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# COMPARISON OF THE PAST AND PRESENT IN WORKS OF PATRICK MODIANO

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## **ABSTRACT**

*This article is devoted to the work of the famous French writer. The winner of the Nobel Prize - Patrick Modiano. He takes a special place in the French literature of post-modernism. From the very first steps in literature, he stated about himself, about his personal creative way. In his works his creative manner, his world outlook is shown fuller and brighter. Modiano confuses the reader, plays a game with him, and the reader cannot find a traditional "hero" in his novel, positive or negative, who he is used to associate with. The author analyzes his main novels and the postmodern world view ( "The Street of Dark Shops", "Lost World").*

**Key words:** Patrick Modiano, postmodernism, novels, Paris

## **1. INTRODUCTION**

This article is dedicated to creativity of famous French writer, Nobel Prize laureate Patrick Modiano. The writer is ridden by searching of his own roots and tries to understand the fate of people. Modiano also points the real reasons of human troubles and is tortured by wish to find answer of all problems, troubling him. It's significant that in some works by Patrick Modiano the exposition of plot is impossible practically. But, in some cases, it's more necessary not simply to trace the plot, events or intrigues, but to trace the gallery of images and their characters. As a matter of fact, the plot in some works by Modiano is factor of secondary order, despite it, the stress is increasing by each page. So, author's main aim is creating of atmosphere, in which he could express his philosophical hypothesis completely and reliably as much as possible. By such means the writer also decides the task of correlation between Past and Future. Modiano's most famous two novels- "Street of Dark Shops" and "Lost World" narrate about it.

## **2. PECULIARITIES OF PATRICK MODIANO'S POSTMODERNIST PERCEPTION OF WORLD**

The playing character of literature has become dominated in literature of the 20<sup>th</sup> century, because a play becomes a world outlook basis of our modern life. Everything turns into a game - business, politics, and relations between people, culture.

Game becomes a basing item in post-modern literature, the basis of intellectual activities, some kind of a basis for the thinking style of postmodern epoch. It was underlined by Ortega-I- Gassed, who spoke about dehumanization of arts and pointed out the main parameters of the 20<sup>th</sup> century arts, drew attention that the creative work turns into a game. First of all, it is connected with the fact that post-modern philosophy does not accept category of "essence", which guides the researcher to the search of depth, roots of phenomena and it brings to the situation when such terms as "aim", "conception" remain unclaimed, and terms "game", "chance" become more preferable.

Patrick Modiano takes a special place in the French literature of post-modernism. Due to his creative work, beginning with his initial works, he has been showing a net picture of post-modernism world outlook.

From the very first steps in literature, he stated about himself, about his personal creative way. In his works his creative manner, his world outlook is shown fuller and brighter. Modiano confuses the reader, plays a game with him, and the reader cannot find a traditional "hero" in his novel, positive or negative, who he is used to associate with. Nearly all Modiano's novels are autobiographical ones and are being written in the first person. He is able to set a contact with a reader, speaks with him in private and as if about himself.

Modiano observes closely the past and tries to understand why life unsettles people, what is the reason for people's troubles, does not matter if these troubles are his or others. He is worrying over the wish to find a response to the questions he is interested in. He is busy by finding the roots, relations, friendly connections by restoration of the broken links between the past and present, generations, he searches of a common dominant, uniting different people.

It is narrated in all Modiano's works, it is the main subject of his creative activities.

The creative manner of Modiano is characterized by a playing style of narration. Heyzing, in "Homoludens" wrote, that this is a way outside the limits of everyday life, reflection of a non- playing space, and for the writer, this is reality, consisting of permanent movements and modifications, this is a kind of a transition from reality to the world of symbols. He is diving into the environment, and everything going on there is accepted naturally whether by himself or by someone of his surroundings. This knowing of the arisen illusion emphasizes entirety of life.

He feels a writer of the modern reality, and the past - war, occupation - spell him over due to the fact that it helps him to obtain this "vague light" of today - and it attracts the writer. Modiano formulated it in the interview, speaking about basics of his writer's art. He feels horror about "ignoble epoch of occupation", and this epoch gave birth to modern times and "troubulous literature" without inner depth (interview with the "Monde" newspaper of May 24<sup>th</sup>, 1973).

This vision comprises specifics of main components of the writer's creative work: dependence of the present on past, search of the roots and beginnings, which are felt in present and which attract even by their "opacity".

The same facts, persons and fates, mainly taken from life itself, are played up in Modiano's novels. However, one should not trust them fully, as to the "first" person, who is narrating. Even in one of the most autobiographic works, "Family Chronicle" (1977) there are facts recalled by the narrator and which could have never been seen by him, as the events which had taken part before his birth. This unique ability, this necessity for a post modernist writer makes up the basis of Modiano's creative work.

A thought about father appears in Modiano's works, which, probably, is connected with the main idea of his art - determination and search of his own roots. "Everything is in agony" - this

is the conclusion of the writer, after the analysis of reality he was living in. His race after ghost must be the characteristics of the present but not past epoch. So, the thesis "the past is more important than the future" is very much topical for the author, taking into account the fact, that there is no attempt to find out the future in his works, everything ends by the modern stage, when a man is fated to useless existence and hopeless search. These ideas run through the first novels of Modiano about war, in which he reflected the "troubled and shameful" epoch of the occupation of France - "Square d'Etoile" (1969), "Night Patrol" (1969), "Boulevard Ring" (1972)

### **3. SEARCH OF HIMSELF IN NOVEL "STREET OF DARK SHOPS"**

The same topic runs through the most well known works of the first decade of his creative activity, awarded by the Gonkur prize - "The Street of Dark Shops" (1978). Paraphrase of the plot outline design is impossible, in fact, in spite of the tension, increasing on each next page of the novel and a wish to look ahead would not satisfy the interest, as it returns you to the stage, at which you started reading the book.

The main art task of the writer is to create the atmosphere, when it is possible to express the philosophic hypothesis, to solve the task of correlation of the Past and Present.

Will the main character of the novel, who lost his memory for ten years and consequently, his name, past, family, obtain the truth, to find his "Me", to find out his roots. The writer does not put a full stop, he does not give the answer to this question, the reader himself is to do it.

In this novel, as well as in the rest of the novels of this writer, the main forms of the logics of game are in effect. First of all is existence of the events, in which the reader is interested in (he is the player). Further on, a possibility to create new unexpected events and logical situations in the game begins to form. The main character of the novel, Guy Roland, he is the narrator of the novel, he is facing the problem to find himself, as well as characters of the previous novels. However, the novel is very much original not in the task itself, but in the playing manner of narration and absence of the solution of the main issue. There is no response, there is only a hope, which does not leave neither the main character no the reader in their search of the roots and sources.

In his troubled world, one realizes the past, one's experience, sank into oblivion through emotions and anxiety, like Prust's "lost time", but not withdrawing you from the modern reality. Modiano's characters are searching the past for understanding the present, trying to overcome its instability. Guy Roland is led on this road of searching the truth not by a miss for the past, for the lost days of his youth - no, if one looks back, he will see that everything is vague and washed out over there. Today's Paris is real, its addresses, houses, people, who Roland meets. The road of search of the past does not bring him to the solution, but people who he meets, give a chance to feel their sympathy, warmness of their hearts and readiness to come and help the main character to find their common past. This idea is growing, expanding and introduces cheerful signs and optimistic spirit to melancholic character of the novel.

The plot of the "Street of Dark Shops" is connected with thoughts about fates of people, of those who could not manage to find their place in life. He outlines psychological portrait of the main character by a few signs, depicts the social environment, reveals tragic fates of people, who have lost their "Me", their motherland, and who could not find refuge at last. His characters are not active; they are not revolting against Nazism. The power of the talent of Modiano is concentrated in hatred against inhuman fascism, depicted with psychological details in his works.

There are elements of a detective story in all Modiano's works. In this novel, the reader follows attentively how a detective is searching for himself, follows a few people, who have already gone to non-existence. By showing negatives of the passed life, Modiano clears up the features of his own face in this vacuum, which is being filled step by step with the events, names, people from life passed.

The structure of the novel "Street of Dark Shops" is very original, the writer makes no tries to reconstruct that epoch. He moves freely in different periods - from the German occupation of 40s up to nowadays. Underlined non-focused composition offered by the author is explained by the fact when the arranged rhythm of the novel is broken by an unpredicted, inventively sudden change of the author's thought. Modiano contrasts his own vision of the Past and Present to the readers, who are supposed to comprehend development of definite collisions.

Nearly in all his novels, the readers are eyewitnesses of absurd, free junction of non-combining things and non-logic situations.

The writer considers the ordinary chains consisting of the reasons and consequences, of wars, revolts, important events to be non-safe, as if they exhaust history, consisting of sensible wishes, intentions, overcoming, as if directing the existence of an individual. The way in which the narration is organized speaks for it. Here we find the notion of a "chance", due to which people's fates are ruined and the order of things is changing in the world. Modiano has a different vision to dialectics of chance and appropriateness.

Guy Roland, who undergoes fateful disease - amnesia - and as a result a search of himself, is a very much typical and justified manner for creative art of Modiano, though it were impossible in the other system of art relations. The system on which Modiano bases is determined by acknowledgement of apparent chances, details, non- important events, secondary facts, actually being the most significant ones, as well as refusal of universally recognized criteria of important and unimportant, on new acknowledgement of the correlation between typical and individual, non- repeatable and common. In one word, postmodernism, which dedicated itself to rearrangement of meanings, has found in Modiano one of its most significant supporters.

What made Guy Ronald, a detective of a private company to start a search of a man who disappeared long ago? Probably, this man is himself.... This thought comes from the very beginning of the novel, when reader became an unintentional eyewitness of the narrator's biography. A wish to find himself after years and years of amnesia, gives a chance to understand the original, which we could only guess. During this search, Roland collects step by step the traces of a man, who disappeared, who could be himself, and with whom he flew together in his imagination.

Will the main character be able to find himself? Or to show , that he identified himself, restored the main link of his life? However, making his way through the thick fog of time, restoring the truth, he is being swallowed up. It is difficult to understand, who was the man found at last by Guy Roland - himself or some else. There is a response - because those people disappeared - only mirages remained.

The writer underlines that it is impossible to imagine, what happened or did not happen in the past, the events that fill our memory. People are changing in this fast passing times, and it is difficult to catch, what took place in fact and what did not, what is the game of imagination and what happened in reality?

The novel "Street of Dark Shops" looks like an improvisation, in which the main aim, as well as in other novels, is to break the legalized oppositions such as "just and sinner", "clean and dirty", "durable and transient", etc. Interpretation of well-known motives with a new accent for

these aims cannot be underestimated. Let these topics are so familiar - amnesia, detective story - Modiano makes them more effective, gives new interpretation of classical plots, disproving seeming axiomatic of approved interpretations.

Taking out a few episodes from the history of fascist occupation of France and uniting them correctly, the author is seeking to create a kind of a tragic-comical chronicle of history. He refuses the claims for being objective, supposing that the truth about the past is impossible, there are only hypothesis, which is always subjective and, consequently, doubtful. As a writer-postmodernist, he refuses to classify the events as main and non-important ones. Even if he makes this classification, he prefers this non-important, secondary and special.

His characters, surrounded by the atmosphere of lack of understanding, vagueness, vague light of semi-tones, unsteadiness of moral foundations of modern life, show their "Me" in the times of fascist occupation, by means of frequent, non- important episodes.

Now, the odd structure of the "Street of Dark Shops" becomes more understandable. In fact, in this book Modiano disproves the existing norms of the art unity, presupposing hierarchy of comprehension of the reality, non-acceptable neither for him, no for any other writers - postmodernists. The Vision of the world cannot be interesting only in some sorted parts and non- fascinating in others. Not agreeing with this point of view, Modiano does not acknowledge the art unity basing on this idea. He opposes a mixture of everything and everyone to this idea. The "Street of Dark Shops" is not a retro novel. It narrates about the past of a concrete man - in this case, the narrator himself - and the author's interests is concentrated on philosophic problem, related to the timing itself. It is related to the other novel "Lost World" (1984).

#### **4. PROBLEM OF HERO'S CHOICE IN NOVEL "LOST WORLD"**

This novel is very much alike to the "Street of Dark Shops". However, the main character, Embroise Guys is not a detective, he is an author of detective bestsellers. He became famous in London, and he comes to Paris after 20 years and as well as Guy Roald tries to revive his forgotten past, disappeared world, his "Me" and his real name, as Embroise Guys - is his nick-name.

Paris, this unique city, makes him to find the lost world. From the very beginning of the novel, we see that he wants to take a car and go for a ride round the streets of Paris to "see again familiar places", and to "walk round the city". Guys travels to his past, round the city, avoiding, as usual, the rules of dimensional order. He goes to a lower Rocrois in 1964 and comes back in 1984. The pictures of the movie chronicle, where the events of different times and places are being edited, creating a general and single dimension and time. The lawyer died long ago, but the homes, pavements remained the same, as if time has stopped for a moment, and the past revives in the present, becomes today. Constancy of Paris makes the truth important, the truth that Embroise Guys comes to "Nothing of us remains".

The scenes of night race in Paris, round its streets charm us and according to the context of the book are very much important, being a part of the lost world, where main events of the last years took place. There is the atmosphere of illusiveness in all this. George Mayo is riding in the car round the city, as an escaping shadow, he is not alive for a few years, but, maybe, he did not die, he transformed into a ghost, into a mirage of the past.

Against the background of this sad panorama, the author of detective novels Embroise Guys is an exclusion, as he is rich, he has his own villas, he is flourishing, he has a nice family. For him, Paris is a strange and needless, full of secrets - the lost world. His return to Paris makes to doubt about his life in London. At the end of the novel, Embroise Guys becomes Jean Dekker



again, trying to forget everything, to forget the life of a flourishing businessman from London. This revived world charms, voodooos Dekker, making him "needless" man and a real writer.

Modiano's character makes his choice in favour of Jean Dekker. As writing is the only possibility to preserve, to immortalize the escaping, given up, disappearing world. Opposition of two names of the same man is done inventively. A prosperous author of detective novels becomes a writer. So, Modiano directs the attention in two recognition of the literature activities, which dramatically came across in the epoch of total industrialization.

## 5. CONCLUSION

As far back in antic period philosophers insisted that the human being can cognize himself and comprehend the mysteries of being only by means of understanding of his own essence. This wise saying is actual nowadays also and reflects the sense of all our dynamic life. So, the future of humanity wholly depends on the fact, if we can find the way to ourselves. Most outstanding writers of France are busy by search of way to Truth and human Freedom and Patrick Modiano isn't exception.

Modiano tried to study the matter of subject in the depth of his own being, that is by means of his Past revival. It means, that for writer the problem of memory and imagination isn't the problem of artistic imagination, but the problem of life existence, which always connect objective and subjective beginning. The memory as "grandiose container of life experience and events are not the main matter here, he main matter is formed by episodes. This experiment, undertaken by French writer is fascinating. Really, experimental literature is never meant for immediate acceptance. As for Modiano's novels, they are necessary as stimulus for further searches of new world outlook, in which the art and culture is need for.

