despite the fact that we regained our independence in 1991 and got rid of the communist ideology, there are still those who approach Javid's work with the Soviet system of thought.

Hanafi Zeynalli, Javid's first researcher and fair critic, wrote in the 1920s: "Javid's mission is that he may one day write the "Sheikh Sanan", then he will open an Abyss, he will give birth to a Disaster ("Afet"), oblige Satan to dance, will try to create Prophet", perhaps tomorrow he will do his best to resurrect a Genghis, Alexander, and the next day a Lenin "(Zeynalli, H., 1983). In fact, excluding the matter of Tasawwuf, Hanafi Zeynalli had discovered the truth expressed in Javid's work more correctly than the modern researchers. Both the place and the geography that Javid has chosen for his tragedies were known, as well as the topics in which he was interested. Although a century has passed since these words were written, some researchers are still unable to speak of the poet's supreme mission.

Today, a different and wrong approach to Javid's "Satan" stems namely from this approach. According to some researchers, "the Satan is of the human nature" and it is so "obvious" that there is no need for special research or extensive discussion. Khalilov (2009), making sure of

mastering the "corresponding commentaries" given by Alioglu and Garayev and the comprehensive analyses contained in his own work "Philosophical motives in Satan" to understand Javid's work more deeply, to approach him from a philosophical point of view and to be aware of the poet's ideals (Khalilov, 2009), has also criticized Ismayilov (1969), as well as Alioglu for their judgments about human nature of the Satan in his work "Javid's philosophy" and objected to the idea that "the devil is inside the man" taking into account the difference between "men" and a man: *"The man is the symbol of humanity. In real life, there are bad people amongst them, and there are even more of them. However, if it is possible to find a pure, pure-hearted person on earth who has not yet succumbed to even one devil, the whole of "man" cannot be branded as devilish. So, this aspect does not come from the essence of man and does not characterize humanity; a person is infected with this disease from another source"* (Alioglu, 1978)

The Satan cannot penetrate the heart that beats with the love of God. Where there is no God, the Satan appears. Filling one's heart with the love of God and living with divine love protects him from the devil or demonization. Javid's goal and purpose was to "elevate man above the imperfect environment, to leave no place for the devil inside the man, in his environment, or in society". The work by Khalilov (2009), "Philosophical motives in the "Satan" also serve to open this idea.

Namely owing to the fact that Javid has been acquainted in the environment where he grew up with religion, morality and science plaid a great part in forming as philosopher and it is not causal, as his childhood was passed in the district where dervishes belonging to the sects of Nematullahiyya, Heydariyya, Nuktaviyya, Bektashi and others in the family of his father Haji Molla Abdulla, known as the famous Rovzakhan of his time, and studied at the school of the enlightened M.T. Sidgi. Later, all of these factors promoted Javid, who had his own philosophical concept and ideas, and who wanted to convey these ideas in an artistic way, through art, to follow "the game of shadows sit in the very essence of the being and in our mortal (material) world" (Khalilov, 2009).

At this moment we have to note with regret that even the author of the first philosophy textbook in Azerbaijan, Mammad Kazim Alakbarli, did not understand Javid or did not want to understand him for fear of the ideology brought by the Red Revolution. Unfortunately, many people, confused between "living" and "death" in a foggy, confusing time, have become a tool only for survival. The Red Revolution, which triumphed not only over people, but also over the environment, morals, traditions, and everything called national value, was engaged in condemning the

intellectuals of the nation to death. At such a difficult time, some critics speak about Javid's "false ideas" in his work in the 1930s sounded today like a warning to the poet: "Be careful," "You're going to die:" the false ideas advanced during the proletarian revolution can lead any great master of pen to death". It is notable that at such a horrible time the work of Javid, who did not stoop to the Soviet regime contained real philosophical ideas forgotten at the soviet time when it was oppressed and the "official philosophers" who were engaged in propaganda of various political programs and documents, became slaves to politics. The poet who called people to self-awareness and to the Truth in the country occupied by Russian Empire was accused of "philosophizing", "abstraction", separation from real life. This attitude was not limited to the romantic, idealist Javid, but to philosophical thought as a whole.

Romantic poetry is not only a literary phenomenon, but also one of the most important sources serving the philosophical thought. Gibran Khalil Gibran, one of the prominent representatives of Romanticism, attributed thoughts to the philosophy and the feelings to the poetry: "The soul of a philosopher is in his thoughts and the soul of a poet is in his heart!" But philosophy cannot be produced by thought alone! Only the science is derived from thought. And the philosophy means first of all the union of the heart and the thought.

