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"Bu sayfa dizgiden dolayı boş bırakılmıştır"



NEEDLEWORK AS POLITICAL AND CULTURAL RESISTANCE IN CONTEMPORARY AMERICAN NOVEL

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Abstract

Handcrafts like quilting, knitting, sewing, and cross-stitching have traditionally been viewed as a “woman’s thing,” a gendered leisure time activity. However, women’s handcrafts when read as texts can yield multi-layered narratives. With the coming of the second wave feminism in the US in the 1960s, many feminist scholars, critiques turned to study literary texts in which women’s handcrafts yielded political and/or cultural meanings. In fact, there is a bulk of scholarly literature on the representations of needlework in American literary tradition. The aim of this research paper is not to offer a comprehensive study on the representations of women’s handcrafts in American literary tradition but to bring attention to three contemporary American novels, *Mama Day* by African American feminist author Gloria Naylor, *Four Souls* by Native American Louise Erdrich, and *Flight Behaviour* by Barbara Kingsolver. the study of which, I believe, will bring a new breath to the already existing scholarship on the topic

Keywords: *Women’s handcrafts, culture, identity, Barbara Kingsolver, Louise Erdrich, Gloria Naylor*

* This article is generated from the first author’s doctoral thesis.

** Because of the particular use of the term, it is preferable to use the other as the Other.

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1. INTRODUCTION

Women's handcrafts have been considered as insignificant domestic activities by the established cultural and social norms of any given society. In a society where the labor force is gendered, male achievements in the public sphere are generally valorized, whereas women's lives are restricted to the domestic sphere are largely defined by unpaid and invisible household tasks as child-rearing and caring, homemaking as well as handcrafting. In the context of American culture, quilting has acquired a special place with its differing connotations and symbolic meanings. Undeniably, the United States has held a special place in the rootedness and development of quilting as a cultural material production since colonial times. It is generally agreed that even though "[p]atchwork and quilting as forms of needlework have been known for hundreds of years [. . .] it was left to the women of North America to develop them, in ways which had never been known before, into a unique art form" (Betterton 1976: 5).

Especially with the rise of the Cult of True Womanhood in nineteenth century America, the gender ideology which strictly drew the lines between the public sphere and the domestic sphere, and thereby relocated women more than ever before into the household. In this cultural context, women, as Barbara Welter (1966) aptly argues, were required to possess the cardinal virtues of domesticity, piety, submissiveness, and purity. Women's handcrafts such as quilting, sewing, knitting, and embroidery have acquired multiple meanings. At a time when literary artistic creation was a male dominated activity, women had little artistic outlets for self-expression. However, as Alice Walker (1994) writes in "Search for Our Mothers' Gardens" actual quilts have been used as texts by American women who were barred from the written text and had few other channels of self-expression available to them. Walker writes:

For example: in the Smithsonian Institution in Washington, D.C., there hangs a quilt unlike any other in the world. In fanciful, inspired, and yet simple and identifiable figures, it portrays the story of the Crucifixion. It is considered rare, beyond price. Though it follows no known pattern of quilt making, and though it is made of bits and pieces of worthless rags, it is obviously the work of a person of powerful imagination and deep spiritual feeling. Below this quilt I saw a note that says it was made by 'an anonymous Black woman in Alabama, a hundred years ago.' If we could locate this 'anonymous'

black woman from Alabama, she would turn out to be one of our grandmothers—an artist who left her mark in the only materials she could afford, and in the only medium her position in society allowed her to use. (1994: 407)

What Alice Walker wants to tell us is that the quilt of this anonymous black woman has far more complex meanings than that of a simple bed covering. The needle in the hands of this enslaved, oppressed black woman becomes the agent to "psychic survival" and of "physical, spiritual, emotional liberation" (Hedges 1991: 354). Likewise, Elaine Hedges (1986) in "Small Things Reconsidered: Susan Glaspell's *A Jury of Her Peers*" draws attention to how quilts have taken on lives as political as well as artistic statements:

Quilts were utilitarian in origin, three-layered bed coverings intended to protect against the cold weather. But they became in the course of the nineteenth century probably the major creative outlet for women—one patriarchally tolerated, and even approved, for their use, but which women were able to transform to their own ends." (1986: 102)

Apart from giving voice to women's silenced stories in a patriarchal society, the needle arts such as quilting, embroidery, sewing and knitting were also utilized to build communities. For example, black feminist scholar and essayist bell hooks mentions her grandmother as a "dedicated quilt maker" (2009: 155), whose quilts connect black women through generations:

Together we would examine this work and she would tell me about the particulars, about what my mother and her sisters were doing when they wore a particular dress. She would describe clothing styles and choice of particular colors. To her mind, these quilts were maps charting the course of our lives. They were history as life lived. (2009: 160)

Again, Harmony Hammond (1977: 67) draws attention to this aspect of women's handcrafts as follows: "For women, the meaning of sewing and knotting is 'connecting'-connecting the parts of one's life and connecting to other women-creating a sense of community and wholeness." Therefore, literary representations of quilting, sewing, and/or knitting have provided female writers with a novel outlet for self-expression, community-building and an opportunity to write (her) stories in a male dominated society.

Feminist scholars such as Elaine Hedges, Rozsika Parker, Nancy K. Miller, Laurel Thatcher Ulrich among others took the opportunity to incorporate various aesthetic techniques, as piecing, weaving, and stitching incorporated into the jargon of feminist discourse to refer to multiple aspects of identity (de) construction. In their attempt to vivify women's literary works undervalued by the male-dominated mainstream literary canon and to call attention to women's culture, feminist scholars appropriated "[t]he repertoire of the Victorian lady who could knit, net, knot, and tat" and transformed it into their own theoretical discourse, brimming with "metaphors of text and textile, thread and theme, weaver and web" (Schowalter 1986: 224). It is within the context of this feminist revival that the textile was textualized resulting in a new critical approach to and a new understanding of the literary representations of women's handcrafts. With the adoption of the pieced quilt as "one of the most central images of the new feminist art lexicon" and of the act of piecing as "the metaphor for the decentered structure of a woman's text," feminist critics and scholars equated pieced quilts with women's writing (Showalter 1991: 161).

With the ascendancy of women's needlework into the literary arena, a prolific corpus of scholarly writings and criticism flourished. Yet, most of these studies have focused upon almost the same literary texts to discuss quilting, sewing and/or knitting with the multiply layered meanings they are intended to convey. Amongst this literature on women's handcrafts and their symbolic meanings, Ayşe Lahur Kırtunç's *İğnem İpliğim Diktiğim Kimliğim* (2000) is one of the most comprehensive studies focusing on the literary representations of the American quilts. Kırtunç provides an extensive study of the symbolic meanings of women's handcrafts beginning with Anne Bradstreet and extending to the Aids quilts of 1980s America.

Susan Glaspell's widely anthologized story *A Jury of Her Peers*, which is also explored by Kırtunç in her book, proves how one can create a text, a (her)story with needlework. In "A Jury of Her Peers," women's handcrafts are just trifles according to the patriarchal order represented by the sheriff and the county attorney, who are looking for evidences in the now jailed Minnie's house. In fact, Minnie has left behind many clues: the dirty towels and pans, the sticky jars in the kitchen and her quilt are all signs of Minnie's nervous breakdown. Not only the clues in the kitchen but also Minnie's quilting is immediately dismissed as insignificant. However, Minnie's unfinished quilt has much to say about Minnie, who expertly pieced the scraps of fabric except for the last piece that "looks as if she didn't know what she was about!" (Glaspell

1978: 386). What Minnie left behind is actually a text, a story of her own to be read. And it is only the sheriff's and the County Attorney's wives, who could read this text left behind by Minnie. Minnie could no longer stand her oppressive marriage that sucked life out of her. While the male camp in the play leaves the scene with empty hands, the women have already solved the murder by piecing the clues from Minnie's kitchen and her unfinished quilt. Minnie's quilting which the male characters make fun of as trifles is the key to the murder of the husband.

A Jury of Her Peers chosen from early twentieth century American women's literary writings constitutes a very little portion of the bulk of study on the symbolic uses of women's handcrafts in American literature. It is not within the scope of this study to offer a comprehensive study of literary works that have utilized the image of needlework for a variety of purposes. Neither does this study aim to re-discuss or make a survey of the already existing literature on the symbolic uses and meanings of women's handcrafts in American literary tradition. Rather, it aims to make a scholarly contribution and bring a new breath to this literature by focusing upon three American novels that have barely attracted attention in the wide array of studies on the representations of women's handcrafts in American literature: *Four Souls* (2005) by Louise Erdrich, *Mama Day* (1988) by Gloria Naylor, and *Flight Behaviour* (2012) by Barbara Kingsolver.

2. LOUISE ERDRICH'S *FOUR SOULS*: SEWING TO SECURE AND CONTINUE THE COMMUNAL WEB

Native American author Louise Erdrich's *Four Souls* (2005) takes up the story of Fleur Pillager where her 1988 novel *Tracks* left off telling the story of her fictional Ojibwe reservation in the aftermath of the allotment policy and the widespread logging of woodlands. *Four Souls* is part of a series of novels by Erdrich that intertwine characters or members of their families. In these novels, Erdrich covers more than a half-century of the lives of four Ojibwe families who live on or near a reservation in North Dakota. When *Tracks* closes, we learn that Fleur Pillager is heading to the east leaving behind her newborn baby Lulu and her reservation. She walks from her Ojibwe reservation to the cities of Minneapolis seeking revenge on the lumber baron John James Mauseur, who has stripped her reservation.

A devout Ojibwe Indian, Fleur never relinquishes her ties to her land, her community and her past even in the face of the steady advance of white civilization. When Fleur understands that she cannot save the

sacred forest from white men's destruction, she conjures a wind that destroys the woods surrounding her cabin, thereby making them useless to the lumber company. From then on, things take on a different turn for Fleur Pillager. Although the tribal elder Nanapush, who is also her adoptive father, warns Fleur not to leave the reservation to take revenge on the lumber baron, Fleur does not listen. Although Fleur leaves her reservation to avenge herself on John James Mauseur, she becomes his wife and bears him a son. As Nanabush narrates, "She was snagged. She would be dragged along the bottom. She would be weakened and changed. His desire would exhaust her, and the high life temporarily fascinate her with its rich swirl of hilarious chimookomaanag doings and foods" (Erdrich 2005: 74). And the worse was the liquor: "[Fleur] had survived the sicknesses that destroyed the rest of the Pillagers," but "the whiskey got hold of her. As it has with so many of us [. . .] the liquor sneaked up and grabbed her [. . .]" (Erdrich 2005: 75). What has happened to Fleur has actually happened to the whole circle of her people who are central to her sense of self. Her story is the tribe's story, a tribe whose future is clearly tied to Fleur's and her daughter Lulu's selves and stories.

Therefore, when Fleur, years later, returns the reservation she is a total stranger in her white suit and veiled hat. She is no longer that Fleur, who took the roads to Minneapolis in her makizinan with her braided hair and a blanket around her shoulder. To the reservation people, she is no less than a ghostly appearance. Fleur, as Nanapush narrates in the opening chapter "The Roads," took "unmapped, trackless, unknown" roads to the east only to become unmapped in the tribal web, trackless of her tribal past and unknown to her people (Erdrich 2005: 1). Fleur must be re woven into the timeless web of her community, each thread of which is central to the health and survival of her Ojibwa people. And this task is overtaken by Margaret Kashpaw, who spends days and nights to sew the Medicine Dress for Fleur Pillager, now a total stranger to herself, to her children and her tribal community.

The details of Margaret's sewing are given in the chapter titled "Medicine Dress." When Margaret narrates the chapter "The Medicine Dress," she weaves Fleur and all those before and after her into the making of her medicine dress. In her dream-vision, Margaret sees her great-grandmother, the old lady Medicine Dress, who tells Margaret that she must sew her own medicine dress. Therefore, Margaret "began where all things begin-with the death of something else" (Erdrich 2005: 176), "she talked as she sewed," telling "the dress all about who [she] was as a child" (Erdrich 2005: 177). When Margaret tells the dress

about the days when tribal children were separated from their families by the government agents to be educated at white schools and about how she was spared from forced separation by hiding under her great-grandmother's skirt where she saw back all the women before her, she connects all Indian women "reaching back into the darkness" within the interconnected, circular pattern of communal past and present:

Time opened for me. I saw back through my gitchnookomisiban to the women before, her mother, and the woman before that, who bore her, and the woman before that too. All of those women had walked carefully upon this earth, I knew, otherwise they would not have survived... I saw my great-grandmother every night after that. She was my school. She told me all about the women reaching back into the darkness. (Erdrich 2005: 178)

Margaret also tells the medicine dress about the arrival of the priests who changed their tribal names into "Catherines," "Jeanne[s]," or "Marie[s], and hers into "Margaret." But Margaret "had already seen far back in time by then. [She] knew who [she] was in relation to all who went before" (Erdrich 2005: 179). Therefore, Margaret was not harmed; she neither forgot her spirit name nor her language. The communal memory Margaret magically envisions under her great-grandmother's skirts is stitched onto the medicine dress. So just like every piece of material that goes into the making of the medicine dress, each person's story goes into the making of a communal sense of self. "We salvage what we can of human garments and piece the rest into blankets," says Margaret and adds, "Men don't understand this. They see the whole but they don't see the stitches" (Erdrich 2005: 176) but the stitches have so much to say: "Sometimes our stitches stutter and slow. Only a woman's eye can tell. Other times, the tension in the stitches might be too tight because of tears, but only we know what emotion went into the making" (Erdrich 2005: 176).

The whole, whether it be a blanket, a quilt or a medicine dress, is the timeless web of communal memory; the stitches are the individual stories that go into the making of the whole. Therefore, Fleur's multiply narrated story must go into the making of the tribal "blanket," whose pattern will constantly change. Each new pattern and new stitch that shapes the blanket will add to the resiliency and continuity of Ojibwa heritage, to immediate survival with an appreciation of the connections between varying experiences.

Fleur's homecoming can only be realized with her re-inscription into the larger circles of tribal and historical

identification. As Margaret instructs Fleur, she must wear the medicine dress, and fast “eight days and nights with all of her memories and her ghosts” on the rock by Matchimanito, “where [her] mother’s people have suffered and cried out and fasted and begged for mercy from the spirits” (Erdrich 2005: 204-205). If Fleur can make it through the eight days, Margaret will give her “the name that goes with [the dress]. For the dress has its own name, which it told [Margaret] while [she] was making it” (Erdrich 2005: 206). Like Margaret, Fleur must connect to her timeless, communal past inhabited by ancestral ghosts and spirits to replace her “empty, angry, lost, devouring, last soul” with the spirit name that the medicine dress will give her (Erdrich 2005: 205-206). Fasting near the home of her guardian manitou, the Underwater Manitou, Fleur will also ask for the spirit’s forgiveness for having usurped her powers to destruct herself. Only then will Fleur be “recognized here upon the earth” (Erdrich, 2005: 207). The Medicine Dress Margaret sews for Fleur Pillager will secure and continue the communal memory of her tribe; the dress will weave Fleur back into communal web, thereby securing resiliency and continuity of the Ojibwa heritage.

3. GLORIA NAYLOR’S *MAMA DAY*: QUILTING TO SUSTAIN AND TRANSMIT MATRILINEAL HERITAGE

Gloria Naylor’s *Mama Day* (1989) resorts to magical realist narrative techniques to rewrite and reinscribe an African-rooted past, myths, cosmology and cultural practices into the contemporary realities of African Americans so that they could be continuously reconstructed, resignified and transformed in accordance with the exigencies of the present. *Mama Day*’s setting is the sea-island of Willow Springs, located between the borders of South Carolina and Georgia. Unmapped and uncharted, Willow Springs is in no state, no map, connected to the mainland by a wooden bridge that is rebuilt by the islanders after every big storm.

The mythical roots of Willow Springs are traced back to the maternal ancestor Sapphira Wade, the founder of Willow Springs. The slave woman Sapphira Wade, great-grandmother of Mama Day, the matriarch, the shaman, the conjurer of Willow Springs, is said to have killed her master Bascombe Wade, father of her seven children, forced him deed the whole land to his slaves, and returned Africa walking across the ocean. All these mythical events are “marked back to the very [mythical] year” 1823, which is still well and alive in the mundane realities of Willow Springs people (Naylor 1989: 3).

According to the family tree Naylor provides at the beginning of the novel, Mama Day and Abigail are granddaughters of Sapphira Wade’s seventh-son John Paul, with Cocoa, being Abigail’s granddaughter and Mama Day’s grandniece, representing the last member of the matriarchal lineage of the Day family. A direct descendant of the legendary Sapphira Wade, Miranda, whom the islanders call Mama Day, represents the last of a line of conjurers dating back to the legendary mother Sapphira Wade. Therefore, the double wedding ring quilt Mama Day and her sister Abigail create for Cocoa has far more complex meaning than that of a simple bed cover: Cocoa is to continue the line of Day women descending from Sapphire Wade not only biologically but also culturally. Mama Day chooses the double-ring pattern for Cocoa’s wedding quilt, which is, as Mama Day herself admits, a complicated task: “From edges to center, the patterns had to twine around each other. It would serve her right if it took till next year, and it probably would” (Naylor 1989: 135). When Abigail tells Mama Day that Cocoa “did finally say she’d settle for a simple pattern,” she outright rejects Abigail’s suggestion and reminds Abigail that the quilt “will be passed on to my great-grand nieces and nephews when it is time for them to marry. And since I won’t be around to defend myself, I don’t want them thinking I was a lazy old somebody who couldn’t make a decent double-ring quilt” (Naylor 1983:136). Therefore, Mama Day is sewing herself into the quilt by way of her perseverance and tenacity in quilting a double-ring wedding quilt. Although it is implied that quilting with more women is a common practice on Willow Springs especially on cold winter days, Cocoa’s quilt is sewn by Mama Day and Abigail only: Given that Mama Day and Abigail are the direct descendants Sapphira Wade, the history of all Day women must be stitched onto the quilt:

Down and up, a stitch at a time. She’s almost knee deep in bags of colored rags, sorted together by shades [. . .] The overlapping circles start out as golds on the edge and melt into oranges, reds, blues, greens, and then back to golds to the middle of the quilt. A bit of her Daddy’s Sunday shirt is matched with Abigail’s lace slip, the collar from Hope’s graduation dress, the palm of Grace’s baptismal gloves [. . .] corduroy from her uncles, broadcloth from her great-uncles. Her needle fastens the satin trim of Peace’s receiving blanket to Cocoa’s baby jumper to a pocket from her own gardening apron [. . .] [t]he front of [Cocoa’s now deceased mother’s] gingham shirtwaist [. . .] Put a little piece of her in here somewhere. (Naylor 1989: 137)

Nobody is spared from the double- ring wedding quilt. There is no hierarchy in the piecing of the

scraps of colored fabrics; there are no borders between the center and the margins of the quilt but just overlapping: “she pushes the needle through and tugs the thread down—tugs the thread up,” and creates a cultural web of (her)stories to be passed through generations. Sewing, Mama Day momentarily thinks of leaving her mother out of the quilt because Abigail finds childhood memories of her unhappy mother so painful. Yet, Mama Day incorporates a piece of “Mother’s gingham shirtwaist” into the quilt: “I’ll just use a sliver, no longer than the joint of my thumb. Put a little piece of her in here somewhere” (Naylor 1989: 137). As she understands, everyone must be included in this quilt even tormented figures such as Grace and Cocoa’s great-grandmother Ophelia.

Could she take herself out? Could she take out Abigail? Could she take ‘em all out and start again? With what? Miranda finishes the curve and runs her hands along the stitching. When it’s done right, you can’t tell where one ring ends and the other begins. It’s like they ain’t sewn at all, they grew up out of nowhere. (Naylor 1989: 137)

Miranda’s craftsmanship at stitching reminds us that of Margaret Kashpaw in *Four Souls*, who had sewn a dress for Fleur from old scraps of cloth: In the texts Margaret and Mama Day wrote with textiles, everyone’s story is connected to everyone else’s. Therefore, as Mama Day states above, it is not possible to take any one of them out of the quilt. Otherwise, it would be no different from both the white official accounts of history that have always excluded black women and the black historiography which has viewed black women’s struggles unimportant and irrelevant, and thus silenced their voices. Therefore, the importance of the double-ring quilt being sewn for Cocoa’s wedding is twofold: First, because Cocoa is “the last of the womenfolk come into the Days,” she is paramount to the reconstruction and re-historicizing of Day women’s (her)stories. Second, the quilt connects black women across space and time. Cocoa is the medium for the transmission and continuity of this matrilineal, cultural memory having its roots in their maternal ancestor Sapphire Wade, and in the 18&23, the mythical date when Sapphire Wade killed, according to the legend, Bascombe Wade, the white slaveholder, and got all the deeds to the land.

The quilt Mama Day meticulously sews for Cocoa is but one of the ways of ensuring the transmission as well as the transformation of a communal past that will sustain and empower black women through temporal and cultural changes. The quilt also weaves the past, the present, and the future, and hence constructs an active, constantly evolving text to be cherished and passed onto the future generations.

4. BARBARA KINGSOLVER’S *FLIGHT BEHAVIOUR*: KNITTING FOR CLIMATE CHANGE

As contemporary art is increasingly held equal to Climate change: A global issue afflicting all countries around the world; needlework/quilting: a mainly female medium of expression both literally and symbolically. How can they be juxtaposed in a literary text? There is in fact a rising trend in the United States to raise consciousness in matters of global warming through quilting. Ayşe Lahur Kırtunç writes, “the Aids quilts of the 1980s were started as a project by Cleve Jones, who was the first to sew an Aids quilt in memoriam of his friend Marvin Feldman, who died of Aids.” (2000: 112). Unlike Aids quilts however, we have no specific information about the lead person or institution who initiated quilting as a consciousness-raising activity to draw attention to the dire consequences of climate change all over the world.

In *Education and Climate Change*, Darlene E. Clover and Budd L. Hall (2010: 162) argue that it has been all the more important in recent years to work with both formal and non-formal educational processes that “dramatically strengthen participatory democracy, collective voice and energy to work for change” and underlie the importance of “The Positive Energy Quilts: A Visual Project,” as [an] art-based environmental and social movement learning project undertaken by a group of women artists and activists to oppose the construction of the new pipeline and the power plant on Vancouver Island, Canada. Clover and Hall state:

With needle and thread, these women created an important space to unravel consent and help people speak out creatively and collectively as concerned citizens [. . .] the encouragement of collective creativity, voice and agency through an arts-based participatory process and gentle but persistent public acts of defiance and dialog that helped to defeat a major development Project. (2010: 162)

Clover and Hall further argue that “throughout the world art-based environmental learning is used to bring diverse sectors together such as unions and environmentalists, give a new creative voice to people’s environmental concerns, transform consciousness, and challenge processes of development that embattle the planet” (2010: 163). The Positive Energy Quilt Project was actually initiated by the fabric artist Kristin Miller, who came up with the idea of using

fabric craft to make their voices heard. Kristin argued that “women were used to tackling problems with needle and thread,” therefore, “quilts could be a medium through which a community could express its thoughts and feelings about the proposed plant” (Clover & Hall, 2010, p.167). Defining these climate quilts as “subversive and highly political” stories which “deconstructed and undermined the ‘promise’ of development” (Clover and Hall 2010: 171-172), Clover and Hall (2010) summarize the triumph of the Positive Energy Quilt Project over the plant power project as follows:

The story of the positive energy quilts is an example of the power of the contemporary environmental adult and social movement learning as a critical component of the criticism, action, and creation to mobilize and support citizens in moving an agenda of sustainability and social justice [. . .] (172)

In 2015, a travelling exhibition of 26 quilts called “Piecing Together a Changing Planet” started to tour around the United States to draw attention to the effects of climate change and other anthropogenic impacts on America’s national parks such as coral bleaching across the country (Ward 2015). Rebecca Onion’s February 8, 2020 dated article in the magazine Slate titled “The Quilters and Knitters Who Are Mapping Climate Change” is about quilters, knitters, cross-stitchers across the US who sew climate change blankets and quilts. The Tempestry Project, which was founded in Washington in 2017 in order to make the ongoing effects of climate change more visible through knitted or crocheted handcrafts, now has many chapters across the US dedicated to climate crafting. In 2019 “The Tempestry Project’s Emily McNeil told *The Philadelphia Inquirer* that the group came into existence “after hearing about scientists and archivists who were preserving climate-related research data before the Trump inauguration in early 2017” (Onion 2020: para.9).

Sewing temperature changes into their climate crafts, these quilters, knitters, cross-stitchers in fact materialize what Rob Nixon (2011) defines as “slow” environmental violence in his *Slow Violence and the Environmentalism of the Poor*: “‘slow violence,’ a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all.” (2011: 6). We have the same environmental “slow violence” in Barbara Kingsolver’s cli-fi novel *Flight Behavior*, which revolves around the extinction of the monarch

butterflies due to climate change.

Due to seasonal changes from climatic warming, monarch butterflies’ migration patterns have considerably changed, bringing them to Feathertown in Southern Appalachia. “Monarchs have wintered in Mexico since they originated as a species, as nearly as we can tell. We do not know exactly how long that is, but that is many thousands of years” (Kingsolver 2012: 150), explains Dr. Ovid, the entomologist, who has travelled all the way up from Mexico with his scientific team to conduct an on-site research in rural Tennessee. Ovid Byron links the monarchs’ presence in the Appalachian Mountains to “a bizarre alteration of a previously stable pattern” of migration that points to a “continental ecosystem breaking down” caused by anthropogenic climate change (Kingsolver 2012: 233).

Suddenly, this small rural Tennessee town becomes a site of attraction for tourists as well as the media. The media’s coverage of the monarch butterflies is no different from the usual scripts of climate change denial. What the television reporter Tina Ultner wants to hear from Doctor Ovid is some piece of sensational news to improve the ratings. But when she is explained the dire consequences of climatic change on a planetary level, Tina responds, “I can’t do anything with this without a visual” (Kingsolver 2012: 374). Tina’s insistence for “tangible” evidence underlies Rob Nixon’s righteous argumentation of “slow violence,” a violence out of sight. What challenges Doctor Ovid is to make visible the repercussions of environmental damage on a global basis “[have accumulated] [...] for a very long time” (Kingsolver 2012: 285). In response to the prevailing view that “seeing is believing” (Kingsolver 2012: 286), Doctor Ovid comes up with the following argument to explicate the specific workings of climate change:

You don’t believe in things you can’t see? [. . .] A trend is intangible, but real [. . .] A photo cannot prove a child growing, but several of them show change over time. Align them, and you can reliably predict what is coming. You never see it all at once. An attention span is required. (Kingsolver 2012: 285-286).

The local townspeople’s understanding of the presence of the monarch butterflies in their land as the mysterious ways of Lord also leaves no room for scientific research and data to change their perceptions of risk. In the middle of this total denial of planetary

risk, a group of British activist women knit figures of butterflies as their chosen form of resistance to climate change. By posting updates about their knitting activities on social media, they attempt to raise awareness about the butterflies' plight due to anthropogenic climate change. These women "sit up there [in the mountains near the study site] all day and knit little monarch butterflies out of recycled orange yarn. They hang them all over the trees. It looks kind of real" (Kingsolver 2012: 305). Upgrading their posts on the Internet on a daily basis, these activist knitters, who call themselves "Women Knit the Earth," use knitting as a symbolic act of making the "intangible" tangible. In other words, through knitting, these women bring to the attention of the world a local phenomenon which has serious global implications. These British activist knitters' journeying all the way up from England to a far corner town in the Southern Appalachia also resonates with the transnational turn in environmental studies: the borders between the local and the global are blurred with the aberrant migration pattern of the monarch butterflies, which is in fact indicative of a worldwide breaking down of eco-systems. Furthermore, the activist knitters' "campaign of asking people to send in their orange sweaters to help save the butterflies," mobilizes people all around the world to join the protest by sending "boxes and boxes of sweater" (Kingsolver 2012: 305). The use of knitting not only celebrates the power of the feminine but also claims this "domestic" handcraft as a source of solidarity.