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# DISCOURSE ON GENDER, SOCIETY AND SEXUALITY IN THE “TURKISH EMBASSY LETTERS”

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## ABSTRACT

*“Turkish Embassy Letters” by Lady Mary Wortley Montagu is an example of traveller’s writing so popular in the XVIII century Britain. Lady Mary is a wife of the Britain’s Ambassador Wortley who was sent to solve some problems between European countries and Turkey who was at war with half of Europe.*

*While the diplomat made attempts in succeeding his political mission, his wife wrote traveler’s reports, communicating with a lot of people met in the journey. These reports became so popular that were edited and published many times. The popularity of Lady Mary’s “Letters” is explained by specific approaches of the author to the problems of society, gender and sexuality both in Europe and Turkey, by emphasizing the differences and similarities, psychology and mode of life, cultural and historical background of the eastern and western people. As a woman of beauty and erudition, and representative of high class society, Lady Mary had access to the houses and women’ circles of the Turkish women, to their secrets and experience. She has seen the depths of the society unseen by the previous travelers. She appraised this society with its luxury, moral values and attitude to women providing their rights, education, property and freedom. Comparing attitudes to these issues in eastern and western societies, she chooses the eastern mode of life.*

**Keywords:** *traveler’s writings, woman’ narrative, persons of Distinction, phallocratic society, status of women, relativity of values*

## LADY MARY WORTLEY MONTAGU’NUN “TÜRKİYE BÜYÜKELÇİLİĞİNDEN MEKTUPLAR” ESERİNDE GENDER, TOPLUM VE CİNSEL KİMLİK (SEKSÜALİTE) KONUSUNDA SÖYLEV/ DİSKUR

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### ÖZET

*Lady Mary Wortley Montagu’nun “Türkiye Büyükelçiliğinden Mektuplar”ı XVIII. yüzyıl Britanyasında büyük ün kazanmış gezi yazılarından örneklerdir. Lady Mary’nin eşi büyükelçi Wortley Montagu’nun siyasi misyonu Avrupa’nın yarısı ile savaş halinde olan Türkiye’nin Avrupa ülkeleriyle yaşadığı sorunları çözmekti.*

*Siyasi misyonun başarıyla sonuçlanması için yoğun çalışan büyükelçinin eşi de o zaman gezgin raporlarını yazar, gezi zamanı rastladığı bütün insanlarla ilişki kurardı. Bu mektuplar o kadar ün kazandı ki, defalarca basıldı.*

*Lady Mary’nin “Türkiye Büyükelçiliğinden Mektuplar”ının tanınması Avrupa’da ve Türkiye’de toplum, gender ve cinsel kimlik sorunlarını, onların farklılıkları ve benzerliklerinin vurgulanmasını, psikolojisi ve yaşam tarzı, batı ve doğu insanların medeni ve tarihi temeline özel yaklaşımları ile yorumlanır.*

*Lady Mary'nin güzelliği ve zekası, sosyetik sınıfa mensup olması onun yüksek sosyete kadınlarının evlerine ve toplumuna girebilmesini sağladı, onların sırlarına ve tecrübelerine anahtar rolü oynardı.*

*Hanım Montagu Türkiye toplumunu benimsemiş, ondan önceki seyyahların görmediklerini gözlemlemiştir. O, serveti, manevi değerleri ve kadınların hak, eğitim, mülkiyet ve özgürlüklerini sağlayan toplumu yüksek değerlendirmiştir. Doğu ve batı toplumunda bu konulara olan ilgiyi karşılaştıran yazar, doğu toplumunu üstün tutmuştur.*

**Anahtar kelimeler.** *Gezi yazıları, kadın tahkiyesi, yüksek sosyete insanları, fallokratik toplum, kadının statüsü, değerlerin göreliliği.*

The discourse on gender, society and sexuality in any literary work challenges the researcher to turn back to the historical background, cultural and national values embodied in this work. Study of the “Turkish Embassy Letters” by Lady Mary Wortley Montagu requires simultaneous revealing the personal characteristics of the author of these Letters and the important factors that stimulated creation of this work.

In that historical 1716, Turkey was at war with the Venetian Republic: Austria was committed by treaty to come to the aid of Venice. England needed to prevent Austria from becoming embroiled, as its support was required to offset Spanish power in the Mediterranean. Ambassador Wortley was given a task of proposing England as a mediator in these affairs. It required the Montagus to travel through Holland to Austria, and then set off across the plains of Hungary. They reached Buda, met by Turkish guard of 130 as escort to Belgrade, and got the willingness of the Turkish sultan Ahmed III to mediate the English. The Montagus reached Adrianople, where the Sultan ordered to transfer the court. Meanwhile Wortley negotiated with the Grand Vizier and obtained the terms of truce: the Turks would stop the fighting if the Temeshwar were restored to them. But these terms sent to Vienna, were considered absurd there; Wortley was directed to urge the Turks to sign a truce, not plead on Turkey's behalf. The diplomat failed; therefore, he was removed from his post for incompetence.

While the British diplomat was making hard attempts to succeed this historical mission, his wife Lady Mary Wortley Montagu enjoyed cultural values of the Ottoman Empire, that finally challenged her to create a set of a traveler's writings under a common title “Turkish Embassy Letters”. The popularity of this work laid both in the interest to the historical events described by the author, and the cultural bias the narrative preserved. The “Turkish Letters” have been repeatedly published in different introductions and editions<sup>1</sup>. Essays and literary works by Lady Mary, reflecting her attitude to social problems of the British society, such as, place of woman in the society and family, education of girls, mercenary marriages, and finally, reports of her travelling to the East, attracted great attention both of her contemporaries, and the researchers of her creativity.

Lady Mary, who “retained her romantic spirit under the lacquered veneer of the society lady and wit”, was charmed by the prospect of travel in the East [Letters, 2004, p.XX]. Such a long journey from the heart of Europe to the Ottoman court afforded her a possibility “to observe the court of Vienna and compare it with the English court, to appreciate the clean-

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<sup>1</sup> *The Genuine Copy of a Letter written from Constantinople by an English Lady...to a Venetian Nobleman.* London: J.Roberts and A.Dodd, 1719; *Letters of th Right Honourable Lady M[ar]y W[ortle]y M[ontag]e, written during her travels in Europe, Asia and Africa to persons of distinction* (with a preface by Mary Astell). London: T.Becket and P.A.de Hondt, 1763; *Original Letters from the Right Honourable Lady Mary Wortley Montagu to Sir James and Lady Frances Stewart...* ed. John Dunlop. Greenock: Robert Donaldson, 1818; *The Complete Letters of Lady Mary Wortley Montagu*, ed. Robert Halsband. 3 vols. Oxford: Clarenton Press, 1965-7

liness and orderliness of the Dutch towns, to see the lands, devastated by the war between Turkey and Austria, and to enjoy the views of Constantinople from a palace in Pera, on a hill overlooking the Golden Horn". Everything amused her, especially the voyage across the Aegean Sea, and their visits to the ruins of Troy and Carthage which she could connect with her early readings of Latin classics. From the port of Leghorn they proceeded to Paris overland, via the Alpine passes, and then to Galais and the English Channel [Letters, 2004].

"Turkish Embassy Letters" by Lady Mary Montagu possess that vivacity that stays as long fresh as the mosaics of the ancient monuments she saw while travelling [Desai, 2004]. It is possible to make out some significant details that served to the popularity of this work. Firstly, the narrative is based on the letters, and particularly on the letters written by a woman. Reading personal information from diaries and/ or letters is always associated with peeping someone's secrets and/ or invasion into privacy. Usually letters contain private thoughts, ideas, opinions, sensual reflections, gossip, especially if they belong to women. The title of the work contains double mystery, as these are letters written from Embassy or by Embassy representative from Turkey, an oriental country, which was at war with a half of Europe. So many secrets and attraction has been hidden only in the title!

Next point to be marked is that the narrator is a woman. This makes it evident that attention will be directed to details, she will be able to have an access to women's apartments, to discuss various topics so close to women, interesting to the readers who are eager to learn something new about "barbarous infidels" living in the exotic lands.

As a representative of high quality, Lady Mary was presented a chance to communicate with people of distinction, Emperor's court in European countries and Turkish court. Therefore, from the title page it is stated that the Letters are addressed to "Persons of Distinction, Men of Letters". The Letters reveal a great anxiety to stress that the society she moved in was "of the first quality", the houses she visited belonged to "people of quality", and even the nuns she met were "all of quality". She marked several times, that all the previous travelers could not to come in touch with such society and therefore estimate its superior civilization, whose customs, attributes of culture and art were so highly praised by her.

As a society person and a wit woman, she had erudition to be respected for, and a gift to compare the seen and heard. She tended to compare everything seen with all left behind in England. Her opinions concerned morals, fashion, architecture, and society in the whole. For example, while travelling in Europe, she was shocked by Viennese housing, where the apartments of the nobility were "divided but by a partition from that of a tailor or a shoemaker", and "the great stairs...[were] as common and dirty as the streets" [Vienna, 8.IX.1716]; she felt disgust by Austrian women's fashion – "monstrous, and contrary to all reason and commonsense" [Vienna, 14.IX.1716], and extraordinary Hanoverian morality since "ladies being much more respected in regard to the rank of their lovers, than that of their husbands"[Vienna, 20.IX.1716]. Travelling "in these poppish countries" and observing "profusion of pearls, diamonds and rubies bestowed on the adornment of rotten teeth (power), and dirty rags (relics)" made her deride (ridicule) religious superstition and human gullibility [Vienna, 14.IX.1716].

Full of admiration, her first experience of a non-European, non-Christian civilization was Turkey. Concerning other travelers' reports and publications, Lady Mary shows their inaccuracy in depicting Turkey, and declares that they are "removed from truth" and "full of absurdities". She is convinced that no one of previous travelers could give reliable account of women, as have never seen them; or could "talk wisely of the genius of men, into whose company they are never admitted, and describe mosques which they dare not peep into". The author assures that "the Turks are very proud and will converse with a stranger they are not assured is considerable in his own country" [Belgrade Village, 17 June 1717].

Lady Mary was amused by splendid views of Golden Horn from her palace in Pera, the gardens by the river in Adrianople, and the noble architecture of Constantinople. She found more to please in Santa Sophia than in St. Pauls, and also in Turkish dress and furnishings [Adrianople, 1.IV.1717]. But more than the monuments of history and attributes of culture, Lady Mary was attracted by the Turkish people and their way of life. She wrote in her letter that “the ruins of Justinian church were little more than a heap of stones” (Halsband, 1956, p.128), and she took “more pleasure on looking on Fatima than on the finest piece of sculpture” [Adrianople, 18.IV.1717].

Turkish women in the Letters deserved most heartfelt praise of Mary Montagu. Being repeatedly hosted in their houses, she found the lives of their women not confined in any unpleasant way; their behavior – relaxed and natural. Their apartments were beautifully furnished and surrounded by gardens and fountains, where they sat listening or playing music and seemed to lack nothing. “The houses of the great Turkish ladies are kept clean with as much nicety as those in Holland” [Pera, Constantinople, 10 March, 1718].

The status accorded to Turkish women impressed her most of all: ‘the very Divan pays respect to them, and the Grand Signor himself, when a pasha is executed, never violates the privileges of the harem’. The fact that they ‘are the queens of their own slaves, at whom the had no permission to look at’; or they possess their own money, in some cases, much more than their husbands’, and nevertheless, their husbands have to provide them with the richest garments and jewels, wholly contradicted the social status of the English women in the 18<sup>th</sup> century.

As in the attitudes to many social problems in the 18<sup>th</sup> century Britain, the status of the English women was ambivalent in all spheres of life. The eighteenth century inherited an unfavorable amalgam of attitudes about women: the puritan reformers, and religious fundamentalists encouraged submissiveness in women, passivity, and dependence on men, limited education, a general containment and restriction of the “weaker vessel” [Wollstonecraft, 1992, p.7]. Depending on class differences, the aristocratic woman led a non-productive life, divorced from the working routine of the community. The first English feminist writer, educationalist Mary Wollstonecraft wrote of the indolent, luxurious life of the aristocratic women: “You cannot conceive the dissipated lives the women of quality lead. Five hours do many, I assure you, spend in dressing – without making preparations to bed, washing with Milk of Roses, and etc. And their conversation was only of matrimony and dress” [Kegan Paul, William Godwin, p.187]. Miriam Brody, the researcher of M. Wollstonecraft’s works, in her recent writing continued this quotation of Wollstonecraft’s in the same style: “What use could these ladies be?- she asks. They were indifferent to the intellectual and moral development of their own children; they cared little for administering to the needs of the suffering poor who existed in appalling conditions around them” [Brody Miriam, *Feminist Interpretations on M. Wollstonecraft*. Ed. Maria Falco, 1996].

In spite of the indolent life of the aristocracy, the wife of the farmer, small shopkeeper or tradesman, actively participated in the productive work of the society, though the women didn’t have an active share in their husbands’ work and seldom had capital enough [Wollstonecraft, p.29]. This concept of the woman’s role dramatically called as the “civil death” of women was described by the distinguished professor of Law at Oxford William Blackstone and written into the “Commentaries on the English Constitution” (1758). “By marriage, - interprets Blackstone, - the husband and wife are one person in law; that’s the very being or legal existence of the woman is suspended during the marriage or at least is incorporated and consolidated into that of the husband, under whose wing, protection and cover she performs everything” [Commentaries on the Laws of England. New York, 1847, I, 279-280].

A married woman in Britain, to the contrary of social laws in Turkey, could legally hold no property in her own right, not for that matter claim any rights over her children. Families had got round these laws for many years; still the woman's dependence on the economic productivity of her husband was becoming more and more manifested in the 18<sup>th</sup> century [Commentaries on the Laws of England. New York, 1847, I, 280].

