

GENDERED DISCOURSE THROUGH PATRIARCHAL SOCIETY

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ABSTRACT

This paper aims to articulate the problem of relationship between an individual and society and its outreach through literary texts. I argue that the paradigms of interrelation of women, men, and society, particularly in the communities with pivotal patriarchal status have been directly adapted to the concepts and theories of society development. In the history of philosophy and sociology, various paradigms of society have been developed; the most popular among them are associating society with a bio-organism, analyzing society and an individual from an anthropological point of view, constructing a functionalist approach to this problem. J.J. Rousseau, Spinoza, Diderot, R. Merton, E. Durkheim for centuries have attempted to define a society and highlight its essential features.

In this research, the problem is developing through the literary texts of the prominent Azerbaijan writer Anar and his literary characters, focusing on their moral and ethical priorities. As a basis for our research, we have chosen the Robert Merton's structural functionalism approach.

In addition, I agree with many scholars who believe that the movement of history has a spiral shape and at each turn of this spiral, the assessment of the individual by society is equivalent to the totality of values determined by society itself. It is accepted that the number of moral values is stable, but their combination is changing, corresponding to the Fibonacci Sequence, where spirals have a fixed proportion determining their shape (Vauclair 2009).

I propose that in all patriarchal societies, the mode of perception of a woman by a man occurs at the level of his genetic memory. Moreover, the memory dictates him the same values as it was centuries ago. The code has not been changed since the period of the Lost Paradise. We will trace this formula of stable genetic memory and changing forms of assessment in a male-dominant society on the examples of the literary characters in Anar's "White harbor" and Edgar Poe's "Ligeia".

Key words: literary text, stereotypes, fate, sinfulness, limitations, dream

Introduction

In the community that forms new relationships, a person becomes free from ideological prejudice and myths, develops his life according to new laws. This man leaves aside dreams and romance embodied in the values that have overcome the test of centuries. However, this complicated and shifting time, with its unstable political and economic situation, patriarchal norms of the society negatively influences and forces the human nature. Fiction with its artistic images and means of representation animates these negative phenomena of human nature according to reality. In the Literary Studies, the mechanism of relationship between a person and a community is the most disputable. This problem becomes even more relevant while projecting it onto the male-dominant society.

A person and a community, their interrelations have been emphasized by well-known Azerbaijan writer Anar and adapted to the problem of time and space. The existence of different spaces in parallel times, when a person can live in a 2-dimensional world bases on the Anar's art of composition. His hero adapts both to his surreal inner world with his own desires and ideals, and in the real world full of contradictions.

Baku of the mid XX century in the Anar's portrayal is a palette of male and female characters, events and phenomena of the Soviet society, which is constructed like a movement in a circle. One of his early works "Agh Liman" (White Harbour) was written in the 70-th of the XX century. This work became popular and was translated into many languages and published in Russia (1973, 1980, 1988), Poland (1978), Hungary (1972), Bulgaria (1973), Turkey (1991) and other countries of Europe and Asia. It is interesting but "White Harbour" in Russian and other versions was translated as "Circle". This version completely answers the idea of the story, which tells the spiral of life of Baku citizen who in search of moral value and moral dignity pass their different circles. In this story Anar raises the problems of communication and respect in the society, tests and verifies the concept of a man in the community.

"Circle" and writer's literary tools

Anar's "Circle" describes the life of Baku intelligentsia. This was a special layer of Soviet people, whose daily routine was enriched in family problems, personal shortcomings and troubles. They were considered the "color of the nation", therefore, they made attempts to match up the requirements and obligations of this status. Despite their "specific position", the life of Soviet intelligentsia was full of contradictions, material deficit and moral dissatisfaction with duality of existence in parallel spaces. The life in a 2-dimensional world of soviet propaganda, and soviet reality, made the writers to create various literary tools, set of hints, signs and symbols to present forbidden thoughts, ideas and information.

Among the variety of literary tools Anar used such forms as an existence in a dream, as in the case of Neymat in "The White harbor", or the King in the anti-utopic tale "The Tale of a Good King", and/or Melikmammadli in the "White Ram, Black Ram". The dream of Neymat like a film tape reveals the symbols of the described society: grey striped pajamas and dressing gowns, traditional queues, a trip to Kislovodsk city as an attribute of a prestigious vacation for the Soviet people. In his dream, the long wait in a queue ends for Neymat unsuccessfully: he did not have on the striped clothes like everybody in the train station, he was "different", he was the "other". Therefore, he could not buy tickets for his family members to the train except his cat, which had striped skin...