The environmental sociologist Marie Kari Norgaard (2011) in her study on public attitudes towards climate change in Norway and the United States argues that there has been a constant tendency to deny the reality of climate change. The importance which an environmental sociologist like Norgaard attaches to cultural traditions, constructions of identity, and the symbols, stories and rituals through which they are conveyed as factors shaping the perception of risk from climate change directly correlates with the act of knitting as a cultural product which encodes messages of environmental risks on a global basis.

The Positive Energy Quilt Project in Vancouver, Canada, the travelling exhibit of quilts called "Piecing Together a Changing Planet" touring around the United States, The Tempestry Project, dedicated to climate crafting, and the activist knitters in *Flight Behaviour* have all sewn, stitched, woven issues and concerns of climate change into the very mosaic of their publicly sewn handcrafts. More importantly, they, through handcrafting, have attempted to materialize "the slow environmental violence," a continuous violence of

delayed results (Nixon, 2011).

5. CONCLUSION

This study has brought into its focus three contemporary American novels to elaborate upon the varying uses of women's handcrafts as symbolic acts generating multi-layered meanings, whether they be cultural or political. The uniqueness of this study stems from its choice of literary texts that have not found their way into the bulk of literature on the literary representations of women's handcrafts: *Gloria Naylor's Mama Day*, Louise Erdrich's *Four Souls*, and Barbara Kingsolver's *Flight Behaviour*. While in *Mama Day*, sewing/quilting appears to be an act of (her)story writing, connecting the past, the present, and the future of the Day women to a seamless historical web of community, sewing in *Four Souls* comes off as a recuperative, healing act that will ensure the survival of Fleur Pillager and her Ojibwe people in times of loss and hopelessness. Sewing the Medicine Dress means to create a timeless communal web of the Ojibwa people, every single thread of which is essential to the survival and health of a people stricken with diseases, uprooting, and wars. In *Flight Behaviour*, knitting is the medium through which a global issue is addressed and materialized by a group of British activist women: climate change and the resultant global warming. This time, women's handcraft is mobilized to bring worldwide attention to the dire consequences of the Anthropocene Age. Furthermore, women's knitting in *Flight Behaviour* materializes what Rob Nixon (2011: 6) has called "slow violence." Since global warming is not an instant disaster like the eruption of a volcano or an earthquake, the effects of which could be instantly recorded and experienced, it is all the more important to draw attention to the disintegration of the global eco-systems which tolls the bell for a future fraught with uncertainty.

In the three contemporary American novels explored in this study, women's handcrafts such as quilting, sewing and knitting shed light on important aspects women's relations with their handcrafts. *Mama Day*, Margaret Kashpaw and the British activist women draw upon needle arts as a framework for creating texts dense with multiple meanings. Like the anonymous black slave woman whose quilt is displayed at the Smithsonian Institution and Minnie in "A Jury of Her Peers," they generate narrative worlds with their threads and needle. Minnie and the black slave quilter transform via needlework their domestic and marginal spaces of femininity into sites of intervention where they can articulate their suppressed voices within the imposed institutions of patriarchy and slavery. *Mama*

Day's thread and needle become tools of writing black women's history which has been silenced in white as well as black historiography. The double wedding quilt she sews for Cocoa will ensure the matrilineal transmission of black women's voices and experiences to future generations. The Medicine Dress is a documentary which records Ojibwa people's losses and sorrows in the face of an oppressive white culture. The knitted butterflies also constitute a text to be read against the backdrop of the silences surrounding issues of climate change. All in all, the needle arts in these novels are not trivialized, domestic activities relegated to the margins of patriarchal, capitalist societies. Rather, they stand out as dynamic and active tools in the hands of women who persevere, claiming their craft as a source of political and cultural resistance, of solidarity and community.

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RESEARCH ARTICLE / ARAŞTIRMA MAKALESİ

ECO-POETICS OF CHARLES OLSON: AN ECOCRITICAL STUDY ON “THE KINGFISHERS”

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Abstract

This paper interprets Charles Olson’s poem, “The Kingfishers” (1949) through ecocritical lenses. Although not counted necessarily as an environmentalist, ecopoet or nature writer, many of Olson’s works can be scrutinized within the frame of Ecocriticism, which as a literary theory and critical approach emerging in the Western academia by the 1990s, is mainly defined as the “study of the relationship between the literature and the physical environment” (Glotfelty and Fromm, eds., 1996: xviii). Progressing towards an eco-centric universe rather than anthropocentric in alternative ways that will help continue interaction among species and lead to organic sustainability, Ecocriticism both as a method and practice aims to revitalize the literary conception and representation of human and non-human universes. On the other hand, what triggers Olson’s ecopoetics has been parallel to some of the basic tenets of Ecocriticism: Olson’s works demonstrate his critique of the Western logocentric thinking that undermines, exploits and silences nature as the non-human other. Moreover, his acknowledgement of the primordial cultures of Americas as well as his preoccupation with the fauna and flora of his hometown, Gloucester-Massachusetts serves as an example of “bio-regionalism” in connection with the larger spectrum. Thus, this paper handles the poem “The Kingfishers” with an ecocritical approach in trying to exemplify the ecological awareness in Charles Olson. The entanglement between verse and universe interpreted within Ecocritical discourse will be discussed in terms of subtitles such as “poetry as dwelling,” “bio-regionalism” and “the concept of interconnectedness and theory of rhizome” all of which render service to the ecocritical emphasis on the “sustainability of literature.”

Keywords: *Ecocriticism, projective verse, nature, environment, American poetry.*

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1. INTRODUCTION

“Poetry is the place where we save the earth”
(Jonathan Bate, *The Song of the Earth*, 2000:283)

“Every word was once a poem. Every new relation
is a new word.” (R. W. Emerson, *The Poet*, 1844)

According to critic Jonathan Bate, poetry does still matter in saving the world in the twenty-first century as it has mattered to Emerson in the nineteenth. So, to Charles Olson. At the intersection of environment, language and human, Olson had things to say. Although Olson has never defined himself neither as a pastoral poet like Wordsworth nor as a Transcendentalist like Emerson, he owed a lot to this vein of Romantic thinking in becoming the modern Whitman of his generation. He has borrowed a Woodwardian “spontaneous overflow” energy transfer from nature to man and “breath-based verse” from Emerson, and -to some extent “negative capability” from Keats; coming to terms with the cosmic, epic poetry of Whitman for whom Olson once said, “whoever has the rhythm, owns the universe” (Olson, 1965: np). Olson had both. So, how was it possible for Charles Olson to balance human and non-human universes, to start restoration? How did one respond to the environment he was born into? How was it related to other places and species? And how did the concepts of spatiality and materiality work for his eco-poetics? Although never counted as an environmentalist, nature-writer or ecopoet, I argue that Charles Olson’s work, especially his remarkable poem “The Kingfishers” (1949) can be analyzed through ecocritical lenses in answering the above-mentioned questions. In this paper, it is claimed that Olson’s literary representations have been inseparable from environmental thinking therefore his poem can be foregrounded on eco-criticism.

The second-generation American modernist poet, Charles Olson (1910-1970) was a bulky man of six feet eight inches. He was large both in size and on paper. He occupied a good deal of large space in American poetry anthologies through his long works such as the single poem, *The Maximus Poems* (1953-1975) divided into three volumes of more than 600 pages. The collection was regarded as one of the longest poems in American poetry tradition after *Pound’s Cantos*. As Olson claimed in his essay-book *Call Me Ishmael* (1947), “I take SPACE to be the central fact to man born in America, from Folsom cave to now. I spell it large because it comes large here. Large, and without mercy” (qtd in Allen and Friedlander, 1997: 17). Vastness mattered to Olson because it was both a peculiarity of the geography he was born into and that of an aesthetic sensibility he aimed to propose. Bringing together cultural history and archaeology

with that of mythology and literature, Olson aimed to reflect his knowledge of the nautical explorations and excavations beside the fauna and flora of his hometown, Gloucester-Massachusetts as a part of the larger macrocosm, known as the human universe, where he treated mankind merely as an object among the other living and non-living entities. Doing away with the interference of the individual as ego, a defect which he interpreted as the main problem existent in Western logocentric thinking, Olson tried to revitalize energy and change prevalent in human and non-human natures as if he were a “craftsman rather than a poet working with a hammer in his hand and playing with solid stones” (Gillott, 2018: 10) rather than words on a page that he named as the “open field.” He had an attempt to formulate a new poetic theory known as the “Projective Verse” as his purpose was going beyond the Modernist achievements of Pound and Williams, but it was not limited with theory. What gave Charles Olson his fame and made him maxim(us) was owing to his purpose of bringing humankind closer to his environment and thus closing the gap between us and our real home, the human universe.

Charles Olson’s poem “The Kingfishers” is argued to be a suitable example for applying ecocriticism as for the above-mentioned points such as the “critique of anthropocentric worldview,” “objectism,” “interconnectedness,” “bio-regionalism,” and “poetics of embodiment” overlap with some of the key-concepts of Ecocriticism. Therefore, this paper will try to define and exemplify these points in terms of his work, “The Kingfishers.” In the first part of this study, there is a brief introduction about the scope of this article and information regarding Charles Olson’s place as a poet in American poetry tradition. In the second part, theoretical background is put forward, mainly discussing the birth of Ecocriticism as a literary theory, how and when it started and how it was transformed from a mere critical approach to a view of life, sensibility and responsibility towards human and non-human natures. The third part includes the analysis of the poem, “The Kingfishers” in terms of some specific subtitles which parallel the basic tenets of eco-critical thinking. Finally, in conclusion, one can see why Olson’s example poem fits in the eco-critical frame, but more than that how one piece of poetry serves as an example for sustainability in connecting different natures, species, cultures, eras therefore, going beyond dualisms and hierarchical oppositions.

2. CHARLES OLSON AS A POET AND AR-CHAEOLOGIST OF THE MORNING

As one of the major contemporary American poets, Charles Olson (1910-1970) was related with the Black

Mountain College (1933-1957) in North Carolina, an experimental school of arts, music, literature, history and mathematics. At a time when the nation was experiencing political turmoil and social unrest, the college seemed like an oasis where scholars were able to teach freely distanced from the ideological oppression they felt outside. There, becoming friends with Robert Creeley and Robert Duncan, Olson lectured as a visiting scholar (1948-49) then worked as the rector (1951-57) until he left the place for a retired life in his hometown, Gloucester-Massachusetts (Foster, 1995: 6-9). During his Black Mountain years, he formulated a new theory of poetry known as “the projective verse”, “an energy transferred from where the poet got it, directly to the reader” as he briefly expressed in his famous essay *The Projective Verse* (1950). What Olson meant by projective verse was the idea of an “open field of poetry” like that of Whitman’s free structured, unrhymed prosaic verse, far from thematic closures and conventional poetic patterns. For Olson, “projective, percussive, and prospective verse” should come from “the HEAD, by way of the EAR, to the SYLLABLE, the HEART, by way of the BREATH, to the LINE” (Olson, 1950: part I). This technique was also called the “composition by field” whereby poet’s ideas were projected upon a field -a paper- and from there directly transferred to the reader; thus, the whole poetic activity was perceived to be a process rather than a finished product, whose “form was never more an extension of the content” (Olson, 1950: part I).

Poetry for him meant kinetics, a bodily transfer of energy, continued as long as the poet’s breath allowed him to do so. Olson oriented himself in relation with the materiality of the line that equaled the existence of the poem on paper, which was related to rhythm of the body as much as to the rhythm of the universe. Therefore, his poetic style could also be categorized as “poetics of embodiment,” “solid poetry” or “poetry of the body” all of which marked his poetic attempt as “objectist” and “anti-mimetic.” What Olson meant by objectism -not to be confused with Objectivism- was the idea that “man was no more important than a tree or a stone”:

Objectism is the getting rid of the lyrical interference of the individual as ego, of the “subject” and his soul, that peculiar presumption by which western man has interposed himself between what he is as a creature of nature (with certain instructions to carry out) and those other creations of nature which we may, with no derogation, call objects. For a man is himself an object, whatever he may take to be his advantages. (Olson, 1950: Part II)

Just like everything else, the poet himself was an object among the field of other objects. He was not a

prophetic divine source of knowledge living in recluse and meditating upon world from a distance. The poet, with his breath and body was alive and alert for energy flow standing amid all other things that were relational to one another in a larger spectrum. The poet’s role in this interaction was to erase all abstractions and hierarchies once meaningful to man and to see how the separate totalities such as totality of individuals, totality of things- were relational. Only after this, one could start knowing himself, thus his position in the universe. The second point in Olson’s eco-poetics was his anti-mimetic approach related with erasure of subjectivity. By means of “objectism”, he intended to speak from an object position, thus closing the gap between human and non-human universe, between man and his environment. Other than that, he relied on myths and socio-cultural constructs for meaning in his poetry rather than comparing human and non-human universes by means of metaphors. Rather than imitating life (representation), he meant to present reality to the reader.

Olson took the subject matter from his involvement in (his) environment. His longest work “Maximus Poems” and many others were set in his hometown, Gloucester-Massachusetts. Locality was an important motif in his poetry, but he was able to relate the local to global as his attempt was to represent Gloucester as a microcosm for the human universe. Olson articulated not only a powerful human integration with the physical nature he lived in but also with the past civilizations of earlier times. In “The Mayan Letters” (1953) written to Creeley from Mexico, he expressed his grief over the loss of Mayan culture and in his poem “The Kingfishers” he talked about pre-Columbian times before the Spanish conquest of the Aztecs. As for his “Maximus Poems,” it was argued that the work was a topographic and geographic cultural history of America starting from the earliest civilizations such as the Sumerians, Incas, early Greeks and many others- up to the time of contemporary settlers. As Olson argued in “Human Universe,” the problem why man stood alone and selfish in today’s societies and why human existence lacked meaning was because human beings stayed distanced from their real home, nature:

If man chooses to treat external reality any differently than as part of his own process, in other words as anything other than relevant to his own inner life, then he will use it otherwise. He will use it just exactly as he has used it now for too long, for arbitrary and willful purposes which, in their effects, not only change the face of nature but arrest and divert her force until man turns it even against herself, he is so powerful, this little thing. But what little willful modern man will not recognize is, that when he turns it against her, he

turns it against himself, held in the hand of nature as forever is, to his use of himself if he chooses, to his disuse, as he has. (Olson, 1965: 11)

The concept of Humanism, privileging of man, the interference of the individual as ego, subjection of nature, environmental destruction were among the essential reasons why the world lacked spirit as discussed in his essay "Human Universe." As Stormont argued, "the actual relationship between the earth and the human species has been buried under layers of a profit-centered, private property-based culture, and Olson, as an archaeologist, digged for truths in hope of inspiring beneficial change" (Stormont, 1966: 173). In sum, Emersonian ideas regarding the purpose of poetry and Whitmanian features regarding form indicated how Olson took after the Romantic and Transcendentalist traditions with an attempt to go beyond the Modernist achievements of Pound and Williams. Olson, with his grounding of "projective verse," "composition by field," breath-based verse" into American poetry tradition, thought like a historian (of the human universe) and composed like an archeologist (of the morning) to form a mosaic of myth and fact, a sense of place and space, a hold of the local and global, past and present. Having these in mind, he deconstructed the subject position of the individual *es ago* positioning him among the other entities in universe.

3. THEORETICAL BACKGROUND: ECOCRITICISM

Christopher Manes in his essay "Nature and Silence" (1992) asserted nature has been silenced and exploited by the anthropocentric world view that situated the human being as the sole actor of universe, bestowing him with a subject position. Thanks to deep ecologist attempt to challenge this concept of Humanism, Manes came up with his alternative of "getting closer to the egalitarianism of Native American or other primal cultures, with their emphasis on place and locality" (Manes, 1992:1). As previously mentioned earlier in this article, Charles Olson articulated a similar critique of the Western logocentric thinking and Humanism; moreover, he started searching for the interrelatedness of natural history and human history in archaeological and literary imaginations.

Long before Olson's time, narratives with environmental consciousness and eco-centric awareness were being written. Apart from the English Romantics who focused on the idea of pastoral life and wilderness, the first example of nature-writing belonged to American Transcendentalist Henry David

Thoreau (1817-1862) whose work *Walden* has been the primary source for future nature writers. Another nature writer was John Muir (1838-1914) who for the first claimed that rights of nature should be protected. Aldo Leopold (1887-1948) was considered in the same tradition as one of those prominent regional nature-writers of the late nineteenth century. However, it was in 1978 with William Rueckert who for the first time used the term "ecocriticism" in his book, *Literature and Ecology: An Experiment in Ecocriticism*. Ecocriticism as a literary theory and criticism was used for the first time by Glotfelty and Fromm who defined the term as "study of the relationship between literature and the physical environment" (Glotfelty and Fromm, 1996: xviii). Lawrence Buell with his work, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995) was then regarded as the center of contemporary ecocritical thinking which was maturing in three veins as the First Wave Ecocriticism (emerging by the 1990s) underlined the representation and significance of nature and wilderness beside the interaction between human and non-human worlds. The Second Wave Ecocriticism, emerging by the twenty-first century, was more urban-centered and politically articulated. The Third Wave Ecocriticism carried environmental consciousness from the local, national and natural to the global, transnational and material. Recent claims about ecocritical thinking belonged to critic Scott Slovic, who underlined the necessity of bringing different local narratives together if we really wanted to make a change in saving the Earth; and make more effort to put theory into practice (qtd in Ozdag, 2014).

As it is briefly mentioned above, ecocriticism has been a very significant recent formation since the 1990s, however the roots of ecocritical consciousness are not new. Nature awareness along with nature narratives have always been a big part of the Western literature, especially American literary canon as the concepts of "nature," "wilderness," "wildlife" mattered to American people since the colonial times. Nature was defined in varied ways in different contexts at different time periods, but mostly in a subordinate and dark way, yet sometimes as sublime, but then still in a romanticized way. According to some critics, the reason why man was disunited with nature was because of the imperialist ideology that privileged man over nature so that nature could be silenced and exploited. On the other hand, some claimed that the subjection of nature was caused by the anthropocentric world view which was embedded within the religious discourses of Judaism and Christianity. And to some, nature's inferior position before the human being dated back to the deterministic and scientific understandings of Descartes, Bacon and Newton (qtd in Ozdag, 2005 and 2014). At this point, ecocriticism has emerged offering

new perspectives and solutions for freeing nature from its human-made confinement. However, a remarkable point to be remembered in this article is the balancing of nature and culture and never privileging one over the other. One of the main goals of this article is the acknowledgement of natural and cultural phenomena, local and global spatiality, treating human and non-human universes separately and equally, in a way to recall Olson's similar arguments in his poetics. In the next section, some key concepts of Ecocritical thinking will be defined and discussed in terms of Olson's poem, "The Kingfishers." But before it, let us see if the work fits in Lawrence Buell's checklist for environmentalist reading as he argued in *The Environmental Imagination* (1995), an ecocritical work should contain:

- a) The environment is present not merely as a device but as a presence that suggests human is in there, too (the idea of interconnectedness).
- b) The human interest is not the only interest (move from an anthropocentric approach towards eco-centric).
- c) The human accountability to the environment determines a text's aesthetic value (environmental ethics in a text)
- d) The perception of the environment as a dynamic process rather than a constant, given structure.

These four principles of Buell (qtd in Dunning, 69) determine whether a text is open to eco-criticism or not and this article argues that Olson's poem fits in Buell's standards for the reasons which will be exemplified in the next section.

3.1. The Idea of Interconnectedness and Theory of Rhizome:

As William Rueckert noted, poems could be studied as models for energy flow, community building, and ecosystems. Quoting from Bennett, Rueckert claimed that the first Law of Ecology – that everything was connected to everything else – applied to poems as well as to nature. The concept of the interactive field has been operative in nature, ecology, and poetry long before it ever appeared in criticism (1996: 110). Rueckert's concept of "interconnectedness" could be grounded in Olson's work as the poem was a critique of the Western expansion and imperialist ideology that caused physical/natural damage and cultural deterioration in the land of America. "The Kingfishers," divided into 3 parts, of which the first was subdivided into 4 sections, was told in broken line structures,

freed of any metrical restrictions, articulated in a disjunctive, spontaneous free-verse style. Yet, from word to line, past to present, physical nature to human nature, human to non-human, every single physical and literary formation in Olson's poem was related with one another in a continuum of change. The whole poem was a summary of Olson's urge to portray "the land" in continuum, paradoxically in a continuum of change. As the first line of the poem suggested, "what does not change / is the will to change" (Olson, 1949: Part I, Section 1: Line 1), dynamism and chaos appeared as the essentials operating in between human and non-human universes. The historical allusion to the Greek philosopher Heraclitus showed that "no man ever steps twice in the same river" leading to the idea of change which crystallized the poem's overall meaning that overlapped with a Keatsian "negative capability" reminding us infinite opportunities, ambiguities, unknown sides of the self/society/culture had to confront in life/time/place such as war, peace, life, death, revolution, evolution, consumption, belonging, isolation, etc.... The fragmented structure of the poem was unified by three leit-motifs which were significant in the history of human and non-human natures: the kingfisher bird, the "E" on stone and Mao's speech. Thus, the poem was treated as an open field where varied images were juxtaposed with one another, but still in relation with the general message that lied underneath: entanglement.

Taking its title after the brightly colored, common bird of the American kingfisher, which was previously meaningful for the Aztec and Mayan cultures but lost value now in the Western trade market hence disappeared from encyclopedias, the poem meditated on the loss of symbolic meaning, economic value and linguistic representation of the bird as much as the ruin of earlier civilizations such as the Aztecs who disappeared after the Spanish conquest in America. The first section thus began with the persona's (also Olson's) description of a man waking up from bed with his clothes on after he had been to party which he left unaware as he was occupied by deep thoughts about the kingfisher bird that lost its popularity at present time as "the pool was slime" (1949: Part I, Section 1: Line 16). This section ends with the persona's lamentation over the present situation of the old Aztec capital in New Mexico City, a spot he imagined as the heart of cultural deterioration and death. Yet, in the second section life was portrayed in juxtaposition with death (and rebirth) by contrasting images like the kingfisher nestlings feeding on dead fish, Mao's speech and the "E" stone:

I thought of the E on the stone, and of what Mao said

la lumiere”

but the kingfisher

de l’aurore”

but the kingfisher flew west

est devant nous!

he got the color of his breast

from the heat of the setting sun!

[...]

There,

six or eight white and translucent eggs are laid, on fishbones

not on bare clay, on bones thrown up in pellets by the birds.

On these rejectamenta

(as they accumulate they form a cup-shaped structure) the young are born.

And, as they are fed and grow, this nest of excrement and decayed fish becomes

a dripping, fetid mass

Mao concluded:

nous devons

nous lever

et agir!

(Part I, Section 2: Lines 1-8, 23-30)

What operated in the fauna and flora of old Aztec city (like the kingfisher nestlings feeding on decayed fish destroyed and re-created) influenced the other happenings, thus triggered change in human universe. Mayan hieroglyphs, Greek letters or the Mao’s speech mattered as much as the kingfisher bird. Man needed these motifs to form a solid language ribbed off abstractions. These objects prevailed as images which were clearer than our language of abstractions. The

energy of the poem was derived from these images. When taken together, these unconnected fragments formed a continuum of solid meanings according to Olson. This connection might be furthered in terms of the “rhizomatic theory” underlined by Deleuze and Guattari who noted the concept of assemblages, and the paradox of their being “not principally linguistic”, yet “a form of content that was simultaneously inseparable from and independent of the form of expression. Their concept of assemblages, consisting of bodies in a state of flux with both a sense of exteriority and their own internal cohesion and dispersion, were quite literally marked by transformation, where assemblage “formalized contents” and created “forms of content”, resulting in a situation where “form of expression was no longer really distinct from form of content” (qtd in Pree, 2017: 200-202).

Olson’s theory of the projective verse was similar to Deleuze and Guattari’s theory of the rhizome that “a rhizome had no beginning or end; it was always in the middle, between things, interbeing, intermezzo... the fabric of the rhizome was conjunction [...] This concept paralleled Olson’s insistence on leaving open spaces in his poem, sentences unfinished and fragments that were made up of materials gathered across time and space. Although the idea of rhizomatic form may appear contradictory, Olson’s dictum that ‘FORM IS NEVER MORE THAN AN EXTENSION OF CONTENT’ allowed for his own work to stand as a structure which was constructed with sufficient space in its bricks and building blocks of language to allow for entry and interpenetration from all sides” (qtd in Pree, 2017: 199, 240).

3.2. Bioregionalism:

Bioregionalism was constructed by the relationship between flora and fauna, environment and human beings. It focused on the ecological diversity of a region. It treated human and non-human communities equally but separately unique in their complexity. It centered on the local but considered the global. For Olson, the particular has always been within the discourse of the universal. (45). For that reason, Olson has taken the subject matter for his poems from his involvement in (his) environment. His longest work “The Maximus Poems” and many others were set in his hometown, Gloucester-Massachusetts. Locality was an important motif in his poetry, but he was able to relate the local to global as his attempt was to represent Gloucester as a microcosm for the human universe.

The second section of the poem began with the description of the ancient symbol “E” on an old stone

found at the Temple of Delphi. As the last remnant of an ancient culture, people from time to time have debated on the meaning of stone E; so that the stone has gone beyond time and place and Olson rather than defining the meaning of the stone, tried to show its presence in his poem through language. This section positioned “stone E” among the vitality of the kingfisher bird and Mao’s speech, told in French (translated as “the light of dawn is before us”):

I thought of the E on the stone, and of what Mao said

la lumiere”

but the kingfisher

de l’aurore”

but the kingfisher flew west

est devant nous!

he got the color of his breast

from the heat of the setting sun!

[...] Mao concluded:

nous devons

nous lever

et agir!

(Olson, 1949: Part I, Section 2: Lines 1-8, 23-30)

Olson combined three different civilizations like Mao’s East, Cortez’ West and the Antiquity of the Greeks beside merging natural history (of the kingfishers) with human history. This brought into mind Lawrence Buell’s contention that human history was always implicated in natural history (qtd in Yavaş 2018: 8). By doing so, he tried to show how change and dynamism mattered in cosmos despite the fact that each locality was unique and important in its own way like Mao’ Communist Party overthrowing Imperialism from China in 1948 foreshadowed by his words (trans. “we must rise and act!”); like the Western ideology centering on consumption (of the kingfisher trade) which was not favored anymore; like the Aztecs conferring symbolic meaning to the kingfisher bird which was recently excerpt from language and the Antique Greeks who were occupied with the question of who you were (knowing thyself), “this very thing you are” (Part I, Section 2: Line 35), a philosophy that has mattered as much as the kingfisher

mattered to Aztecs. Whatever was said, nothing could change the bird’s mortal existence that transcended human civilization like that of the E stone which bore a witness to many rise and fall of human civilizations.

The third section of Part I took us to the sixteenth century, to the conquest of Mexico by Cortes, prophesying war yet to come: “and all now is war/ where so lately there was peace,/ and the sweet brotherhood,/ the use of tilled fields” (Part I, Section 3: Lines 26-30). The last section was closed with the remark on change, reminding what Olson has said in the beginning, “to be in different states without a change/ is not a possibility” (Part I, Section 4: Lines 18-19). And this change was of a natural one, a part of life cycle like air and water, birth and death, beginning and end, human and non-human; it included all:

The message is [...]

is the birth of the air, is

the birth of water, is

a state between

the origin and

the end, between

birth and the beginning of

another fetid nest

is change, presents

no more than itself.

(Part I, Section 4: lines 22-32)

All four sections of Part I indicated that Olson emphasized on the idea of change, but he didn’t clarify whether this change meant to be good or bad. Mao’s overthrowing of capitalism in China might have been interpreted as something positive if one took Olson’s critique of imperialism into account. On the other hand, the disappearance of the kingfisher’s popularity from trade market might have been negative for the residents of Mexico City whereas it might have been symbolically positive for the Aztecs who regarded the bird as holly. In short, using different languages and stories operating at different levels of time and place, what Olson tried to underline in the first part of

the poem was the unifying fact that change has been inevitable for continuum in human and non-human histories.