Living in the European country full of restrictions and prejudice, Lady Mary could not help, but passionately expressed her attitude to the Turkish women "as the only free people in the Empire" [Adrianople, 1.IV.1717]. Even the custom of wearing the veil, to her opinion, gave them greater freedom in the society allowing to walk out in the streets without fear of being molested or recognized, particularly, while carrying out secret assignments. She didn't fetishize the veil of the Turkish women as an indicator of Muslim tradition and/or attribute of women's inferiority in the East, as do modern Western feminists in order to excite a passion for reform. She had several reasons to make such conclusion. Firstly, she was living in the age when she was not able to establish colonial power over such a powerful state as the Ottoman Empire. Secondly, in Turkey she was free to give full reign to the romanticism and sensuality in which she reveled, and she didn't suffer from any threat to her self-confidence. She found herself similar to the ladies of *zenana* and they didn't seem alien to her. She realized that being evidently excluded from political and social life of the court, they wielded power and influence of the kind she herself had known. In the letter to Abbey Conti (February 1718), she contributes to better understanding of Islamic views concerning the attitude to women: "As women are not capable to manage affairs of state, nor to support the fatigues of war, God has not ordered them to govern or reform the world but he was entrusted them with an office which is not less honorable, even that of multiplying the human race". So the main mission of women – motherhood - she considered equal to governing the world, and was fully excited on learning that 'Mahommed requires of women not to live in such a manner as to become useless to the world, but to employ themselves as much as possible in making little *musulmans*'. The notion of motherhood is so important in the religion that any woman who dies unmarried is looked upon "to die in a state of reprobation" and as "a useless creature" [Constantinople, 29 May 1717]. Reflecting this difference in conceptions of being close to God: as a virgin (in Christianity) or a married woman (in Islam), the author hesitates in conclusion and leaves the determination of objectivity to theology.

Superiority of Lady Mary as a Western traveler and writer was that she could naturally and instinctively accept the relativity of cultural and moral values. And realizing them, she ended her stay in Constantinople by praising its pursuit of "present pleasure" above that of knowledge or worldly achievement. "I allow you to laugh at me, - she ends a letter, - for the sensual declaration in saying that I had rather be a rich effendi with all his ignorance, than Sir Isaac Newton with all his knowledge" [Constantinople, 19.V.1718]. That change of her attitude to life appeared not only as a result of the Eastern atmosphere of luxury, freedom and entertainments which she would adopt from this visit. "Pursuit of happiness" and enjoyment was traditional for the 18<sup>th</sup> century aristocratic morals and sexuality norms in Britain; this mode of behavior would follow her later on returning back to Britain, where she, leaving her children, losing interest to the failed husband, would travel to Italy and stay there continuously.

The pursuit of pleasure, leading to happiness, became seen in Enlightenment writers from Locke and Addison to Chesterfield and Bentham, as the behavior dictated by Nature to man. "Pleasure is now, and ought to be your business," – Chesterfield told his son<sup>2</sup>. These

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<sup>2</sup> *The Letters of the Earl of Chesterfield to His Son*, 2 vols., ed. C.Strachey. London, 1932,II, p.133; *Embassy to Constantinople: The Travels of Lady Mary Wortley Montagu*, introduced by Dervla Murphy, ed. And compiled



naturalistic and hedonistic assumptions – that Nature had made men follow pleasure, that sex was pleasurable, and that it was natural to follow one’s sexual urges – underpinned much Enlightenment thought about sexuality<sup>3</sup>. D.King-Hele stressed that “sexuality pervaded the Universe” and “the strength of sexual desires was always threatening to overstock the environment”<sup>4</sup>. In Enlightenment society of Britain where attitude to sexuality was varied, “courtly aristocracy, whose lives were artificial, dissipated and useless, contrasted themselves to the common people, whom they regarded as leading lives dominated by custom and superstition, little better than animals.”<sup>5</sup> At the dawn of the Enlightenment those two strata were leading very distinct sexual lives, both of which were unacceptable to Enlightenment opinion.

On the one hand, the sexual lives of the mass of the population were dramatically circumscribed. First, religion and 17-th century Puritan concepts particularly, associated sensuality with the Fall and with the sin<sup>6</sup>. Second, they were circumscribed by a family, domestic and village economy in which prudence sternly dictated the regulation of family size. Family disgrace, community shame and the Church courts punished those who stepped out of line.<sup>7</sup>

At the other end of the society there was the Restoration court. Sexual libertinism was common in royal circles.<sup>8</sup> But much Restoration eroticism was obscenity, as in their actions was a self-conscious desire to shock (and solid gentry and burgher opinion were indeed revolted by court morals).

Seen less as a sin or vice, and more as a part of the economy of Nature, sexuality figured largely in eighteenth century discussion as an object for natural science. Travelers’ reports and the emergence of anthropology familiarized the English with the polygamous societies of the South Seas. For many Englishmen this image of society without sexual possessiveness, guilt or jealousy was attractive: particularly, for men the prospect of legitimately enjoying several wives. Predictably, men would not allow the same freedom to women<sup>9</sup>.

Short review on discussions about the sexuality in the 18<sup>th</sup> century Britain confirms Lady Mary’s background and vision of this question. Her marking out the freedom of the Turkish women was not by chance: they lived in zenana, but in spite of Western conceptions of inferiority of eastern women they “were the freest people in the Empire”. Mary Montagu’s own revision of views on “pursuit of happiness” was expectable for a woman who felt never

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by Christopher Pick. London: Century, 1988; *Mary Wortley Montagu, Letters*, introduced by Clare Brant. London: Everyman, 1992; *Lady Mary Wortley Montagu: Turkish Embassy Letters*, introduced by Anita Desai, ed. and annotated by Malcolm Jack. London: Virago, 1994 [reprint.] 2004

<sup>3</sup> On the rise of hedonism in European Enlightenment see: F.E. & F.P. Manuel, *Utopian Thought in the Western World*. Cambridge, Massachusetts, 1979, ch.XXII.

<sup>4</sup> D.King-Hele, *Doctor of Revolution*, 1977, 242f

<sup>5</sup> *Sexuality in 18-th century Britain*, ed. Paul-Gabriel Bouge. Manchester University Press, Barnes & Noble Books, Totowa, New Jersey, USA, 1982, 2

<sup>6</sup> For recent discussion see: L. Stone, “*Family, Sex and Marriage in England, 1500-1800*”, London, 1976, ch.xii; Roger Thompson, “*Unfit for Modest Ears*”, London, 1980, 214; F.Bottomley, “*Attitudes to the Body in Western Christendom*”, London, 1979

<sup>7</sup> Community control of individual sexual behavior has been stressed by Peter Laslett in *The World We have Lost*, London, 1965 and in the work edited by Laslett, Karla Oosterveen and Richard M.Smith, *Bastardy and Comparative History*, London, 1980

<sup>8</sup> I. Bloch, *A History of English Sexual Morals*, transl. by W.H.Fostern. London, 1958, ch.viii

<sup>9</sup> *Boswell in Holland 1763-1764*, ed. By F.Pottle. London, 1952, 279

happy in her real life. Her marriage with Wortley Montagu showed that her expectations of love were neglected, and the passion had existed only in her imagination.

Psychologists insist that lost causes and unfulfilled dreams in marriage usually are the reflections of the lost childhood. We argue that her unhappy girlhood and marriage did clearly affect her sensuality, led her to somewhat aggressive manner of behavior, which was expressed in her satirical essays and epigrams, independent and truthful way of thinking. Lady Mary wasn't an ordinary woman, but it seems that all her life she bore the scars of dramatic events of her childhood and unlucky marriage. Mary described the events in an autobiographical novel: "The death of a noble Mother, whose virtue and good sense might have supported and instructed her youth, which was left to a young Father who, tho' naturally an honest man, was abandoned to his pleasures, and (like most of his quality) did not think himself obliged to be very attentive to his child's education" [Paston, pp.4ff]. In fact, the Father handed his 3 daughters and a son to his mother. Mary spent 8 years of her life with the grandmother, who at her death appeared to leave a fortune of great sum of money to all her grandchildren, except Lady Mary. It was an omission which had no explanation, but the feeling of ill-will borne in Mary's heart clearly accompanied her all the life. Probably, this laid her disgust for many social pains in her life, one of them that of mercenary marriages: when one of her suitors tried to find out the size of her dowry, she replied: "People in my way are sold like slaves; and I cannot tell what price my master will put on me" [Halsband Robert. *The Life of Lady Mary Wortley Montagu*. Oxford: Clarendon Press, 1956, p.16].

Many years later in her essay "On the Mischief of Giving Fortunes with Women in Marriage" she advised the abolition of dowries since it led to men choosing wives for their dowries rather than their qualities, and doomed such marriages to disaster [Essay on the Mischief of Giving Fortunes with Women in Marriage, published anonymously in "Miscellanea". 2 vols. London: Edmund Curll, 1726]. She was completely against mercenary marriages that were arranging everywhere in Britain and were dealt with planning marriages due to pedigree. So in her next essay on "Feminism", published in a journal called "Common sense", she proposed Ladies to be "Virtues of Choice, and not Beauties by Accident" [24.1.1738. "and pay those Authors with Scorn and Contempt, who, with a Sneer of Affected Admiration would throw you below the Dignity of the Human species"[Letts, X].

That call to British women in the style of her contemporary Mary Wollstonecraft had to challenge to bring them out in self-respect and self-confidence, the qualities, lack of which the British women were living with. So, in Turkish Letters Lady Mary comparing alien values with her own ones, showed a rare ability to see herself through others' vision. Her visit to the Turkish bath, described in one of her letters, might be considered a symbolic one for revealing the constrained position of British woman in her country. Supposing she must be hot and uncomfortable in the bath, the Turkish women urged her to undress, and when she loosened her bodice, looked at her with *pity and horror*. "They believed, - concludes Lady Mary, - that I was *locked up in that machine*, and that it was *not in my power* to open it, which contrivance they attributed to *my husband*" [Adrianople, 1.IV.1717].

The words I have marked in this sentence, completely contradict the views of contemporary western politics, writers and physiologists, who constantly mark out the fettered position of the eastern women, their inferior status in the eastern culture and society. Even this sole expression of Mary Montagu resists the gendered (Orientalist) discourse of the western ideology, and destroys the race and gender stereotypes of it. An eastern woman denotes the western woman her chains, and the latter admits her own weakness and being locked up by the machine of religion, patriarchal ideology and society. Existing in a phallographic western society the woman didn't have any power to change anything, to unlock the chains, contrived

by the man (husband). We repeatedly witness Lady Mary's truthful description of the attitudes to women in the East and the West, which revealed the preconceived approach of western ideology. In the letter to Abbe Conti (February, 1718) she tries to assure him that all the notions about the East, and attitude to the eastern women are "certainly false". She refuses the stereotypes on Islamic views on women, and affirms that "Mohammed was too much a gentleman and loved the fair sex too well to use them so barbarously. On the contrary, he promises a very fine paradise to them, separately from that of their husbands".

But she was not alone in this faith. For comparison we appeal to the play of the American writer Suzanna Rowson, who exhibits a similar tension towards the attitude to women in the 18<sup>th</sup> century American society. Having troubles justly describe hard position of American women in the society she uses the Oriental setting for her play to break free of conventions at home. Women's sexuality, for example, was a taboo subject in the United States, mostly because of a clerical shift that contributed to the desexualized representation of women there [Malini, 65]. A major aspect of S.Rowson's drama is to reveal the roles of women in the western society:

*Women were born for universal sway,  
Men to adore, be silent, and obey.  
...To raise the fall'n – to pity and forgive,  
This is our noblest, pursuing nature's gentle plan,  
We hold in silken chains – the lordly tyrant man (p.73)*

It is true, that Suzanna Rowson was a representative of middle class women in the US, and the contents of this class relations is not alike the environment of high quality people. But it is evident that the tensions and ambivalences in the works of both authors reflect the conflicting discourses on conceptions of womanhood in the eighteenth century.

Lady Mary might be considered the only traveler and narrator of that period, who could courageously admitted prejudicial attitude to the oriental culture. Discussing customs and traditions in the Ottoman Empire, she remembers her talks and acquaintances with various people in this country. The author contributes to destroying the stereotypes saying: "these people are not so unpolished as we represent them. 'Tis true their magnificence if different taste from ours, and perhaps of a better. I am almost of opinion, - she writes, - they have a right notion of life" [Constantinople, 19 May 1718]. Thus, in her letters she shares her views on manners, level of social, cultural and political development, customs and traditions in Turkey. She assures Abbey Conti: "I can truly inform you, sir, that the Turks are not so ignorant as we fancy them to be in matters of politics or philosophy, or even of gallantry, ...the sciences flourish amongst them....The *effendis* (the learned) do very well deserve this name" [February 1718]. Enjoying the eastern music and poetry, she believes that she "is certainly infected by the poetical air she has passed through" [Tunis, 31 July 1718].

Along with her veracious stories on beauties of the Turkish culture, women and customs, in some cases she honestly confesses that can tell nothing. It is clear that a wife of an ambassador to any alien country is not able to reveal everything she sees in the visited country: there are reasons of political, diplomatic, and cultural character, and surely problems of their own safety. Therefore, some hesitation is felt in procuring new account on "the civil and spiritual government, of the viziers, the Berglerbeys, the officers of the seraglio" in the letter to her closest friend and addressee Abbey Conti. She marks that any traveler is free to present

his remarks in his own way, as “it is easy to procure lists of and may be depended on other stories...since I can tell you nothing new I will tell you nothing” [Pera, Constantinople, 19 May 1718].

“Turkish Embassy Letters” by Lady Mary Wortley Montagu, a work of a woman who with her husband traveled on ambassadorial mission to the Ottoman Empire and passed along some European countries to Turkey in the 18<sup>th</sup> century. We supported the discourse on Orientalisms in this work, and the problems on gender, class relations and sexuality. In this order we made attempts to attract to the analysis works of Lady Mary, and her contemporaries – English feminist- writer and educator Mary Wollstonecraft, American novelist Suzanna Rowson, and works of the researchers of gender and social problems both in Old England and the USA. In the end of our discourse we conclude that :

1. The 18<sup>th</sup> century in Britain was characterized by puritan reforms leading to submissiveness and passivity in women, dependence on men, limited education and ambivalence of approaches in all spheres of life, especially in the attitudes to women of different classes. Age of Reason in Europe many researchers called the Age of Savagery, and marked the changes in morals, consciousness and behaviour.

2. The East-West relations were dense and ambivalent. On one hand, the Ottoman Empire with its magnificent military power and Europe in devastation; on the other hand, fear, public disgust and stereotypes concerning the Turks, and Turkey with its riches, pursuit of pleasure. Along with it, Europe is willing to have peace treaty with Turkey and to enlarge trade with the country.

3. Among a great number of travelers and letters Lady Mary, the sole writer and traveler in the 18<sup>th</sup> century who made a visit to the East, appraising its beauties, social life and culture, achievements in politics or philosophy, or even of gallantry, flourishing the sciences, music and poetry. As a woman of beauty, wit, and high distinction, she had permission to their homes and souls, access to secrets: she observed them from within, saw her herself through their views, and evaluated the relativity and universality of moral and cultural values.

4. As a representative of high class, she could observe primarily the life, customs, and morals of only people of distinction, excluding middle and lower people. She even didn't make any attempts to learn them too, eliminating them from social, political and public life of the country. Therefore, belonging to high quality class is basic and significant in the discourse on gender and sexuality in “Turkish Embassy Letters” by Lady Mary Montagu.

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## ДИАЛЕКТИКА МАТЕРИАЛЬНОГО И ФУНКЦИОНАЛЬНОГО В ЯЗЫКЕ

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*Ключевые слова:* язык, средство коммуникации, система знаков, природа языковой информации, семантика текста, организация и восприятие языковой информации, подтекст.