The poetry, which glorifies the truth, beauty and kindness is romantic because the ideas are rhythmic with the heartbeat, as a result it rises to an inaccessible height for ordinary consciousness on wings of feelings. In other words, romantic poetry was created by people who did not conform to the deceptive charm of the mortal world, who stayed away from it, and whose faces were towards the truth. The path of those whose faces are towards God, those who are burning with the love of the truth, passes through a great way, the path of love, roasted in the fire of beauty and love. To understand the romantic essence of Javid's work, the philosopher poet whose face was towards the God, you have to follow the traces of light shed on the beauty, because Javid's work is the search for beauty in nature, in man, and in the world as a whole. *"As a poet, Javid in all his poems was engaged in regulating the violated rules of beauty, of course, beauty in a broad philosophical sense"*. (Garayev, 1985)

Love and beauty were the main credo and aesthetic motto of classical romanticism. Medieval philosophy has a deep and extensive knowledge of the role of love in human spirituality. Ibn Sina (Avicenna) writes in his treatise "On the essence of love": "Love is considered the goddess of goodness and beauty, and it is considered the source of goodness. This quality in man leads him to the path of

truth. His definition of love is as follows: "Love is in truth nothing but whole-hearted approval of the pleasing and suitable". "In the above-mentioned definitions, appreciation of wellness (or beauty) and coordination are two main elements. Understanding beauty and appreciation thereof is restricted to rational entities and understanding coordination is also confined to other creatures. He associates movement with love on a physical level and implicitly speaks of some kind of affectionate movement; that is, the very movement that holds an important position in mysticism. He defines the love of immaterial or abstract creatures as motionless and the love of corporal creatures as love in motion. Contemplating what Avicenna's words reminds us of the substantial movement, as he sees love to be a feature of existence and movement to be specific to love. Hence, it can be deduced that in this philosophical conceptualization, love is coincident to existence and movement, therefore movement is the essential concomitant of existence and this is the substantial movement (Alirez Say dmansur).

Hussein Javid, who looked at the world through the eyes of love and beauty, believed that the human heart was not without love, and that love was a force that purified the inner world of man. Love is God's gift for men, and beauty is God's love for them. That is, all the beauties in the world, in the universe, in nature, are natural plates created with love, and these beauties are only for human beings.

According to Nasimi, the founder of Azerbaijani philosophical poetry, connecting the love to a divine source, the God created the face of the beautiful creature the most beautiful of all. He made it so beautiful, as if the words "I am the truth" were written on his face (Nasimi, 1972). This is exactly what Rind said in Fuzuli's work "Rindu-Zahid": Beauty is a mirror of God's face, a guide for those who want to reach God. This face is the source of God's light, but also the source of eternal grace. Wherever she appears, she becomes the source of true beauty. Do not think that beauty consists only of water and mud. Maybe beauty is a truth that is revealed on a beautiful face. The owner of this beautiful face is only a tool to show it perfectly (Fuzuli, 2005).

The Fuzuli tradition appears in Javid's work, who expressed his idea in philosophical lyricism with his ideals in the early twentieth century (Garayev, 1985). The art of the poet, whose ideal is beauty and love, is an art created from the light of beauty and love. "There is no God in Javid, love and beauty are on the order of God". The way of a person who is in love with beauty is through self-realization, that is, a person who loves realizes himself, and if he understands himself, he realizes the God.

Beauty is a masterpiece of the world. It is not enough to watch Him, it is necessary to love, to pray to Him. Love and beauty are more perfect in unity. Beauty is the truth. It is not for nothing that the ancient Greeks called the universe the "outer space", i.e. the beauty. When you say love, you mean beauty, and when you say beauty, you mean love. In fact, beauty and love have always been ideal for romantics.

Only the romanticist singing of events with inspiration, can remove the veil of usualness from events and objects, as a result, they reveal the beauty behind them, which was already divine beauty. Divine beauty is not understood by ordinary logic. Therefore, Ibn Arabi said, "The beauty I have seen is incomprehensible". There is no "color, place and size of the soul in the world" of Javid, whose dream was to see people perfect, wise and good. "The soul is outside space and time, it manifests itself in events (Khalilov, 2009). Just as beauty creates love, so love creates man. If beauty is the cause, love is the result. The result of love is humanity, truth and greatness. For this reason, the idea of love that he perseveres is the key for self-realization.