According to Greg Garrard, bioregionalism was the interactions between human societies and landscapes. It was a politics of reinhabitation that encouraged people to explore more deeply the natural and cultural landscape in which they already lived (qtd in Pearson, 2013: 8). From this perspective, Part II was opened with a guided tour around one of the buried Aztec excavations. Olson portrayed the cultural differences between the Western settlers and the indigenous people of the continent through the burying techniques as he said “they buried their dead in a sitting posture/ serpent cane razor ray of the sun/ And she sprinkled water on the head of my child, crying/ Cioa-coat! Cioa-coat!/ with her face to the west” (Part II, lines 1-5). “The west” as the last word of the fifth line confronted with “the East” of the ninth implying Olson’s critique of the Western culture and his urge to “move, rise and act” reminding Mao, so that a substitute might have been found to stop imperialist ideology which has devastated everything, killed so many, controlled and commodified nature in the name of hegemony and civilization. Yet, this was a hard step to be taken; one had to brave enough to face/bare the “apparent darkness/the whiteness which covers all” like the whale of Melville. Meanwhile, the tour guide amid the ruined stones in sunset was admiring the “yellow of that longest-lasting rose” (line 13), symbolizing vitality and change as the sun went down, bearing a new day to be born from the East:

The light is in the east. Yes. And we must rise, act.
Yet

in the west, despite the apparent darkness (the
whiteness

which covers all), if you look, if you can bear, if you
can, long enough

as long as it was necessary for him, my guide

to look into the yellow of that longest-
lasting rose

so you must, and, in that whiteness, into that face,
with what candor, look

and, considering the dryness of the place

the long absence of an adequate race
(Part II: Lines 9-16)

To Buell, bioregionalism respected and restored natural systems while satisfying basic human needs in sustainable ways (qtd in Pearson, 2013: 41). Each place was inseparable from the concrete region in which it was found or defined by physical markers as well as social consensus. He pointed out that we felt attachments to spaces, felt at home. We made place because we did not suffer feelings of alienation or hostility there. So, the world history has been a history of space becoming place (qtd in Pearson, 2013: 6-7) and Olson through his critique of the West tried to find a sense of belonging in human universe, eventually aligning himself with the values of the East, Aztecs and Mayas.

3.3. Poetry as Dwelling:

“How could a work of art, a thing of human making, or, as the Greeks put it, poesies, speak and in speaking ‘save’ the earth? For this, according to Bate, was precisely what eco-poetry could do: ‘If mortals dwelt in that they saved the earth and if poetry was the original admission of dwelling,’ Bate concluded in his book, *The Song of the Earth* (2000), ‘then poetry was the place where we saved the earth’” (qtd in Rigby, 2004: 428). Bate in his book discussed the role of the poet and function of poetry in making a home/ environmental awareness relying on a Heideggerian model of “ecopoiesis.” He privileged poetic writing as it answered to nature’s own rhythms. Poetry, according to Bates, did not name things to make them available for use, but rather to show their presence in language (qtd in Rigby, 2004: 431). Following Heidegger, Bate believed poetry was freed from “technological reasoning/unframing” which treated nature as a standing reserve and became a “poetic presencing” that considered nature in subject positions (qtd in Rigby, 2004: 428-430).

Turning away from anthropocentrism and coming closer to eco-centrism, poetry in that respect has become a medium in the equal treatment of human and non-human natures. Man’s acknowledgement of his place in space formed the poetics of dwelling. Poetry played an important role in forming a sense of belonging. Olson’s act of naming places was similar to Heidegger’s notion of poetry as dwelling. Olson’s poetry brought together human history and natural history, socio-cultural inheritance in a specific land. For him, dwelling was a state humans achieved on earth, space or at a specific location (Starnes, 2002: np) like the way he “hunted among stones” (Part III: Line 19).

The last part of the poem was about Olson’s responsibility as a poet to revitalize what has been lost

in American culture: spirit, authenticity, harmony, unity, etc. As he declared his non-Western roots saying, "I am no Greek, hath not th'advantage/ And of course, no Roman" (Part III: Lines 1-2) he felt akin to the French poet Rimbaud even though they were separated by an ocean, time span and poetic manner. Rimbaud has been a lost soul leaving his country to live in deserts of the Middle East: "If I have any taste, it is / For earth and stones- not much besides" (Trans. lines 11-12). However, unlike the French poet, Olson preferred facing historical facts of the past and problems of the present in his hometown to construct a better future. So, he realized his true heritage far from being ex-patriot or in exile, but dwelling at home, in his own locality by empathizing with the victims of the land like the silenced nature, exploited land, destroyed environment, colonized Aztec, slaughtered Indian: "Despite the discrepancy (an ocean courage age)/ this is also true: if I have any taste/ it is only because I have interested myself/ in what was slain in the sun (Part III: Lines 11-16).

Finally, he came up with the question, "I pose you your question: shall you uncover honey / where maggots are? I hunt among stones (Part III: Lines 17-19). These famous ending lines might have indicated Olson's endeavor in finding the errors of Western thinking/global colonization in a retrospective manner rather than diachronic, as they might also have indicated the remedy to be found among stones, in other words, by returning to basics, to understand and appreciate past civilizations which have been undermined or made into myths by the West. It was expected that the persona/Olson would start to see through things as he reduced himself to the state of an object among others where "mean egotism vanished and man casted off his years, as the snake his slough (Emerson, Nature, 1844: Chp I, par. 4); in other words, he would start saving the universe through his dwelling of the place.

Olson's poetic dwelling was quite post-structuralist as he was considered to be a postmodernist poet familiar with the method of deconstruction and the critique of logocentric thinking. Counter to anthropocentric discourses, Olson as a poet tried to reduce his being to the state of an object among the others, and by relocating the silenced, excluded, oppressed into the text, he brought forward a reconceptualization of the human and non-human universes. Rather than comparing man and nature, human and non-human universes and representing them through figurative language, Olson presented these universes through a solid, non-mimetic language that helped closing the gap between dualities. Relying on myths, hieroglyphs, images, he restored the human universe and in a non-mimetic way formed a homeland. This brought into mind the complex work of the post-structuralist

critic Timothy Morton's "ambient poetics" which was a deconstructive way of exemplifying interconnectedness in the ecology of a text. According to Morton, the idea of nature was a construct. The constructed nature formed the idea of real nature. If we want to save the earth, he said that first we must do away with the reality of nature and focus on a constructed one. Instead of trying to find oneness with nature, we should hold ourselves separate from the environment and explore that separateness (qtd in Pearson, 84) In that sense, the content has become the landscape and the text was treated as ecology. In such presence, all details among words, gaps between lines, marks, punctuations and each single entity mattered as they were interrelated with one another and referential in the ecology of the text.

The difficulty for the readers of Olson's poem found itself in the spontaneous poetic style which flowed disrupted, incoherent, jumpy and juxtaposed; yet all these points formed the "kinetics" of the poem as he has explained in his essay "Projective Verse." The poem, from the beginning to the end was an energy transfer, passed from the poet to the reader, by way of sound measured by the poet's breath which came from his heart, his mind. The unrhymed, free-verse structure of the poem was determined by its content, which was never more than what the poet had to say: quite individual stories, cultural myths, regional matters of specific localities tied to objective and cosmic realities. What Olson told in the poem might have been said for anyone living in this universe. So, "when a bell tolls, it might also toll for thee. No man is an island entire of itself.

4. CONCLUSION

According to Lawrence Buell's checklist, Olson's poem "The Kingfishers" has been suitable for an environmentalist reading as the work challenged the taken-for-granted duality of nature and culture, human and non-human, subject and object. Doing away with such binary oppositions, the poem presented both nature and man as active agents speaking for themselves. Moreover, Olson's treatment of the self as an object among the others by a non-mimetic language offered possibility to the text to speak up for itself. Olson's portrayal of the environment not as a device but as a presence underlined "the idea of interconnectedness" between human and non-human universes where environmental ethics became visible. Moving from an anthropocentric perspective towards an eco-centric, Olson showed that human interests were not the only one that mattered. Finally, the perception of the environment as a dynamic process rather than a given structure liberated the inferior position of the

alienated, excluded and silenced entities in the context of the poem. Other than that, Olson's idea of the "projective verse" parallel to the theory of the rhizome crystallized the text's referential structure composed of fragments, unfinished lines and materials gathered from many diverse sources. The interplay of dialogic voices in the poem enriched the deep structure of the text. As for the legacy of Charles Olson, it can be said that he has been an obsessive Melville researcher, innovative Black Mountain scholar, postmodernist poet, progressive theorist and a historian of the cosmic universe. Although never counted necessarily as an environmentalist, ecopoet or nature-writer, his stance towards nature and human has been quite ecocritical in that he tried to revitalize, reconceptualize and preserve the human universe which he named as "human house." Through his critique of the Western logocentrism and commercialism, Olson has been in an anti-Humanist approach to formulate a poetics to be grounded in Objectism. With his work, "the Projective Verse" Olson has succeeded in offering a poetic and political substitute for a new wave of poetry that transcended the achievements of Pound and Williams. Like poetry, geography, ecology, archaeology and history mattered to him to great extent as he knew that the world was in danger due to the national turmoil at his time in the post-1950s. So, he has composed his works with a socio-political and ecological awareness in finding a remedy for the earth, man and his environment not only for his time and society but a remedy that made it possible at all times. Going back to basics, he has searched for the signs, myths, extinct civilizations that once mattered as they have been simple, direct and closer to nature than the present condition of man.

As it is argued, this paper tried to interpret Charles Olson's poem, "The Kingfishers" (1949) through ecocritical lenses. As underlined in Olson's essay "Projective Verse," the mechanics of the projective verse highlighted not only the will to arrive at the undistorted human reality but also the will to articulate that reality as an alternative to the Western culture. Olson's poem -although not written precisely in an ecocritical manner- included some of the basic tenets of ecocritical thinking such as the concept of interrelatedness, theory of rhizome, bioregionalism and finally, the idea of poetry as dwelling, which altogether disclosed how the poetics of Charles Olson stood as an alternative among the other examples in American poetry tradition.

APPENDIX

The Kingfishers (1949)

I

What does not change / is the will to change

He woke, fully clothed, in his bed. He
remembered only one thing, the birds, how
when he came in, he had gone around the
rooms

and got them back in their cage, the green one
first,

she with the bad leg, and then the blue,

the one they had hoped was a male

Otherwise? Yes, Fernand, who had talked
lispingly of Albers & Angkor Vat.

He had left the party without a word. How he
got up, got into his coat,

I do not know. When I saw him, he was at the
door, but it did not matter,

he was already sliding along the wall of the
night, losing himself

in some crack of the ruins. That it should have
been he who said, "The kingfishers!

who cares

for their feathers

now?"

His last words had been, "The pool is slime."
Suddenly everyone,

ceasing their talk, sat in a row around him,
watched

they did not so much hear, or pay attention,
they

wondered, looked at each other, smirked, but
listened,

he repeated and repeated, could not go beyond
his thought

"The pool the kingfishers' feathers were
wealth why

did the export stop?"

It was then he left

2

I thought of the E on the stone, and of what
 Mao said
 la lumiere”
 but the kingfisher
 de l’aurore”
 but the kingfisher flew west
 est devant nous!
 he got the color of his breast
 from the heat of the setting sun!

The features are, the feebleness of the feet
 (syndactylism of the 3rd & 4th digit)
 the bill, serrated, sometimes a pronounced
 beak, the wings
 where the color is, short and round, the tail
 inconspicuous.

But not these things were the factors. Not the
 birds.

The legends are
 legends. Dead, hung up indoors, the kingfisher
 will not indicate a favoring wind,
 or avert the thunderbolt. Nor, by its nesting,
 still the waters, with the new year, for seven
 days.

It is true, it does nest with the opening year,
 but not on the waters.

It nests at the end of a tunnel bored by itself in
 a bank. There,

six or eight white and translucent eggs are
 laid, on fishbones

not on bare clay, on bones thrown up in pellets
 by the birds.

On these rejectamenta

(as they accumulate they form a cup-shaped
 structure) the young are born.

And, as they are fed and grow, this nest of
 excrement and decayed fish becomes

a

dripping, fetid mass

Mao concluded:

nous devons

nous lever

et agir!

3

When the attentions change / the jungle
 leaps in
 even the stones are split
 they rive

Or,

enter

that other conqueror we more naturally
 recognize

he so resembles ourselves

But the E

cut so rudely on that oldest stone

sounded otherwise,

was differently heard

as, in another time, were treasures used:

(and, later, much later, a fine ear thought
 a scarlet coat)

“of green feathers feet, beaks
 and eyes

of gold

“animals likewise,
 resembling snails

“a large wheel, gold, with
 figures of unknown four-foots,

and worked with tufts of
 leaves, weight

3800 ounces

“last, two birds, of thread and
 featherwork, the quills

gold, the feet

gold, the two birds perched on
 two reeds

gold, the reeds arising from
two embroidered mounds,
one yellow, the other
white.

hung “And from each reed
 seven feathered
tassels.

In this instance, the priests
(in dark cotton robes, and dirty,
their disheveled hair matted with blood, and
flowing wildly
over their shoulders)
rush in among the people, calling on them
to protect their gods

And all now is war
where so lately there was peace,
and the sweet brotherhood, the use
of tilled fields.

4

Not one death but many,
not accumulation but change, the feed-back
proves, the feed-back is
the law

Into the same river no man steps
twice

When fire dies air dies

No one remains, nor is, one

Around an appearance, one common model,
we grow up
many. Else how is it,
if we remain the same,
we take pleasure now
in what we did not take pleasure before? love

contrary objects? admire and / or find fault?
use

other words, feel other passions, have
nor figure, appearance, disposition, tissue
the same?

To be in different states without a
change

is not a possibility

We can be precise. The factors are
in the animal and / or the machine the factors
are
communication and / or control, both involve
the message. And what is the message? The
message is
a discrete or continuous sequence of
measurable events distributed in time

is the birth of the air, is
the birth of water, is
a state between
the origin and
the end, between
birth and the beginning of
another fetid nest

is change, presents
no more than itself

And the too strong grasping of it,
when it is pressed together and condensed,

loses it

This very thing you are

II

They buried their dead in a sitting
posture

serpent cane razor ray of the
sun

And she sprinkled water on the
head of my child, crying
“Cioa-coat! Cioa-coat!”
with her face to the west

Where the bones are found, in each
personal heap
with what each enjoyed, there is
always
the Mongolian louse

The light is in the east. Yes. And we must rise,
act. Yet
in the west, despite the apparent darkness (the
whiteness
which covers all), if you look, if you can bear,
if you can, long enough

as long as it was necessary for
him, my guide
to look into the yellow of that
longest-lasting rose

so you must, and, in that whiteness, into that
face, with what candor, look
and, considering the dryness of the place
the long absence of an adequate race
(of the two who first came, each a
conquistador, one healed, the other
tore the eastern idols down,
toppled
the temple walls, which, says the
excuser
were black from human gore)

hear
hear, where the dry blood talks
where the old appetite walks

la
piu saporita et migliore
che
si possa trovar al mondo

where it hides, look
in the eye how it runs
in the flesh / chalk

but under these petals
in the emptiness
regard the light, contemplate
the flower

whence it arose

with what violence benevolence is
bought
what cost in gesture justice brings
what wrongs domestic rights involve
what stalks
this silence

*what pudor peyorocracy affronts
how awe, night-rest and
neighborhood can rot*

*what breeds where dirtiness is law
what crawls
below*

III

I am no Greek, hath not th'advantage.
And of course, no Roman:
he can take no risk that matters,
the risk of beauty least of all.

But I have my kin, if for no other
reason than
(as he said, next of kin) I commit
myself, and,
given my freedom, I'd be a cad
if I didn't. Which is most true.

It works out this way, despite the
disadvantage.

I offer, in explanation, a quote:
si j'ai du goût, ce n'est guères
que pour la terre et les pierres.

Despite the discrepancy (an ocean
courage age)
this is also true: if I have any taste
it is only because I have interested
myself
in what was slain in the sun

I pose you your question:

shall you uncover honey / where
maggots are?

I hunt among stones

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ENDNOTES

1. In his “Preface” to Lyrical Ballads (1798) the English Romantic poet William Wordsworth defines poetry as the “spontaneous overflow of powerful feelings,” with that claim, he emancipates lyrical poetry from the earlier metrical restrictions outlined by the 18th century Neo-Classicism. This is similar to Olson’s idea of “projective verse” that underlines poetry freed of any metrical restrictions.
2. Breath-based poetry means the line will run as long as the breath of the poet can sustain it, in a manner of immediacy and spontaneity linked to the rhythm and energy in human body and human universe. This reminds R. W. Emerson’s poetic theory of breath rather than rhyme-meter-stanza -based verse type.
3. First used in 1817 by the English Romantic poet John Keats, “negative capability” means the ability of the writer to perceive truths beyond logic and reasoning; it is the ability of the mind to confront negations, uncertainties, mysteries, doubts and therefore allowing oneself to think and create in a realm of unknown. This is similar to Olson’s (including Robert Duncan’s emphasis as well) poetic idea of “composition by the field” where the page is treated as a realm of infinite opportunities and ambiguities that the poet is welcomed to step in.
4. The first-generation modernists include the leading figures such as William Butler Yeats, James Joyce and T. S. Eliot who are followed by a younger and different vein like Gertrude Stein, Ezra Pound, William Carlos Williams, Marianne Moore, and HD (Altuğ and Denizarslanı, 2016: 837). On the other hand, the second-generation stands for the contemporary schools of experimental poetry emerging in the post-World War II period such as The New York School, The Objectivists, The San Francisco Renaissance, the Language Poets, the Beats and the Black Mountain Poets among whom Charles Olson, Robert Creeley and Robert Duncan can be noticed. According to Creeley, any movement poetry can now make beyond the achievement of Pound and Williams was new, and so was the Black Mountain group; they were even “postmodernist” to some extent; moving away from the subjectivity and symbolism of Romanticism and European dependent-Modernism (Stefon, britannica.com).
5. Maximus, in its Latin origin means large or great. Olson’s book of poetry entitled, “The Maximus Poems” (1953-75) -left unfinished due to his death-embodies a persona named, “Maximus of Gloucester,” who according to some critics reflects Olson’s alter ego.
6. Olson’s book of collected poems entitled “Archaeologist of the Morning” (1971). He names himself as an archaeologist rather than a poet, in pursuit of human and non-human reality, of ancient cultures, of hieroglyphs, of human universe.
7. Olson’s essay entitled “The Human Universe” (1951) is not about the privileged condition of the human in universe, but rather a critique of it. Very generally, Olson in this essay speculates about his discontents with logocentric thinking, the subject position of man as ego and defects of Humanism.
8. Reminds Philip Freneau’s romantic poem, “The Indian-Burying Ground” (1787) which begins with the statement of cultural differences between the whites and Indians through burying techniques as the Indians bury their dead in a sitting position unlike the Whites.
9. Olson’s interest in Melville has been huge. He had started his Melville studies, especially on *Moby-Dick* when he was an MA student, and his thesis was turned into a book *Call Me Ishmael* (1947). Here, whiteness reminds Melville’s whale, symbolizing complete darkness and unknown.
10. Lines taken from the English metaphysical poet, John Donne (*Essay on Meditation XVII*).



RESEARCH ARTICLE / ARAŞTIRMA MAKALESİ

TURKISH, ARABIC AND MONGOLIAN AS RECOGNIZED «MIGRANT KNOWLEDGE MATERIALS» IN RUSSIAN LANGUAGE

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Abstract

This article discusses the so-called “recognizable” borrowed words of Turkic, Arabic, Mongolian origin in Russian language. Of particular interest is the etnolinguistic, etimological approach to the analysis of borrowed words in diachrony. The ways of borrowing vocabulary are considered, language signs with you can find out, determine the origin of borrowed words. The behavior of “migratory lexical material” (Turkisms, Arabisms, Mongolizm) in Russian is traced. The reasons for the “recognition” of borrowed vocabulary is the preservation of linguistic features from the source language in the recipient language. Most of the borrowed words of Turkisms, Arabisms, Mongolisms, undergoing changes at different levels of the borrowing language, in different periods, are recognizable. The scientific results of the dissertation contribute to the solution of the problems of the historical lexicology of the Russian language, semasiology and lexicology of the modern Russian language, the theory of borrowing, language contacts, cultural linguistics, ethnolinguistics, etymology.

Keywords: *Ethnoculturology, etimology, borrowed, vocabulary, diachrony, ethnolinguistics, source language, recipient language.*

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INTRODUCTION

The article undertakes a linguoculturological, ethno-linguistic analysis of the lexical-semantic, grammatical adaptation of borrowed words (Turkism, Arabism, and Mongolisms) in the Russian language.

PURPOSE

Identify and characterize the Turkism, Arabism, Mongolisms in the Russian language in the ethno-linguistic and linguistic and cultural aspects.

Consider the etymology of Turkism, Arabism, and Mongolisms in order to discover the causes of their occurrence, tendencies in the development of semantics. Выявить языковые features of Turkisms, Arabisms, Mongolisms, by which they are “recognizable” in the Russian language.

To characterize the lexical and semantic transformations of Turkisms, Arabisms, Mongolisms in the Russian language.

Analyze the dynamics of the semantic structure of Turkisms, Arabisms, and Mongolisms in the source language and in the Russian language.

METHODS

Comparative historical, descriptive methods, seminal, etymological, contextual analysis, the reception of a continuous sample from etymological, etymological - historical dictionaries, as well as such general scientific methods and techniques as analysis and synthesis, classification and generalization.

RESULTS

Among Turkisms, Arabisms, Mongolisms there are so-called “recognizable” borrowings, which are used in the active dictionary of Slavic speech, but their genesis, origin is not difficult to restore by means of the current etymological method, which helps to determine their etymology.

DISCUSSION

A review of works devoted to the study of transformations of borrowed vocabulary in the receiving language shows that the collected material on the development of borrowed words is in most

cases the study of transformations of foreign language vocabulary as an isolated process, considered in isolation from the lexical-semantic system of the original language. At the same time, two facts stand out. First, the unevenness in the coverage of the borrowed vocabulary in different periods of the history of the Russian language, preference for the period in which the socio-political conditions themselves created priority positions for foreign language linguistic influences on the Russian language (Peter's and post-Peter's times). Secondly, the predominant attention to this aspect of the adaptation process of foreign language vocabulary, namely, lexical and semantic, while leaving in the background other aspects of the complex adaptation process - phonetic processes, morphology as inflection, word formation, syntactic influences, as a rule, without definition internal regularities of the relationship and interdependence between the structural elements of different linguistic tiers, manifested as a focus in the multidirectional processes of adaptation of a foreign language word in the Russian language.

In the work of I.U. Asfandiyarov “Eastern vocabulary in the Russian language” we find: “Until very recently, Russian borrowings of the Turkic languages (Turkism) and borrowings through the Turkic languages from the Eastern languages in the special literature are given undifferentiated, as Turkism” [Asfandiyarov, 1991, 38].

O. Suleimenov divides borrowed words into three categories: “1. obvious borrowings, 2. recognizable, 3. invisible. » In our article, we tried to find and define “recognizable” Turkism, Arabism, and Mongolisms by their lexical and grammatical features of the recipient language.

LITERATURE REVIEW

A significant number of works have been devoted to the study of borrowing, borrowed words, starting with the studies of R.F. Brandt, N.K. Dmitrieva, F.E. Korsh, P. Melioransky, F.I. Buslaeva, E.F. Karsky, J.K. Grot, A.I. Sobolevsky, M.I. Sukhomlinov and others, ending with modern domestic and foreign research (works by I.U. Asfandiyarov, N.A. Baskakov, N.I. Gainullina, V.G. Demyanov, L.P. Efremov, L.P. Krysin, KhKh. Makhmudov, K. Menges, N.A. Meshchersky, N.F. Potemkina, G.Ya. Romanova, K.P. Smolina, G.P. Sorokoletov, Yu.S. Sorokina, G.V. Sudakova, G.G. Timofeeva, R.A. Yunaleeva and others).

Language reflects the ethno-cultural, historical ties of an ethnos with another, and with its help you can get an answer about cultural and historical mutual

influence, mutual enrichment, mutually conditionality, interdependence, mutual needs, mutual understanding of peoples to each other. Social, historical conditions are not something fixed, and the linguistic units expressing them also cannot remain untransformed at different periods of language development.

Language development does not occur immediately and not simultaneously, therefore, lexical and grammatical forms that are regular for previous eras of language development, then displaced by others, they do not disappear without a trace, but leave a “trace” in a new round of language development. The appeal to lexical borrowings in diachronies is promising, since the study of lexical units in antiquity and their lexical and semantic evolution will reveal the features of the semantics and functioning of modern linguistic units, thereby giving answers to those questions that synchronic linguistics cannot answer without the aid of diachronic one. “The system of language cannot be “free from history”, synchrony cannot neglect diachrony, diachrony is present in synchrony” [1: 71].

Of particular interest is the ethnolinguistic approach to the analysis of borrowed words in diachronic. Ethno-linguistics as a science explores everything in language that reflects the modern life and history of an ethnos, its material and spiritual culture - not only in ethno-cultural vocabulary, but also in onomastic, associative connections, idio-ethnic, presupposition and background knowledge [11:17].

In the work of I.U. Asfandiyarov “Eastern vocabulary in the Russian language” we find: “Until very recently, Russian borrowings of the Turkic languages (Turkisms) and borrowings through the Turkic languages from the Eastern languages in the special literature are given undifferentiated, as Turkism [3:38].

Compare also: “The terminological phrases “eastern borrowings”, “eastern vocabulary”, “eastern words”, synonymous with this concept, denote primarily the

Turkic vocabulary, as well as Arabic, Persian, Mongolian words that enriched the vocabulary of the Turkic languages and, as a rule, who entered the Russian language through the neighboring Turkic peoples”[8: 5];

Language is capable of keeping «traces of distant eras”, great events in the life of the people, achievements and losses, positive experience and mistakes of human existence. To describe what is behind a word, an excursion into the past is necessary in order to answer why this particular image is associated in

the consciousness of a particular ethnic group with a given word.

The interest of a modern person to the past, history, and the origins of culture makes us look closely at linguistic units - translators of culture. Any linguistic contact necessarily involves interference, mutual enrichment of languages, otherwise there is no sense for contacts. Borrowing is evidence of contacts between languages and cultures. L.V. Shcherba noted the importance of studying bilingualism as the basis for borrowing [20:52]. It is known that the originality of a language is due to two factors: the origin of the language and its interaction with other languages, i.e. language contacts. These two factors represent two opposing forces that form the dissimilarity of a particular language to others. Contacts of languages are the most noticeable events in linguistic history, which most of all change the appearance of the language [14:169].

Through the Turkic languages, words of Arabic and Persian origin also got into Russian, as well as into Western European languages, which therefore have the linguistic status of Turkisms.

Türkic borrowings (Turkism) have a wide meaning in the Russian language. In linguistic science, this term is used to generalize Russian words that have come to us simultaneously from all Turkic languages - either directly or indirectly (most often from Persian and Arabic).

Most of the borrowed words of Turkism, Arabism and Mongolisms, undergoing changes at different levels of the borrowing language, in different periods, are recognizable.

A borrowed word is a word that goes back to a foreign language prototype, i.e. source, and is in a certain relationship with it.

The borrowed word - correlates with the prototype phonetically, semantically and grammatically, passing into another language, the borrowed word basically corresponds to the prototype in the source language in terms of sound design, meaning and lexicogrammatical belonging.

Compare *temlak* – “braid with a brush on a sword, saber; in general: braid, cord, scourge on things, for putting on the hand” [4:48], borrowed from the Turkic languages: Tatars. *tāmlak* “bridle” [7:40; 16:138]; *jasak* – the source of the borrowing is the Turkic *jasak* “tribute”, to give “; chagat. *jasak* “tribute, decree,

code, law”, Turkish. *jasak* “ban”; also *yasak* - “to give in kind” [7:564; 16:139].

It is not by chance that, characterizing the “**migrating lexical material**”, LP Krysin poses the question: can all foreign words equally be assimilated by the lexical system of the borrowing language or are there certain factors that prevent certain categories of foreign words from entering this system? [12:32]

The borrowed person seems to be trying to preserve its “roots” that it possessed in its homeland.