## DIALECTIC UNITY OF LANGUAGE MATTER AND FUNCTION

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### ABSTRACTS

*Dialectic unity of two main peculiarities of the language, such as, 1) intercourse means, and 2) signs system, and inevitability of its research have been taken as the methodological basis in this paper. Components of information arranged, preserved and transmitted by means of language are researched here. Concepts of quite complicated "evident" and "non-evident" language information are visualized by lots of examples embracing different fields of human life. In the article implication is attracted to analysis as the linguistic category, its arrangement and perception mechanisms are revealed for the first time.*

**Keywords:** language, means of intercourse, signs system, essence of the languages information, semantics of the text, organization and perception the languages information, an interlinear semantics.

## DİLDƏ MATERİYANIN VƏ FUNKSIYANIN DİALEKTİK VƏHDƏTİ

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### XÜLASƏ

*Son dərəcə mürəkkəb bir tədqiqat obyektini olan dilin iki əsas xüsusiyyətinin, – 1) ünsiyyət vasitəsi və 2) işarələr sistemi, – dialektik vəhdət təşkil etdiyini nəzərə alaraq tədqiqat olunmasının labüdlüyü metodoloji əsas kimi irəli sürülür. Dil vasitəsilə formalaşan, saxlanılan və ötürülən informasiyanın tərkib hissələri araşdırılır. Kifayət qədər mürəkkəb olan "aşkar" və "qeyri-aşkar" (gizli) dil informasiyası anlayışları insan həyatının müxtəlif sahələrini əhatə edən*

*çoxsaylı misallarla əyaniləşdirilir. Sətiraltı məna ilk dəfə olaraq linqvistik kateqoriya kimi analizə cəlb olunur, onun təşkili və oxunması (qəbulu, qavranılması) mexanizmləri açıqlanır.*

*Açar sözlər: dil, ünsiyyət vasitəsi, işarələr sistemi, dil məlumatının mahiyyəti, mətnin məna tutumu, dil məlumatının təşkili və qəbulu, sətiraltı məna.*

### 1. Что такое язык? Два определения языка

Нельзя не только найти, но, пожалуй, даже и придумать вопрос, который был бы столь простым, сколь и сложным одновременно, как вопрос, вынесенный в заглавие настоящей статьи. И в самом деле, кто же не знает, что такое язык?! Ведь каждый человек, за исключением патологических случаев, постоянно, ежедневно, ежечасно ... даже и во сне пользуется этим самым ... языком! Однако кто же осмелится и возьмется дать исчерпывающий ответ на этот «простенький вопрос», сформулировать всеохватное определение понятия «язык», этого «понятого всем и каждому феномена», доступного – в известных пределах – даже малышу?!

Ситуация, действительно, парадоксальная: «нет ни одного человека, который, казалось бы, прекрасно не осознавал, что такое язык, - и в то же время лингвистическая наука, насчитывающая не одно тысячелетие, до сих пор не располагает его специальным определением» (1,5). Такая ситуация не является уникальной и свидетельствует, конечно же, не о слабости, или недоразвитости науки о языке, а прежде всего – об исключительной сложности, многогранности, многоаспектности самого объекта лингвистики. «Человеческий мозг, который называют кибернетики и психологи термином «черный ящик», представляет собой самую сложную систему из всех, что нам известны во Вселенной. И система эта пользуется языком: сложным и вместе с тем доступным каждому человеку, произвольным и, тем не менее, осмысленным, нечетким и одновременно точным, универсальным и в то же самое время различным у отдельных племен и народов» (2,8).

Эти слова в известной мере созвучны с мыслью, высказанной еще в первой половине XIX столетия великим немецким ученым, основоположником общего и теоретического языкознания В.Гумбольдтом: «В языке таким чудесным образом сочетается индивидуальное со всеобщим, что одинаково правильно сказать, что весь род человеческий говорит на одном языке и что каждый человек обладает своим языком» (цит. по: 2,51).

Язык как исключительно сложное образование может быть определен с разных точек зрения в зависимости от того, какая сторона или какие стороны его выделяют. Из великого множества определений понятия «язык» наиважнейшими вообще и для нашей темы, в частности, следует считать два: **Язык – средство коммуникации** и 2) **Язык – система знаков**. В первом определении подчеркивается назначение языка, при помощи которого люди общаются друг с другом, передают свои мысли, чувства, желания. Язык помогает людям понимать друг друга, сообща трудиться, обмениваться накопленным опытом и знаниями. Является уже аксиомой мысль о том, что язык возникает лишь из потребности, из настоятельной необходимости общения с другими людьми. Второе определение раскрывает суть организации языка: язык – семиотическая система, в которой все единицы взаимосвязаны и взаимообусловлены. Если первое определение – это ответ на вопрос «Для чего нужен язык?», то второе – ответ на вопрос «Как организован язык?». Эти два определения языка можно объединить в одно общее: **Язык – это система знаков, которая служит средством коммуникации**.

Следует подчеркнуть, что данное определение непременно должно учитываться в качестве методологической основы любого исследования языка, в каких бы целях и с каких бы позиций оно не осуществлялось.

## 2. Природа языковой информации, или подтекст как лингвистическая категория

Толковые словари русского языка определяют значение слова **подтекст** как *внутренний добавочный смысл текста, высказывания*. Отсюда следует, что текст имеет и «*внешний основной смысл*». Каково соотношение между двумя этими смыслами? Как раскрывается читателем или слушателем (адресатом) *внутренний добавочный смысл*? Каков механизм этого раскрытия?.. Неопределенность, метафоричность выражения *внутренний добавочный смысл текста* необходимо перевести в плоскость языковой конкретики, лингвистической определенности.

Чуть выше мы уже отметили, что первое из двух наиважнейших определений языка характеризует его как средство общения, подчеркивает его назначение. Люди, общаясь между собой, передают друг другу определенную информацию (3). Язык выполняет функцию организации и передачи этой информации. Как же организуется и передается языковая информация? Другими словами, какова природа языковой информации?

Всякий текст содержит в себе языковую информацию двоякой природы. Например, текст-задание «**Охарактеризуйте стол, стоящий справа от меня**» содержит информацию о том, что:

- имеется **стол** (*нечто*);
- этот стол находится **справа от говорящего** (*место нахождения*);
- этот стол **стоит** (*действие, состояние*);
- этот стол **надо охарактеризовать** (*задание*).

Перечисленная информация выражена словами непосредственно, прямо: предмет мысли (*нечто*) назван словом «**стол**»; признак по действию, совершаемому этим предметом, выражен словом «**стоящий**»; место его нахождения – словосочетанием «**справа от меня**»; действие, которое необходимо совершить (задание) – словом «**охарактеризуйте**». Информацию, выраженную словами (текстом) прямо, назовем **явной информацией** (*по способу ее выражения*).

Анализируемый текст содержит еще информацию о том, что:

- есть **еще** хотя бы один **стол** (*словосочетание «справа от меня» имеет смысл только в том случае, если имеется «не один стол»*);
- этот «второй **стол**» (*или: «эти другие столы»*) находится (*находятся*) «**не справа от меня**»;
- **стол может**, в принципе, **быть** не только «**стоящим**», но еще **каким-то другим** (*падающим, сломанным, новым, приобретенным...*);
- **стол можно** не только «охарактеризовать» (*можно «переставить», «вынести», «перекрасить»...*);
- **есть человек** (*или люди*), к кому обращается говорящий...

Информация, перечисленная в последних 5-и пунктах, выражена словами (*текстом*) не прямо, не непосредственно, а как бы скрыто. Назовем эту информацию **неявной информацией** (*по способу ее выражения*).

Неявная информация выражена в анализируемом тексте не специально, она является



следствием знаковой природы языка: язык – система, в которой каждая единица определяется другими единицами этой системы и определяет их (4,16 и далее). Кстати, это свойство системы – определяемость каждой ее единицы всеми другими ее единицами, наглядно видно, например, при сопоставлении семантики таких слов, которые мы бы назвали межъязыковыми омофонами. Ср. звуковые ряды [dal], [dala], [даш], [дам] в русском языке – соответствующие формы глагола «дать»; в азербайджанском же языке – разные имена существительные: [дал] – зад, [дала] – назад, [даш] – камень, [дам] – крыша; в арабском языке [дал] – название буквы в алфавите. Ср. также [дары], [дар], [сон], [ас], [он] и т.п. в русском и азербайджанском языках (7).

Слово **стол** – единица лексической системы русского языка. Семантика этого слова определяется не только тем, что оно называет конкретный «вид мебели». В нее входит и чисто отрицательное значение – «не другие виды мебели» (= «не стул», «не тумбочка», «не шкаф»), «не что-то другое» (= «не дом», «не улица», ...), «не признак» («не белое», «не веселое», «не думающее»...), «не количество» (= «не один», «не второй»...) и т.д., и т.д.

Есть **нечто** – предмет, вид мебели. Не всё на свете есть **предмет**, не всё – **такой** предмет; не всё – **вид мебели**, не всё – **такой** вид мебели. Поэтому данный предмет нужно как-то назвать, другие предметы следует назвать по-другому, чтобы названия всех этих предметов различались. В русском языке этот предмет назван звукорядом **стол**. Все остальные предметы суть «не стол», т.е. подтекст слова «стол», его «внутренний смысл», «добавочный смысл», «скрытая, или неявная информация». Причем слово «добавочный» в данном случае вовсе не означает «маленький».

Еще пример. Явная информация в тексте «**Мальчик идет**» выражена непосредственно этими двумя словами (она очевидна). Но эти же слова выражают одновременно и неявную информацию о том, что:

- не все люди являются **мальчиками**, есть на свете и «не мальчики»  
(= парни, девочки, девушки, мужчины, женщины, старики и т.д., и т.д.);
- мальчик не всегда, т.е. не постоянно «идет», он может (в принципе) находиться и в состоянии «не идет» (= сидит, стоит, лежит, бежит, летит, плывет, ползет, играет, читает, думает и т.д., и т.д.).

Итак, и в предложении «**Мальчик идет**» (в таком простом предложении!) содержится информация двоякой природы: «явная информация + неявная информация», или «текст + подтекст».

Сколько бы не перебрали примеров, мы не найдем ни одного предложения (грамматически и логически правильного), которое наряду с явной информацией не выражало бы неявной информации. Более того, если какое-либо предложение (шире – текст) не содержит в себе неявной информации, точнее: если неявная информация, содержащаяся в нем, не соответствует действительности, то данное предложение (текст) является логически бессмысленным. Например, в ситуации, когда в классе все ученики разговаривают друг с другом, замечание учителя: «**Василий, не разговаривай!**» – бессмысленно, т.к. неявная информация, или подтекст этого предложения: «*другие ученики молчат*» – не соответствует действительности, и потому вызывает у Василия законное, т.е. обязательное недоумение – «**Всем можно, мне – нет?!**».

Таким образом, семантика любого текста состоит из того, что может быть определено как сумма двух частей, составляющих оппозицию через отрицание: **ЭТО ↔ НЕ ЭТО**. Содержание, что составляет **ЭТО**, – конкретно, оно имеет четкие границы; содержание же,

из чего состоит **НЕ ЭТО**, - почти на грани «бесконечности»: от конкретного до абстрактного, от реального до ирреального, от возможного до неосуществимого и т.д., и т.д. Отсюда, чуть ли не безмерная объемность, трудность словесного «обхвата», «объятия» неявной информации. Ее можно исследовать и изложить в нескольких (чуть ли не в бесконечных) приближениях. Так, например, словари ассоциативных связей слов – одна из попыток установления круга лексем, который определяет лишь наиболее близкий пласт неявной информации, содержащейся в предлагаемом информантам списке слов. Другой пласт неявной информации – лингвострановедческий, или культурологический, раскрывается в (8). Ср. также рассказ у А.А. Потехни: *Пришел грек на берег моря и запел песню. А потом заплакал. Его попросили перевести слова песни. «Сидела птица, сидела, поднялась и полетела. Далеко-далеко». Затем он добавил: «По-русски ничего не выходит, а по-гречески очень жалко»* (9, 264). См. также (10).

Назвав предмет (действие, признак, количество, порядок, время ...) словом (текстом), мы вычленим его из мира других предметов (действий, признаков...). Употребляя в речи слово, мы, нормально, хотим назвать тот или иной конкретный предмет и при этом не имеем (обычно) намерения передать слушателю информацию еще о каких-то других, конкретно и словесно нами не называемых в данном случае предметах. Однако, системность восприятия языковой информации (как результат связи языка и мышления) приводит к тому, что слушатель воспринимает информацию и о неназванных предметах.

Все люди, за исключением патологических случаев, умеют воспринимать не только явную, но и неявную информацию. Механизм восприятия неявной информации (на родном языке) имеет, в известном смысле, автоматизированный характер. Неявная информация воспринимается, «расшифровывается» строго однозначно (*разумеется, при наличии у человека определенного жизненного опыта и круга знаний, а также в соответствии с его склонностями, т.е. в определенной конституции*). См. также (14). Не без основания А.А.Потехня еще полтора века тому назад в работе «Мысль и язык» утверждал: «Слушающий может гораздо лучше говорящего понимать, что скрыто за словом, и читатель может лучше самого поэта постигать идею его произведения. Сущность, сила такого произведения не в том, что разумел под ним автор, а в том, как оно действует на читателя или зрителя, следовательно, в неисчерпаемом возможном его содержании» (9, 181). Ср.еще: «Никто не понимает слова именно так, как другой... Всякое понимание есть вместе непонимание, всякое согласие в мыслях – вместе разногласие» (9, 61), ибо «в обычной речи не существует фразы, имеющей точно определенный смысл. Едва ли можно было бы найти двух человек, которые употребляли бы слово в одинаковом значении, и даже в речи одного человека значение одного и того же слова меняется в различные периоды жизни. Сверх того, значение слов повседневного языка обычно очень сложно: оно зависит не только от внешней формы слова, но также и от обстоятельств, при которых оно высказано, а иногда и от субъективно-психологических факторов» (2, 81-82).

Для того, чтобы уметь воспринимать неявную информацию, вовсе не обязательно знать о наличии какого-то механизма восприятия этой неявной информации. Однако, человек не только слушает других, не только получает от них ту или иную информацию. Чтобы наши слушатели «правильно» (т.е. в соответствии с нашими намерениями) поняли нас, мы должны «правильно же» закодировать информацию, которую хотим передать. Несомненно справедливо утверждение о том, что «... в течение большей части рассуждения люди оперируют словами механически, ... не вдумываясь в их смысл» (15, 99).