This scene in the story evokes the sense of irony and frustration. Nowadays we should call it a violation of human rights: the bitterness of humiliated dignity, and the cat with prevalent rights than an ordinary person. Using hidden symbols in describing his heroes, Anar reveals the philosophy of the ideologized society. The author searches the truth in the eternal problems of

being, and in this sense, "the images of time and memory" are important for him (Qarayev 1988). Awakened by his wife from a dream, Neymat again returns to his usual circle of life, where he had to hurry up to meet guests, to endure the whims and caprices of "respected relatives" and the hypocritical chatter of the neighbors.

Neymat is passionately waiting for changes in life. He cannot share his innermost trembling thoughts with anyone. He cannot explain to himself why every time passing by the post office, he hopefully asks for a letter or message to himself promising unexpected changes. He comprehends the oddity of his act, realizes that no one will write him on demand. Never. Nevertheless, on a subconscious level, this expectation is nothing more than a search for himself in a confined space. He longs for an exit out of the vicious circle, looks for an answer and cannot find it. In despair, he rings Tahmina, reveals his innermost thoughts to her, and receives a long-awaited answer from her. She tells him a parable about doors, windows and mirrors. This parable is about the necessity of choice, which leads the fate of a person (Anar 2005). Tahmina launches the idea that any person is independent in making a choice and challenges him to move in the direction of his will.

Another male character of the story, Zaur also faces the problem of choice. He also admits in a letter to Tahmina that all are scared of their hidden feelings, "perish from false obligations, pseudo-feelings, and conventions, invented by ourselves" (Anar 2005). Zaur admits that Tahmina is different from everyone, because she is "free, like the wind", and as a free person "she is not ashamed of her sentimentality". He considers that a person is happy when 'he can trust himself, be himself, be not a stamp (cliché), and/or an illustration on the topic" (Anar 2005). Why do both men in the story address to the same woman with vital questions? Why does Anar transfer to a woman the ability to answer their questions and possess the key to truth? Is it because she is highly educated, graduated from the Faculty of Philosophy with honors, or because she is real, "free as the wind" in her judgments and thoughts, not burdened with prejudices and clichés?

Z.Freud, Trinity of Being, and Sexuality in Literary Texts

At all times in the eyes of society, philosophy was not considered a woman's affair. Tahmina is a philosopher by education and way of thinking, she believes that "men create philosophy from books, and women from belly" (Anar 2004). This is the essence of the philosophy of life, as the history of humanity was originally based on male dominance and the hierarchy of male and female principles. As E. Giddens writes, the widespread prevalence of patriarchy is not the result of the supremacy of male physical strength, but primarily of the maternal functions of women, since childbirth and care for children make women dependent on men, including materially (1999, p. 164). A similar idea is developed in "A Dictionary of Gender Studies" that the ideology of male superiority is not grounded in sexual relations, but it is based in the global process of human reproduction in the interests of the race (Griffin 2017).

Tahmina often reminds the idea of the trinity of being (Anar 2004), the triad of birth, life and death. Even her mentioning of three components of world vision, such as a mirror, a door and a window, leads to the idea of the infinity of existence (Anar 2004). Often her statements are reminiscent of the Z. Freud psychoanalysis ideas, which were popular among the "golden youth" of the 60s of the twentieth century. Thus, according to the Freudian version, the mental life of a person is similar to the three-component model, delimiting the concepts of ego and consciousness, and depending on the character of social relations (De Sousa 2011). Tribulations, that Tahmina went through as a child affected the formation of her personality. Tahmina lost her mother very early. Raised by her grandmother, this girl, of course, constantly needed a mother-friend and adviser. This undoubtedly affected the formation of the young girl. From her childhood without a mother, she inherited "a sense of guilt, inferiority, anxiety and

loneliness, as well as a departure from real life into the realm of dreams" (Freud 1989). It is not surprising that the lack of love in the family led her at the age of 18 to a married man, in whose love she found lost joy, faith and peace. Happiness was short-lived: a deceived and abandoned young pregnant woman experienced repeated stress and disappointment in love and life. Further fate and failures in the life of Tahmina, due to Z. Freud, were the result of "suppressed or repressed sexual attraction" that appeared as a result of "seduction in childhood or adolescence." Thus, everyday life, our associations and dreams are constantly influenced by motives that we do not realize, i.e., everything is causal. It is rather difficult to understand these reasons, because they are hidden in the depths of our consciousness and carry the "personal meaning of a symptom or symbol."