O. Suleimenov divides borrowed words into three categories: “1. obvious borrowings 2. recognizable 3. invisible”. The first refers to the terms “have not lost frankly foreign language form”. To the second: “recognizable - ... borrowings that managed to run in the stream of live Slavic speech, but their genesis is not difficult to restore by means of the current etymological method”. And to the third: “... invisible, which have been so mastered over millennia of active use that sometimes only the remains of the foundations have survived to their primary forms, hidden by the multilayer crust of Slavic prefixes, suffixes, endings [19:249-547].

For example, one of the “recognizable” indicators of borrowing from Arabic into Russian are Arabic formants - *al* - \ - *al'* -, which are present in the words: *algebra*, *algorithm*, *alchemy*, *Algol*, *alcohol*, *Altair*, *almanach*.

The word *algebra* comes from the book of the Arab mathematician Muhammad *al* - Khwarizmi “*Kitabal-Jabral-muqaballah*”. The scientist solved the equations using two methods: *aljebr* - “restoration”, *almukaballa* - “opposition” [10:143-144].

And the word *algorithm* comes from the very name of the scientist *al* - Khorezmi.

Alchemy - from Arabic *al* - *kimia* - meant in the Middle Ages a mystical science, which was aimed at finding the philosopher’s stone as a means to transform simple metals into precious metals.

Algol - the word is used as a term in astronomy - “Star in the constellation Perseus”, also called “Head of Medusa”, because in the image of the constellation Perseus, Algol was depicted as the eye of the severed head of the Gorgon Medusa. In the source language it means “antimony, fine powder, alcohol” - in Russian there are synonyms for this word - ethyl alcohol,

alcoholic beverages.

As we can see, in Arabic *al* is pronounced softly, for example, as in the words *al* - Farabi, *al* - Khwarizmi. In the source language, *al* is a definite article, which is always spelled with a hyphen with other words, in Russian spelling it is written together with the word.

The prefix “*al*” with all its derivatives (*ar*, *as* and others) can be applied to the names of the Lord, for example, in Arabic studies, it is believed that the word Allah is the name of God in Islam, derived from the Arabic “*ilah*” - deity, with the addition of the definite article singular “*al*”. Also, Abd Al-Qadir - the servant of the Most High. In this case, the use of the article emphasizes singularity and superiority.

An important role was played by the article “*al*” in the Arabic alphabet, where the letters can be divided into two groups - *solar* and *lunar* - depending on whether they are assimilated with the sound [l] of the preceding article *al*. The article *al* in the word “*sun*”, *ash-shams*, is assimilated, but in the word “*moon*” *al-kamar* does not change, therefore the letters were named solar and lunar. If after the definite article “*al*” there is a solar letter, then the article is not pronounced as “*al*”: its consonant is assimilated with the first consonant of the word, for example, instead of Al-Rahman they pronounce [*Arrahman*], *al-Salam* - [*Assalam*], *al-Latif* [*Allatif*], etc. [18].

As we can see, the borrowed Arabicisms in Russian mainly refer to the *lunar* letters, but, for example, the word Altair in the source language refers to the solar letters. The name comes from the Arabic “*an-nisrat-tair*”, which means “soaring eagle”, “flyer”, “flying”. In the word Altair, a soft sign is also written, so they called the brightest star in the constellation Eagle [2].

In addition, the article “*al*” in proper Arabic names speaks of ethnic, political, social or religious affiliation, also tells about the place of residence, birth of a person. For example, the names of scientists - Abu Abdullah Muhammad ibn Musa *al*-Khwarizmi, as we know, is a Central Asian scientist of the 9th century, mathematician, geographer, astronomer, historian and Abu Nasr Muhammad ibn Muhammad *al* - Farabi - philosopher, mathematician, music theorist, scientist East, in them all means “from the city of Khorezm”, “from the Farab area”. The modern city of Otyrar, South Kazakhstan was called Farab by the Arabs.

The phenomenon of patronymy is characteristic of the Arabic language - the name is after the father. Variants of patronymy: patronymic for a son or daughter, or

a personal name, then patronymic for a father, or a personal name, then a surname, or a surname, or an epithet by locality or occupation. For example, patronymic names are also used in Morocco, Algeria, Tunisia, usually conveyed not by the word “ibn”, but by the dialectical version - “ben” (ben Ahmad, ben Suleiman). In Iran, Turkey, the nasaba variant “-zade” and “-oglu” for sons and “-kyzy” for daughters, respectively, is used, in Kazakhstan “-uly” for sons, “-kyzy” for daughters.

The order of the parts of the full name when transferring from the Arabic language to the Russian language changes the order of the parts of the name: personal name, then surname (in the original: last name, then personal name).

The reason for the phenomenon of patronymy is to trace their origins, to describe in detail their family tree in the name, which sometimes led to the excessive length of the series of nasab names. The author of the dictionary Ibn Khallikan had 12 nasab names: Abul-Abbas Ahmad ibn Muhammad ibn Ibrahim ibn Abu Bakr ibn Khallikan ibn Bawak ibn Shakal ibn al-Hussein ibn Malin Ibn JafarIbn Yahya ibn Khalid ibn Barmak, nicknamed Shamsuddin.

In most cases, the use of names like nasab rarely goes beyond the name of the grandfather, that is, A, son of B, son of C.

Nowadays, the prefix ibn / bin, the article al is still used quite often in the Arab world. In some regions, the ibn / bin prefix is used only in official documents and legal relationships, in other areas it has been almost completely abandoned.

In Arabic, the word “medina” is a common noun, but with the addition of al it becomes a proper name: Al - Medina Al Munawawara is one of the three holy cities in Islam and the center of the Medina region in Saudi Arabia.

Almanach - in Russian it means “literary collection”, and in Arabic this word meant “climate”, “sundial”.

If the word Manach is used without al, it means that it is “in general about the weather”, and if it is used with al, it is said about the weather of a certain, specific area, for example: *al-manach in Khorezm or, al-Mualim, Altair*, i.e. ... it means teacher, Altair. And in the words *algebra, algorithm, alchemy, Algol, alcohol*, the article has lost its softness, so in these words the letter l is pronounced firmly.

The reason for the variability of “al” or “al’“ Arabic words in the Russian language is that these words came to the Russian language indirectly, i.e. indirectly from Arabic, but came through other languages. Some of these words, passing from one language to another, underwent phonetic, spelling, orthoepic changes.

The word *Albatross*, in addition to the Russian language, is used in English *albatross*, French, Spanish –*albatros*, Portuguese - *albatroz*.

The word originated originally in the Arabic language *al-qátras* [17:152-154].

Words of Arabic origin entered French and other European languages through Spanish: *alguasil* - arab. *Alvisir* is a judge, as well as a police officer in Spain, *alcalde* is an arab. *alquadi* - judge, *alcazar* - fortress, castle - arab. *al-kasr*, *almagra* - ocher, paint - arab. *al-magrad*, *alholeya* - food of the Spanish Moors, consisting of salted, sun-dried meat.

To define Türkic borrowings, first of all, a phonetic feature is considered - vowel synharmonism, in Russian giving the repetition of the same vowel in a word: *barracks, baydana, tamga, alarm, arba, argamak, archak, alafa (a); buturlyk, bunchuk, tulumbas, ukryuk* (repeat *y*); morphological signs for some Türkic words are final *-lyk* and *-cha*: *bashlyk, basalyk, buturlyk, kalancha, brocade, kamcha*.

For example, vowel sounds that do not coincide with Russian (or unusual for the Russian language) are transmitted in different ways: a combination of vowels is ancient Türkic *boatur (batyr), sirtik (serdyuk), nukak - nõkõk (nuker), vāzir (vizier)*.

The main part of the borrowed vocabulary is represented by nouns. In theoretical terms, the greatest difficulty is the definition of borrowed words - adjectives. When borrowing adjectives into Russian, they take affixes that are specific and obligatory for Russian words (suffixes and prefixes), which characterize Russian adjectives as part of speech [9:16].

For example, in Russian, adjectives of Türkic origin, which denote the names of horse colors, are “recognizable”, since these words in the source language belonged to the same lexico-grammatical class - adjectives.

Wed *Bulany*– borrowed from the Türkic languages: North-Türk. *bulan* “light yellow color” [7:238; 16:141]. *Bulanaya and Savrasaya colors are characteristic of a*

wild horse, kulan or tarpan [4:140].

Chankiry– borrowed from the Turkic languages: Mong. *cankir*, calm. *tcankir* “light, white” [7:315;16:143].

Chagrovny / chagravy / chegravy - borrowed from the Turkic languages: *chagat. cegar* “dunny (about a horse)”, Kazakh. *sayar* “gray-eyed”, *sokur* “motley” [7:310; 16:142].

Bury– M. Fasmer defines the eastern origin of this word. It was borrowed through Turkish. *bur* “red suit” from Pers. *bor* “bay, red color” [7:249].

Chaly– borrowed from the Turkic languages: Turkish, Uig. *cal* “gray, gray” [7:313;16:142]. Wed In the ancient Russian written monuments: *In the past two weeks, two horseschalovo gelding and a stallion, another peasant and ... a red mare was stolen and both horses and a mare were taken to the Russian side* [6:289].

The adjectives *kary, karak, karakul* etymologically ascend to the Turkic word *kara* “black”.

The horse is siv, and the horse is chicken (*chicken, brown, brown*), and the horse is brown [4:23].

Kaltary / khaltary - borrowed from the Turkic languages: Kalm. *xaltr*, mong. *galtar* [7:375;16:142].

Chubary– borrowed from the Turkic languages: Tatars. *chubar* “spotted, forelock”, Kazakh. *chubar*, head. *subar* “spotted” [7:375;16:143]. Wed in ancient Russian written monuments: Teshlyai velvet Veneditskaya on b’lichubar with pink chubarsBarkhatchyubar, on b’loi earth chubarinschorny [5:1544].

Savrasy / Savras - Borrowed from the Turkic languages: North-Turk. *soro* “gray” [7:542]. Savras mares (s) foals, but a blue filly. Merinsavras ten lbt.

Kauryi– borrowed from the Turkic languages: Turk. *konur* “savras, dunny”, Northern Türk. *kovur* “brown” [7:375;16:142].

Horses of the Turkic (Kazan and others) breeds were highly valued, cf.: Buy a Kauro (yes roan) horse across the river: do not let it go [4:98].

Some of the names of suits are part of complex adjectives in Russian, for example, *brown-roan*,

black-roan, red-roan, bulano-piebald [4:144].

In the East Slavic languages, not only individual Türkic words were borrowed, but also various grammatical elements, which have not yet been sufficiently studied by Slavists and Türkologists. Such borrowings include, for example, tracing papers - the formation of analytical species constructions such as Russian colloquial forms: let’s take <Türkic alaber “take, take” [21:45].

Various types of tracing of Turkic words and expressions are the result of the “interaction of national consciousness” of the communicants. For example, used in Russia since 1375, the “primordially Russian” word petition and phraseological unit to, are Türkic tracing-papers that arose as a result of the translation of Central Asian petitions. In the “Comparative Dictionary of Turkish-Tatar Dialects” L.Z. Budagov, the following correspondences are given: *bash urmak, bash kuymak* “to ask, to beat with your forehead”. In modern Turkic languages this expression is used even now: Kazakh *bass uru* “to beat with the forehead; express a sign of obedience; obey unquestioningly”; Tatar. *bash yelling* “to beat with the forehead; bow down, prostrate to the ground”; Uzbek. *boshurmok* “bow down; lay bows to the ground; to beat with the forehead”, the Bashkir *bash orou* “to beat with the forehead, fall, prostrate, bow down, prostrate to the ground”, etc.[13:4-8].

“Tsars [Russian. – DK], following the Asian customs, forced the ambassadors to be thrown to the ground before the throne, from which came the expression still used today to beat the forehead, speak speeches on their knees.

To determine Mongolian borrowings, one of the signs is a phonetic sign - the presence of long vowel phonemes that undergo changes in Russian: *haruul* – guard, *zasuul* – esaul, *honuur* – kennel, *bøes* – louse, *alaach* – executioner, *baruun uul* – mountain on the right, *haalga* – door. In Russian, the word guard has three meanings:

1. A military unit guarding something or someone. Garrison guard, post a guard;
2. Security, responsibilities for this security. Carry on guard, take someone under guard;
3. Interjection, Cry for help in case of danger (colloquial). At least shout the guard (about a hopeless, very difficult situation) [15:266].

A word, traveling from one language to another, changing, renewing meanings, remains recognizable. It, like a living organism, migrating from language to language, carries and keeps in itself the memory of history, origin, culture of its ancestral home.

CONCLUSIONS

Some Turkism, Arabism and Mongolism have preserved the peculiarities of their language in the Russian language, they are recognizable. The vocabulary is directly addressed to extra-linguistic reality, which is its feature in comparison with all other linguistic levels of the language. Therefore, the consistency of vocabulary, its connections and relationships reflects the system of connections and relationships of reality, and the content of words is formed under the influence of factors of a non-linguistic nature.

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RESEARCH ARTICLE / ARAŞTIRMA MAKALESİ

1930-1950'Lİ YILLARDA AZERBAJCAN'DA SOSYO-POLİTİK ORTAM VE ROMAN EDEBİYATI

THE SOCIO-POLITICAL ENVIRONMENT AND THE NOVEL LITERATURE IN AZERBAIJAN IN THE 1930- 1950s

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Öz

Bu makalede, romanın sadece bir edebiyat meselesi olmadığı gösterilmeye çalışılmaktadır. Destan, rivayet, efsane, anlatı, hikâye, deneme vs. gibi epik türlerin sentezinden yaranan, toplumun yaşam aynası ve küresel dünyanın bedî sözde gerçekleşen küçük modeli kabul edilen roman, ansiklopedik bedî kaynak olarak söz sanatının potansiyel imkanlarını takdim edebilir. Roman türünün bu kadar geniş ifade imkanları, XX. yüzyılın 30'lu yılları dahil tüm zamanlarda mevcut olmuştur. Lakin edebi aşama özellikleri, fikir-estetik ilkeler Sosyalizm realizmi kuramı yasaları ile kuşatıldıkça, tüm alanlarda olduğu gibi roman yaratıcılığında da edebiyat karşıtı içeriğe sahip kitapların sayısı giderek arttı. Zamanın öncü epik türüne dönüşen roman, bu yıllarda daha çok Sosyalizm kuruculuğu işinin ideolojik propaganda silahı olarak kaleme alınmaktaydı.

SSCB ölçekli psikolojik baskı altında kaleme alınan Sovyet dönemi Azerbaycan romanı, dünya edebiyatı örneğine dönüşemedi. Sovyetler Birliği Komünist Partisi'nin edebiyata, genel olarak sanata dair karar ve talimatlarının rolü bunda büyüktü. Kapalılık, yabancı edebiyattan habersizlik, beşerî konular düzeyinde romanların yazılmaması, genel edebi gelişimden tecrit durumlarından ötürü söz konusu yıllara ait edebiyatımızı çöküş dönemi olarak nitelendirecek olsak yanlış olmaz.

1930-1950'li yılların romanlarının konuları, kronolojik olarak tam anlamıyla edebi manifesto gibi belirlenmişti:

1. Kollektifleşme, kolhoz kuruculuğu, üretim ve fabrika edebiyatı. 2. 1941-1945 yılı savaşının galibiyeti için mücadele eden edebiyat. 3. Savaşın sonrası dönemin yeni kuruculuk yaşamını (yine de kolhozcu, işçi, petrolcü vs. bu gibi emekçilerin faaliyetini) yansıtan edebiyat.

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Bu yıllarda aydınlara, bilim, sanat ve siyaset adamlarına karşı yürütülen kitlesel kırım harekâtı, dönemin edebiyatında özellikle de romanlarda ifadesini bulamadı. Bu büyük, insanlık dışı harekât ve kırımlar, Azerbaycan romanının Sovyet dönemi aşamasının en güncel ve tarihi konusu olabilirdi. Lakin söz konusu yazarların yanı başında öldürülen kalem arkadaşlarının trajik kaderi bunu önledi. Rusya’da ise manzara biraz farklı idi. Örneğin, A. Soljenitsin gibi zamana meydan okuyan müstesna romancılar ortaya çıkmaktaydı.

Normal edebi ortamın bulunmaması, kasıtlı olarak oluşturulan edebi çatışmalar ve kaotik durum bağımsız yaratıcılık imkanlarını yazarların elinden almıştı.

Anahtar kelimeler: *Realizm, Romantizm, Modern Estetik, Rus-Sovyet Devrimi, Sosyalist Edebiyatı, Kırım, Roman Estetiği*

Abstract

The globalization of global events, revolutions, wars, art and literature in the late nineteenth and early twentieth centuries have created certain revolutions in our socio-political and literary-cultural meetings. Before him stood the test of Turkic and Islamic culture, Turkic, modernizing, Islamic values, philosophical discussions to prove himself and his national existence. The ideological mechanisms of such thinkers as J. Afganani, I. Gaspıralı, MA Rasulzade, A. Huseynzadeh, A. Agaoglu, A. Topshubashov were revolutionizing not only Azerbaijan, but the whole Turkic-Islamic world. However, the invasion of Russia on April 28, 1920, as in all other areas, has caused a decline in the literature.

In order to define the artistic method of socialist literature, Marxist literary studies invented new literary laws and theories. Debates, suggestions, and consultations worked to the detriment of the true literature, until finally the only version of the theory of method - “socialist realism” - was accepted. Thus, socialist realism was approved as the main creative method in the literature of all the Soviet republics, as well as in the Azerbaijani literature and especially in the novel aesthetics of the novel. The novel genre, which requires special thinking and, in Belinsky’s language, as a mirror of the time, has been removed from its true essence. The article examines the socio-political situation in Azerbaijan in the 1930s and 1850s and the reasons why this situation is not adequately reflected in the literature.

Keywords: *realism, romance, modern aesthetics, Russian-Soviet revolution, socialist literature, repression, novel aesthetics.*

GİRİŞ

XIX. yüzyılın sonu XX. yüzyılın başlarında dünyada yaşanan küresel karakterli olaylar, devrimler, savaşlar, sanat ve edebiyat alanında çağdaşlaşma süreci, sosyo-politik ve edebi-kültürel bakış açımızda belirli uyanış türü devrimler yarata bilmişti. İleride Türk ve İslam kültürü, Türkleşme, çağdaşlaşma, İslam değerleri ve felsefesi alanında kendini, milli varlığını ispatlama sınavı durmaktaydı. Cemalettin Afgani, İsmail Kaspıralı, Ali Bey Hüseynzade, Ahmet Ağaoğlu, Alimerdan Bey Topçubaşov gibi düşünürlerin fikir mekanizması, sadece Azerbaycan’ın değil, Türk-İslam dünyasının tamamının düşünce yapısında devrim yapmaktaydı.

XX. yüzyılın başlarında edebiyatımızda realizm ve romantizm akımlarının faaliyeti, bu iki edebi akım tarafından dönemin güncel edebi süreçlerini yansıtan “Molla Nasrettin” ve “Füyuzat” gibi dergilerin yayın hayatına başlaması, toplumsal harekatta da canlanmaya neden olmuştu.

XIX. yüzyılın ikinci yarısından itibaren M. F. Ahundov’la başlayan yeni, çağdaş edebi-estetik bakış açısı

sında realizm, eleştirel realizm ve sonralar edebi akım gibi şekillenen (XX. yüzyılın başlarında) romantizm, daha çok Batı edebiyatı ve genel olarak Batı kültürünün etkisi ile edebiyatımızın biçim ve muhtevasını belirlemekteydi. Bir süre sonra Azerbaycan Halk Cumhuriyeti’nin kurulması, toplumun sosyo-politik, toplumsal yaşamında olduğu gibi, kültürel-edebi yaşamında da büyük uyanışa neden oldu. Bu yıllarda Muhammed Hadi, Hüseyin Cavid, Abdulla Şaiq, Cafer Cabbarlı, Ahmet Cevat, Memmed Said Ordubadi, Ali-gulu Gemküsar, Ali Şövgü, Celil Memmedguluzade, Abdurrahim Bey Hakverdiyev, Neriman Nerimanov, Yusuf Vezir Çemenzemlinli, Seyid Hüseyin, Tağı Şahbazi ve diğer sanatkarlarımız, büyük tarihi ve kültürel devrimleri, XX. yüzyılın başlarında dünyada yaşanan küresel olayları, Birinci Dünya Savaşı, Rus-Sovyet Devrimi ve diğer benzeri sosyo-politik süreçleri dönemin edebi-estetik düşüncesi bağlamında yansıtmaktaydı.

Azerbaycan Cumhuriyeti yıkıldıktan sonra bu fikir, meşale gibi düşünceleri alevlendirdi ve zihinlere yerleşti. Tüm bunlarla birlikte Rusya’da yaşanan siyasi olayların etkisi ile ortaya çıkan Bolşevik ideolojisine sahip Rus edebiyatının Azerbaycan edebi-bedî düşün-

cesi üzerindeki etkisi de bir gerçektir. Gelenek, klasik biçimler ve türler, Batıcı kuramsal düşünce estetikleri, sosyalist edebiyatın propagandacıları tarafından bayağı şekilde reddedilmekteydi. Edebiyatın proleterleşmesi ve partili olması ilkesi temel ölçüde dönüşmüştü.

KURAMSAL YASA STATÜSÜ OLARAK “BİÇİMCE MİLLİ, MUHTEVACA ULUSLARARASI” KAVRAMI

“Biçimce milli, muhtevaca uluslararası” kavramı, kuramsal yasa statüsü kazanmıştı. Azerbaycan romanının gelişim tarihinden bahsederken bu dönemle (1930-1950’li yıllar) ilgili olarak “Azerbaycan Sovyet romanı” terimini sık sık kullanmak zorunda kalmaktayız. 1920 yılında yaşanan Rus-Sovyet işgali, sosyo-politik, toplumsal ve kültürel alanların tamamında olduğu gibi edebiyatta da zorunlu devrimsel dayatmalara başladı. “Sovyet edebiyatı” ifadesinin mahiyeti ve anlamı ile ilgili çeşitli açıklamalar bulunmaktadır. İlk defa 1923 yılında ortaya çıkan “Sovyet edebiyatı” anlayışı (Pravda Gazetesi, 1923), Sosyalist realizm düşüncesi ile yeni gelişim istikameti kazandı. Bununla birlikte haklı olarak çağdaş edebiyat biliminde “Sovyet edebiyatı” ve “Sosyalist realizm edebiyatı” anlayışlarının farklı şeyler olduğuna dair düşünceler de ortaya atılmaktadır:

“Sovyet edebiyatı” ve “Sosyalist realizm edebiyatı” kavramlarının her yerde aynı anlama gelmediğine dair düşünceler, bu edebiyatın tarihi boyunca mevcut olmuş, lakin objektif nedenlerden-ideolojik rejim ve totaliter tefekkür ortamında- olumlu çözümünü bulamamıştır. (Y. Rızayev, 2010: 75)

“Sovyet edebiyatı” anlayışı ile ilgili ilginç açıklamalardan biri de Prof. Y. Garayev’e aittir: Eskiden milli edebiyatlardan birine, örneğin “Roma edebiyatı”, diğerine “Osmanlı edebiyatı”, üçüncüsüne “Hilafet edebiyatı” dediğimiz edebi dönemler olmuştur. İmparatorlukların isimlerini edebiyatların kendisine ve tarihine vermişler. İlginç bir fenomen bizim dönemi-mizde yaşanmıştır: imparatorluğun kendisini değil, onun sosyal yapı şebekelerinin birinin (en önemlisinin) ismi edebiyata ve onun tarihine verilmiştir: Sovyetler Birliği edebiyatı, “Sovyet edebiyatı” olarak isimlendirilmiştir. Dönemlere ayırmada tarihi zaman birimi, iç yasalara, edebi sürecin bedii mahiyeti ve objektif terakkinin mantığına dayanan estetik ölçüte göre belirlenmelidir. Ayrıca bu durumda milli bedii terakkinin aşamaları, objektif tarihi ve sosyo-ekonomik gelişimin tasnif şemasına uygun olmaya da bilir. (Y. Garayev, 1996: 41)

“Partinin bedii edebiyat siyasetine dair” Rusya Komü-

nist (Bolşevik) Partisi Merkezi Komitesi’nin 18 Haziran 1925 tarihli kararı, yazarları, “proleter yazarlar, burjuva-kolçomak yazarlar ve izleyicileri” şeklinde sınıflara ayırmaktadır. Daha sonraki süreçte ise bu tasnif temelinde yazarlar karşı karşıya getirilip, “burjuva” olarak isimlendirilenler kıyıma maruz bırakıldılar. Edebiyat ve genel olarak sanat estetiği, siyaset girdabında yok edildi, gerçek mahiyetinden uzaklaştırıldı. Artık “edebi siyaset” terimi edebi metinlerin değerlendirilmesinde göstergeye dönüşmüştü. Edebiyata Stalin yaklaşımının kanun gibi telkin edildiği zamanda, düşünceler karıştırılır, tutumlar sık sık değiştirilir, edebiyat eleştirmenleri ve kuramcıları, edebi ideologlara dönüşmeye başlıyordu. Azerbaycan’da da bu dayatma ile çalışanların sayısı artmaktaydı.

“Krasnaya Nov” dergisinin editörü A. K. Voronski, Rus edebiyatının görkemli temsilcilerinden, edebi siyaseti belirleyen şahıslardan biri olarak tanınmaktaydı. Önceler Azerbaycan’da onun düşünceleri tebliğ edilmekteydi. Daha sonra “Voronskicilik” sağ oportünizmin diğer bir şekli kabul edildi. M. Guliyev 1931 yılında Voronski’nin “idealist ve kolçomak” kavramına karşı çıkarak, “biz ‘Voronskiciliği’ ifşa ederek onu Türk edebiyatından kovmalı ve idealizme kesin savaş açmalıyız” yazmaktaydı.

Voronski’nin Türk (Azerbaycan) edebiyatına etkisini önlemek amacıyla tedbirler görülmeye başlandı. A. K. Voronski’nin edebi-estetik bakışı açılarının mahiyeti neden ibaretti? O, edebi süreçte edebi yasalarla çalışmayı yeğliyor, edebiyatın idare edilmesi, edebiyat üzerinde rehberlik ve edebiyata tesirin kesin olarak aleyhine idi. Voronski burjuva kültürünü ve burjuva sanatını proleter kültürene ve proleter sanatına karşı koymanın temelden yanlış olduğunu söylemekteydi. (Y. Rızayev, 2010: 47-48)

1920-1930’lu yıllar edebiyatının bedii metodunu belirlemek için Marksist edebiyat bilimi sanki yeni edebi yasalar ve kuramlar icat etmekteydi. Tartışmalar, teklif ve müzakereler ise asıl edebiyatın zararına çalıştı, sonunda metod kuramının tek varyantı (“sosyalist realizmi”) kesin olarak kabul ettirildi. Böylece “Sosyalist realizmi” diğer Sovyet Cumhuriyetlerinin edebiyatında olduğu gibi Azerbaycan edebiyatında temel yaratıcılık metodu olarak kabul edildi. Stalin, hatta “Devrimci Sosyalist realizmi” metodundan bahsetmekte, siyasi bakış açısını edebiyatta bu terimin dayattığı muhteva ile eşdeğer göstermeye çalışmaktaydı. Konuşmalarında da “Devrimci Sosyalist realizmi” metodunu asrın edebiyatı için temel akım olarak telkin etmekteydi. Onun bu gibi kesin işaretleri, mekanik olarak yazarların romantizm metodunu kullanmasını zararlı yaratıcılık biçimi şeklinde temellendirmekteydi. Stalin’in ideolojik bakış iskeleti, Marks-Engels ve Lenin’le bağlıdır. Özellikle edebiyat ve sanata yak-

laşım, bu kaynaklardan gelen şartlarla ilgilidir. Stalin “Leninizm Meseleleri” eserinde yeteri kadar açık ifade etmiştir. Hatta Stalin’in gaddarlık derecesi ve amansızlık hasleti Lenin’le o kadar bağlantılıdır ki, Stalinizm 20’li yılların sonu 30-40’lı yılların Leninizmidir demek yanlış anlama olmaz. (Nerimanoğlu, 2008: 37)

“Edebiyat Cemiyeti” (1925), “Kızıl Genç Kalemler Birliği” (1925), “Azerbaycan Proleter Yazarlar Cemiyeti” (1928), “Azerbaycan Yazarlar Birliği” (1932) gibi teşkilatlar, 1934 yılının Ağustos ayında düzenlenen “Sovyet Yazarlarının Birinci Kurultayı”nda “Sosyalist realizmi” metodunun resmi olarak takdimi ile tamamlandı ki, bununla da özgür düşünce ile çalışma yasaklandı. Edebiyatın resmen siyasileşmesi ve ideolojik akımlar için araca dönüşme dönemi de bu zamandan itibaren başladı. Tesadüfi değildir ki, XX. yüzyılın 20’li yıllarına ait özgür ilhamla ortaya konan tüm bedii örnekler, sonralar ya keskin olarak eleştirilir, ya da edebiyat biliminin ilgisinin dışında bırakılırdı.