Умение специально организовать неявную информацию (подтекст) так, чтобы адресат однозначно воспринял ее, определяет в конечном итоге мастерство писателя (= человека, который создает текст, адресанта). С другой стороны, неявная информация в

принципе почти бесконечна, неисчерпаема, поэтому ее восприятие требует и от читателя особого мастерства, подготовленности. Не случайно, поэтому, появляются специальные исследования, посвященные читательскому труду, изучению его мастерства. См., например, глубоко содержательную работу (16). Ср. также: «Что мы читаем – иллюзия, мы же много вчитываем» (Мандельштам). «Вчитываем», т.е. «расшифровываем» подтекст, неявную информацию. Ср. еще: «То, что идет на прием органов чувств (текст, явную информацию. – Р.М.), замерить относительно легко, то, что идет на выдачу (подтекст, неявную информацию – Р.М.), - в ряде случаев практически невозможно. Что человек читает, вы знаете, а что он вчитывает, можете не узнать никогда» (17; 19). Поэтому специалист по герменевтике (теории истолкования текстов) сказал бы, что стопроцентное понимание невозможно в принципе. Причем это не трагедия, а счастье: на «дельте» непонимания рождается новое» (19).

Особенности организации неявной информации (подтекста) и механизма ее восприятия адресатом широко используются в науке, литературе, поэзии, дипломатии, публицистике и т.д., т.е. фактически во всех сферах человеческой деятельности, связанных с передачей информации посредством языка, речи.

Приведем несколько примеров:

✓ *Например*, из текста **«Вещества, молекулы которых состоят из атомов одного химического элемента, называются простыми»** однозначно вытекает, что имеются вещества **непростые**, т.е. **сложные**, и они состоят из атомов не одного, а **разных** химических элементов. Вовсе не обязательно быть специалистом по химии, чтобы составить определение сложных веществ (20).

✓ *Другой пример*, из романа Н.Г.Чернышевского «Что делать?». Просвещенный муж в разговоре с Кирсановым А.М. говорит:

« –Будем говорить прямо, Александр Матвеевич, к чему людям просвещенным не быть между собою вполне откровенными? Я сам тоже в душе социалист и читаю Прудона с наслаждением. Но...

– Позвольте сказать несколько слов, чтобы не оставалось между нами недоразумений. Вы сказали, вы «тоже социалист». Это «тоже», вероятно, относится ко мне. Почему я, вы думаете, социалист? Может быть, вовсе нет, - кроме социалистов есть... последователи множества различных других направлений в политической экономии. Для причисления человека к последователям одного из них надобно иметь какие-нибудь основания». (21, с. 381-382).

В приведенном отрывке убедительно, изящно и точно «расшифрована» неявная информация, которая содержится в семантике слова «тоже».

✓ *Еще пример*, из лингвистики:

«Обычно считают, –пишет Р.А. Будагов,– что науки о природе – это точные науки, науки же о человеке (гуманитарные науки) – это науки неточные. Хотя последнее определение часто вслух не произносят, но оно как бы подразумевается». Почему же оно подразумевается, и каким образом оно подразумевается? «Само понятие «точные науки» было бы невозможно выделить, – продолжает автор,– если оно не предполагало бы противоположного понятия – «неточные науки». Представителям этих «вторых наук» нисколько не легче от того, что эти же науки называются еще и гуманитарными науками. Находясь же в оппозиции к «точным наукам», гуманитарные науки невольно (лучше сказать – неизбежно! – Р.С.) осмысляются как науки «неточные»» (22, 13).

Анализу семантики прилагательного *современный* в словосочетании «современная

лингвистика», или «современное языкознание» посвящена целая глава в книге (23, Глава 8). Пятнадцать страниц книги, отведенных для этой главы, являются фактически прекрасной иллюстрацией раскрытия неявной информации прилагательного «современный» и установления этим методом, в каком значении выступает данное прилагательное в указанных словосочетаниях. «Я сейчас попытаюсь показать (мы бы сказали: расшифрую неявную информацию. – Р.М.): *современный* выступает здесь не только и даже не столько во временном значении («относящийся к настоящему времени»), - пишет автор, - сколько прежде всего в переносно-оценочном значении («стоящий на уровне нашего времени, передовой, хороший»). В аналогичном осмыслении прилагательное *современный* оказывается в словосочетаниях типа *современная техника, современная фабрика, современный уровень производства* и т.д.

Получается, будто бы существует *современная лингвистика*, т.е. передовая, хорошая и *лингвистика несовременная*, традиционная, и по-видимому, плохая. Иногда, даже независимо от желания отдельных специалистов, прибегающих к словосочетанию *современная лингвистика*, возникает именно такое противопоставление. Оно складывается, во первых, потому, что «все познается в сравнении», и, во-вторых, положительно-оценочная семантика прилагательного *современный* как бы сама вызывает противопоставление: *современная наука* (на высоком уровне нашего века) – *несовременная наука* (не на уровне нашего века). Если же учесть, что **современная лингвистика** чаще всего противопоставляется традиционной (классической) лингвистике, то станет очевидным, что первое словосочетание выступает в весьма положительном значении, а второе – в значении отрицательном» (23, 238-239).

✓ *Пример из газетной статьи.* В статье «Люби Россию в непогоду ...», опубликованной в трех номерах «Известий» (1989, № 17-19), писатель Борис Васильев излагает «духовные результаты» русской дореволюционной и советской истории, как он их видит.

«Все, что пережила наша страна, что вынесла, обрела и утратила, - все это прошло через народное сердце, все осталось в нем. И каждый верный сын Отечества ощущает это собственным сердцем. Еще раз обдумать всю нашу жизнь – и прожитую, и текущую, - еще раз увериться в силе народного духа и, может быть, внести хоть малую лепту в его укрепление и обогащение» - так сформулирована главная идея «необычного материала» редакцией газеты (24, №19). В основе нравственности лежит такое понятие как СОВЕСТЬ. «Совесть. Запомним это слово, ибо уж очень редко оно встречается нам сегодня», - сетует писатель. Причину этого автор видит в следующем: «Мы девальвировали его странными до абсурда уточнениями «рабочая совесть», «совесть сельского труженика», «совесть советского человека» ... А совести не нужны определения: либо она есть, либо ее нет» (24, №17).

Причиной девальвации понятия «совесть» является, таким образом, уточнения «рабочая», «советская», «сельского труженика», которые содержат неявную информацию о том, что бывает (или есть) еще «совесть несветская», «совесть нерабочая», «совесть несельского труженика», «совесть нетруженика» и т.д., и т.п.

Другой вопрос, это сделано специально, по злему умыслу или же «по незнанию». Принципиально важно подчеркнуть, что даже действуя из лучших побуждений можно все «испортить».

✓ *Пример из поэзии.* В песне «Два брата» (сл. Максимова, муз. Гаврилина) поется о том, что участник войны пришел в День Победы на могилу своего младшего брата, который погиб на войне, и обращается к нему:

Старший брат сказал: *проснись, браток, пожалуйста!*

Младший брат сказал ...

Старший брат сказал: *прости, браток, пожалуйста!*

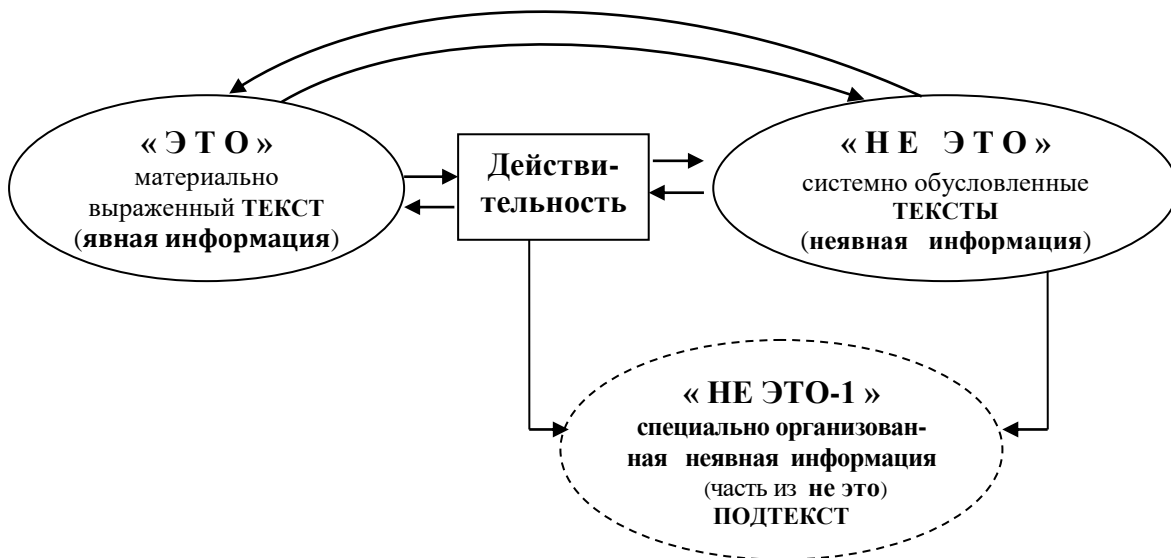
Младший брат сказал ...

«*Ответ*» младшего брата оформлен ... *паузой!* Никакие слова не могли бы создать столь высокую выразительность, какую передает специально организованная пауза, которая вместила в себя и явную, и неявную части информации.

Количество примеров можно увеличить до бесконечности. Однако, и приведенных примеров достаточно, чтобы заметить необходимость выделения неявной информации двух типов: 1) неявная информация, которая является лишь следствием системности языка (25): примеры см. выше, и 2) специально организованная (конечно же, используя свойство языка как системы) неявная информация (напр., художественное произведение).

«Формирование» неявной информации достаточно сложный процесс и требует от адресанта серьезнейшего подхода к ней. Специально организованная неявная информация (подтекст) состоит из множества компонентов, среди которых главнейшими следует считать отношения «текста к действительности» и отношения «текста к тексту». Это показано в следующей схеме:

Схема 1



Подробное рассмотрение вопроса о том, каков механизм и каковы средства специальной организации той части неявной языковой информации, которая «обычно именуется, правда, не в лингвистике, а в литературоведении, подтекстом» (28, 84), является темой отдельного разговора и уводит далеко в сторону от основной задачи настоящей статьи, тем более что этот вопрос до сих пор еще не стал объектом всестороннего лингвистического системного анализа.

Попытка анализа заранее подготовленного типа организации подтекста в художественном произведении осуществлена в интересной статье (28). Для нашей темы важно подчеркнуть, что *все без исключения единицы языка, в том числе и звуковые, призваны служить выполнению языком своей основной функции – быть средством создания, оформления, сохранения и передачи языковой информации, как явной, так и скрытой, неявной; и это, с одной стороны, является следствием, а с другой, – возможным именно лишь благодаря тому, что все уровни языка, в том числе и звуковой его уровень, организованы как семиотические системы, состоящие из взаимно обусловленных и взаимно*

*определяющихся единиц. Учет этого двуединого положения – неразрывной причинно-следственной диалектической связи назначения языка и его системности, или функции и субстанции в языке является методологической основой всякого лингвистического исследования.*

**Научная новизна:** Обоснована неразрывная причинно-следственная диалектическая связь назначения языка и его системности, или функции и субстанции в языке.

**Практическая ценность:** Теоретическое положение о неразрывной диалектической связи функции и субстанции в языке может быть использована в качестве методологической основы для любого лингвистического исследования.

## ЛИТЕРАТУРА И ПРИМЕЧАНИЯ

- 1) Шанский Н.М., Резниченко И.Л., Кудрявцева Т. С. Что значит знать язык и владеть им. Под ред. Н.М. Шанского. Л., Просвещение, 1989, 192 с.
- 2) Кондратов А.М. Звуки и знаки. Изд. 2-е, перераб., М., Знание, 1978, 208 с.
- 3) Слово «информация» употребляется нами здесь в обычном, не научном, а, так сказать, житейском значении: информация – это те или иные сведения, мысли, чувства, желания, эмоции ... «Язык,- пишет А.А.Реформатский, – должен сообщать, называть вещи и явления действительности, выражать понятия, выражать чувства и желания; без этого язык не «язык» (354, 472). Популярное научное толкование термина «информация», об измерении объема информации, о понятиях бит, энтропия и т.п., которых мы здесь не касаемся, см.: 217,98 и далее; 354, 333 и далее; 354,51 и др. Язык конечно же, является хотя и основным, но не единственным средством передачи информации от одного человека к другому. Об использовании неязыковых, паралингвистических средств в конкретном акте речевой коммуникации см.: 216.
- 4) Панов М.В. Русская фонетика. М., Просвещение, 1967, 438 с.
- 5) Реформатский А.А. Введение в языковедение. М., Просвещение. 1967, 470 с. (М.1996, 536 с.).
- 6) Колшанский Г.В. Паралингвистика, М., Наука, 1974, 81с.
- 7) «Перенесение знака (*точнее: его субстанции.* – Р.М.) в другую систему, – читаем у А.А.Реформатского, – может изменить его место в системе и его функцию: так **р** – в русском алфавите – знак для фонемы [р], а в латинском **p** – знак для фонемы [п]; как «вещи» (*т.е. материально.* – Р.М.) – это то же самое, но как знаки (*т.е. функционально.* – Р.М.) они разные» (354,21).
- 8) Верещагин Е.М., Костомаров В.Т. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. Изд. 4-е, перераб. и доп. М., Русский язык. 1990, 246 с.
- 9) Потехня А.А. Эстетика и поэтика. Ред. коллегия: М.Ф. Овсяников (пред) и др. Сост., вступит. статья и примеч. И.В. Иванько и А.И. Колодной. М., Искусство, 1976, 614 с.
- 10) Ср. еще: «Понятие может стать свободным, номинативным значением слова,- писал акад. В.В.Виноградов,- но и в этом случае **семантика слова** в целом, рассматриваемого в аспекте системы языка, **не исчерпывается** и не ограничивается **только выражением этого понятия**. Что же касается других видов лексических значений слов, то эти значения настолько сливаются со спецификой данного конкретного языка, что общечеловеческое, понятийное, логическое содержание в них обрастает со всех сторон своеобразными формами и смысловыми оттенками национального творчества данного народа (11, 189. *Выделено нами.* – Р.М.). Уместно добавить к этому и утверждение акад. Л.В.Щербы: «Нет абсолютно тождественных понятий в разных языках, а потому и перевод, как мы знаем это из опыта, никогда не бывает точным» (12, 69). Конечно же, В.Гумбольдт не без основания утверждал: «В языке таким чудесным образом сочетается индивидуальное со всеобщим, что одинаково правильно сказать, что весь род человеческий говорит на одном языке и что каждый человек обладает своим языком» (цит. по: 13,77).
- 11) Виноградов В.В. Основные типы лексических значений слова. В его кн.: Избр.труды: Лексикология и лексикография. М., Наука, 1977.
- 12) Щерба Е.В. Языковая система и речевая деятельность. Л., Наука, 1974, 428 с.