The power of love in human evolution and self-awareness is undeniable. This is true for both the West and the East. According to Losev's idea, the person who loves is God, and according to Tolstoy, "where there is love, there is God". Goethe calls "the essence of love the essence of all books" (A world without love would be no world) and according to Girishvel, "the breath of love regulates world chaos and turns disharmony into harmony".

Thus, all the works of the romantic poet Javid, who perceived love and beauty in the presence of God, are the essence of love, the breath of love that regulates world chaos and turns disharmony into harmony. The author of the "Love Collection" believed that a mankind may be purified in the light of love and beauty and enters the self-actualization. Namely for this reason, Gibran, deeply aware of the philosophical essence of beauty and love, considered «beauty not need, but ecstasy».

The world is everywhere full of beauties that Gibran considered "ecstasy" from the very beginning; it is enough for us to be able to feel all the beauty in the world, in the universe, in nature and in man, to be able to enjoy and love with great love, and to understand beauty and love as truth ("When you love you should not say, "God is in my heart," but rather, "I am in the heart of God..."). The creations of a mankind who sees the beauties of the world and understands their philosophical essence are also beautiful. It is said that at the entrance to the ancient Greek temple of Delphi, it is written: "Know thyself! Then you will understand both the God and the universe" (Goyushov,

1978). In fact, the Greeks borrowed this idea from Eastern philosophy. Man must be aware of himself first, and then of nature. At the heart of Javid's work, whose ideal was beauty and love, we see the matter of self-awareness, which is always relevant, especially in the tragedy "Sheikh Sanan".

The sheikh of the sect in the tragedy "Sheikh Sanan", takes a step toward self-consciousness with love. At that point, natural feelings arise in the heart of the sheikh from earth and being that is forbidden to him, and these feelings put an end to the turmoil and concussions in his heart. This feeling is a great love and a worldly passion that invited him to another world passed on to him in the sleep: "Sheikh, come, come! "Beloved, come!". "This invitation called man to the majesty of God, to love and become God". The love of the sect leader for Khumar takes gradually on a philosophical significance. Sheikh Sanan, who fell in love with Khumar and found "divine love" in her person, renounced his religion for love, drank wine and grazed pigs. He forgets his past and himself. All knowledge that sheikh have learned over time is seemed dull and empty against this great love. That is, he became a lover who has already found the absolute love he was looking for in Khumar's person. It is love that takes him to the crest of love. Where there is a sign of a divine being, there is justice, truth and beauty, you just have to see it. Sheikh Sanan sees all these scenes.

The same love exists in Khumar too. She also finds herself in Sheikh Sanan and strives to be reunited with him. It is love that binds lovers owing to which they reach the Truth. Therefore "*Sanan is looking for everything in heaven to leave the being and to join the Creator*" (Javid, 2007b).

The ascendant is destroyed, but does not descend!

The light of truth always burns and never goes out!

No, I will not be humiliated, let anyone come,

Let everyone who loves me rise (Javid, 2007b).

These hemistiches are the hymn of lovers flying arm in arm between the clouds and soaring into the sky that is triumph of divine love and it is also the call of Javid, who believes that man is purified from the path of love and beauty and leads to perfection in order to understand himself. This is the truth expressed in the poem "Ode on a Grecian Urn" by the English poet John Keats, who published only three books ("Poems", "Endymion", "Lamia, Isabella, The Eve of St. Agnes and Other Poems") in his short life: "Beauty is the truth, and the truth is beauty - this is all we know and all we need to know in this world" (Keats, 2006).

Beauty is the truth, and only a smallest particle of the God is enough for the one (a wee part) who bears it to be loved. With his philosophy of love and beauty, Time and Nature, Man and Destiny, Javid has completely answered the literary questions posed by poetry and the artistic solution to the problem of beauty and love found its philosophical essence in the works created by the sense of the universe and God. Javid, who presented his ideals by the hemistiches "I am only a poet of beauty, I am a poet of the heavens, I did not descend to the earth," remained a poet of the heavens in the Soviet era, he never descended to the earth. He praised the Creator of the worlds that he always equated with God".