Bu süreçte “Edebiyat Gazetesi” daha “hızlı” idi. Artık sanat, edebiyat, kültür ve estetik ilkeleri göze görünmemekteydi. Hatta edebi yayın organı olarak tanıdığımız “Azerbaycan” dergisi, 1923-1927 yıllarında “Maarif ve Medeniyet”, 1928-1936 yıllarında “İnkılap ve Medeniyet” ismi ile yayınlansa da, kıyımın ve anti-millî siyasetin amacına uygun olarak 1936-1941 yıllarında “Revolüsyiya ve Kultura” ismiyle yayına başladı. Sırf ideolojik akım silahı olan dergi, savaş yıllarında tam farklı yöne sahip bir isimle – “Vatan Uğruna”, savaştan hemen sonra ise yeniden “İnkılab ve Medeniyet” (1946-1952 yıllarında) ismi ile çalışmalarını sürdürdü. 1953 yılından günümüze kadar ise “Azerbaycan” olarak yayınlanmaktadır.

1930-1950-Lİ YILLAR AZERBAJYCAN EDEBİYATINDA ROMAN KONUSU

1930-1950 yılları edebiyatının, özellikle de romanların konusu aslında daha büyük toplumsal-siyasi olayları içine almalıydı. Çünkü bu edebiyatı yaratanlar Cumhuriyet tarihi, Rus-Sovyet işgali, kıyım faciaları ve 1941-1945 savaşı manzaralarının edebî şahitleri idi. Bu kadar dramatik olaylara şahit olan yazarlarımız, özellikle de romancılarımız, çoğu zaman dar çerçeveli konularla yaratıcılıklarını sınırlamak zorunda kaldılar. Kolhoz, fabrika kuruculuğu, kadın özgürlüğü, beynelmilecilik telkini gibi planlı başlıklar, edebiyatın, özellikle de romanların güncel konusuna dönüşmekteydi. 1930’lu yıllar romancılığı kıyım olayları ile paralel adımlamaktaydı. Lakin bu katliamın sesi romanlarda duyulmamaktaydı. Genel olarak dünya romanlarından farklı olarak XX. yüzyılın birinci yarısında Azerbaycan’da yazılan romanlarda insanın

iç aleminin haritasına ışık tutulmamaktaydı. Daha çok olaycılık, maceracılık metodu ön plandaydı.

XX. yüzyılın ilk yarısında dünya romanları yeni metotla, biçim ve muhteva açısından çağdaş kuramsal estetikler temelinde kaleme alınmaktaydı. William Faulkner, Albert Camus, Ernest Hemingway, Theodore Dreiser, Mihail Bulgakov, George Orwell, Franz Kafka, Vladimir Nabokov, James Joyce ve diğer dahi romancılar, söz konusu yıllarda roman sanatına yeni yeni eserler bahşetmekteydiler.

Dünya edebiyatında L.Tolstoy, F.M.Dostoyevski, T.Dreiser romancılığı bu alanda klasik edebî okul olarak kabul edilirdi. Dreiser’in romanları iki Cihan harbi arasında yaşayan insanların trajedisini ve dönemin sosyo-politik durumu yansıtmaktaydı. 1900’lü yıllarda kaleme aldığı “Kızkardeşim Cerrie” romanından sonra Theodore Dreiser “Jennie Gerhardt” (1911), “Arzular Trilojisi”, “Banker” (1912), Titan (1914), “Dahi” (1915) ve “Bir Amerika Trajedisi” (1925) romanlarını yazdı. 1940’lı yıllarda ise “Hoşgörü”, “Destek” romanları ile zamanın değişen manzarasını tarihleştirdi. F.Kafka 1912 yılında ilk romanını (“Kayıp Kişi”) yazmıştır. Arkadaşı M.Brod, F.Kafka’nın ölümünden sonra bu romanı “Amerika” ismi ile yayınlamıştır. F.Kafka bu eseri Amerika’ya hicret etmiş akrabalarının hayat hikayesine dayanarak kaleme almıştı. Ünlü “Şato” romanını 1914 yılında kaleme almak istemişse de, yazımına yalnız 1922 yılında başlayabilmiştir.

XX. yüzyılın başlarında Kafkasya’nın kültür merkezi haline gelen Bakü’de Sovyet karşıtı propaganda, birçok yönde olduğu gibi edebiyat, dilcilik ve diğer bilimsel-kültürel alanlarda da güçlenmişti. Sovyet hükümetini yıkmak isteyen iç ve dış güçler mevcuttu. 1926 yılında Bakü’de düzenlenen “Türkoloji Kurultayı” ve bundan önce ve sonra Azerbaycan’ın bilim ve eğitim kademelerinde çalışmak isteyenler için “gönderilen” ve ya “davet edilen” Türkçü alimler, edebiyat, sanat adamlarıyla ilgili tarihi belgeler, ister istemez bir takım sorulara neden olmaktadır. Bazen onların özgeçmişinde “Rusya, Türkiye, Orta Asya, Avrupa’da eğitim gördükten sonra dolayısıyla yine Türkiye’den geçip gelmiştir” şeklindeki kayıt, kendileriyle ilgili özel araştırma talep etmekteydi. Açıktır ki, Bakü Üniversitesi ve diğer yükseköğretim kurumları ile birlikte SSCB Bilimler Akademisi Azerbaycan Bölümü’nün veya “Azerbaycan Tetkik ve Tetebbö (Araştırma) Cemiyeti”nin bu kadrolara ihtiyacı vardı. Lakin Stalin’i heyecenlendiren da işte sonralar “Trotskici”, “Zinovyeveci”, “Pantükrist”, “Milliyetçi” damgasıyla karaladığı bu kişilerin muhtemelen daha büyük amaçlar için düşünülmüş (L.Gumilyov’un tabiriyle, belki de Yeni Türk İmparatorluğu kurmak) faaliyetiydi. Bilimsel, bedii, felsefi tefekkürde Türk

halklarının tarihi hafızasına dönüş, manevi kültür, milli uyanış fikrini, söz, sanat, bilim ve edebiyatın dili ile telkin etme vs. gibi faaliyetler, öyle bir zaman geldi ki, “Sovyet karşıtlığı” olarak değerlendirildi. Bu gibi çalışmalar için Azerbaycan daha uygun mekandı. Bu acıdan “kıyımın en fazla kurbanları Azerbaycanlılar oldu” düşüncesi, nedensiz değildir. Örneğin Özbek bilim adamı, Türkologu H. S. Hocayev ve Tatar profesörü, yazar, Türkolog E. S. Gubaydullin’in biyografisinde, “onların kendi ülkelerinde geniş şekilde faaliyet göstermeleri için ortamın bulanmadığı” kaydedilmekteydi. Bu yüzden de bilimsel faaliyetlerinin ekser kısmı Azerbaycan’la ilişkili idi. 1926 yılında “Azerbaycan Tetkik ve Tettebbö (Araştırma) Cemiyeti”, H.S.Hocayev’in “Osmanlı, Özbek ve Kazak Dillerinin Mukayeseli Dilciliği” isimli kitabını Türkçe yayınladı. Hocayev’in hayatı ve faaliyeti ile ilgili bilgi azdı ve “afv”ı ise 1957 yılında mümkün olmuştur. 1937 yılında öldürülmesine rağmen bazen ismi 1939 yılında faaliyet gösteren dilciler listesinde gösterilmiştir. (Örneğin A. N. Kononov sonralar bu Türkologların biyografisini kaleme alırken bu tarihi 1939 olarak takdim etmiştir).

1925 yılında Semerkant’te eski Rusya sömürgesi olan ve söz konusu dönemde Sovyetlerin zulmü altında inleyen Özbekistan, Kırgızistan, Kazakistan, Türkmenistan, Tataristan, Başkurdistan, Dağıstan, Azerbaycan vd. bölgeleri özgürleştirerek bir devlet kurmak amacı ile gizli bir teşkilat kurulmuştur. Kısa süre sonra bu teşkilatın ağırlık merkezi Bakü’ye kaydırılmıştır. Teşkilatın birçok lideri gibi Aziz Gubaydullin de Bakü’ye yerleşmek zorunda kalmıştır. (Kerimova, 2005: 356-357)

Tüm bunlar, XX. yüzyılın 1920-1950’li yıllarının gerçekliğinin kaçınılmaz olayları idi. Ciltlerle kitaba sığmayan roman konusu (kıyım ve savaş manzaraları) yasaklanmış, hâlen bile bedîi ifadesini mükemmel şekilde bulamamıştır. XX. yüzyılın ilk yarısında yaşanan tüm bu sıkıntılara paralel olarak yaranan Azerbaycan romanları, tarihi gerçekliğin bir adımında hakikatleri edebiyata aktaramıyordu.

AZERBAYCAN SOVYET ROMANI

XX. yüzyılın 20’li yıllarının sonu 30’lu yıllarının başları romana geçit, yeni dönem romanlarının gelişim aşaması gibi nitelendirilebilir. Roman türü için edebi aşama (Sovyet dönemi) özellikleri, düşünce-estetik ilkeleri, siyasi mahiyete sahip metodolojik telkinler ve Sosyalist realizminin tek renkli kuramsal yasaları temel ölçüte dönüşmüştü. Birçok roman araştırmacısından farklı olarak kaydetmek isterdik ki, söz konusu döneme ait Azerbaycan romanları, hem biçim hem de konu ve mahiyet açısından dünya edebiyatında ya-

ranan romanların dışında tutulmuştu. Muhtevada ve konusunda küresel, beşerî genişlik, düşüncede yeni dünyanın, yeni yüzyılın edebi-estetik bakış ilkeleri görünmemekteydi. Edebiyat ve aynı şekilde roman yaratıcılığı için Sovyet ideologları tarafından çizilen dairenin “kuramsal yasaları” buna izin vermemekteydi. Lakin bazı istisnalar vardı. Y. V. Çemenzeminli’nin romanları da bu kabildendi.

Birçok araştırmacı gibi Prof. T. Salamoğlu da XX. yüzyılın 30’lu yıllarını edebiyat tarihimiz için özel roman aşaması olarak nitelendirmekte ve söz konusu dönemin “Azerbaycan Sovyet romanı”nın yaranması ile özel değer kazandığını kaydetmektedir. (Salamoğlu, 2007: 6)

XX. yüzyılın 30’lu yıllarında artık Azerbaycan romanı tarihinde farklı bir aşama başlamıştır. Roman klasik çizgisinin dışına çıkmıştır. “Hüsrev ve Şirin”, “Aldanmış Kevakib”, “İbrahim Bey’in Seyahatnamesi”, “Kemalüddöyle Mektupları”, “Danabaş Kendinin Ehvalatları” gibi felsefi, sosyo-politik ve milli edebiyat bağlamında işleme metodu arka plana geçmiş, Sosyalist realizmi ideolojisinin siyasi programına dayanan dayatması etkin olmuştur. Söz konusu dönemde karmaşık yaşam olayları, geniş, kapsamlı tasvir ve hikaye, farklı karaktere sahip imgeler topluluğu şeklinde yaranan romanlarda, zamanın görünürde olmayan, toplumsal düşüncenin dışında kalan iç çalkantılarını ortaya çıkarma ustalığı ve cesareti yok denecek kadar azdı.

“Taşkın”, “Şamo”, “Yokuşlar”, “Dünya Kopuyor” gibi romanlar, partinin çalışma planını uygulamak, Komünist bakış ve kuramları bedîi metin yapısında yaşatma görevini yerine yetirmekteydi. Proletaryanın tasavvurunda yenice kurulan “yeni dünya”nın edebiyatı ve onun edebî kuralları, yeni kuramlarla çalışmalıydı. “Yeni yazar” ve onun “yeni okur”unu da parti biçimlendirmekteydi. Bir sözle, yüzyıllar boyunca bağımsız ilhamla yaranan edebiyat, şimdilerde Bolşevik siyasi bakış açısının boyunduruğu altında, kalıplaşmış, şablon kuramsal yasalara teslim edilmişti. Hatta Sovyet dönemi edebiyat bilimi bu türün tarihini Sosyalist devrimi ile ilişkilendirmekte, ilk örneklerini Sovyetler dönemine has kabul etmektedir.

Ebülhasan’ın “Dünya Kopuyor”, “Yokuşlar”, Süleyman Rahimov’un “Şamo”, “Saçlı”, Mehdi Hüseyin’in “Taşkın”, “Terlan” Mir Celal’in “Bir Gencin Manifestosu”, “Dirilen Kişi”, Yusuf Vezir Çemenzeminli’nin “Studentler”, “1917 Yılı”, “Kızlar Bulağı”, “Kan İçinde”, Memmed Said Ordubadi’nin “Gizli Bakü”, “Savaşan Şehir” isimli eserleri konu, ana fikir ve muhteva açısından birbirinden farklı olsalar da metot aynı idi. Sosyalizm realizmi metodunun yaklaşım

mekanizması yazarları, hatta tarihi konuları, mitolojik estetik kuramı ile kaleme alınan metinleri de bu içeriğe uygunlaştırmak zorunda bırakıyordu. Yeni tarihin sosyalist devriminden başladığı fikri aşılmanmaya çalışılıyordu.

Toplum-yazar ilişkisindeki samimiyetsizlik edebî sorunlardan birine dönüşmüştü. Ahmet Bey Ağaoğlu'nun "Üç Medeniyet" eserinde toplum yaşamında edebiyatın yeri meselesi dakiklikle analiz edilmekteydi. Yazar, toplumun yaşamının güçlenmesine neden olan etkenler arasında bir de felsefe ve edebiyatın önemli yere sahip olduğunu kaydetmekteydi. Biri ortaya çıkardığı düşünce, diğeri de duygusal akınlarla fertleri birleştirmektedir. Almanya'yı Kant'ın "Kategorik İmperatif" (Koşulsuz Buyruk) ile Şelling ve Hegel'in felsefi kuramları yarattı. Rusya'da "Tolstoyizm" ismi ile memleketin her yanına yayılmış bir mezhep vardı.

Son zamanlar çok bilgili görünmek hevesiyle Avrupa sofrasından bir lokma olarak aldığımız "felsefe" kelimesi ve attığımız "filozof" imzalar canbazlıktan baska bir şey değildir. Parti hırslarına alet ve en aşağılık gayelerin elde edilmesine yönelmiş olan bu gibi felsefeler, bizde hiçbir zaman mefkure, kuram mahiyeti kazanmamış, çevresine zümre toplayarak ciddi düşünce karışıklığı doğurmamıştır. Yazar ve şair yalnız kendi ruhunu değil, içinde bulunduğu çağdaş toplumun ruhi heyecanlarını yansıtır. Diğer bir ifadeyle edebiyat yasamdır. O, zaman ve mekanla birlikte yürümektedir. Hatta onları yansıtmakla kalmamakta, ileriye doğru götürmektedir. Yeni düşüncelerin, duyguların ve temayüllerin yayılmasına ve gelişmesine neden olmaktadır. Yaşamı konu edinen roman, trajedi, komedi vs. bizim edebiyatımız için yabancısıdır. (Ağaoğlu, 2017: 121)

Rus-Sovyet Devrimi 1920 yılının Nisan ayında Azerbaycan'da galip geldiği gibi, Rus-Sovyet romanları da bu dönemde edebiyatımızın, romancılığımızın dayanak noktasına dönüşmeye başladı. Karakterler, olaylar ve tasvirler bile bedîî çözümünü Rus romanlarında olduğu gibi bulmaktaydı. Rus kolhozlarının ve kolhozcularının, yeni inşa edilmekte olan fabrika kurucularının Rus edebiyatındaki portresi, Azerbaycanlı isimleri ile bizim edebiyatta tekrarlanmaktaydı. Profesyonel çalışma alanı ile ilgili sıradan bir romandan farklı olan üretim romanının özellikleri ve ideolojik yükü, Marksist felsefe paradigmasına entegrasyonla ilişkilendirilmektedir. Bu yüzden de Sovyet üretim romanından bahsetmek, ilk olarak Marksizmin ideolojik geleneği, emek ve üretim anlayışı ile ilişkili olmalıydı.

1930-1950 yılları arasında yaranan Sovyet romanlarında somut konu dinamiği belirlenmişti. Eski ile yeninin mücadelesi, Sovyet yaşamının terennümü,

beynelmilecilik ruhu, sınıfsal mücadele dramatisminde devrim taraftarlarının mutlak galibiyeti, partinin hakim konumuna perestiş kültü temelinde tasvirler vs. Bu romanlar parti siyasetinde, hatta ekonomik platformda sorumluluk misyonu olan siyasi güç gibi değerlendirilirdi. Kolhoz kuruculuğu ve kolektifleşme sürecinde Azerbaycan romanları sanki planı uyguluyordu. "Sistem edebiyatı" gerçek sanattan uzaklaşma, ideolojik kademelerin talimatlarını yerine yetiren özel bir bedîî-estetik kategoriye dönüşme süreci geçmekteydi. Yazarlar tarihi konulara baş vurmakla zamanın sosyal talebinden kurtulmaya çalışmaktaydı.

1937 yılında ise daha geniş ölçekli tehditlere başlandı. Azerbaycan Sovyet Yazarlar Birliği, sanat birliği fonksiyonunu mekanik olarak kaybetti ve tam olarak idari, siyasi-ideolojik talimat merkezine dönüştü. Kurum neredeyse her tehlikeli, şüpheli mısram sorumluluğunu taşımıştı. Sıraya dizilmiş gibi tek tek, her kes bu büyük ölçekli kıyıma "katkıda" bulunmaktaydı. Daha doğrusu, mecburdu. Halk, millet için daha fazla iş görenleri, halkın, milletin düşmanı şeklinde kaleme vermeliydiler. İlginçtir ki, söz konusu dönemde "halk" kelimesi daha fazla kullanılırdı, "millet" kelimesi ise hafızada neyise canlandırabilir korkusuyla geri plana itilir olmuştu. 1937 yılında C. Handan "Edebiyat Gazetesi"nde "Saflarımızı Temizleyelim!"- diyerek aralarındaki en liyakatlı isimleri itham etmekteydi. Ve sadece "kurbanların", mahvedilecek insanların ismini yazmıyor, aynı şekilde kendileri için silah arkadaşı, işbirlikçi çağırıyordu. C. Handan, M. Rzaguluzade'ye ve H. Mehdi'ye, "Neden susuyorsunuz?!" sorusunu, bir yazar arkadaşı gibi değil, yargıç gibi, İ. Stalin, M. Bağırov tarzı sormaktaydı. "M. Rzaguluzade'nin de susması ve basında kendi hatalarından bahsetmemesi bizi ikna etmemektedir... Biz Averbakhçılığın (L. L. Averbakh, Sovyet edebiyat eleştirmeni ve Komsomol'un lideri. SSCB Yazarlar Birliği üyesi. "Edebi Post" dergisinin editörü. 1937 yılı kıyımlarında kurşunlanarak idam edilmiştir) kökünü kazımaya çalışırken, onun Azerbaycan'daki temsilcisi H.Mehdi'nin susmasına dayanamayız. O, bir kelime de olsa yazmıyor, konuşmuyor". (Edebiyat Gazetesi, 1937)

İlginçtir ki, 1930'lu yıllarda Azerbaycan romanları arasında saçma bir zaman paralelliği gözlemlenmekteydi. Asıl Azerbaycan romanı, Azerbaycan tarihi ve yüzyılın başlarının sosyo-politik manzarası, bizden çok uzaklarda yayınlanan bir metin ruhunda yaşamaktaydı. Bu eser muammalı yazar kaderi ile sonralar dünyayı dolaşacak ve 40'dan fazla dile çevrilecek olan "Ali ve Nino" romanı idi. "Ali ve Nino" ile aynı zamanda kaleme alınan "Şamo" romanı ise Sovyetleşmiş köy yaşamını yansıtmaktaydı. Bu romanda toplumsal tabakalar arasındaki karşıtlıklar, sınırlı zaman ve mekan bağlamında değil, büyük bir arazinin sosyo-poli-

tik yaşamı fonunda canlandırılmaktaydı.

S. Rahimov da diğer Sovyet romancıları gibi eserinde “baş kahraman”, “olumsuz kahraman”, “olumlu kahraman”, “epizodik kahramanlar” vs gibi doğal olmayan yaklaşımla karakter tasnifi yapmaktaydı. Hayattan değil, yazarın Sovyetleşmiş yaratıcı tahayyülünden doğan kahramanlar arasında ayrımcılık yapılmaktadır. Metinde fertler kendi karakterleri ile değil, Sovyet ideolojik talimleri ile statü kazanmış olmaktadır.

“Şamo” eserinde roman anlatımı, epik tasvirlerin genişliği ve kapsamlılığı dikkati özellikle çekmektedir. Yazar, üzerinde ısrarla işlediği romanı ile zamanın nabzını tutmaya çalışmış, yüzyılın ilk yarısında yaşanan tarihi olayları romanlaştırmıştır. Lakin S.Rahimov’un “Şamo” romanı ile “Sovyet romanı” kalıbında Sovyet edebiyatında Sovyet hakimiyetinin galibiyetini tarihleştirme misyonu, kesin olarak ifadesini bulmaktadır. S.Rahimov romanında bahsettiği dönemin karakterik özelliğini, büyük tarihi olayları bir düşünce (sosyalizmin tantanası) çevresinde toplamaktaydı. Örneğin, 1918-1920 yıllarında yaşanan Cumhuriyet olayları hareketini o kadar da geniş bağlamda ifade edememiştir.

Y. V. Çemenzeminli, Rusya’da yaşayan, üç aşırından bu yana Çar esaretinde kalan 40 milyonluk Türk halklarının kaderini, Kazan, Heşterhan, Kırım ve Sibirya Hanlıkları, Orta Asya, Dağıstan ve Azerbaycan’ın bağımsızlığını düşünüyordu. Bu düşünceler eserin ana kahramanı Rüstembey’in yaşam manifestosu gibi konu boyunca dallanmaya başlar. “Studentler” romanının trajedi kahramanı Rüstembey, sadece kaderi ile tasvir edilmemektedir. O, yaşadığı değişikliklerin olduğu zamanda, dünyada yaşanan devrimler ve savaşlarda halkının, toplumunun kaderine düşebilecek özgürlük ve bağımsızlık nasibi için canından bile geçmeye hazır olan devrimcidir, mücahittir. Bazen sarsıldığını, ümitsizliğe kapıldığını, büyük siyasi olaylar zirvesinden günlük yaşama, aile, kadın tesellisine kadar inerek, muhtaç duruma düşüğünü görmekteyiz. Örneğin, Tatyana ile Vanya’nın mahrem ilişkilerini duyduğu anda sırf şahsi hayatıyla ilgili düşünür. Onun içinde, bir zaman iki elle yapıştığı tüm değerler, mücadele gayesi, sanki bir an içinde yok oluyordu. O, hayatta hiçbir manevi etkenin olmadığı duygusuna kapılıyor. Yüzyılların medeniyeti ilkel cismaniyete bir harf bile artırmamıştır. İhtiras tüm çıplaklığı ile yaşamakta ve yaşayacaktır. Doğanın kölesi olan insan giysisini değiştirerek gelişir, libasına rağmen doğa gibi çıplak ve vahşidir. İnsan vahşiliğini daima sergilemiş, buna karşı ise din ve devlet gibi zincirler icat edilmiştir. Yazar bu durumda insanı ilahî, âli varlıktan ilkel, fizyolojik varlığa indirmekte, duygusunun, ihtirasın ve nefsin kölesi olan insan, belki her zaman galip gelen insandır?-diye subjektif mülahazalar yürütmektedir.

Y. V. Çemenzeminli, Rus-Sovyet işgaline kadarki Azerbaycan manzaralarını sadece bedîî metin gibi değil, hem de tarihi metin gibi kaleme almaktadır.

Y. Vezir, Rus Sosyalist devrimini arka planda eleştirir, onu “mujik devrimi” olarak isimlendirir, her yerde bayındırlığı yıkıp dağıtan proleteriyata hakimiyet, devlet ve mukadderat itibar edilebilir mi? - sorusunu sormakta, tarihi yapıtları, sarayları, köşkleri vahşice uçuran proletaryanın davranışını “holiganlık” olarak nitelendirerek eleştirmektedir. Romanda Boris ve Vanya’nın bu meseleye bakışı aslında yazarın kanaati idi. Yakıp yıkan “mujik”, şimdi hiçbir şeyden korkmuyordu, devrim onlara yetki vermişti. Cezasızlık, cahil gücü azgınlaştırmıştı. “Aristokratlar düşmanımızdır!” - sloganı ile yeni hükümet kuruyorlardı.

“Studentler” romanı aslında Bolşevizm ve Sovyet karşıtı bir eser gibi yazılmıştı. Bunu tam olarak anlayan sansürcüler, bu eseri de temel olarak Y. V. Çemenzeminli’yi kıyım kurbanları listesine almıştı. 1937 yılında işte bu romana göre yazarı Azerbaycan Yazarlar Birliği’nden uzaklaştırdılar. Eserde çeşitli sosyal tabakayı temsil edenlerin (öğrenciler, rahip, general vs.) dili ile Lenin devrimi, Yahudi siyaseti ve galip gelmiş Sovyet hükümeti keskin şekilde, tüm tarafları ile eleştirilirdi. Yazar ustalıklı olumsuz düşüncesini karakterler arasında paylaştırmıştı. Çar taraftarı olan General Mametoviç’in dilinden de tutumunu bildirmektedir:

Lenin’in yönetimi ele geçirmesi işleri bozdu. Rusya ve tüm Doğulu emekçi Müslümanlarına yaptığı hitabı derin etkilere neden oldu. Müslümanlar avam olduklarından, Bolşevikliğe daha çabuk kapıldılar. Bu rezaletin önünü kesmek için Müslüman milli teşkilatların manevi yardımına muhtacız... Bir avuç Yahudi Rusya’yı altüst ettiği halde, kırk milyonluk Müslümanı biz organize edemez miyiz? (Y. V. Çemenzeminli, 2005: 312)

Y. Vezir, “Kızlar Bulağı” romanını Şura Yazarlarının Birlik Kurultayı’na ithaf etmiştir. Devrimden önce yazmaya başlasa da bu eseri 1933 yılında bitirebilmişti. Romanda Zerdüştilerin felsefi düşünceleri bedîî metin bağlamında “maddî” ve “soyut” kavramlarının karşılaştırılması metodu ile diyalogda açıklanmaktadır. Materyalizm ile idealizmin mücadelesi, kuramsal olarak mukayese ve tahlil edilmektedir.