- 13) Хрестоматия по истории языкознания XIX-XX веков. Составитель. В.А.Звегинцев, М., Учпедгиз, 1956, 458 с.
- 14) Ср.: «Американский ученый Чарлз Лейярд в своей книге «Мысли о языке» приводит характерный пример. Вы собираетесь куда-то идти, а ваша спутница говорит: «Подождите минуточку». Что такое минуточка? Астрономическая единица, равная шестидесяти секундам? (=явная информация. – Р.М.). Разумеется, не только это. (Дальше идет расшифровка неявной информации. – Р.М.). В зависимости от обстановки – и характера вашей спутницы (а мы бы еще добавили: «и характера ваших взаимоотношений». – Р.М.) – это может означать, что действительно все готово и вот-вот вам составят компанию. Или, напротив, минуточка означает добрые полчаса и ждать надо долго. То есть смысл слова минуточка задается не только минутной стрелкой часов, но и ситуацией, и тем, кто говорит (добавим: и кому адресовано.- Р.М.) это слово» (2,195).
- 15) Коршунов А.М., Монтатов В.В. Теория отражения и эвристическая роль знаков. М., МГУ, 1974, 214 с.
- 16) Западов А.В. В глубине строки : о мастерстве читателя. М., Советский писатель, 1972, 280 с.
- 17) «Я готов изложить читателю соображения, данные, факты, но пусть и он будет готов вложить в чтение частицу своего интеллекта», - пишет акад. А.Х. Мирзаджанзаде во «Введении» своей книги (18, 12).
- 18) Мирзаджанзаде А.Х. Этюды о гуманитаризации образования. Баку, Азернешр, 1993, 416 с.
- 19) Зинченко В.П. Мера всех вещей. Литературная газета, 1989, № 6.
- 20) Вот это определение: «Вещества, молекулы которых состоят из атомов разных химических элементов, называются сложными».
- 21) Чернышевский Н.Г. Что делать? М., 1976, 416 с.
- 22) Будагов Р.И. Человек и его язык . М., МГУ, 1976,429 с.
- 23) Будагов Р. И. Что такое развитие и совершенствование языка? М., Наука, 1977, 264 с.
- 24) Васильев Б. Люби Россию в непогоду... / газ. Известия, 1989, №№ 17-19.
- 25) На системный характер языка первым в истории мирового языкознания обратил внимание В.Гумбольдт, который считал, что в языке нет ничего единичного, каждый отдельный его элемент проявляет себя лишь как часть целого: «Язык,- говорит он, - можно сравнить с широкою тканью, в которой каждая нить более или менее заметно переплетена со всеми другими. Пользуясь языком в каком бы то ни было отношении, человек всегда касается только одной части этой великой ткани, но всегда поступает при этом так, как будто бы в ту же минуту он имел перед глазами все, с чем часть эта состоит в неизбежной связи и во внутренней гармонии» (цит. по: 26, 49-50). Понятие «система» - одно из наиболее популярных в современной науке, в том числе и в лингвистике. В настоящей работе мы стремимся строго следовать тому пониманию системы, которое разработано М.В.Пановым и изложено в его работах (4) и (27).
- 26) Березин Ф.М. История лингвистических учений. М., Высшая школа, 1976, 394 с.
- 27) Панов М.В. Современный русский язык. Фонетика: Учебник для университетов. М., Высшая школа, 1979,256 с.
- 28) Сильман Т.И. Подтекст как лингвистическое явление. Научные доклады высшей школы, 1969, №1, с.84-90.





## “TURANDOT” OPERASININ TÜRK KAHRAMANI

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### TURKISH HERO OF "TURANDOT" OPERA

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#### ABSTRACT

*This article deals with the history of the research of the influence of Nizami Ganjavi's "Seven Beauties" poem on the "Turandot" opera composed by famous Italian composer Ciakomo Puccini. The author of this article comes to the polemic with the famous scientist, professor of New York University P. Chelkovsky about the connection of the Iranian-Persian culture with the opera of "Turandot". Prof. P. Chelkovsky affirmed that the heroine of the opera Turandot was the Turkish origin. In support his version the researcher addresses to the original text of Nizami's "Seven Beauties" poem, where in the red palace a Slavic girl tells Bahram shah the story about a Turkish girl living in Russia. The author of the article proves that both outward and inward traits of the girl described by the Slavic beauty resembles to the image of a Turkish girl. That's why the Italian writer Carlo Gozzi gave to the principal heroine the name of Turandot or Turan girl.*

**Keywords:** Nizami, "Seven Beauties", opera, Turandot, Slavic girl, Bahram Shah

Nizami Gencevi'nin Avrupa'da en çok araştırılan eserlerinden biri, belki de, birincisi “Yedi Güzel” manzumesidir. Hem yapı, hem de sembolüne göre her zaman farklı olan bu manzumenin iç aşaması, simge özellikleri üzerine fazlasıyla araştırmalar yapılmış ve yapılmaktadır. Nizami'nin diğer eserlerinde ele alınan adaletli hükümdar, nitekim mükemmel insan-padişah sorunu “Yedi Güzel” de iki planda: Bahrami Gurun laik faaliyetinde, bir de manzumenin ana konusuna yalnız Bahram aracılığıyla yedi prensesin anlattığı masallar ve renkler sembolüzesiyle kendi çözümünü bulmuştur. N.Gencevi'nin bütün eserlerinde ana konu karanlıktan ışığa, siyahtan beyaza, zulümden adalete doğru gelişim hattı üzerinde kurulmuş. “Yedi Güzel” in farkı onun daha çok zaman ve mekan sonsuzluğunda, tasavvuf içeriğinde, içsel ve dışsal süreçlerin birbirini tamamlamasındadır. Bu yüzden sadece araştırmacılar değil, hem de sanat adamları bu esere defalarca başvurmuş, onun etkisiyle müzik alanında ölmaz örnekler oluşturmuşlar. Bu sırada besteciler Carlo Gozzi, Giacomo Puccini, Alman şairleri Schiller'in, Goethe'ni, Schlegel'i, aynı zamanda Azerbaycan müzik sanatının unutulmaz bestecisi Gara Garayev'in de isimlerini söyleyebiliriz.

“Yedi Güzel” manzumesi doğrultusunda Avrupada ilk sahne eserini Carlo Gozzi tarafından düzenlenmiştir. “Turandot” adı verilen bu opera XVIII.yılın ortasına kadar İtalya tiyatroları sahnesinde liderlik yapmış commedia dell'Arte denilen doğaçlama (spontan)müzikal tarzı gibi yapılmıştır. “Yedi Güzel” in “Turandota” etkisi üzerine araştırma

yapan Nevyork Üniversitesi'nin profesörü, dünyaca ünlü bilim adamı P.Çelkovski bu İtalya komedi türü ile İran halk tiyatroları arasında bir sürü benzerliklerin olduğunu söylemiş ve hatta Hacı,Siyah Palyaço, Trufaldino, Pantalune, Brigla, Tartalya gibi kahramanların İran halk tiyatrosu kahramanlarıyla aynı özelliklere sahip olmasını, gösterilerin anoloji hareket üzere gelişmesini ve dolayısıyla her iki gösterinin senaryosuz çalışıldığını dile getirmiştir.

P.Çelkovski'nin "Puccinin "Turandot" operası Nizami "Yedi Güzel" inin kırmızı kubbe masalı esasında mı yazılmış?" makalesinde operanın "Turandot" un büyük Nizami Gencevi'nin "Yedi Güzel" manzumesinin konusundan uyarlanarak yazılması kaçınılmaz detaylarla kanıtlanmıştır. Tam konunun üzerine geçmeden önce belirtelim ki profesör Vagif Arzumanlı "Nizami Gencevi'nin dünyaca ünü " isimli kitabında P.Çelkovski'nin Nizami kalıtımına olan ilgisi üstüne bilgiler vermiştir. P.Çelkovski'nin Nizami sanatıyla ilgili araştırmalarını şimdi de sürdürdüğünü belirten V.Arzumanlı Nizaminin 850.yıldönümüyle ilgili Vaşington ve Kaliforniya üniversitelerinde düzenlenen kongrelerde adıgeçen Doğu Bilimleri uzmanı "Nizami ve Puccini" konusunda konuşma yaptığını ve makalesinde ta XVI.y.yılda Nizaminin "Yedi Güzel" manzumesinin Güney Azerbaycan'dan İtalyaya götürüldüğü ve İtalyancaya çevrildiğini kanıtladığını belirtmiştir. V.Arzumanlı daha sonra yazıyor: "P.Çelkovski'nin görüşünce, sonralar sırf Nizami'nin bu eserinden esinlenerek büyük İtalyan bestecisi Cakoma Puccini(1858-1924) kendinin "Çio Çio San" operasını yazmıştır" (1.30-31)

Bu konu araştırmamızın temel yönlerinden biri olduğu için ta başından belirtelim ki Cakoma Puccini "Yedi Güzel" in kırmızı kubbe masalı üzerine "Cio Çio San" operasını değil, "Turandot" operasını yazmıştır. C.Puccini'nin "Çio Çio San" operasına gelince, bu eser David Belasco'nun Japonya hayatını anlatan "Geysa" tiyatro oyununun konusu üzerine Luici İllica ve Cuzeppe Cacozanın librettosuna yazılmış iki perdeli, üç bölümlü operadır.

"Turandot" operasına gelince, büyük İtalyan bestecisi C.Puccini 1924 yılında onun son notalarını yazmadan hayata veda etmiştir. 1926'dan başlayarak Puccini'nin bu operası dünyanın en ünlü opera sahnelerinden inmemiş ve bugün de gündemi yakalamaktadır (2. 716).

Öncelikle operanın oluşum tarihine göz atalım. Yukarda belirttiğimiz gibi, C.Puccini'den önce bu isim ve konuda sanat eserini Carlo Gozzi(1720-1806) ortaya koymuştur. O, kendine kadar var olmuş ve ünlü Ciari ve Goldoni gibi sanatçıların karşı koydukları del'Arte tarzını korumak için sözügiden türü Doğu efsaneleri ile sentez yapmak kararına gelmiş. Bu Venesyalı asilzade ve tiyatrosu "Bin bir gece masalları" ndan birinin ana konusuyla comedia del'Arteni bir araya getirmekle "Üç turuncun aşkı" (1761) isimli yetkin bir sahne eseri ortaya koymuştur. O, bununla ilgili yazıyordu: "Eski dostlarımızın, yani Trufaldinonun, Tartaliyanın, Briglanın, Pantalunenin, Esmiraldonun elinden tutarak, onları Doğu destanlarına aldım" (3. 181) Biz daha sonraki dönemlerde bu kahramanları Sergey Prokopyev'in "Üç turuncun aşkı" operasında da görüyoruz.

Tarzında "Turandot"la kendine kadar mevcut olmuş comedia del'Arte tarzını, yani doğaçlama (spontan) tiyatrosunun çöküşünü önlemiş ve bununla da Schiler, Gote gibi Avrupa'nın romantik şairlerine, Busoni, Puccini gibi ünlü opera bestecilerine ilham vermiştir. P.Çelkovski yazıyor: " Görüşümüzce, "Turandot" destanı Nizami Gencevi'nin "Yedi Güzel" manzumesindeki Kırmızı kubbeden iktibas edilmiş ve Turandot ismi de Turandohttan alınmıştır. Bahram Gur dünyanın yedi köşesinden olan yedi prenses için yedi kubbeli saray yaptırmış ve haftanın her günü onlardan biriyle buluşuyordu. Bu prensesler ve onların sarayları yedi felek, yedi iklim, yedi zengin keman, haftanın yedi günü bunların hepsi sembolik anlam taşıyorlar. Bu saraylar hepsi kubbe şeklindedir ve gezegenlerin yapısını göstermektedir (2. 716).

Yukarda anlattığımız gibi, Gozzi'nin en iyi eserlerinden biri de "Turandot"tur. Bu eser belli şekilde comedia del'Arte'nin çöküşünü önledi ve Avrupa'nın Schiller, Gote gibi romantik şairlerine, Busoni, Puccini gibi ünlü opera bestecilerine derinden iz bıraktı. Çelkovski yazıyor: "Görüşümüzce, "Turandot" Nizami Gencevi'nin "Yedi Güzel"inde Kırmızı kubbeden iktibas edilmiş ve Turandot ismi "Turandoht" kelimesinden, yani Turan kızından alınmış". Belli olduğu üzere, "Yedi Güzel" in baş kahramanı V Sasani hükümdarı Bahram Gurdur. Bahram Gur dünyanın yedi ülkesinden getirdiği yedi prenses için yedi kubbeli saray yaptırmış ve her gün onlardan birine uğrarmış. Seşenbe günü o, kırmızı köşkte Siglap ülkesinden gelen kızdan bir masal anlatmasını ister. O da Rus ilinden olan kızın hikayesini anlatır. Kız dağın başında bir kule yaptıırp orda yaşamaya başlar, akıllı ve büyüden anlayan bu kıza varmak isteyenler hepsi kuleye giden yolda ölürler. Kuleye ulaşsalar dahi, o kızın dört sorusuna cevap vermeden ona kavuşamazlar.

Direkt sahne için tiyatro oyunu yazan Gozzi Nizami destanının birinci bölümünü, yani prenses hanımın kulesine ulaşmak için gelenler geçtikleri zor bir yolu kenara bırakarak, hiyakeleri destanın gelenlerin muammalarına cevap vermeli oldukları ikinci bölümden başlamıştır. Gozzi Turandotu Çin İmparatorunun kızı yapmış, destanın oluştuğu yeri Pekine taşımıştır. O, kocaman Çin sahnesi kurmak ve aynı zamanda kahramanların kendi ülkelerinde konuşmaları için, Doğu efsanelerinin İtalya özelliklerinin bir araya getirilmesinin ardından del'Arte komedi tarzı kahramanlarını Pekine götürmüş. Gozzi Tartalyanı Çin'in Başbakanı'na, Briglanı saltanat hizmetçilerinin patronuna, Trufaldiyonu Turandotun haremsarayının cariyesine çevirmiştir.

Oyunun ilk sahnesinde öldürülmüş elçilerin başıyla süslenmiş Pekin'in ön kapısı gözükmektedir ve del'Arte komedi tarzının kahramanları muammanı yanıtlayamadıkları için idami karara alınan Semerkant prensesiyle beraberdir. Onların sohbeti başı için kapıda en uygun yer bulmakla ilgili. Bu zaman prens Halef-Teymurun oğlu geliyor. O, düşmanlarına yenildikten sonra memleketini terk etmiş. Halef prens Pekin kapısının kederli sahnesi karşısında Semerkant prensinin mülkü olmuş Çin İmparatoru Altumun kızı prenses Turandotun tablosunu görmekle delicesine aşık olur.