Thus, the works of the "poet of heavens", who wrote and created with the feeling of the universe and the God are only for the Almighty, the prayers to the God. It is a voice of self-awareness on the spiritual level. The God can be perceived with a sense of holiness. This fact is acceptable for an easterner, because "In the East, the mind is a cosmic force, the essence of the existence. There is no contradiction between science and religion in the East. In the East, man has a God, and God is man's savior.

A number of psychological moments, as well as series of human psychology's various aspects have been reflected in Javid's work. According to the philosophy of Charles Gustave Jung, the philosophy or the metaphysics was originated from something similar to Eastern European psychology. The metaphysics, which has lost its meaning since the Middle Ages and meaning hereafter "mental function" in the West, concerns the concept of "cognition" in the East. Although "the psychology is a science that cognizes the world of events without metaphysical implications", the metaphysics and psychology in Javid's work are appeared in parallel. Problems related to human character, his psychology and his psychological state, finally the emotional state of a man are reflected in Javid's work in the literary and philosophical sense. Because, both metaphysics and psychology are strong in the works of Javid, who is a Turk by nationality. *"The human psychology corresponds in general to the psychology of the nation". In this effect, Javid's psychology coincides with the psychology of his nation that means a balance between individual and the nation*" (Jung, 1954). From this point of view, Javid reflected in his work not only the character of Azerbaijani literature, but also the individual of the nation to which he belongs as a whole, with his philosophical-religious thoughts, sociological and psychological status in a series of great literary images. As a result, he brought together the artistic and philosophical essence of our literature, the spirit of Turkism, Islamic heritage, humanity, Western and Eastern philosophy.

Socio-political events occurred in Azerbaijan in the late 19th and early 20th centuries, changes in social life, strengthening of the idea of national liberation, *"emergence of different aspects in the outlook of people who brought a new spirit to the environment have been resulted in development of fiction in a new turn"* (Mammadova, 2009). At that time, Hussein Javid, who has always been faithful to the principle of creativity and aesthetic concept reflected the contradictions between the desires of man, colliding with misfortune in the social life and existing environment, attempted to persuade him in nobility of his feelings and in rightness of his thoughts, incited him to fight against evil, referring on confrontation in all of these cases the spiritual world and real existence of an individual and challenged the simple life of the Soviet regime, the fictitious "Soviet man" of the communist ideology, his incomprehensible "intentions" with his human ideas, the glorious fate of his heroes and the problem of ideal man.

In general, the human problem is one of the main issues that characterize the artistic and philosophical essence of Javid's work. In his work Javid strived always to reveal the human nature, the man who reached holiness after a long struggle against his desire to vanquish them ("Mother"), reunited with the God thanks to the divine love ("Sheikh Sanan") and became superior, owing to the unity of mind and power (Prophet), and to study human psychology comprehensively. Despite the poet expressing at certain moments his idea about man implying that "I ran away from the son of Adam, I ran away" (Javid, 2007c), comes nearer to the views of the Eastern and Western philosophers, especially to the logic of Nietzsche ("Live alone, run away from poisonous flies!"), in general, his view concerning the man was a manifestation of an original concept of mankind.

As to the tragedy "Afet", he, depicting the real tragedy of Afet, who, was turned into murderer in a state of unconsciousness, in a difficult psychological state and suffered from repentance. Despite the fact that he reaffirmed his ideas in this tragedy "that every man has a wild passion" or "the human kind is a slave to his aggressive feelings", as well as Freud's doctrine of "unconscious", he was far from considering man as a biological being as a whole, unlike many philosophers. The matter is that the Irfan thought (i.e. mental maturity), instilling into the spiritual and ideological essence of public consciousness in the Middle Ages, was revived in the work of Javid in Azerbaijan in the XX century" (Turan, 2004). Javid believed that man could ascend to the level of God thanks to his spiritual and mental maturity.