Tüm bunların sonucu olarak 1937 yılında Azerbaycan Sovyet Yazarlar Birliği üye ve adaylarının genel toplantısının kararı ile Y. V. Çemenzeminli ve diğer yedi aydının Yazarlar Birliği üyeliğinden çıkarılmasıyla ilgili “Edebiyat Gazetesi”nin 23 Temmuz 1937 tarihli sayısında bilgi verilmekte, Azerbaycan Sovyet

Yazarlar Birliği'nin III Genel Kurulu'nda, Y. V. Çemenzeminli'nin eserleriyle ilgili eleştiriler seslendirilmektedir. (Edebiyat Gazetesi, 1937)

“Pravda Gazetesi” edebiyatta kıyım mekanizmasını “sistemleştirmek” için “Formalizm ve Natüralizm aleyhine” başlıklı yazı yayınlanmıştı. Bu makalenin tezleri, Azerbaycan Yazarlar Birliği'nde son yılların dev eserlerini teftiş etmeli idi. “Edebiyat Gazetesi”nin 14 Nisan 1936 tarihli sayısında yayınlanan müzakerede, M. Hüseyin şöyle demiştir:

Yusif gibi görkemli yazarlarımız son eserlerinin siyasi içeriğini ve kavramsal çerçevesini iyice kontrol etsinler. Bu durumda onların şimdiki kuruluşumuza bakışı artık nutuklarda değil, önce kalplerde, sonra ise bedii eserlerde ifade olunacaktır. Yusuf Vezir'e gelince, burada mesele daha da karmaşık hale gelir. Onun son eserleri, özellikle de “Kızlar Bulağı” ve “Studentler” romanı, şura edebiyatının fikri yükselişini ifade etmemektedir. Tüm samimiyetimizle ve katıyetle göstermeliyiz ki, Yusuf Vezir devrimin en keskin anlarından birini-1917 yılını, yani bizim edebiyatımız için en güncel dönemlerden birini ele almasına rağmen, yine de yeni sanat cephesine, Sosyalist realizmi cephesine geçmemiştir. (Edebiyat Gazetesi, 1936)

YÜZYILIN AZERBAJCAN ROMANI

Söz konusu dönemin gerçek Azerbaycan romanı, ilk defa Alman dilinde 1937 yılında Viyana'da Gurban Said imzası ile yayınlanmış “Ali ve Nino” (Gurban Said, 2006) eserinin mahiyetinde bulabilmekteyiz. Şüphesiz her bir eser aynı zamanda yarandığı dönemin sosyo-politik süreçleri bağlamında incelenmelidir. Sovyetizm ideolojisinden çok uzaklarda yaranan “Ali ve Nino” romanında Rus Devrimi, bağımsız ve demokratik Azerbaycan'ın kurulması, XI. Ordu'nun Bakü'yü işgal ettiği dönem, Cumhuriyetin yıkılışı, aydın neslin tamamının-bağımsızlık, özgürlük düşüncesinin taşıyıcılarının, Cumhuriyet kurucularının-trajik kaderi özet halinde bediileştirmiştir. Bakü, Azerbaycan ve genel olarak Kafkasya, toplumsal ve siyasi olaylar girdabını ihtiva eden mekân gibi özel bedii anlam kazanmaktadır. Ali Han Şirvanşir'in Dağıstan, Karabağ, Gürcüstan ve İran'a seyahatlerinin dönüş noktası yine Azerbaycan, yine Bakü olur.

1920 yılında Sovyet Rusyası'nın bir daha Azerbaycan'a karşı hücumu bağımsızlığımıza son verir. Nino küçük çocukları ile Gürcüstan'a kaçar. Ali Han Şirvanşir Gence'nin bolşeviklere karşı savunmasında şehit olur. Romanın kahramanının kaderi bağımsız Azerbaycan'ın kaderi ile aynı görülür. Mücadele ederek ölmek, bağımsızlık, özgürlük düşüncesini diri tut-

ma inancı, metnin final mesajı olur. Tarih, bizim şahsi subjektif sempatemizden asılı olmayarak, yazarın değil, zamanın imtihanından eserin galip çıktığını ispatlamıştır. Bugün neden “Şamo” değil “Ali ve Nino”? Bizi yazardan-Lev Nussimbaum-Qurban Said-Esed Bey-Avusturya Baronesi Elfrida Ehrensfels'den daha çok bu kitaba yansıyan XX. yüzyılın başlarının Azerbaycan'ı, onun dünya siyasetinin pençesinde çırpınan, Batı ile Doğu'nun kavşağında kaderi karışıklıklar, savaşlar, devrimler meydanında hallolunan Bakü'sü ve insanı-bu tezdâ varlığında, akıbetinde trajedi gibi yaşayan insanı-Ali Han gibi tipikleştirilmiş karakterleri ilgilendirmektedir.

Romanda Ali'nin Nino'ya olan sevgisi, Dağıstan, Karabağ, Gürcüstan ve İran'a seyahatleri roman anlatımı, lirik-psikolojik tasvir dili ile ifade edilmektedir. Olaylar daha çok Bakü'de, İçerişehir'de yaşanmaktadır. Yazar Batı ve Doğu, geçmiş ve gelecek, gelişme ve gerileme, millilik ve beynelmilellik kutuplarında olaydan olaya geçmekle okura söz konusu dönemin gerginliklerini, tereddüt ve kahramanlık duygularını yaşatabilmektedir.

Sovyet ideoloji boyunduruğunun dışında, özgür düşünce ile kaleme alınan bu eseri de bu gün için örnek, ölçü kabul etmemekte, sadece söz konusu dönemde kaleme alınan diğer romanlarla karşılaştırmak ve sağlıklı düşüncenin olumlu ürünü olarak örnek göstermekteyiz.

Bilindiği gibi konu ve ana fikri, toplum-şahsiyet-zaman ve toplumsal ortam bağlamında bedii metin materyaline yansıtılan büyük epik tür-roman spesifikliği artık klasik kuramsal tariflere sığmamaktadır. Roman yazarlarının düşünce yapısı, bediiliğin öyle bir düzeyinde şekillenmektedir ki, artık bunun fonunda büyük zamanlar, büyük şahsiyetler, büyük toplumlar değil, tam tersi zamanın, şahsiyetin, toplumun büyük problemlerinin anıtsal karakteri yaratılır. Toplumun karmaşık, siyasi-ideolojik problemleri hikâye, anlatı, poem vs. türlerin sınırlarını aşmaktadır. Bu türün teknik ve biçim-muhteva potansiyeli, herhangi bir konunun beşerî düşünce ağırlığında ve edebî zaman sınırlarında edebî metne dönüşmesine imkân vermektedir.

Profesör R. Kemal, “Rus Nesri Rus İnsanın Yaşam Tecrübesi Gibi” isimli makalesinde şunları kaydetmektedir: L. N. Tolstoy itiraf etmekteydi: “Biz Rus yazarlar, genel olarak Avrupa'nın anladığı anlamda roman yazamıyoruz. Rus bedii fikri çerçeveye sığmamakta ve yenisini aramaktadır. Rus yazar (Puşkin, Zagoskin, Karamzin, Gogol, Liajençnikov, Tolstoy vs.) ilk olarak Rus insanının tarihini canlandırmaya çalışır. “Kaptan Kızı”, “Belkin'in Povestleri” (hatta “Polta-

va”, “Graf Nulin”, “Bahçesaray Fıskiyesi”, “Evgeni Onegin” gibi epik şiir örnekleri de!) Rus nesrinin ilkin örnekleridir. (Rus Nesri Antologiyası, 2013: 6)

Öyleyse roman sadece edebi olay değil, aynı şekilde tarihi olay gibi doğmaktadır. Felsefi-psikolojik düşüncedeki uyanış, imgesel bakışla sonuçlanmaktadır ki, bu zaman halkların tarihi, büyük uygarlıklar, gerilemeler, savaşlar vs. gibi küresel mahiyetli tarihi konular, roman metnine dönüşmekte, romanlaşmaktadır. XX. yüzyılın 30’lu yıllarında yazılmaya başlanan Azerbaycan Sovyet romanları, bu misyonu gerektirdiği şekilde yerine yetiremedi. “Azerbaycan” ve “roman” sözlerinin arasına zorla dahil edilen “Sovyet” ifadesi, sadece muhteva ve ana fikri değil, genel olarak mahiyeti değiştirdi, tahrif etti. Azerbaycan romanı da Sovyetleştiği için ne edebi ne de tarihi olay gibi doğa bildi.

Yukarıda örnek olarak takdim ettiğimiz her iki roman (“Şamo” ve “Ali ve Nino”) da bugün bizim için artık tarih olmuş, bir dönemin-Sovyet hakimiyeti yıllarının başlaması ve gelişimi-olaylarını yansıtmaktadır. “Ali ve Nino” Sovyetizm kurbanının romanı olduğu halde, “Şamo” bu hakimiyetin ideolojik propaganda kitabı olarak kaleme alındı.

Bu noktada ortaya şöyle bir soru çıkmaktadır: Sovyet dönemi romanları farklı şekilde yazılabilir miydi? Nitekim yazarına geniş ifade imkanları sağlayan roman, bedî düşünce ve tahayyül maksimalizmi, özgür bedî manevra ve denemeler mekanıdır. Hazırda dünya romancılığı öyle bir gelişim düzeyine ulaşmıştır ki, beşeriyetin yaşam tarzını, sosyo-politik düşüncesini ve genel olarak tarihin gidişatını etkileyebilmektedir. Öyleyse roman, sadece edebiyat meselesi değildir. Destan, rivayet, efsane, anlatı, hikâye, deneme vs. gibi epik türlerin sentezinden yaranan, toplumun yaşam aynası ve küresel dünyanın bedî sözde gerçekleşen küçük modeli olarak kabul edilen roman, ansiklopedik bedî kaynak gibi söz sanatının potansiyel imkanlarını ortaya koyabilmektedir. Roman türünün bu kadar geniş ifade imkanları, tüm zamanlarda mevcut olmuştur. Bu durum XX. yüzyılın 30’lu yılları için de geçerlidir. Lakin edebi aşama özellikleri, düşünce-estetik ilkeler, Sosyalizm realizmi kuramının yasalari ile kuşatıldığında, edebiyatımızın tüm alanlarda olduğu gibi, roman sanatında da edebiyat karşısı içeriğe sahip kitapların sayısı gittikçe artı.

Şunu da kaydedelim ki, genellikle Azerbaycan romanlarından bahsederken XX. yüzyılın 30-40’lı yılları verimli dönem olarak araştırılmaktadır. Oysaki, bu dönemi gerileme, gelişmeden duraklamaya geçiş dönemi olarak tahlil etmeliyiz. Muhtemelen bu kanaate sayısal çokluğu nedeniyle gelinmiştir. Lakin her

bir durumda nesir, özellikle de roman tefekkürünün “milli bedî tefekkür”, “Sosyalizm realizmi” vs. gibi dar sokağa sıkıştırıldığı zamanın edebi ürünlerinde dünyaya uyum sağlayacak örnekler aramak abestir.

XX. yüzyılın 30’lu yıllarından itibaren yazılmaya başlanan romanların ekseriyetinde estetik örtü, biçim de ideolojik propaganda akımına hesaplanmıştır. Metot, üslup, akın çeşitliliği yok derecesindeydi. Sosyalizm realizmi metodunun alternatifsiz tatbiki, sanata karşı şiddet demektir. Tüm yazarlar aynı renk, aynı ses, aynı ideolojik kanaatle yazmaya başlamıştı. Edebiyat gerçek mahiyetinden uzaklaşmış, partinin propaganda makinesine dönüşmüştü.

Gerçek roman onu kaleme alanın iç talebini karşılamaktadır. Stendhal, Balzac, sanki kendilerine hayatlarını yeniden, farklı maske altında yaşama imkanı veren eserler kaleme almaktan hoşlanıyordu. “Parm Manastırı”ndaki yakışıklı genç, İtalyan aristokratı Fabrisio-Stendhal’in kendisidir; zengin bankacının evladı, genç ve güzel teğmen Lüsyen Lewen, Stendhal’in kendisidir. “Yazar kaderin adaletsizliğine göre mümkün merteye kendisini mükafatlandırmaktadır” Bazen maskenin altına bakmak zor olur. “Madam Bovari”-benim”-diyordu Floubert. İşte buna göre de “Madam Bovary” şaheserdir.

M. M. Bakhtin “Epos ve Roman” isimli makalesinde romanı, gelişmekte olan ve tam olarak kalıba yerleşmemiş tür kabul ediyordu. “Tüm türlerin arasında sadece roman yazıdan ve kitaptan gençtir ve sadece o düşünce için ilginç obje olmaya, yani okunmaya meyillidir”. (Bakhtin, 1986: 393)

XX yüzyılın ilk yarısında Azerbaycan Sovyet romanları, zamanın gerçek yüzünü ortaya koyamadı. Rus edebiyatında ise durum farklıydı. A. Soljenitsin, B. Pasternak gibi bu tutuma sahip ediplere bakarak bunu cesaretle söyleyebiliriz. L. Tolstoy’un da kaydettiği gibi, “Doktor Jivago” gibi bu eserin 1950’li yıllarda “edebi özgürlük ve bedî şeref” (Kerimova, 2005:28) sembolü gibi meydana gelmesi büyük edebiyat olayı idi.

SONUÇ

Böylece XX. yüzyılın 30-50’li yılları ait roman manzarasının tahlili bizi şu sonuçlara ulaştırmıştır:

- Zamanın öncü epik türüne dönüşen roman bu yıllarda daha çok Sosyalizmin ideolojik propaganda silahı olarak kaleme alınmaktaydı.

- SSCB ve Sovyet edebiyatının bir kolu olan Sovyet dönemi Azerbaycan romanlarının konu-düşünce ve üslup özellikleri, birbirinden o kadar da farklı değildi. Çünkü partinin konu talebi aynı başlık ve aynı talimatla belirleniyordu.

- SSCB ölçekli psikolojik baskı altında yazılan Sovyet dönemi Azerbaycan romanı, dünya edebiyatı örneğine dönüşemedi. Sovyetler Birliği Komünist Partisi'nin edebiyat ve sanata dair karar ve talimatlarının rolü daha büyüktü.

- Kapalılık, yabancı edebiyattan habersizlik, beşerî konular ölçeğinde romanların yazılmaması ve genel edebi gelişimden tecrit durumları, aslında söz konusu yıllara ait edebiyatımızı gerileme dönemi olarak nitelendirme hakkını vermektedir.

- Bu yılların roman yazarları (Ebülhasan, S. Rahimov, E. Veliyev, M.Celal, M. Hüseyin, M. İbrahimov vb.) yeni edebi nesil, Sovyet hakimiyeti ideolojisi ile ilham alan nasirler olarak kabul edilmekteydi. Bu yüzden de onların roman tefekkürü, daha çok ideolojik dayatmalar temelinde şekillenmekteydi.

- M. S. Ordubadi'nin "Dumanlı Tebriz", "Kılıç ve Kalem" romanları, 1930'lu yıllarda kaleme alınsa da ve söz konusu dönemde yayınlanmayan Y. V. Çemenzemlini'nin "İki Ateş Arasında" ("Kan İçinde") romanı birçok özelliğine göre Sosyalizm realizmi metodu bağlamının dışına çıksa da, farklı düşünen edebiyata dönüşemedi.

-Y. V. Çemenzemlini'nin romanları konu, düşünce, tarihi olayların yeni dönem bağlamında analitik tahlili temelinde nitelendirilmesi bakımından bu dönemin nesrinde istisna örnekler gibi önemli idi.

- 1930-1950'li yılların romanlarının konuları kronolojik olarak tam anlamıyla edebi manifesto gibi belirlenmişti. 1.Kolektifleşme, kolhoz kuruculuğu, üretim, fabrika edebiyatı. 2.1941-1945 yılları savaşının galibiyeti uğrunda mücadele eden edebiyat. 3. Savaşın sonraki dönemin yeni kuruculuk yaşamını (yine de kolhozcu, işçi, petrolcü ve diğer bu gibi emekçilerin faaliyetini) yansıtan edebiyat.

- Bu yıllarda aydınlara, bilim, sanat ve siyaset adamlarına karşı düzenlenen kitlesel

kıyım, zamanın edebiyatında, özellikle de romanlarda yansımaları bulamadı. Bu büyük, insanlık dışı hareket, kıyımlar Azerbaycan Sovyet romanının Sovyet dönemi aşamasının en güncel ve tarihi konusu olabilirdi. Lakin bu yazarların hemen yanı başında öldürülen kalem arkadaşlarının trajik kaderi bunu önledi. Rusya'da ise manzara farklı idi. Örneğin A. Soljenitsin gibi zamana karşı direnen romancılar ortaya çıkıyordu.

- Normal edebiyat ortamının bulunmaması, kasten yaratılan edebi çatışmalar, yazarlar arasında yaratılan ihtilaflar ve kaotik durum, bağımsız yaratıcılık imkanlarını yazarların elinden almıştı.

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RESEARCH ARTICLE / ARAŞTIRMA MAKALESİ

WAYS TO EXPRESS THE AUTHOR'S MODALITY IN KAZAKH, KYRGYZ AND ENGLISH FICTION WORKS

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Abstract

The article widely describes the concept of author's modality in the context of linguistic research and provides a brief history of the study of the category of modality in modern linguo-stylistics and text linguistics. Author's modality is considered as a category that plays the role of compiler, organizer of the literary text. The author's modality was also studied as a communicative-pragmatic and subjective assessment category. In such works as Kazakh writer A. Kekilbayev's novel "Anızdın aqırı" and Kyrgyz writer Sh. Aitmatov's novel "Kıyamat", famous American writers Theodore Dreiser's novel "Jennie Gerhardt", Oscar Wilde's "The Picture of Dorian Gray" the different ways of expression the category of author's modality were studied, and similarities and differences were identified.

Keywords: *literary text, author's modality, author's assessment, author's point of view, emotional-modal shades.*

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1.STATE OF THE ART (A BRIEF OVERVIEW OF SELECTED WORK)

Comparative and typological study of different languages is becoming more and more important in linguistics. They carry out structural comparisons of linguistic phenomena, regardless of which language they belong to from the side of language genetics, which makes it possible to determine common linguistic categories.

Although the category of modality in Kazakh, Kyrgyz and English linguistics was studied at the level of sentences, it cannot be said that it is fully studied at the level of the text. In English linguistics, there are many works on the category of modality and the methods of its expression, but the question of its main function is not fully understood. In the works of such scientists as W. Diver, M.A. Marino, T.R. Hoffman, J. Newman, W. Rathey, aspects of the category of modality and methods of expression are largely investigated (Lakoff 1976: 83-106).

In English studies, a number of scholars consider the category of modality as a logical and pragmatic complex phenomenon. The ways of expression the category of modality are explained only in the light of the pragmatic plan, which includes only the situation of real relations.

English linguists emphasize the following types of modality: dynamic, deontic and epistemic. Epistemic modality (Greek *epistemos*-meaning) is used to express the evaluative modality, which means the level of recognition of the speaker's attitude to reality and connection (Murcia and etc. 1999: 42).

Correspondents also emphasize the types of epistemic and non-epistemic (although in terminology they are called epistemic and root modalities) epistemic and deontic, extrinsic and intrinsic modalities (Yule 1998: 88-91).

Intrinsic/deontic/root modality is used in relation to the actions that a person can control, and extrinsic/epistemic refers to the level of assessment of the performance possibility. Deontic modality is divided into directive and optative, depending on whether or not the speaker expressed a wish or request (Davydenko 1984: 14).

J. Lyons (1978) distinguishes 3 scales of modality. Wish given by conditional mood; reliability and opportunity, necessity and obligation. In general, the

views of English linguists on the category of modality do not always coincide (Lyons 1978:99).

The category of modality is studied in more depth in Russian linguistics. A.I. Smirnitsky, L.S. Barkhudarov, E.M. Gordon, I.P. Krylova, B.A. Ilyish and other linguists have done a lot to study various aspects of the category of modality. In addition, the expression of modality at the intonation level was studied (T.A. Paley); ways to expression intonationally subjective modality in an English monologue (N.I. Panasenko); communicative modality of the sentence with the verbs *can/could*, *may/might* (L.G. Davydenko); realization of necessity modality in English texts (L.M. Fomina). In addition, the category of mood is studied as a way of morphological expression of the category of modality (I.Z. Kalemsky), a system of techniques for the expression of modality of possibility (G.G. Musina); modality of complex sentences (E.K. Andrianova); nominative and communicative aspects of modal words and peculiarities of their use in various functional styles (O.V. Romanova), etc.

In-depth consideration of this topic in the aspect of comparative research – F.A. Agayeva's work (1990). In her work, she considered the category of modality based on fiction in English and Turkmen languages and the ways of its expression comparing them in English and Turkmen languages. In distinguishing modal meanings in these two studied and compared languages, the 3 components of prosody were found to be equally important in both languages: tonal, dynamic and temporal (Agayeva 1990: 38).

In the work of E.S. Ilebaev (1997), the category of modality in English and Kyrgyz languages and the ways of its expressing were studied. In this work, the volume, content and nature of modality, expression methods, classification of modes of expression of modality in both compared languages are defined as an interlevel category. For the Kyrgyz language, the main method of expression modality is defined as a morphological method, which is created in a synthetic way, and for the English language, it is defined as a syntactic method, which is often expressed using analytical structures.

The number of works on the category of modality in the Kazakh language is less than the number of works written in English and Russian. However, the category of modality to some extent attracted the interest of Kazakh linguists.

L.S. Duisenbekova (1993) studied the functional and semantic aspects of the imperative mood in the Kazakh language. Its complete paradigm is defined

and its semantic classification is given. At the same time the semantic nature is determined. The function of the imperative mood in the communicative act is shown. There are 28 types of semantic shades expressed by the imperative mood.

K. Mamadilov (1996) theoretically substantiated the expression of the category of modality through constructions, determined the structural, semantic composition and formulated the meanings of modal shades on a theoretical basis. The author proved that there are a large number of modal meanings that are expressed through modal constructions with a verb. This is a common feature of the Turkic languages.

T. Abdygaliyeva (1998) studied the semantics of negation in the modern Kazakh language and ways of its expression. His scientific work identifies all methods of expression of negation. The whole semantic structure of negation is described. Central and peripheral elements are distinguished. The following variants of negation by verb are identified: to be disagree, to refuse, to be against, to forbid, to oppose, to warn, etc.

B.A. Zhakypbekov (2002) studied the use of imperative mood in works of fiction. The author studied one-member and two-member and complex imperative sentences.

S.K. Kulmanov (2004) considered the modality of possibility in the Kazakh language as a functional-semantic category, its lexical-grammatical, morphological, syntactic and contextual-textual methods of expression. The author explores the relationship between the categories of temporality and aspectuality and the scope of possibility. In addition, S.K. Kulmanov also considers ways of expression the modality of obligation and necessity.

D.V. Saparova (2005) studies the nature of deontic modality on the basis of regulatory legal acts.

Z.K. Akhmetzhanova (2005), showing the close connection between aspectual and modal meanings in the Kazakh language, identified 7 groups of aspectual-modal approaches, which highlighted two types of modality: the subjective attitude to the work performed and the reality and unreality of the activity. They divided into: interruptive (*zharylyp kete zhazdady*), fallacious (*olgen bolyp zhatty*), hypothetical (*zhurgeli otyr*), non-accrual (*zhaba saldy*), concomitant (*zhure tur*), commod (*surap aldy*), consecutive (*kelisimen, kele sala*).

The international and state of the art of the complex research intersection area between epistemic modality and the category of evidentiality is difficult to survey and we can only refer to a few relevant books and articles here. As to the relation between Turkic languages above all Kazakh as compared to other languages, Ljasat Dalbergenova and Sholpan Zharkynbekova recently dealt with „Evidentialität als argumentative Funktion am Beispiel des Deutschen, Russischen und Kasachischen („Evidentiality as an argumentative function using the example of German, Russian and Kazakh; cf. Dalbergenova, Zharkynbekova ZfSl 2020; 65 (1): 134-144.).

2.MAIN PART: Modality and Evidentiality as a problem of objective modality vs subjective perspective of the author in literature of Turkic languages

The topic of objective epistemic modality and evidentiality is of grammatical and lexical-semantic relevance, as evidentiality is coded very differently in many languages of the world (in Kazakh morphologically, in German via modal verbs like *sollen* “should” and *müssen* “must”, in Russian via particles and adverbs such as *jakoby*, *vidimo*, *očevidno*, *ved'*, see also Kosta (2011), (2013), (2019), and in print(2021). In his article, which will be presented at the upcoming meeting of the Slavic Linguistic Society next year (shifted from 2021 to 2022) in Sapporo, Kosta will present a new conception of evidentiality, including a typological comparison, which is made up of a number of North, Central and South American, Austronesian and Polynesian indigenous languages, but also Japanese. The most recent works by Alexandra Aikhenvald (2004), by Martina Faller (2002), (2003), (2006), (2007), by Fintel and Anthony Gilles (2008), Heim, Irene & Angelika Kratzer (1998) are relevant in terms of language typology, language comparison and from the point of view of compositional semantics), and above all Sarah E. Murray in her PhD. Dissertation which considers Cheyenne (2017); cf. review article by Kosta (2019). Evidentiality thus represents an interesting, probably universal semantic category of human cognition. Kosta considers evidentiality and epistemic modality as a compositionally semantic touchstone for the question of the extent to which the so called Portmanteau effect occurring in most languages of the world can be demonstrated between the epistemic modality and the evidentiality, and what knowledge this can be. Another overlapping area or this intersection is marked in cognitive and argumentative-discursive terms. It is precisely this problem that is not addressed in most of the papers on evidentiality and modal semantics, and so far we are not aware of a single work (including the

latest study by Björn Wiemer) *Catching the Elusive: Lexical evidentiality markers in Slavic languages* (A questionnaire study and its background), Berlin etc. : Peter Lang 2018) which would consider the author's modality in Kazakh, Kyrgyz and English fiction works. The present article wants to fill this gap.

The study of modality in texts of different genres and ways of its implementation is considered in the context of the anthropocentric paradigm in modern linguistics. We believe that anthropocentric study of language is the relationship of language and cognition which is summarized by the solution of the problem of person, and on the basis of the anthropocentricity of the text, the text is created by a person (author) and presented to the reader, accordingly, that it is the reader's perception and modality that the author expresses through special means.

In modern linguistics, the concept of "modality" has expanded considerably, and its scope began to include any communicative field, including: speech, knowledge, opinion, evaluation. The category of modality is widely interpreted in terms of the functional-semantic approach as a category that represents the relationship of the subject, the author's attitude to the object, the narrated event, and is expressed by different levels of language. The Modality category is manifested through the: 1) assessment vocabulary; 2) modal words and particles; 3) special group of lexical and grammatical words, as well as functionally similar phrases and sentences; 4) word-formation applications; 5) word order; 6) interjections; 7) compositional methods. The research will consider the category of modality at the text level and analyze the most commonly used methods.

As Turkic languages are mutually related, they have many similarities and a lot in common. The closest to the Kazakh language are Kyrgyz, Nogai, Karakalpak, Karachay-Balkar, Tatar, Bashkir, Kumuk. We aimed to consider ways of expression the category of author's modality in literary texts in Kazakh, Kyrgyz and Indo-European languages, which belong to the related languages, and in English, which belongs to the West German languages.

Kazakh writer A. Kekilbayev's novel "Аңыздың ақыры" and Kyrgyz writer Sh. Aitmatov's novel "Кыямат", famous American writers Theodore Dreiser's novel "Jennie Gerhardt", Oscar Wilde's "The Picture of Dorian Gray" are used as research material.

When it comes to linguistic modality, first of all, we can say about the importance of the mood category, which is one of the ways of expressing this category.

The mood category is interpreted in many languages of the world as a morphological indicator of the functional and semantic integrity of modality.

There are a number of words in the Kazakh language, such as *bar* (is/yes), *zhok* (no/isn't), *kerek* (necessary), *kop* (more), *az* (less), *arine* (of course), *base* (so that's it), *mumkin* (maybe), *balkim* (perhaps), *albette* (undoubtedly), *qazhet* (one must). Although these words are less in number than other groups, they can be said to be unique in meaning and function. They are called *modal words*. In Kazakh linguistics, modal words are divided into nominal (*kerek*, *kazhet*, *tyis*, *siyakty*, *syqyldy*, *tarizdi*, *sekildi*, *mumkin*, *balki*, *balkim*, *aryne*, *albette*, *ras*, *anygynan*, *shamasy*, *tarizdi*) and verbal (*eken*, *shygar*, *bolar*, *deydi*, *korinedi*, *bilem*).

Modern English modal words include the following lexemes: *certainly*, *possibly*, *surely*, *assuredly*, *apparently*, *no doubt*, *of course*, *undoubtedly*, etc.

In terms of meaning, modal words are divided into the following groups:

Words of confidence: *certainly*, *surely*, *assuredly*, *of course*, *no doubt*, *apparently*, *undoubtedly*.