Halefin arkadaşı Berak pernsin fikrine engel olmaya çalışıyor. Ona diyor: "O, güzel bir kadın, fakat acımasızdır, onun zulmü kederlere neden olmuş. Turandotun güzelliği çok sayıda büyük insanları kendine çekivermiş, ama hiçkimse bu güzelliği farketmemiş. Çünkü bu doğal güzel suratın arkasında bir vahşilik saklanmış. Onun erkeklere davranışında düşmanlık var. Dünyanın en büyük sultanları ona ulaşmaya çalışmışlar, ama sonuca varamamışlar. Bu resmi kenara bırak. Bu zehirli resmi kendinden uzak tut. Allah aşkına, bu öldürücü zehiri içme. Bundan sonra bu vahşi güzelliğe bakma".

Bütün bu sürüde resme bakan Halef diyor: "Boşuna beni korkutma. Nasıl da güzel ve ışıltılı surat, nasıl da güzel gözler, gülümseyen dudaklar. Ne mutlu böyle güzel ve hoşnutlu görüntünün sahibine. Benim ona sahip olmam mümkün mü? Bir kadar susup daha sonra eminlikle söylüyor: "Berak, benim ismimi hiçkimseye söyleme. Ben şansımı denemeliyim. Bu şimdiye kadar en güzel kadın ve bura en büyük imparatorluktur. Onun muammasını çözmekle ya ömürlük mutlu olmalıyım, ya da canımı verip bu ağır yükten kurtulmalıyım. Bir darbeyle kendimi bu yükten kurtarayım."

Sonraki dört perdede Halef ve Turandotun dramatik çatışmasından haber veriyor. Gozzi'nin Turandotu beş perdede bir trajekomedidir. Sadece destanın özeti şeklinde var olan ve tüm dialogu doğaçlama olan "Üç turuncun aşkı" metninin aksi olarak, "Turandot" ta herkesin rolü özenle yazılmıştır. Belli kahramanlar mezheke özelliklerinin türleri için yüksek konuşmaları şahıslara çevirerek, o zaman Venesya'daki gelenekleri düz mezheke tarzına uygunlaştırmış. Turandot ilk defa 1762'de Venesya'da San Salvatore tiyatrosunda Aventonio

Sachinin ünlü derneyi eşliğinde sahneye koyulmuştur. 1786 yılında Gozzi'nin bu oyununu gören Goethe sonralar onu "fevkaalede usluapta karışık kader gibi" anımsamış. Değil Goethe, hatta Schlegel, Tik, E.T.A. Hofman iki muhalif cins arasında sonuçlanmayan dövüş destanını beğenmiş yorulmadan kadın cinsi ardıyca giden erkek destanı adlandırmışlar.

Goethe ve Schiller Veymar'da Alman milli tiyatrosunu kurmayı düşündüğünde Turandotu en iyi yerli ve yabancı oyunların repertuvarına aldılar.

P.Çelkovski yazıyor: "Puccini "Turandot" isimli kendi ünlü operasının metnini Gozzinin Schiller tarafından iktibas edilen Alman seçeneğinden almış. Fakat Pucciniden önce de Busoni adlı diğer bir İtalyan besteci Turandot üzerinde çalışarak yeni bir del'Arte komedi oluşturmuş ki orda da tam bir dramayla müzik birbirine karışmış. Busonin operasında maskadan yüz geleneğinden kullanılmıştır. Puccini daha çok Çine olan sevginin, Çin örf ve adetlerinin etkisinde olduğundan, Gozzinin Pantalunesini, Tartaliyasını, Briglanası, Trufaldinosunu değiştirip, sadrazam Ping, hizmetçibaşı Pang, aşçıbaşı Pung yaptı. Puccini Turandottan söylediği görüntüde daha büyük değişikliklerle destan sonunda Turandotu daha çok insana dönüştürdü.(2.719).

Gözükütüğü gibi, Gozzi ve Puccini olayları Uzak Doğuya, yani Çine doğru götürmüşler. Puccini Gozzinin aksine onların isimlerini de Çinlileştirmiş. Çelkovski kendi makalesinde Turandotun Çinli gibi yazılmasını, Uzak Doğuya kadar uzayıp gitmesini Puccininin Çine olan sevgisiyle anlatmış. Aslında Çelkovski'nin görüşüne göre, "Turandot" destanının konusu opera hayranlarının bir kısmının görüşlerinin aksi olarak, Uzak Doğudan değil, gerçekte Orta Doğu'dan alınmış. Puccinin operasında Turandot bir Çinli bayan prenses gibi verildiğinden ve destandaki olaylar Çinde gerçekleştiğinden, bu operanın müziğinde de bazı Çin notaları kullanıldığından, çoğunluk onun aslının Uzak Doğudan geldiğini kabul ediyordu. Büyük ihtimalle eserin konusu İrandan alınmış ve Nizami'nin "Yedi güzel" inde Kırmızı kubbeden uyarlanarak yazılmış. Elbette, tüm bunların esasında bu iki benzerlikleri aydınlatmalı ve birinin diğerinden iktibas olduğunu veya destanın bir kültürden diğer kültüre geçirildiğini göstermeli.(2. 714).

Fakat P.Çelkovski bu görüşlerini seslendirirken, yani konunun İran'dan alınması, olayların İranda gerçekleşmesi fikirlerinin neye dayandığı belli değil. Eğer sohbet direkt "Yedi güzel" den ve "Seşenbe günü (salı)Bahramın kırmızı kubbeli saraya gitmesi"nden gidiyorsa, sözügiden bölümde İran'dan bahsedilmiyor. Saglabi kız(yani Slavyan kızı) Bahrama Rus ilinde oluşan bir efsaneyi anlatır.

گفت کز جمله ولایت روس

بود شهری به نیکوی چو عروس

پادشاهی درو عمارت ساز

دختری داشت پروریده به ناز

(Söyledi ki Rus eyaletlerinin birinde, güzellikte gelin gibi süslenmiş bir şehir vardı. Orda padişah bir saray yaptırmış ve naz içinde büyümüş bir kızı vardı)

P.Çelkovski bir kültürden diğer kültüre geçtiğini derken, aynı detayların Farstan İtalyan kültürüne geçtiğini anlatır. Bilgin makalesinin bir kısmında destanın İtalyaya gelmesi yollarını araştırdığını belirterek şöyle yazıyor: "Ben bizzat bu destanın Orta Doğudan İtalyaya aktarıldığını öğrenirken, öncelikle Carlo Gozzinin hayatına göz attım, yani Venesyaya. Venesya uzun asırlar bağımsız bir devlet olmuş ve Marko Polo zamanından Orta Doğuyla sıkı ticari, siyasi, kültürel ilişkiler kurmuştur.

1557`de Venesyanın Tramezzino basım evi Doğu efsanelerinin bir cildini “Seradip padişahının üç genç oğlunun seferleri ve maceraları” adı altında basmıştır. Kitabın ön sayfasında, bu metin Kristofor isimli bir şahıs tarafından İtalyancaya çevirildiği yazıyor. Bu adamın, yani Kristaforun Traus şehrinden Venesyaya geldiği kitaba yazdığı kısa mukaddimeden belli oluyor. Hiç kuşkusuz bu şehir Tebrizdir. O, Venesyada üç yıl kaldıktan sonra bu kitabı yazmayı karara almış.

Gözüktüğü gibi, konu 1557`den, Sefeviler devletinin en kudretli döneminden bahsedilmektedir. Demek, Turandotun Avrupa ziyareti, yani bir kültürden diğer kültüre geçişi Tebrizden başlamış. Diğer taraftan, Nizami Gencevi yukarda adı geçen efsanede gösterdiği kızın Rus prensesi olduğunu söylemiyor, sadece Rus ilinde yaşayan padişahın cilveyle büyütülmüş prensesi olduğunu söylüyor. P.Çelkovski destanın kısa özetini anlatırken onu Rus prensesi gibi kabul eder: “Eski zamanlarda Rus ülkelerinden birinde bir prenses yaşamış ki onun eşi bulunmazmış. O kadar güzelmiş ki bütün memlekette ona aşık olmayan yokmuş. Bu Rus prensesi herkesten çok bilir ve tüm konularda mahirmiştir. Onu istemeye gelenler dağ başındaki sarayına giden yolda kılıçoynatanların elinden sağ kalmadıkları için o hiçkimseyle izdivaca giremiyordu”. Bundan başka, elçi kuleye girmek için kilit ve zincirleri açmalıymış”.

P.Çelkovskiye göre prensesin Rus güzeli olması bir ihtimal. Daha doğrusu, olayın Rus ilinde gerçekleşmesi onu bu kanaate gelmeyi sağlıyor. Fakat Nizami manzumenin hiçbir yerinde onun Rus etnosuna ait olduğuna dair açık vermiyor. O da belli ki Rus ilinde sadece Ruslar yaşamamış, tarih boyu Rus kabileleri Türklerle aynı mekanı paylaşmışlar. Çelkovskinin anlattığı Sasani hükümdarı Bahram Gur zamanında ise, Ruslar, genellikle tarih sahnesinde gözükmemişler. Oysaki N.Gencevi Rus ilindeki büyük padişahlıktan, güzellikte eşsiz olmamasından bahs eder. Çağdaş dönemin ünlü tarihçilerinden sayılan Yelena Segeyevna Galkina “Russkiy kagant. Bez Xazar i normanov” isimli kitabında şöyle yazıyor: Şimdiki normanistlerin görüşüne göre, VIII-X.y.yıllarda Doğu Avrupa yaklaşık iki aynı nüfuz dairesine ayrılmış: Kuzey eyaletlerinden haraç toplayan hırsız Normanlar (Ruslar), Güneyde Hazar haganlığı” Rus tarihini geliştirmek isteyen yazarlar bile VI.y.yıldan o tarafa gidemiyorlar: “VI.y.yılda Kara deniz ve Kafkaz`da Doğu yazarlar Rusları hatırlamaya başlamışlar”( 4.5). Nizami Gencevinin kendi eserine kahraman seçtiği I Yezdigürdün oğlu V Bahramın V.y.yılda (420-438) Sasani imparatorluğunu yönettiğini dikkate alırsak, o dönemler Ruslar söz konusu olamaz, o tarihte Rus adı geçmemiş. Bunun aşağı akışlarında, Kuzey Dona yakın ilçelerde, Volga boyunda ise Türk kabilelerinin kurduğu bir haganlık ünlüydü. O, Türklerin kurduğu büyük devletlerden biri gibi tarihe geçmiş. Haganlık etnik ve ırk bakımından değişik olmuş. Bu kendisini arkeoloji kazılar sonucunda ortaya çıkan antropoloji gereçlerde de belirtiyor:

*“Bazı gereçler Hazarların Mongoloid, diğerleriyle Avropoid ırkının üyesi gibi nitelendirilmesine zemin yaratır” (5)*

Diğer açıdan, kırmızı renk sembolizmanın kendisi de Turandotun İranlı değil, Türk kökenli prenses olduğunu söylemeye olanak sağlıyor. Bazı araştırmacılar Hazar Türklerinin etnik antropolojisini verirken onların derilerinin pigmentasyonunun “mis renkli”, “saçlarının siyah ve siyah kırmızı” olduğunu belirtmişler (6.) Arap bilim adamları ve tarih uzmanları, aynı zamanda İslamşinaslar Türkleri tarif ederken onların kuvvetli, sağlam, yüzlerinin kırmızı olduğunu özellikle belirtmişler. Türk bilim adamı, profesör Zekeriya Kitapçı`nın “Türk Dünyası Araştırmaları Vakfı” tarafından basılmış “Hz.Peygamberin hadislerinde Türk varlığı” isimli makalesinde de hadislere atfen “Türklerin güçlü, kuvvetli, geniş ve yuvarlak yüzlü, kıyık gözlü, ince ve yassı burunlu, kırmızıyağız insanlar”olduğu gösterilir. Diğer hadiste de Hz.Peygamberin Araplara bu kuvvetli halk ile yüz yüze durmamayı, onlarla

çatışmadan vazgeçmeyi tavsiye ettiği söyleniliyor: “Sizler Türkten çarık giyen kıyık gözlü kırmızıyağız, ince ve yassı burunlu, derileri kalkan gibi olan bu güçlü kabileyle mücadele etmezseniz kıyamet kopmayacak” (7). Nizamının tarif ettiği prensesin yüzü de kırmızı, gözleri de nergise benziyor. Aşağıdaki mısralarda bunu daha net görüyoruz:

زیست با او به ناز و کامه خویش  
چون رخس سرخ کرد جامه خویش  
*Eğlendirdi onu güzel şah kızı*  
*Giysisi yüzütek oldu kırmızı.*

Yahut gözlerin nergise benzemesiyle bağlı

Şair, iki yerde prensesin nergis gözlü olmasını büyütür:

خواب نرگس خمار دیده او  
ناز نسرين درم خریده او  
*(Onun gözünün nergis humarlı uykusu)*  
*Nesrinin nazını dirhemle almış)*

Hikayenin sonunda şair bir daha bu mecazın üzerine dönüyor

مهره خویش دید در دستش  
مهر خود در دو نرگس مستش  
*(Kendi mühürünü onun kolunda gördü)*  
*İki nergis gözünde kendi aşkını gördü)*

Nergis göz bir mecaz olarak edebiyatta daha çok Türk etnosuyla bağlı kullanılmış. O, kıyık göz anlamını vermiş. Diğer açıdan, kırmızı renk her zaman Türklerle bağlı kullanılmış.

Demek, C.Gozzi “Turandot”u yaratırken tipin etnik kaynağını bulmuş ve bu yüzden onu Turandoht yani Turanlı, Türk kızı gibi okurlara sunmuştur. Cacoma Puccinini ise tipin kimliği değil, onun sahne talihi, muazzamlığı ilgilendirmiş ve Çelkovski`nin söylediği gibi, bestecinin Çine duyduğu sevgisi onu Doğuya götürmeye vadar etmiştir. P.Çelkovski`nin Puccini tarafından olayların Uzak Doğuya kadar gitmesine karşı olmasını anlasak da, opera kahramanının İranlı olmasıyla ilgili varsayımı esaslı saymak imkansız. Görüşümüzce, Turandot Rus ilinde yaşayan eski Türk kabile başkanının kızıdır. Hem de bunu sadece dış görünümü değil, karakteri, huyu, davranışı, gaddarlığı da kanıtıyor. Turandotta acımak duygusu yok, onu insanların ölümü ilgilendirmiyor, o, aşırı gururlu, kibar bir kadındır. Nizami`nin eşi Afag gibi!