At the same time, the mood and psychology of man who went through these stages in Javid's work, the psychology

of the image of the superhuman, who seeks calm from shortcomings and injustice of society, as a whole, suffering in his cell when he can't find it anywhere, being unable to remain indifferent to the fate of people, even if he is alienated from the environment are followed in the person of Azer gradually. His protagonists are Sheikh Sanan ("Sheikh Sanan"), Khayyam ("Khayyam"), Afet ("Afet") are mostly people who are spiritually lonely in their environment, not understood and accepted by the society. In the epic "Azer", the poet collates his hero, not fitting into his environment (the East), with the Western world. Looking to the East and the West at the same time, Javid reasserts the inner similarity of social environments that appear seemingly to be different. The psychology of Azer, leaving his country for the West to rid himself of backwardness and bondage is overthrown when he found the same moral distress herein, as a result he arrives at a conclusion that "all men are the same, they are fruits of the same garden" (Javid, 2007d). Thus, the spiritual loneliness of Azer, travelling round the world to find calm and to see humanity happy, is deepened and his psychology is turned upside down. His condition amazes people, who "look at him in confusion". (Javid, 2007d)

The person observed by Javid is divided into two beings in the process of self-consciousness: those who are free from all ugliness thanks to self-awareness and those who become spiritually ruined because of their ignorance. Namely in this context Javid approaches the views of Western philosophers and psychologists, such as Freud, Nietzsche and Feirbach, on the example of those who suffered and condemned to spiritual destruction. As to the idea of the ideal man, the poet follows the ideological foundations of Sufism. The poet's thoughts on man and humanity, the environment and the man are more distinct in the tragedy "Afet". Afet is a woman who seeks everything in beauty, but cannot take care of that beauty.

Her external beauty contrasts with its internal ugliness. The life of Afet, passed in deception, torture and concussions and ended in suicide is an expression of such a romantic truth. It is not enough to be beautiful. The beauty that is underestimated and unable to serve lofty goals will be doomed to tragedy. This is the truth that the poet wanted to express. The main and unforgivable sin of Afet as a woman is that she does not seek the union of physical beauty with moral one, does not tend to find and recognize it, and does not allow deceptions that end in crime.

The egoism, jealousy, and revenge intensify in Afet with the time, as a result of which the passion of love turns into hatred and revenge. Finally, Azer does not find spiritual calm in the society and therefore leaves the native lands for the West. As to Afet, who cannot find happiness at

home and is not accepted in society believes that she has found them in Karatay. Like the environment in which they live, people are not as they seem. In fact, Afet is not a perverted woman by nature. She was driven to this path by a seemingly aristocratic environment. This environment also has many seamy sides that obliges beautiful to become ugly; her husband Ozdemir is drunkard each day, he does not take care of her; and Dr. Garatay's love is artificial and deceptive. The psychology of Afet, who after realizing that Karatay's love was artificial is fully shaken. From this time on, Afet lives with the desire to both annihilate herself and take revenge on Garatay: *"Oh, I was not immoral. It just destroyed me. Then I was fallen in love and became murderer"* (Javid, 2007e)

As we follow the psychology of both Azer and Afet, we witness how great "psychologist" Javid was. It is known that Javid who spoke with admiration of Russian writers and called Dostoevsky a psychologist and Tolstoy a philosopher, deeply understood the dual nature of Tolstoy's work and gave precise views on his theism. In fact, the "greatest psychologist", "genius", "influential thinker" was Hussein Javid himself.

The opinion expressed by Nietzsche about Dostoevsky, whom Javid called the "great psychologist," that "Dostoevsky is the only psychologist from whom I have learned anything," place all three thinkers among the geniuses of the world. Despite the fact that Europeans idolized Balzac in the field of psychology, Nietzsche wrote in his work "Antichrist" concerning Dostoyevski who has shaken the world with his novels: "Issues that were not heard in Paris and that no one was aware of were already spreading and heard in St. Petersburg". (Refers to Balzac, Hugo, Voltaire and Dostoevsky). Of course, as a strong writer, Balzac exposed all the flaws and ugliness of human society (or aristocratic society) and wrote very skillfully, thus left the reader in a neurotic state, leaving him without a way out (Father Gorriot or Shagren skin).

Huseyn Javid read and studied from the works by European classics (Kant, Locke and Spencer), read Nietzsche's "Timeless Thoughts" (1903) and "The Passion for Power" (1910) published in Russian language and even criticized Nietzsche's philosophical conception: "As for Nietzsche, he has followed a different path, a different idea" (Javid, 2007e), but according to Rustamov (1969), "he could not be completely critical toward Nietzsche". The poet, who read Nietzsche's "Zoroaster said so", could not escape the influence of the work for a long time. This a charming moment for Talibzadeh, who after making interesting observations on the Javid-Nietzsche parallelism, comes into conclusion that "because Javid had seen the places where Nietzsche went in philosophy with his

poems” and according to the researcher’s idea, “the age of Javid’s heroes is based on and measured by the story of Adam and Eve”.