Words of prediction: *perhaps*, *maybe*, *possibly*, *probably*, etc.

Words that indicate whether the speaker wants to do something or not: *happily*, *unhappily*, *luckily*, *unluckily*, *fortunately*, *unfortunately*.

Modal verbs in English: *can* (could), *ray* (right), *rust*, *ought*, *need* mean the possibility and necessity of an action, given by the main verb in the form of infinitive, without expressing the direct action itself.

Modal words - refers to the speaker's attitude to the content of the sentence. For example, in the sentences "there is need to open a window", "it is necessary to open a window", through the words as *need*, *necessary* a person who tells it, expresses his opinion about the need to open the window, but does not announce that the window *is opening* or does not give the command to *open* it

Here is an example from a work of fiction:

Kisi degenin, zhas ulgaygan sayin, su zhurek korqaq, ari korganshaktap, saq tarta bereri nesi eken (I wonder why a person, with age, becomes a coward, hesitant

and timid) (O. Bokei). The author expresses his views on the information given in the sentence, that is, the modality meaning of "conviction of the veracity of the message" by the form of "eken".

The category of modality is mainly the category representing different attitudes of the subject to the object, reality and truth like the beliefs, doubts, wishes, assumptions, desires, etc. In other words, the expression of the narrator's subjective view on the content of the sentence or the content of the narrative of the sentence, in which the truth is contained. Because the speaker always expresses his attitude to the situation and the content of the sentence, its structure. This attitude is the modality or the author's attitude to reality.

It is legitimate to consider modality as a functional-semantic category in expressing the attitude of speech content to reality and the speaker's assessment, which is carried out at all levels in different system languages. Modality is not limited to the meanings of reality/irreality, it adds many meanings.

Despite the fact that in Kazakh and Kyrgyz linguistics there is a lot of work on the topic of modality, the ways of expression modality attitudes and modality categories are not systematically described. The scope and volume of the modality category are not defined.

The process of study of the status of the category of linguistic modality led to the identification of the relationship between the category of modality and predicativity, emotionality and communicative function in the language. The study found that linguistic modality is broader than the predicativity category, and although logical modality and emotionality do not coincide, they fully correspond to the communicative function of the sentence. Based on this, we were able to consider the category of linguistic modality as an independent functional-semantic category, representing the attitude of utterance to reality and utterance, based on its objective or subjective classification.

Although most English grammarians today consider the category of modality in detail, their opinions do not always coincide. They consider it as a phenomenon and limit themselves to the forms in which modality is manifested, and there are very few works in the text comparing the category of modality with Kazakh, Kyrgyz and English languages and showing ways to implement text modality, so it is important to consider text modality by comparing.

It is known that any linguistic phenomenon, linguistic individuality is recognized by the text. Each literary text reflects the individual-author's concept of knowledge and organization of the world.

The attitude of the speaker or writer to the truth is considered to be the main sign of modality and, to a certain extent, is characteristic of any utterance. Since the attitude of the speaker or writer to reality is expressed in different formal grammatical, intonational, compositional and stylistic ways, the category of modality is the essence of the basic communicative process inherent in speech.

According to I.R. Galperin (1981), linguistic and logical criteria of the text (informativity, integrity, completion, coherence, partitioning, retrospection, prospecting, semantic integrity of text excerpts, communicative direction) are realized through the category of modality (Galperin 1981: 116). Therefore, modality is a mandatory category of the text.

The functionality of the modality category ensures the perception of the text as a whole system. This category plays a special role in the organization of the text, acting as a logical-structural component of the text.

Pure quality of author's creativity in linguistics considers the communicative-purposeful semantics of the text, created in connection with the author's narration, which is not only related to the author's point of view, but also to the fact that the work belongs to a certain literary genre, and also considers the choice of relevant lexical and grammatical material to express the author's interest.

Under the concept of intentionality, according to A.V. Bondarko (1984), the author's intention, what semantic burden he wants to add to the situation, can be determined by the following categories: meanings covered by categories such as time (in the broadest sense - intensity), the nature of the course of action with time, simultaneously/not simultaneously, real/irreal, temporary convenience/ inconvenience, independence (Bondarko 1984: 33). In this case, the text is perceived as a whole work, and the semantic functions of the text are associated with the intentions of the author (speaker), the communicative goals of speech activity. Thus, we consider the category of modality taking into account the intentionality of the target communicative structure of the author.

Literary texts are objective data, the result of the realization of the author's linguistic identity, the

phenomenon of culture, the influence of subjective (personal, human) factor on the character, structure and final meaning of the text during the creation of the text. In other words, the text is the result of the realization of the author's linguistic identity.

When analyzing a literary text, it is necessary to take into account the author's "I" and its implementation in the text. The author's "I" in the literary text is realized in the category of author's modality.

Author's modality is a category of the text at the level of artistic discourse, as it is realized in the communicative context of text perception; author's modality is integrative, which is reflected in the formal-grammatical and conceptual-semantic structure of the text; Author's modality is essentially a dialogical category, as it is realized in the aesthetic act of understanding the original idea of the text ("author-reader" dialogue) in the system of relations of word subjects.

An author's modality is a formulated expression of the author's attitude to the information expressed in the text, its concept, point of view, position, value orientation, designed to inform the reader.

The term "author's modality" is also used in modern linguistics as "text modality". These two terms are almost synonymous.

In different texts, the category of modality is expressed at different levels. The imaginary image of the writer is necessarily associated with evaluation. The text gives emotional modal shades such as fear, joy, gladness, admiration, disgust and so on (Galperin 1981: 118).

In fiction, relative excerpts within the text are often used as a means of expression the modality of the text.

Expressing a subjective evaluative attitude to the idea does not reveal the essence of the phenomenon in many types of texts, certain excerpts of the text provide information about the author's worldview. Therefore, the text modality is often expressed in the relative excerpts within the different levels of information contained in the relative and predicative excerpts.

Modal orientation in the texts of fiction is determined by the writer's point of view, his aesthetic position and his attitude to the reality around him.

It is also considered as part of the pragmatics of the

text of fiction, which has a subjective-modal meaning of approval and disapproval on the basis of modality (Bondarko 1984:89).

The modality of the text is manifested at different levels.

The manifestation of objectivity and subjectivity in the modality of the text is interpreted differently in linguistics. For example, I.R. Galperin (1981) especially distinguishes subjective modality as textual and sentence. He compares the subjective and objective modality and says that the latter is not characteristic of the text modality at all. In addition, the objective meaning is often limited to the sentence.

At the text level, modality can be considered as a category where objectivity and subjectivity are indivisible. These categories are closely interrelated, they cannot exist without each other, and they serve to express different attitudes (Shvedova 1973: 120).

The question of ways and means of implementing text modality is very complex. The expression of the meaning of modality in the text is associated with the relationship of syntactic language approaches, starting with morphological language approaches at different levels. These linguistic approaches are summarized in the functional-semantic framework of the modality of the text, and many correspondents refer to them in circular categories.

In fiction, the author's modality is expressed in the characterization of the characters. To determine the ways of expression of the author's modality, let's look at the following example (1):

1. *Айна алдына келіп еді, өзінің әлгіндегі көңіл-күйіне өзі қайран қалды. Күлге айналып бара жатқан ештеңесі жоқ, бұрынғы қалпы. Асығыс өрілген қолаң шашы жол-жөнекей босап, қобыраңқырап кетіпті. Қайта онысы өзіне бір түрлі сән қосқандай. Қызметшілері жаңа ғана иіс маймен сылаған мойны, омырауы, екі беті жылтырап тұр. Қорқыныш пен уайым алма-кезек арбасқаннан ба, сол жып-жылтыр екі бетінің ұшы алмадай албырап тұр да, жазық маңдайы бір түрлі көгіс сұрланып апты. Ұшы тым сүйірленіп кетпей, жұқа нәзік танауын жасырар-жасырмас боп жұмырланып біткен әдемі қыр мұрны мынау иіс*

майды аямай жаққан жлмағай беттегі орынсыз жылтырақты жақтырмағандай, бір түрлі бұйығы қалып танытады. Сол бұйығы мұңды айқындай мүскісі келгендей сұрмелі қастың астынан жасаураған екі көз мүләйім мөлдірейді. Ханым айнадағы жәудірей қарап тұрған мүсәпір бала қыз өзі екендігіне сенгісі келмей, месіле қарады (Kekilbayev A. 1999: 125-126) [32].

[She went to the mirror and was amazed at her recent mood. Nothing turns to ash, everything is as it was before. A hastily braided thick braid turns out to be unraveled and tangled along the way. It even seemed to give her elegance. Her neck, chest, and cheeks glistened with the freshly oiled oil that the servants had smeared on her. Either from the fact that fear and anxiety alternated, both her cheeks turned pink like apples, and her flat forehead was somehow strangely gray. A non-pointed, rounded, beautiful straight nose, hiding thin nostrils, seemed to express isolation, as if it did not like the inappropriate shine on her face, which was smeared with oil. Under the eyebrows tinted with surma, two tearful eyes glittered pretty, as if trying to express their sadness more clearly. The lady looked at herself in the mirror, not wanting to believe that this helpless poor girl who tenderly was looking at her from the mirror was herself].

An excerpt from the novel "Añızdın aqırı" of the outstanding Kazakh writer Abish Kekilbaev shows the modality of the text at different levels. In this excerpt, the author, describing the beauty of the Younger Khansha, using epithets such as "thick hair, freshly oiled neck, chest, thin delicate nostrils, flat forehead, beautiful straight nose" and simile like "cheeks like apples", the author added a shade of "admiration" modality for the beauty of the main character. If, on the one hand, the author sometimes describes the special beauty of the character and amazes the reader, then on the other hand, he presents the character sad and unhappy, showing that fear and anxiety are hidden under this beauty. This can be seen in the phrases "express isolation", "two tearful eyes", "helpless poor girl". Thus, through the author's subjective view of the character, the reader perceives the character's image.

For comparison, let's consider the following example (2):

2. *What the invention of oil-painting was to the Venetians, the face of Antinous was to late Greek sculpture, and the face of Dorian Gray will some day be to me. It is not merely that I paint from him, draw from him, sketch from him. Of course, I have done all that. But he is much more to me than a model or a sitter. I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that art cannot express it. There is nothing that art cannot express, and I know that the work I have done since I met Dorian Gray, is good work, is the best work of my life. I see things differently, I think of them differently. The merely visible presence of this lad-for he seems to me little more than a lad, though he is really over twenty- his merely visible presence-ah! I wonder can you realize all that that means? The harmony of soul and body-how much that is! Harry! if you only knew what Dorian Gray is to me! Dorian Gray is to me simple a motive in art. You might see nothing in him. I see everything in him (Oscar Wilde. 2008: 22) [33].*

It is easy to understand that in an excerpt from the famous English writer Oscar Wilde's novel "The Picture of Dorian Gray", the author showed the modality shade of the "admiration". This modality shade of the "admiration" in this excerpt shows the emotional state and feelings of the author not only through the conditional mood, modal verbs, but also through repetitive words, exclamative sentences. In particular, the author gives a special modal shade to the text in the expression of admiration as a result of using the conditional mood. At the same time, sentences in context are used in a semantic and stylistic connection with other sentences, which enhances the modality shade.

As we can see, Kazakh and English writers, when writing a work of fiction, were able not only to describe the character, but also to impose their own subjective views on him/her. Or it can be said that the reader perceives the character through the author's self-assessment. When the Kazakh writer expresses the author's modality in the description of the character, skillfully using epithets, similes, expressions unique to the author, the English writer Oscar Wilde skillfully used mainly conditional mood, modal verbs, as well as repetitive words to describe the character. The similarity is that the sequence of sentences in the work of fiction of the two authors is used in a semantic and stylistic connection with each other, helps to perceive

the text as a whole work and there is an author's modality that makes up the integrity of the text.

When people communicate through language, they not only aim to express some information through communication, but they also want different emotional-expressive effects. So people use a large number of methods to show different modality shades. Such approaches are clearly manifested in many ways and are often found in fiction. Since the role of fiction in aesthetic education is important, it should be rich in expressive and emotional power.

Subjective modality can be considered in two ways: firstly, it is expressed through the author's subjective view of the characters, secondly, it is a different expression of the subjective view and attitude of the heroes of the work to each other at the stylistic level (Shvedova 1973: 123).

In this article, we consider only the ways in which the author's subjective assessment modality is expressed at the stylistic level.

One of the ways to directly implement the modality of a sentence is *an epithet*. However, in the text, it does not play an important role, because it describes only the object related to it in general. However, if the author repeats the stylistic approach of the epithet many times, he can show the modality of the text. This phenomenon is especially common in literary portraits.

An epithet defines a property, quality, or sign of a thing or phenomenon. It is connected with the definitive words without any suffixes.

Simile is made by comparing one subject with another. They are implemented by synthetic and analytical methods. Specifically, they occur with the help of the suffixes *-dai, -dei, -tai, -tei, -dain, -dein, -taiyn, -tein, -sha, -she*, the words like *sekildi, siyaqty, tarizdi, syndy*, and also *beyne, ten, uksas*, and also with parallelism, mixed (*beyne-dey, beyne and sekildi*) auxiliary methods (Sergaliev 2006: 127).

The author uses various visual aids to describe the characters, so that you can clearly understand how the author assesses the character and see his attitude to the character.

For example, in the depiction of the Younger Khansha or Jennie Gerhardt, of course, we see only content-factual information. If we analyze the Younger Khansha's perseverance, endurance, attitude toward the

Lord, or Jennie Gerhardt's kindness, compassion, humanism, and attitude toward her parents and siblings in the novel "Añızdın aqırı", we will see that the author describes them as positive characters. Therefore, the author shows the subjective assessment to the reader through the description of the characters. In other words, even within the content-factual information implicitly shows the author's subjective-evaluative attitude to the characters and the story.

That is, the author deliberately describes it in order to create a subjective assessment known to the reader, that is, to explain the modality of the text. For example in (3):

3. *Қарсы алдында, дәл баяғы алғашқы көргендегісіндей боп, ханымның өзі тұр. Сол баяғы ақ желең көйлегі, басында да сол баяғы ақ селдір перде... Жоғарырақ көтерілсе, жел ұшырып әктердей, сатының ақырғы басқышына жете беретәй қатты. Сол баяғы қымсына күлімдеген нәркес жанары. Шиелей албыраған етті екі ерін... Бұл таң атқалы өне бойын сірестіре сығып тұрған темір құрсау аяқ астында омырылып түскендей, тұра ұмтылды. Ханым бұның ұрт қимылынан шошып қалғандай кері ырышып кетті. Шебер әлгі қимылынан ұялып қап кілт кідірді. Өзіне мөлдірей қараған сұлу әйелге байыппен қарап еді – үлбіреп тұрған ұыз жас... Бұдан әрі үрке, әрі әлденеге қымсынып, бір түрлі қиыла қарайтын сияқты (Kekilbayev A. 1999: 109) [32].*

[In front of him, as in the first sight, is the lady herself. The same white light dress, the same white loose veil on her head... And reaching the last rung of the stairs she stopped, as if she would be blown away by the wind if she climbed a little higher. Those beautiful, embarrassed smiling eyes. Lips reddened as cherries... At dawn he tried to get up, as if the iron hoop that squeezed his whole body suddenly broke. The lady shuddered, as if she were frightened by an assertive action. Embarrassed by this gesture, the master hesitated. He looked seriously at the beautiful woman who clearly looked at him - a very gentle young lady ... From that moment, she seemed to be looking frightened, embarrassed and timid at the same time]

In the characteristics of example (3), taken from the novel "Añızdın aqırı" by A. Kekilbayev, it is clear that the author's view of the Younger Khansha is positive. Describing the beauty of the Younger Khansha, the

author expresses his views on how the reader should perceive the character, showing in an excerpt of the text that the beauty of the soul and the beauty of the body are equal, cf. (4):

4. Сонда мұның аруағын аттап, басынып жүрген, киелі төсегіне қилігіп жүрген кім болғаны? Ол білетін жарық жалғанда өзін басынардай жан бар ма еді? Жорыққа аттанғанда елдің бетке шығар еркегінің бәрі соңында жүрмеуші ме еді. Апырау, ханымның көзі түсердей адам қалып па еді? (Kekilbayev A. 1999: 51) [32].

[Who is the one who does not respect, is disdainful and interferes with the holy bed then? Was there anyone in this world who would disdain her? Don't all the prominent men of the country walk at the end when they go campaign? My God, is there still a man to whom the ladies would turn their gaze?].

In the novel, the monologue of the great emperor Genghis Khan, who forced half the world to listen to himself, not only described the Emperor through his inner meditation, but also consistently showed the inner drama of all human nature, emotional contradictions and mysteries from the artistic side. In this novel, the author proves two of his qualities - that he is a broad-minded philosopher and a deep psychologist, in a word, his high intellect.

In Kyrgyz writer Sh. Aitmatov's novel "Kiyamat" (5), the author expresses an unfavorable modal subjective view by choosing epithets and similes to describe the six who go to "productive work" where each deer is paid fifty pennies per head.

5. Алтоонун ичиндеги айдаган жагына жүргөн, каяша дегенди билбеген, Моюнқумдун айналасынан чыккан жергиликтүү Үзүкбай деген бар. Аны жөн эле абориген деп коюшат. Үзүкбайдын баа жеткис бир сапаты – ал ар-намыстан үч күнү кийин туулган, эмне айтсаң ошого макул, аракка жумшасаң Түндүк Уюлга деле барып келүүгө даяр (Aitmatov Sh. 2018: 51) [35].

[Another member of this group is Uzikbay. Apparently he is a child of the neighborhood of this Moinkum. He doesn't talk too much, he is always ready to go back and forth, he obeys

everything you say and goes where you say. Due to the fact that he was born in the lands of this area, the crowd called him Aboriginal. Deprived of determination and honor, for the sake of a bottle of vodka, he will scurry around like a camel with a perforated nostril (run errands) and agree even if he is sent to the Arctic Ocean].

And in the following example (6), the author expresses a positive subjective attitude to them by describing the feelings between the Lord and the Younger Khan-sha, using epithets and similes. The author's (A. Kekilbayev) idea, subjective point of view in the work does not fail to impress the reader:

6. Адам жүрегінің ең бір тұңгызынан шымырлап шығатын сол бір қимастықтың, ыстық іңкәрдің емін тапса махаббат қана табатын шығар. Сонда Әміршінің бұны сүйетіні зой...

Ханымның көкірегінде әдемі қуыршақ көрген бала қыздың балапан жүрегіндей әлдене ойнақшып шыға келді. Ханым екі бетіне ду етіп екі шоқ тиіп кеткенін аңғарды. Әлгіндей аңтарылмай, маужыраған рақаттың сау мал көліне қайта сүңгіп, үзілген ойын қайта жалғастырды (Kekilbayev A. 1999: 123) [32].

[Probably only love can cure the same attachment and hot passion that comes from the depths of the human heart when tempered. That is, the Lord loves it ... Seeing a beautiful doll on the lady's chest, something began to frolic in the young heart of the girl. The Khansha noticed that two red lights touched her cheeks with a noise. Imperceptibly he dived back into the settled lake of pleasure and resumed the interrupted game].

The following example illustrates Theodore Dreiser's compassion for Jennie Gerhardt and his desire to portray her as an open, kind person:

7. She was of a helpless, fleshy-built, with a frank, open countenance and in an innocent, diffident manner. Her eyes were large and patient, and in them dwelt such a shadow of distress as only those who have looked sympathetically into the countenances of the distraught

and helpless poor know anything about. She was a product of fancy, the feeling, the innate affection of the untutored but poetic mind of her mother combined with the gravity and poise which were characteristic of her father. Poverty was driving them (Dreiser T. 1972: 19) [36].

The author uses not only one epithet, but a group of epithets related to Jennie. It describes Jennie's portrait in detail, makes her image pleasing from the author's side, and even evokes feelings of compassion, allowing the reader to catch a glimpse of Jennie's soul. One of the stylistic approaches used by the author here is an epithet, a way to express the author's subjective point of view in the modality of the text (8):

8. *The spirit of Jenny-who shall express it?*

When the soft, low call of the wood-doves, those spirits of the summer, came out of the distance, she would incline her head and listen,

the whole spiritual quality of it dropping like silver bubbles into her own great heart (Dreiser T. 1972: 31) [36].

In this excerpt, the author uses a simile, comparing Jennie's soul to silver bubbles, stylistically decorating the language, as well as creating a poetic atmosphere.

The reader's attitude to the characters is the result of his inner mood, an evaluative attitude towards it appears directly or indirectly, and often this attitude directly depends on the author's point of view, that is, in other words, the subjective-evaluative point of view and the author's opinion affects the reader. Of course, the reader can re-evaluate the characters with their well-established aesthetic taste and outlook on life, but this is not proof that the text lacks a subjective-evaluative modality.

Stylistic approaches have a special place in the expression of the subjective modal views of the authors in the Kazakh, Kyrgyz and English languages.

Consideration of the category of modality at the context level allows to identify new innovations, to determine the relationship of this pattern with other phenomena, to analyze the activities of units that are sometimes considered unrelated to modality. Such structures include existing interrogative sentence. There are different opinions in linguistics about the relation of these sentences to modality. However, based on

linguistic data, interrogative sentences in the context of the text are used as active means of generating modality shade. The formation of a two-way opinion is due to the fact that the interrogative sentences are limited to the function of asking questions. As we study, different modal shades appear under the interrogative sentence. For example, question-suspicion, question-approval, question-disapproval, question-repentance, question-prediction, etc. However, such modal shades will be identified only when the interrogative sentence is considered in semantic-structural connection with other sentences in the text, proving that it depends on the whole structure. The function of adding modal shades of interrogative sentences can be analyzed in the following context. The interrogative sentences here, on the one hand, support the preservation of the structural connection of the context, on the other hand - is used as the main way to distinguish modal shades, such as "repentance", "uncertainty", "predictability", "necessity", "doubt, suspicion", "regret, sorrow". For example, the author expresses the character's regret in the form of the interrogative sentences and modal verb "eken"(9):

9. *Жаппардың ойына жаңа ғана көз алдына елестеп кеткен қыстағы түседі. Баяғысынша құмыра жасап сатып неге жүре бермеді екен? Мына жарық жалғанда қой баққан мен сауда жасағанның, құмыра күйдірген мен мұнара салғанның арасындағы айырма қайсы? Бәрі де – жанбағыстың далбасасы (Aitmatov Sh.1988: 93) [35].*

[Zhappar thinks of the winter hut he has just imagined. Why didn't he make and sell jars as before? What is the difference between the one who grazes the sheep and is engaged in trade, with the one who burns the jars and builds towers in this world? Everything is the hassle of daily life].

The author expresses the prediction in the form of interrogative sentences and the modal verb "eken"(10):

10. *Егер екі егде адамның арасында бұрынғы сезімнен ешқандай жұрнақ қалмайтын болса, бұрынғы қосақтардың өле-өлгенше бір-бірінен жұп жазбайтындары несі? Әлде өлімнің алдындағы, бейшара кәріліктің алдында жалғыз қалғысы келмеген қорқыныштан ба екен? (Kekilbayev A. 1999: 124) [32].*

[If there is no suffix left between the two older people, what is the point of the former couple not marrying each other until they die? Or the fear of death, the fear of being left alone in the face of poor old age?].

Expresses the meaning of uncertainty in the interrogative sentence(11):

11. Эми эмне қылам? Өз баламды өз колум менен атып, денесин жерге жашырбастанкетип баратам, жаны бирге жарымды

жалғыз таштап кетип баратам (Aitmatov Sh.2018: 491).

[What will happen to me today? I killed my son with my own hands, I can't bury him, I leave without hiding his face, I leave my beloved half alone].

He skillfully used interrogative sentences with the help of interrogative particles to express feelings of regret and sorrow(12):

12. Сонда шартарапқа тізесін басып отырған сайып-қыран Әмірші не деп өкінеді? Ай астындағыларды түгел дерлік қаққанда қанын, сыққанда сөлін шығарып жүріп, шынашақтай төмен етек ұрғашының жүрегін бір өзі дербес иемдене алмағанына өкінеді. Бір төсектегі екі пенде екеуінің көңілі екі қиян жаратылғанына өкінеді. Сонда оның мынау тымырсық өкінішінің ар жағында Кіші ханымға деген өкпе жатқаны ма? Сонда алтын басты падиша төмен етек ұрғашыға өкпелей ме? Әмірші осы бір қара шыбындай оңай балалап жатқан пендешілік ойлардан серпілгісі, енді ештеңені ойламағысы келеді-ақ. Бірақ мынау құлазыған жалғыздыққа қарсы қылар қайраны – қайдағы-жайдағыны ойланып бас қатыру ғана (Kekilbayev A. 1999: 173).

[Then what does the courageous hero Lord, kneeling before all the ends of the world, regret? He regrets that, while cruelly treating all people in the sublunary world, he could not personally take possession of the heart of a tiny woman. He regrets that two people in the same bed are completely far from each other.

Does this mean that the basis of his severe regret is his resentment towards Younger Hansha? So the rich Lord is offended by the woman? The Lord really wants to free himself from worldly thoughts, which easily breed in his head, like a black fly, and does not want to think about anything else. But the only way to counteract this devastated loneliness is to think about long-forgotten trifles and fool your head].

English writers also use interrogative sentences as a means of expression modality (13):

13. “You are foolish, Jim, utterly foolish: a bad-tempered boy that is all. How can you say such horrible things? You are simply jealous and unkind. Ah! I wish you would fall in love. Love makes people good, and what you said was wicked.”

I must go now. Good-bye. Don't forget that you will have only one child now to look after, and believe me that if this man wrongs my sister, I will find out who he is, track him down and kill him like a dog. I swear it.” (Oscar Wilde. 2008: 61).

In the interrogative sentences, the author uses the modal verb *How can you* and expresses the modal meanings of guilt and remorse by using the construction of the conditional mood *I wish you would* with the interjection of regret.

The author used the interrogative sentences to add the modality shade of uncertainty(14):

14. *Oh, if he could only be so honest and upright that the lord might have no excuse for ruling him out. He trembled not only for himself, but for his wife and children. Would he not some day be held responsible for them? Would not his own laxity and lack of system in incalculating the laws of iternal life to them end in his and their damnation? (Dreiser T. 1972: 62).*

Suspicion modality shade is expressed by the interrogative sentence (15):

15. “He shouldn't want you to go out after dark with him,” observed Gerhard, always mindful of the world outside.

„What can he want with you? Why does he come here? He is too old, anyhow. I don't think you ought to have anything to do with him-such a young girl as you are” (Dreiser T. 1972: 66) .

To express the meaning of the modality of passion and regret, interrogative sentences were used (16):

16. “How sad it is!” murmured Dorian Gray with his eyes still fixed upon his own portrait. “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that-for that-I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!” “I'm jealous of everything whose beauty does not die. I'm jealous the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes from me and gives something to it. Oh, if it were only the other way! If the picture could change, I could be always what I'm now! Why did you paint it? It will mock me some day-mock me horribly!” (Oscar Wilde. 2008: 16).

When sentences in a text are used following each other, language units are semantically and functionally modified to express the modality shade of regret and passion. Modal verbs such as *could*, *would* in a sentence enhance the speaker's subjective view of the utterance, that is, the modal shade of performance or non-performance. Modal words in combination with conditional mood forms determine the shade of regret in the sentence. The peculiarity of the syntax in this text, that is, the use of the modal shade of regret and accusation in combination with interrogative sentences and the modal word "Why should" - is the definition of the modality shade. Here, when we determine the shade of the modality of the speaker's attitude to utterance, we refer to the entire excerpt, that is, to the text, and understand that the sentences in it are semantically and stylistically related to each other. Following each other and only in a semantic, syntactic and stylistic connection, sentences help to establish a complete modal shade.

As we can see, Kazakh, Kyrgyz and English writers often use interrogative sentences to express different modal meanings, to express their position, opinion,

evaluative point of view. Through the structure of the interrogative sentence, the subject's inner thought, outlook on life is described and evaluated by the listener. Interrogative sentences also serve to enhance the modal shade and to differentiate. Here the subject's inner suspicions, predictions, worries and more are reflected.

All features are characterized by analysis through the context, without breaking the semantic-structural connection of sentences.