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# TO THE MORAL AND RELIGIOUS VIEWS OF LEO TOLSTOY

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## **ABSTRACT**

*The article is devoted to the disclosure of the religious and moral views of Leo Tolstoy. Particular attention is paid to the writer's understanding of the teachings of Christ, which were distorted by representatives of the church.*

**Key words:** Tolstoy, religion, morality, the doctrine of Christ, distortion.

## **1. INTRODUCTION**

The work of the outstanding Russian writer Leo Tolstoy has always attracted and still attracts many researchers with its versatility, multidimensionality and breadth of capture not narrowly human problems related, for example, only to the Russian people, but to global problems of a universal character. Creativity Tolstoy, according to most scholars, is universal. It is universal not only because it reflects many themes and problems of a universal character, but also because the solution of each problem (regardless of their significance for people, although Tolstoy believed that such cannot be, because in human life there are no trifles - it means everything is significant) required the writer to study the subject thoroughly and comprehensively till its full comprehension and systematization of key situations that ensure the searching truth, in which these or other conclusions leave no doubt. This is, in general, Tolstoy's attitude to all manifestations of life. The Tolstoy logists already noticed that the writer from his early works (and in his diary entries) gave burning questions and tried to answer them throughout his life and creativity, or to give his understanding of the definition and solution of the issue.

## **2. LITERATURE OVERVIEW**

It is known that Tolstoy was interested in everything, but in this large field, most of all he was attracted by various religious teachings. He deeply studied at the same time and in an equal form Christianity, Buddhism, Judaism, Islam with great zeal. He was attracted by all holiness Christ and Buddha, Mohammed and Confucius, and Lao Tzu. In this sublime, radiant, holy Pantheon, he wanted to understand the basic tenets of the moral laws of the universe. He was well aware that all religions are called to lead to enlightenment, to understanding good and evil, to realizing the meaning of life; that all the prophets sent down by God carried the word of God to the people so that people would follow the moral laws of the universe, not commit sins and live according to the laws of Good and Justice. Perhaps, to many mortals such zeal seemed absurd, and worthless. But Tolstoy spent his whole life

looking for the Truth and tried to share his thoughts with his reader. We encounter these searches in every work of the writer, in the spiritual dialectics of each of his characters. This is the world of Tolstoy, comprehended by himself, his lack of understanding and his desire to understand him.

### **3. MATERIALS AND METHOD**

Having lived 55 years, Tolstoy came to the conclusion that 35 years of his life, with the exception of 14 or 15 years of childhood, he lived as a nihilist "in the real meaning of this word, that is, not a socialist and a revolutionary, but as usual meaning of this word, and a nihilist is the sense of absence all faith" [1]. And in 50 years, when he believed in Christ, his life suddenly changed. He no longer wanted what he wanted before, and began to want what he did not want before "[1]. Moreover, "it seemed good to him before, it seemed bad, and what seemed bad before seemed good" [1]. If before he had the desire to be as far away from home as possible, his desires changed he wanted to be as close to it as possible. The direction of his life became different: "both good and evil changed places" [1]. About these changes, he says in his books "Confession" and "What is my faith?" However, certain thoughts about them were set forth in the "Study of Dogmatic Theology", which was written between the period of writing his first two books. The purpose of these two works was unequivocal: to expose "false church Christianity" and to affirm "its true understanding". And in this case the criticism was conducted from the position of "common sense". From the church dogma was required obedience to the elementary laws of reason. Since the Church traditions, the church philosophy, its symbolism, the Old Testament part of the Bible were abolished, it remained to rely on the Gospel. It was in the Gospel that Tolstoy intended to find the essence of the Christian faith.

Who could Tolstoy see in the image of Jesus of Nazareth? If we know the concept of the life and work of the writer-searcher Tolstoy, then it is easy to assume that Jesus seemed to him a moralist. However, this understanding was radically different from the views of not only the writer's contemporaries, but also of today's researchers. For example, some well-known theologians very often refer to the historian, Tolstoy's contemporary Sergei Trubetskoi, who in his works tries to prove that the gospel of Jesus Christ is not a set of moral requirements, but a new life narrated by the Creator to his Son in the hope of creating a New Union between Heaven and Earth, gradually withdrawing the suffering from the imperfect being.

The main difference is noted in their views on the Sermon on the Mount of Jesus. It is known that Tolstoy took it as the "core" of the Gospel. Trubetskoi, on the other hand, is against seeing a purely "ethical" sermon in it. He wrote: "There can be no doubt that Christ did not bring any new metaphysical, philosophical teaching. But at the same time, He can hardly be recognized as an "ethic" or "moralist" in the generally accepted sense of the word. It has long been noted that the individual moral rules of Christ, although not in such perfect completeness and purity, were part of the teaching of Jewish teachers and prophets, partly in the morality of "pagan philosophers" [2]

### **4. RESULTS AND DISCUSSION**

Let's pay attention to the final thoughts of the scientist. The statement that "certain moral rules" have already been noted in the teachings of Jewish teachers and prophets does

not preclude the possibility of recognizing "ethics" or "moralists" behind Jesus. On the other hand, such categoricity somewhat reduces the role of Jesus in comparison with the Old Testament predecessor of Moses. Perhaps the mystery of the person of Jesus is unequal to the mystery of the person of Moses. Or, as Trubetskoi thinks, Moses does not carry truth in himself, like Jesus Christ. Let us quote Trubetskoi: "This is the only connection in the history of personal self-consciousness with God-consciousness, which we find only in Him and which constitutes His very being, cannot be explained by the influence of His environment" [3, p. 379]. In this case, we are justified in accepting the same exclusivity for the other prophets - Moses, Buddha, Muhammad. After all, each of them, just like Jesus, received Revelation from the Creator. First, is it true to identify personal consciousness with the consciousness of God, contrary to the principles of all religions and Sacred Books? This contradiction caused Tolstoy to reject the proclamation of the Gospel, and Christianity was accepted by him as a doctrine, whose value is in ethical principles. Yes, one can partly agree with the opinion of Protopriest Alexander Men, who states the following: "All this is not very similar to the Gospel, and even more so to the Christianity of the New Testament as a whole. It is more like the East, and the Far East, China, Confucius, Mencius, Lao Tzu, which Tolstoy so appreciated. A bit of Buddhism. If there was something in Tolstoy's metaphysics not from the East, it was taken not so much from Christianity as from Stoics or moralizing deists and pantheists of the seventeenth century "[1]. We will not argue extensively Tolstoy's thoughts, only note that A.Men, accentuating his attention in the East, remembers that Christianity itself arose in the East and Tolstoy also valued the founder of Islam, Muhammad, as well as other prophets. But for us the following remark of A. Men is valuable: in all religions, the main thing for Tolstoy is faith in the One God, and in all prophets - ethical principles.

We have already noted that the direction of Tolstoy's life has changed in connection with the understanding of the teachings of Christ, which before they were not understood. Each time he makes reservations, he explains to the readers that he is not going to interpret the teachings of Christ to them, but wants to share his understanding of this teaching with them, because it is addressed to all people. He does not impose his thought on us, but simply and clearly shares his impressions that turned his soul and restored his peace and happiness: "Not everyone can be initiated into the deepest secrets of dogmatics, homiletics, patristic, liturgy, hermeneutics, apologetics, etc., but everyone can and must understand what Christ said to all the millions of simple, unwise, people who lived and still are living. So this is the thing that Christ said to all these simple people who had not yet had the opportunity to ask for explanations of his teaching to Paul, Clement, Chrysostom and others, I did not understand this before, but now I understand, and this I want to say to everyone " [1].

Tolstoy compares his salvation with the salvation of a robber on the cross, who believed in Christ. The course of the comparison thoughts is as follows: the writer as well as the robber and most other people lived and lives badly; awareness of this situation, surrounding misfortune and suffering and the way out of it was seen only in death. Tolstoy, like a robber, is nailed to some extent by the cross of the life of suffering and evil. At the same time, the writer sees his difference from the robber in the fact that the latter was already dying, and he lived, and apart from life after the coffin he also had a life in the world. He did not understand this terrible life. But suddenly there was an insight: he heard Christ's words inside himself and understood them - life and death ceased to seem to him evil, and instead of despair, he experienced the joy and happiness of life, inviolable by death.

This painful spiritual process the writer outlined in two great works: "The study of dogmatic theology" and a new translation and the combination of the four Gospels with explanations. In them he consistently tries to disassemble all that "hides from the truth, and verse after verse translated again, combining and uniting the four Gospels" [1]. In the spiritual

world of the writer in the period of work on theology and the texts of the Gospel there was a striking elimination of all that concealed the meaning of the teaching, and a surprising illumination with the light of truth. A key was needed to understand the teachings of Christ, which would reveal to him the truth, excluding doubt with clarity and persuasiveness.

The writer step by step opens to us the process of comprehension of the truth, process which is changing, process contradictory, but being in constant dynamics. In the beginning, in the childhood, it was attracted in reading the Gospel by that doctrine of Christ, "in which the love, humility, humiliation, self-rejection and punishment by good for the evil is preached" [1]. So he understood an entity of Christianity and subordinated himself to orthodox church. But, having subordinated itself to church, it noted that in the church doctrine there is no confirmation, explanation of those beginnings of Christianity which seemed for it principal. Besides, by its recognition rejection from church, was served by strangenesses of church dogmas; recognition and approval of persecutions by church, intrigues and wars, mutual denial of each other different confessions.

Transition of the writer from nihilism to church as it was already told, was caused by consciousness "impossibility of life without faith, without knowledge of the fact that well and badly in addition to the available animal instincts" [1]. However, "the rules this by church about a faith in doctrines about observance of sacraments, posts, prayers", were not necessary to it; "and the rules based on the Christian truth were not" [1].

Most of all writers were confused that all human evil (condemnation of certain people, or the whole people, condemnation of other religions) came true church.

"Christ's doctrine about humility, a neoopinion, forgiveness of offenses, about self-rejection and love in words became famous church, and at the same time what was incompatible with this doctrine was approved in practice" [1].

The writer found permission of the doubts in the Sermon on the Mount of Christ (in three chapters of the Gospel from Matthew). In it Tolstoy caught solemnity of the speech of Jesus, it is a lot of moral, the close for everyone clear and clear rules. At the same time, the writer had dual feeling: on the one hand, "affection when reading those verses – about a cheek setting, return of a shirt, conciliation with all, love to enemies" [1], on the other hand, feeling of disappointment because the words of God were unclear to the majority; quitted so that for rescue it is necessary to renounce the life that called into question obligation of an order of salvation. He was not satisfied with the theologians' explanation that the sayings of the Sermon on the Mount are aimed at the self-improvement of man; At the same time - "the grazing man - all in sin and by his own forces - can not achieve perfection, that the salvation of man in faith, prayer and grace" [1].

Every time he agree with the rules, he was struggling with the doctrine of the church, preaching the opposite: a man is weak and can not do it himself.

In such a situation, Tolstoy had the opportunity to abandon all the interpretations of learned theologians. The key was the fragment from chapter V (verse 39) of the Gospel of Matthew: "You are told: an eye for an eye, a tooth for a tooth. And I tell you: do not resist evil ... [1]. According to the writer, earlier on an incomprehensible eclipse he missed the last three key words: "I say: do not resist evil" seemed to him contradicting human nature, bringing suffering and deprivation. There has come a certain insight, which means that Christ absolutely does not require suffering for man in the name of his own suffering, but requires completely different. Again, he reads it again in the same text to understand the essence of holy thought more clearly: "Do not resist evil; and, doing so, know that there may be people who, after hitting you on one cheek and not encountering resistance, will strike on the other;

taking the shirt off, they take away the caftan; taking advantage of your work, they will force you to work; will take without giving ... And if this is so, then you still do not resist evil. Those who will beat and offend you, do good after all "[1]. The text clears up the thought and becomes clear that the emphasis falls on the phrase "do not resist evil." And all the subsequent - is a kind of explanation of the accentuating position. Tolstoy understands the words of Christ about the presentation of the cheek and the transfer of the caftan not as His command, which brings suffering, but as a demand not to resist evil, evil if it even suffers for it: "Christ does not say: substitute your cheeks, suffer, and he says: evil, and, to be with you, do not resist evil. These words: do not resist evil or evil, understood in their direct meaning, were for me truly the key that revealed to me everything "[1]. Teaching requires the indispensable fulfillment of the commandment, otherwise man can not enter the Kingdom of God. At the same time, it is stipulated that the fulfillment of the commandment is not difficult, on the contrary, spiritually raises the person by the formula: "My yoke is good, and the burden could easily" [1]. The most important thing is to be imbued with this, get used to it, and not just accept it. Tolstoy realized from childhood that the teaching of Christ is Divine and it is necessary to respect those institutions that are sacred and must preach it. In life, in fact, it was quite the opposite, namely: to answer by all means to the offender, to avenge the personal, family, people's insult, to judge and execute, to fight, that is, to kill others. And all this was sanctified by the Christian blessing. Tolstoy could not and did not want to understand this. Everything around him was in fact a violation of the law of Christ. Moreover, church leaders taught that allegedly a person violates this law, in accordance with human weakness, which can only be removed by the grace of Christ. Secular teachers went further and reached the point of completely denying the exercise of the doctrine. The human being, impregnated with great suggestions, accepted its lusts as a given and did not cause any doubts, but on the contrary - confidence in their evil thoughts, evil words and evil actions. And Tolstoy asked a logical question: it means that there is no connection between teaching and human life, then the teaching remains only an utterance, and not a rule that is obligatory for execution, then this rule should be considered unreasonable and unnecessary. On the other hand, the writer does not agree with the view that the Christian teaching deals with personal salvation, but not with nation-wide affairs: "My personal life is intertwined with the general state, and the state requires of me a non-Christian activity that is directly contrary to the commandment of Christ. Now, with the general military service and the participation of all in court as juries, this dilemma is posed with astounding sharpness to all. Everyone must take the weapon of murder: a gun, a knife. And if you do not kill, then charge the gun and sharpen the knife, that is, be ready to kill. Every citizen must come to court and be a party to the court and punishments, that is, everyone must renounce the commandment of Christ not to resist the evil not only by word, but by deed "[1].

In connection with the final statement, Tolstoy recalls another postulate that follows in the Gospel text for the formula on non-resistance to evil and about rewarding good for evil: "Be merciful as your Father in heaven." Do not judge, and you will not be judged "(Matthew, VII, 1). "Judge not, and ye shall not be judged, condemn not, and ye shall not be condemned" (Luke, VI, 37). And he confesses that only then did he understand how Christ relates to judicial institutions and departments. And the essence of understanding was expressed in the statement - "do not judge your neighbors with your human institutions" [1]. He not only draws a conclusion, but also builds a logical chain of premises, which determine it. Logical construction of parcels is based on polarities, but not on those polarities that can make up the balance, but on those that are mutually exclusive, antagonistically contradictory: "Christ says: do not resist evil. The purpose of the courts is to resist evil. Christ enjoins: to do good for evil. Christ says: do not disassemble the good and evil. The courts only do that, this analysis.

Christ says: to forgive everyone. To forgive more than once, not seven times, but without end. Loving enemies. Do good to those who hate” [1].

## **5. CONCLUSION**

Tolstoy in his reasoning proceeds from the strict ethical, everyday rules. which show that a person who is himself guilty does not have the right to judge another person, just as a blind person can not see a blind person, a person with a clogged eye can not see rubbish in the eye of another. Hence the conviction that good, facing evil, should not become infected with it, only in this case it overcomes evil.

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