However, most of Nietzsche’s (2016), characters are contemporaries of the author). It is an undeniable fact that the age of the reader who reads Javid is “three hundred, five hundred, a thousand, he has of the same age as Adam and Eve and certainly Zoroaster. The old is the newest in Javid’s thought. As to the Devil, it is both old and new. From this point of view, Javid wrote the first “Satan” in the literary horizons of the East, “he has created the eastern version of Faust: he has presented the ideal man as a creature struggling between god and angel”, as a result he brought Germany and Europe as a whole to Azerbaijan in the twentieth century.

Literature is closer to philosophy than science. Unlike science, just as literature is presented to the people, philosophy plays an important role in shaping the worldview of the people. Of course, we are not talking about professional philosophy, scientific and philosophical research, because they are not intended for the great mass of the people. “However, it is very important to instill into all people a philosophical way of thinking, ideological and spiritual life habits. Everyone must learn to separate himself from the material world, to rise above current events, to look at life from the standpoint of great ideals. He must also master it not as the advice of others, not as an outside influence, but as his own personal spiritual and psychological life.

CONCLUSIONS

According to the first hypothesis we put forward in our research, the literary-scientific attitude toward Hussein Javid’s art has never been unequivocal, and at different times, especially in the first stage of Javid studies, the contradictory and insincere opinions were expressed about his art. The study of Hussein Javid’s work after his acquittal was focused more on the life and work of the poet. The research showed that some caution was expressed in the researches, and the philosophical essence of the poet’s work was not widely studied.

The life and work of the poet are mainly studied in three directions.

The first direction includes the works by academician Jafarov, who studied the interaction of Azerbaijani romanticism with the work of Huseyn Javid, the works by the prominent literary critic Mir Jalal Pashayev, works by Aliyev (2008, 2009), conducted research on the theory and poetics of Azerbaijani romanticism; the second direction is represented by the works of Ali Sultanli, Ali Nazim, Mustafa

Guliyev, Yashar Garayev, Masud Aliyoglu, Timurchin Efendiyev, Rafael Huseynov, Ajdar Ismayilov, Algish Musayev, Azer Turan, Orujali Iskander, Zumrud Abiyeva, Shamil Sadig, Tural Huseynli and others; the third direction includes the works of Zahid Akbarov, Abulfaz Ibadoglu, Jala Huseynova, Vafa Mahmudova, Rasuli Irada, Javida Mammadova and Etibar Talibli. However, the works of Hussein Javid, which were created mainly in the soviet period has not been studied in depth from a philosophical point of view. After regaining the state independence in Azerbaijan, Javid’s work has been researched based on new methods of research and with a new mindset, and the study of the philosophical essence of his work became urgent. As a result of the research dedicated to analyze the philosophical layer in Javid’s work we conclude that the self-awareness and passion for truth was always in the center of the philosophical views of the poet.

The study concludes that in the country occupied by the Russian Empire where the “philosophers” and professors of philosophy were engaged in promotion of the communist party’s practical programs, various current party documents, the matter of reflection of philosophy in Javid’s work has been approached superficially. Because in the Soviet era, the philosophy as a subject was suppressed, philosophers became slaves to politics, and philosophy became something that could be forgotten or asked to be forgotten. Therefore, Soviet critics accused him of “philosophizing” and “abstraction,” which was entirely the philosophical idea contained in Javid’s work.

The purpose of our research is to study the reflection of philosophy in Javid’s work, to approach it “step by step”, to learn it “loop by loop”. He is new in every step, in every loop, it is different, and it is a new world to be rediscovered. In this world we know believers going on pilgrimage, there are worshipers and thinkers; in this world there are many revolting persons, who are not accepted by society. In other words, Javid’s work is, in fact, a reflection of the philosophy of life, the eternal clash of the God and the Devil, the poet’s calls and inspirations for self-realization.

In our holy book, we are told: “You are human being”. Get to know yourself. All starts with you. Remember that you are the backbone of the creature. Man is both a road and a wayfarer. If a passenger wants to know the way, he must know himself (Islamoglu, 2010). To our opinion, Javid’s work, created from the light of love and beauty and mixed with philosophy, instills in people a philosophical way of thinking, serves for spiritual perfection and the formation of his worldview.

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