Anar depicts Tahmina graphically: long arms, long legs, straight long hair falling over the shoulders. Neither eye color, no color of hair, or wearing – the writer does not convey any color indicators of Tahmina, except for the color of bright lipstick. She enjoys bright red lipstick, perhaps in protest against stereotypes and clichés, or in defense of women's independence. The schematic image of Tahmina resembles an ethereal creature, airy, euphoric, with eyes huge as an abyss. It is a voice from the phone talking to Neymat, it's a voice in the dark shore of a deserted beach, telling Zaur stories from her past and later whispering words of love to him. Tahmina's image resembles Ligeia from Edgar Poe's story: schematic, mystical and passionate, with black, mysterious eyes. It was in the eyes of Ligeia the whole mystery of her soul gathered, which the author was unable to unravel. Her knowledge was so vast and amazing that the man who loved her felt himself defenseless against this knowledge. By its content Ligeia is within the subconscious, and therefore she is personified more than a person is. She represents the knowledge that the narrator tirelessly seeks, the "hidden knowledge" that is not revealed either to Anar's characters, or E.Poe's man (Iskandarova 2010). The theme of "the journey of cognition", often found in Poe's stories, is also present in Anar's story. "This is also a kind of journey, but a journey into oneself: finding oneself in another person, and in oneself - a stranger, unfamiliar person" (Venediktova 1990). A separate plot line in Anar's stories is the theme of travel, which for different characters means their philosophy of life, time and memory. So, the tape recording in the stories "The White Harbour" and "The Last Night of the Outgoing Year" looks like the memory frozen in time and restores in the consciousness the events of the past, and the emotions of people. It returns its listeners to the same circle of knowledge, where everyone discovers his feelings in others, and other people's thoughts become his own property. It is similar to Tahmina's dreams, which she knows how to convey to others.

Tahmina can also be represented as the prototype of Scheherazade from the tales of "1001 Nights". Like an oriental fairy-tale princess who throughout the night tells the Padishah tales of incredible adventures, Tahmina methodically unravels the tangle of stories and memories from her past. She delays time, distances Zaur from reality, hides the present, and, like Scheherazade, tries to escape from "death." In search of happiness and love, she does not realize that she is a projection of the past, which she cannot separate from, as she is the memory itself.

The theme of sexuality forms the basis of many conversations and characters in Anar's works, and in particular in the "White Harbor" ("Circle"). Anar does not describe vivid intimate scenes and does not differentiate body parts by gender. He does not invent special artistic means to attract the reader with erotic material. He speaks of this in a very gentle way: "Zaur's beautiful copper-colored muscular body", allusions to his sexual adventures; the glory of Spartak as "ladies' heartbreaker"; the pride of their parents for the "successes" of their sons, etc. However, all these descriptions are just "technical indicators" to the images of these characters. Even the speculations of the publishing house employees' about Tahmina's romance with Dadash, or

with other unknown men - jewelers, directors and store managers - are associated with "restrictions that various social norms impose on the consciousness of an individual" (Isgandarova 2010).

Tahmina's sexual portrait is most accurately conveyed by the author through the fairy tale about the enchanted dress from the Azerbaijani dastan "Asli and Kerem", where the buttons on a dress of the bride are repeatedly fastened no matter how many times the groom tries to open. "This is a fairy tale about me," Tahmina confesses to Zaur. Many people think that they have unbuttoned all my buttons ... and I again fasten up to the chin and lock myself" (Anar 2004). I suppose, this tale fully reflects the spiritual world of Tahmina, a world that neither Zaur, nor any other man can appreciate. Even this tale of the enchanted dress is just a silly tale for him. Tahmina, in her turn symbolizes this princess, or rather, this dress itself. She is like the hidden knowledge of E. Poe's Ligeia, which could not be discovered or understood (Poe 1989).

Conclusion

The study of the problem of gender and society in the literary text is always relevant, since both a woman and a man are the main components of any human community and they fulfill certain missions in this society. However, it is the function of the women to keep the hearth, to accompany her husband in the reproduction of the human race, but also to bear aesthetic and spiritual values. Unfortunately, living in a patriarchal society, a woman has always been subjected to harassment, both physical and moral, among which social prohibitions and psychological restrictions play an important role. Describing these plots in their works, responding and expressing their attitude to the shortcomings of the society is an important mission of progressive writers. In the Azerbaijan literature, the name of Anar, his works and moral problems raised in them are always of great interest. The author loves the ordinary people of the big city and treats their problems with understanding.

Compositionally, each work written by Anar causes much debate and discussion. The art of composition, to which he attaches great importance, is for him the subject of painstaking work and rigorous mathematical calculation. The culmination of the work rests on an effect, which, according to the author, should be strong, but not too definite. This ambiguity of the situation or omission of thought, accompanied by silence, gives each reader the opportunity to think through the plot conceived by the writer. In a sense, the work itself here "plays the role of a 'medium': it brings the reader to the peak of the experience, which is the threshold of discovery." Beyond this threshold of discovery, a painful search for truth begins. Nevertheless, Anar always remains faithful to his creative credo - "not to teach abstract truths, but to expose and criticize the shortcomings specific to modern reality" [11, 47].

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