Like interrogative sentences, exclamative sentences are used as units to determine the modal shade, in addition to the function of distinguishing emotions. This function of exclamative sentences is also determined by the level of context. The story is influenced by the personal qualities of the author and the human potential of the characters. Style of speech, manner of speech, flow of the message not only express information about the talent and knowledge of the speaker, but also about the extent to which this applies to the listener and the reader. The heroic character of the author, special charm, singing inspiration and sharp mind also look differently in the text. From the following excerpt, we can see that the author pays special attention to the power of words(17):

17. ... Көптөгөн кишилер үн кошсо, өздөрүнүн каны-жанына тийиштүү иштей, өз үйүнөн чыккан өрттөй, өз балдарынын жанына жабышкан макоопестей жан кашая кыйкырыа чыгышса, ошонда гана акчанын аргасы түгөнүп, жамандык жеңилер эле! Кудай ошондай эле кылса кана, аутканың талаада калбай, "Оболу сөз болгон..." деген осуят чындыгына чыгып, сөз оболку кучтаасирине жетсе кана... Кудай ошондай кыла көр! Ошондай жашасак, ошондой ойлосоок... (Aitmatov Sh. 2018: 132).

[Only the honest, compassionate words of the majority can defeat money and the villain! Let it be so! If the words "the highest art is eloquence" were true and would not be thrown to the wind, if it remained in force ... Let the majority live for this purpose...].

The author expresses modality meanings such as "desire, wish" using exclamative sentences.

The author also uses exclamative sentences to express his philosophical thoughts through the character's

internal monologue (18):

18. Көк Теңир-Эгеси зарын укса дегенде адамдын аракетине чек жок! Кулдугуна ант берип, ыйманын ачып сыйынып, улуктуугуна моюн сунушка, каяша кылбаска дүүлүккөн канын суутуп, ар дайым жаңылык издеп умтулган, көктүк менен безерликке ээликкен өз табиятын тушап келиш үчүн адам канча күчүн, канча акылын коротту. Ошондо да жетпейкелатат. Ригведа, псалом, арбоо, гимн, шаманчылык! Булардан башка да кылымдар бою жалынып-жалбаруу, тайынып-чокунуу айтылып келатат, ошолдун баары колго илинер нерсе болсо жээгинен артылып ашкан ачуу муздуу океан болуп, жер бетин каптап кетпес беле. Адамдын, адам кунарынын жаралыш наркы ушунча кыйынга турган белем!.. (Aitmatov Sh. 2018: 86).

[What could these people, poor fellows, say, asking for God's help! You should have seen what a person can promise that his wish will reach God! And how much time, how much energy, how much mind it took to plead for this request. Is there a limit to the prayers-appeals that were uttered in Buddhist, Christian, Muslim or shamanic?! Many centuries have passed since man began to pray for his dreams. And how much tragedy was it - for a person to be formed as a person...].

English writers also use exclamatives to express the modality of the text. For example (19):

19. *But Juliet! Harry, imagine a girl, hardly seventeen years of age, with a little, flowerlike face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of rose. She was the loveliest thing I had ever seen in my life. You said to me once that pathos left unmoved, but that beauty, mere beauty, could fill your eyes with tears. I tell you, Harry, I could hardly see this girl for the mist of tears that came across me. And her voice-I never heard such a voice* (Oscar Wilde. 2008: 44).

In this example, the author shows Dorian Gray's admiration, delight and amazement for the beauty of Sibyl Vane. The author uses exclamative sentences

to describe the character and expresses his attitude to him. The author also uses the words *I tell you* to persuade the reader drawing his attention and uses the words *ever, never* in the narrative to enhance the effect of the utterance based on the speaker's life experience (20).

20. *How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me! I want to make Romeo jealous. I want the dead lovers of the world to hear our laughter and grow sad. I want a breath of our passion to stir their dust into consciousness, to wake their ashes into pain. My God, Harry, how I worship her!*" (Oscar Wilde. 2008: 47).

In this text, the author uses exclamative sentences to express anxiety, admiration and the desire to fulfill endless dreams. Here we can see that Dorian Gray's subjective attitude towards Sibyl Vane prevails. We can see this especially when a character uses the phrase *Oh my God, Harry, how I worship her!* at the end, this is a sign that the author has reached the peak of his feelings and that feelings go beyond, and that the main character is ready to do anything to seduce her, he expresses this through the interjection *My God!* and the word *how*. The character even mentions God and wants his dream to come true.

In order to give the reader a certain emotional impact in accordance with the plot of the work, the author increases the modality of the text, using the stylistic approach - the repetition of the same word several times, along with exclamative sentences. For example, the author repeatedly used the words "then", "no" to express the feeling of suspicion in the character (21):

21. *Әлгі немеге жаны шыңдап ашымаса, ол мұндайга өлсе барар ма? Сонда... Сонда... Күтуші кемпірдің анадагы айтып жүргені не боп шықты? Әлгінде ханымның өзі де: "Арамызда ештеңе болган жоқ", - деп ант-су ишіп еді гой. Соның бәрі жалган болганы ма? Жоқ. Жоқ... Ханым мынау терезеден күні-түні телміре төніп тұрган эззэл мұнара тұспалдаган әлдеқандай жұмбақ аңсарга ханым тінті де кет әрі болмаган* (Kekilbayev A. 1999: 171).

[Would she have done it if she hadn't really felt sorry for him?

Then... Then... What did the old nurse say that time? At that time the lady herself swore that: "There was nothing between us".

Was it all a lie? No. No...

The lady was not averse to an undefined secret desire that the tempter minaret hinted at, that looked at her day and night with expectation through this window].

This stylistic approach was skillfully used by English writers (22):

22. *She was free in her prison of passion. I am so as happy to-day as you were twenty years ago. Ah! Let me be happy for ever!" "Ah! Mother, Mother, let me be happy!" (Oscar Wilde. 2008: 53).*

There is a feeling of joy and happiness in these words of the character. Through repetition of interjection *Ah!* and the words *"I am so happy!"*, the speaker indicates a feeling of joy, the meaning of happiness beyond words. That is, the modality of the text means the modal meaning of joy through repeated words and interjections that mean joy.

In the Kazakh, Kyrgyz and English languages, exclamative sentences that separate the emotion of joy are perceived in the context as a part of the whole, as an integral part, the main idea of the entire structure. In these examples, exclamative sentences are active grammatical units indicating the modality of the message. These analyzes prove that grammatical units in context should be used consistently within the linguistic structure without disturbing the semantic field.

One of the most active ways of expressing the author's modality in a literary text is free indirect speech, which has great potential for depicting the inner world of characters. An independent feature of free indirect speech from ordinary direct speech and indirect speech: it does not require an explanatory word from the author. Secondly, although its intonation, words and syntactic structure are similar to direct speech, this is not an exact direct speech uttered by someone else, but the author's assumption on his behalf.

Thus, free indirect speech is a narrative method given in one structure, combining both the author's point of view and the point of view of the character about the described situation (Shalabay 2016: 35). For example (23):

23. *Ханым кейде өзінің сол мінезіне өзі қайран қалады. Шынында, мұның өмірін тамұқ қылып жүрген, ең алдымен, сол емес пе... Міне, сарайдан шыға алмай сарғайып отырғанына әлденеше күн болды. Ол соны білмей жатыр дейсің бе?.. Ендеше, мұның күнәкар көзін құртып неге тынбайды? Әлде өзі салған азап аз болғандай өкініш пен ызағы, өсек пен табаға, жанын жегі құрттай жеп жатқан қапырық қасіретке талатпақ па? Бұдан ызасын солай алғысы келген шығар (Kekilbayev A. 1999: 153) [32].*

[The lady is sometimes surprised at her own character. In fact, she is the one who turns her life into torment, isn't she... Now, many days have passed since she cannot get out of the palace. Do you think she does not know this?.. So why does not she destroy these sinful eyes? Or, as if this torment was not enough for her, she intends to give herself up to be torn apart by her remorse and anger, gossip and envy, and painful grief that eats up her soul like rot? Perhaps she wanted to take revenge in this way].

The author skillfully combines the description of the mood of the younger lady with free indirect speech. For example, if we take the sentence "Ендеше, мұның күнәкар көзін құртып неге тынбайды?/ *So, why doesn't she destroy these sinful eyes?*", it is given as an internal monologue of the character in the text, but the fact that the character's word is given in the third person, not in the first person - proves that it is in harmony with the author's thoughts and belongs to the category of free indirect speech. Here the author shares the thoughts of the character with his own thoughts and speaks on behalf of the character.

In free indirect speech you can hear two voices at the same time: the voice of the author and the voice of the character. Signs and methods of forming free indirect speech are as follows: lexical (lexical units, their character-oriented modality) and grammatical: grammatical-morphological (grammar of verbs in the communicative aspect) and syntactic (constructions of expressive syntax).

The Kyrgyz writer Sh. Aitmatov also skillfully used free indirect speech to express his point of view, thoughts on the situation described (24):

24. *Адамдар бири-бири менен согушуп жатат, кан төгүлүп, көз жаап агып жатат, ар ким өзүнүкүн туура, өзгөнүкүн натуура дейт, чындык кайда, аны айтчу укук кимде? Адамдардын мындай көйүн акыйкаттап, калыстап берчу пайгамбар кайда?.. Мына ушундай күдүк ойды, күлүк санааны, байыртан, байыртан, байыртан жакшылык менен жамандыктың улуулугун, түбөлүктүүлүгүн ата-бабалар аңдап-билгенден бери өмүргө жандооч болуп коштоп келаткан, адам баласынын башына нечен келип, нечен кетчү сарсанаа, убайым, кайгы-кусалыкты көөдөндөн жалбырттап алып чыктыбы бу элдин эсинен өчпөгөн, урпактан урпакка өткөн байыркы ырлар? (Aitmatov Sh. 2018: 100).*

[Why do people fight and blood is shed, why tears flow like a river, nevertheless everyone says I'm right and he is wrong? So where is the truth? Who has the right to say this? Where is the prophet who distinguishes between black and white? Was this question raised by a primordial song that has been remembered for centuries? Didn't the clash of sadness and grief, good and evil, become a beautiful song and was not inherited from father to son?].

In the text you can see free indirect speech given through the inner speech of the character. In this example, the author's voice is marked by rhetorical astonishments.

In the following excerpt, two voices (character and author) can be heard at the same time, as if the author is discussing his plan with the character (25):

1. *He thought out his course of action carefully. Of course, he would not give Jennie up, whatever the possible consequences. But he must be cautious; he must take no unnecessary risks. Could he bring her to Cincinnati? What a scandal if it were ever found out! Could he install her in a nice home somewhere near the city? The family would probably eventually suspect something. Could he take her along on his numerous business journeys? This first one to New York had been successful. Would it always be so? Perhaps St. Louis, or Pittsburg, Chicago would be best after all (Dreiser T. 1972: 156).*

The modality of suspicion is evident in the excerpt. It seems that the author wants to consider, analyze and determine the possibility of different situations through the eyes of the character.

It should be noted that most of the novels of Kazakh, Kyrgyz and English writers use improper direct speech. It can be assumed that free indirect speech was popular among writers because of its psychological context. In this case, the emotional shade of the improper direct speech is given not by the words of the character, but by the words of the narrator. It is not found in styles other than fiction.

Forms and functions of using improper direct speech in fiction are complex and diverse. The use of shade improper direct speech allows you to perceive the same phenomenon from different points of view (subjective and objective).

3. DISCUSSION

Contemporary linguistics is getting more and more interested in comparative studies of different languages. With the accumulation of knowledge about languages, there arise new linguistic schools, and new aspects and methods of learning languages appear. One of such linguistic aspects is linguistic typology, which is now increasingly firmly established as one of the main directions in the linguistic studies.

In typological studies structural phenomena of different languages are compared irrespective of their genetic affiliation. This makes it possible to identify common linguistic categories that are actualized in the structure of languages of different families. It should be noted that only such systemic-typological approach to the languages under study can provide the most profound and complete understanding of their individuality.

The abovementioned analysis disclosed stylistic and content-compositional expressions of author's modality. Below are considered linguistic units expressing author's modality.

Following our understanding of author's modality, its conceptual and linguistic aspect, and basing on the analysis of the linguistic material, we propose the following classification of the means of expressing author's modality:

1. lexical means: modal words and other lexical units that convey modal meanings through their semantics;

2. grammatical means: various tense and mood forms, modal particles;
3. syntactic and pragmatic means: word order in the sentence; different types of sentences (interrogative, exclamatory); syntactic constructions with functional words (interjections, particles, forms of address) imparting some modal implication to the content of the entire text; intonation; figurative means; author's ideas and concepts; author's punctuation; particular topics.

Modal words in the three languages (Kazakh, Kyrgyz and English) can be defined as indeclinable functional words correlating in their origin with nouns, verbs and adverbs and expressing the speaker's attitude to what is being said. They show the speaker's (author's) particular understanding and assessment of the situation, emotional characteristics, qualification of the subject in question, emotional and volitional attitude to the interlocutor, characteristics of the order and interconnection between the ideas. The very existence of modal words is determined not by the informative, but by the purely communicative function of the language, since this category of words is capable of introducing many subjective meanings into the utterance, coloring the utterance with the author's opinion and individu-

Table 1. Lexical means of expressing the author's modality

Table 1. Lexical means of expressing the author's modality							
	Kazakh language		Kyrgyz language		English language		
M o d a l w o r d s	Modal words of the nouns	Modal words of the verb	Own modal words	Functional modal words	Modal words	Adverbs	modal verbs
	керек, кажет, тиіс, сияқты, сықылды, тәрізді, секілді, мүмкін, бәлкі, бәлкім, әрине, әлбетте, рас, анығынан, шамасы, тәрізді	екен, шығар, болар, дейді, көрінеді, білем	албетте, балким, макул, шекуилдуу, кокус	сыягы, кыязы, чынында, сындыгында, чамасы, сөзсуз, шексиз, адатта, болжолу, кебетеси, оюмда	perhaps, of course, surely, certainly, no doubt, in fact, in truth	possibly, probably, undoubtedly, naturally, evidently, happily	can, could, will, would, may, might, must, ought to, should
Depending on the given name semantic shade, relationship, evaluation of modal words can be divided into the following groups:							
M o d a l w o r d s	modal words with affirmative meaning:	modal words with a assumption meaning:	modal words expressing, identification, approval	modal words expressing doubt, assumption, guess	modal words and adverbs expressing certainty	modal words and adverbs expressing assumptions	modal words and adverbs indicating that the speaker is acting as desirable or undesirable
	рас, шынында, әлбетте, керек, әрине.	мүмкін, шығар, екен, тәрізді, болар, тиіс.	әлбетте, арийне, чындыгында, ырас, сөзсуз.	балким, чамасы, аныгы, мумкун, ыктымал, тийиш, керек.	certainly, surely, assuredly, of course, no doubt, aparently, undoubtedly.	perhaps, maybe, possibly, probably.	happily – unhappily, luckily – unluskily, fortunately – unfortunately.

ality. Modal words help the speaker evaluate the content of the utterance or its part from the standpoint of its relation to reality.

The classification of modal words and their lexico-semantic categories in the Kazakh, Kyrgyz and English languages can be seen in Table 1.

Modal words in Kazakh, Kyrgyz and English differ in their syntactic function. Kazakh and Kyrgyz modal words form syntactic connections with other syntactic categories more frequently. Besides modal words functioning only as parentheses that are grammatically unrelated to other components of the sentence, the Kazakh and Kyrgyz languages also have a number of modal words that are used as part of the compound predicate and impart modal meaning to the whole sentence. These include *қажет, керек, тиіс, ықтимал, шығар, екен, болар*, etc. (in Kazakh); *керек, тийиш, ықтымал, көрунет, чыгар, окшойт, өңдөнөт, имиш*, etc. (in Kyrgyz).

As the analysis shows, English modal words are not used in this function.

Grammatical means of expressing author's modality. At the grammatical level, the communicative function of the language has contributed to the appearance of various synthetic and analytical means of expressing modality. These include verbal moods and other synthetic modal forms of the verb, as well as particles with modal meaning.

Since the grammatical core of the modality expression is the system of verbal moods, it is natural that the most essential features of modality are also inherent in moods. Therefore, in the works dedicated to the category of mood in the English, Kazakh and Kyrgyz languages it is stated that verbal moods express the relations between the action and reality.

Any sentence is always modally-colored, since it not only states this or that fact, but also conveys in its own way the attitude of the author (speaker) to this fact, event, or occurrence.

In Table 2 we can see the analysis of three sentences in Kazakh, Kyrgyz and English, each of which is simple, extended and complete; the difference is only in the form of the predicate verb.

Table 2

Kazakh language	Kyrgyz language	English language
Мен бір оқиғаны аударып жатырмын.	Мен аңгемени которуп жатам.	I translate the story.
Мен оқиғаны аударуым керек.	Мен аңгемени которушум керек.	I must translate the story.
Мүмкін, мен бұл оқиғаны аударармын.	Балким, мен аңгемени котормом.	Perhaps I shall translate the story.

Basing on the fact that the sentences are different because the verbs have different forms, we can conclude that the change in their content depends on the indications to different actions or states of the agent, i.e. the subject of the sentence, and all differences in the events described in this way are a mere consequence of different actions. On this basis, we must admit that the given forms of the verbs express moods, i.e. should be considered forms of modality of action.

The action referred to in the first sentence is presented as actually feasible and real, whereas in the remaining two the actions are presented as ones having objective conditions for implementation, but not implemented yet. In the second sentence this condition appears due to some task assigned from the outside; in the third sentence it is the result of the personal motives or individual characteristics of the subject.

First of all, it should be noted that modality is expressed in the Kazakh and Kyrgyz languages by means of the mood and tense of the verb, and in English it is expressed through modal verbs. The first sentence, both in the Kazakh and Kyrgyz versions, states that the named action has an objective relation to reality and is quite feasible. Comparison of other sentences shows that the Kazakh and Kyrgyz examples contain some means that make it obvious that the action in the English version correlated with the actions expressed by the Kazakh and Kyrgyz verbs cannot be classified as real, since stipulations for this, i.e. the essential conditions for its implementation, are determined by certain factors whose modification is the basic cause of the difference. The considered examples show that unlike Kazakh and Kyrgyz, the English version expresses explicitly two relations: the attitude of the subject of the action to the named action, and, due to this, the relation of the main action to reality. The first relation is represented by a modal verb as the intrinsic action of the subject. The second action, essential for the event introduced in the sentence, is revealed through the infinitive.

Consequently, only by comparing Kazakh, Kyrgyz and English means of expressing the main action we are able to see the differences between the Kazakh, Kyrgyz and English means of expressing moods. These differences are quite noticeable due to the outer aspect of the verbs: Kazakh and Kyrgyz use synthetic forms to express the mood, whereas English has analytical forms. As to the differences in the meaning, the Kazakh and Kyrgyz sentences express moods as the modality of the main action directly, through the form of the verb-predicate; in the English sentences this is done indirectly, through naming of the relation of the subject and the action, i.e. through internal modality. The latter should also be characterized in our classification as the modality of action, i.e. as a mood form. However, this should be regarded as subjective modality, since it expresses the attitude of the agent to the main action.

As for the system of verbal moods in the Kazakh, Kyrgyz and English languages, it provides a rich material for clarifying the content and capacity of linguistic modality, which has already become obvious when comparing objective moods in three languages, although only some approximate equivalents have been discussed so far, but not the whole composition of mood types and forms.

Syntactic and pragmatic means of expressing author's modality. The category of author's modality inherent in any text can be considered as closely related to the author's image. Textual modality is the speech embodiment of author's modality. It is possible that the author's image will not be personified in a given text fragment (i.e. not personified through the category of person or other means exposing the authorship), but it is always present in the semantic-grammatical category of modality. Thus, the category of modality is a projection of the author's image (speech, evaluations) onto a particular fragment of the text.

Expressing his/her own attitude to the real problems of the real world, the author of a literary text uses this text as a medium for conveying a personal vision of reality. At the same time, the text is filled with events and characters that cause various evaluative reactions in the author. It is impossible to disclose the author's intention and idea without adequate understanding of the author's modality, i.e. an assessment or evaluation given in the literary piece. The author's intention is obviously revealed through modal evaluations, the analysis of which contributes to the deeper understanding of the author's vision of the reality. Elements of all levels of the language are involved in the actualization of the writer's intention. Though different in their means of expression and functions, they support each other and help to understand the idea the author of the

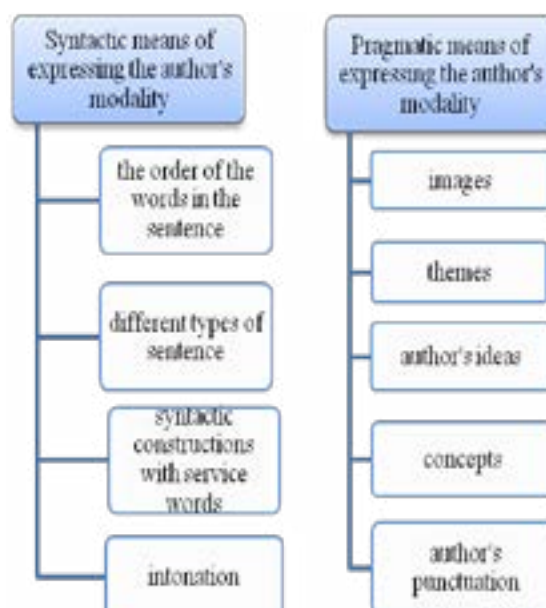
literary work had in mind.

Actualization of the studied category in the language of literary works is realized through the elements of lexical-grammatical and compositional levels of the text. It is also reflected in pragmatic and ideological units that emerge in the course of text perception: images, topics, author's ideas and concepts. Due to this fact, we can characterize author's modality as a broad, multifaceted and multi-level category. Our research showed that the means of expressing author's modality in all the texts under consideration are grouped around the dominant ideas of the authors' artistic world, which are the semantic centers of the works revealing the author's ideas and intentions.

In the above analysis of the ways of conveying author's modality by lexical and grammatical means, i.e. by explicit means of modality, there were determined linguistic means of modality expression and their inherent differences in the studied languages (Kazakh, Kyrgyz and English). As to the author's modality expressed through syntactic and pragmatic means, we discussed this in the main part of the article in detail. It is impossible to fully describe peculiarities of expressing author's modality through Kazakh, Kyrgyz and English syntactic and pragmatic means, since this process does not always depend on the language, but on the ideas and style of each author. Methods of expressing author's modality through syntactic and pragmatic means are shown in Table 3.

Table 3.

Syntactic and pragmatic means of expression author's modality



Semantics of the text is multifaceted. The text displays many relations described above, including objective forms of modality and subjective evaluation (opinion, agreement / disagreement). All these relations are denoted with the help of language means: modal verbs and words, i.e. grammatical and lexical means. This is explicit modality whose markers bring connotation to the surface. At the same time, modality cannot always be expressed at the superficial (lexical and grammatical) level, since modality is a relation expressing a process, i.e. dynamics. There also exists implicit modality, which is regarded as the modality of opinion expressing the author's attitude to the utterance.

In addition to the means that have been enumerated above, the implicit means of expressing modality include the following groups of modal means: 1) lexical-semantic: proper names, diminutives, colored vocabulary, occasionalisms; 2) transformed phraseological units; 3) syntactic; 4) graphic: peculiar fonts, punctuation, paragraph division; 5) portrait details; 6) title.

4. CONCLUSION

We cannot fully define the grammatical features of the category of modality in linguistics in one sentence. In most cases, the modal shade is determined by at least two or three sentence spaces or at the level of the whole text. Such features force this category to be considered in relation to the text. When the category of modality acquires a functional character, grammatical features are complemented, the connection and relationship with other laws of linguistics is differentiated and allows for a comprehensive analysis.

In this research, different ways of expression the category of the author's modality in different groups and different structures in Kazakh, Kyrgyz and English were studied.

Analyzing the examples used in the research, among the stylistic devices to express the modality of the text are often used epithets, metaphors, repetitions, comparisons. Because these stylistic devices directly express the author's subjective attitude to the characters, the text. Among them, we conclude that epithets and comparisons are especially widely used. Of course, any reader, while reading a work of fiction, gets a certain impression and forms his own subjective evaluative modal assessment of the characters. It is unlikely that the reader will accept the character according to the author's description. The reader's perception of the world, his perception of the world, his knowledge and judgments depends only on the reader, however, this does not preclude the influence of subjective modality

in the modality of the text through stylistic means, on the contrary, in most cases the reader agrees with the author, perceiving it as an objective reality, rather than a subjective one.

Different linguistic tools and methods, which express modality, arising at the level of the text, are not encountered separately, but in the whole text or in an excerpt from the text, in a set or combination of the above-mentioned methods. In addition to the ways in which such modality is expressed, the modality of the text is expressed through stylistic approaches. In the Kazakh, Kyrgyz and English languages, the authors use interrogative and exclamative sentences and improper direct speech to express the same text modality (author modality). In the Kazakh, Kyrgyz and English languages, the author's use of use interrogative and exclamative sentences, improper direct speech in the expression of the same text modality plays an important role in the expression of subjective modality. It should be noted that this is common to all three languages.

And the difference is in the stylistic features of each writer. The writer, as an individual, has a deep knowledge of the national language. And language requires the writer to follow its own laws. However, the writer is to some extent creative. Hundreds and thousands of words are circulated in his works. Each writer has his own language features. For example, the repetition of a certain word, a special syntactic cycle the word, unusual use of the word, etc. Such indicators determine the features of the writer's language.

From the above examples, we note that Kazakh, Kyrgyz and English writers use the same stylistic approaches to express the author's modality to the reader, but they differ in their writing style, word usage, and structural features of the language.

According to the basic linguistic data, the category of modality, in its stage of development, is always associated with emotions in the context. The subject expresses his/her point of view on the action, and the other subject reacts differently in the evaluation of the case. Acceptance, approval - disapproval, belief - disbelief, prediction, suspicion, assumption are used in combination with various emotional shades. Emotional-expressive shade changes the subject's point of view in the assessment. So there is an underlying emotion, emotion is always associated with modal shades. The shades of approval-disapproval, belief-disbelief, suspicion, possibilities, predictions, considered within the category of modality, are sometimes reflected in the meaning of emotional structures, not individually by special grammatical operations. For example, in the emotion of teasing, it is

not difficult to understand how the subject feels about the actions of the other subject. In the same way, it is possible to distinguish the inner positive attitude, the positive assessment of the subject who gladly receives information. Thus, under the emotion of resentment and joy, emotional-modal shades such as indignation or disapproval, joy-approval coexist and are used variably. Thus, emotions and modal shades are always in unity, as phenomena arising from an internal need, in a figurative connection.

Summarizing what has been said and analyzing the category of modality, we see that its aspects are endless. It can be considered not only at the linguistic level, but also further linking it with the science of psycholinguistics.

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"Bu sayfa dizgiden dolayı boş bırakılmıştır"



SOME TYPES OF LEXICAL LACUNA (ON THE MATERIAL OF THE RUSSIAN, AZERBAIJANI AND ENGLISH LANGUAGES)

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Abstract

The article deals with such an interesting and rather complex, multidimensional phenomenon as lacuna on the material of three unrelated languages-

Russian, Azerbaijani and English. The lexical lacunae are systematized and analyzed on the following groups: motivated and non-motivated lacunae. Motivated lacuna is connected with the following fact: the native speakers of the other languages do not have this reality idea. Such lacuna can be revealed in the field of the unequal lexeme. However, non-motivated lacuna is not explained by the absence of the idea. The idea exists, but the native speakers of the other languages did not call it owing to the certain cultural, mental, geographical, social, psychological or other reasons. Perhaps, they did not attach importance to them.

So, non-motivated lacunae are considered on the concrete lexical-semantic groups in the article :1. Family relationship terms which are divided into two groups: a) blood relations; b) marital relationship. It should be noted that there are no special terms of marital relationship in English unlike Russian and Azerbaijani. The terms of blood relations are used together with the word “law” in postposition in order to denote the necessary marital relationship in English. 2. Nature: natural phenomena, flora and fauna. This group includes a lot of various lacunae connected with nature, natural phenomena. Such lacunae are caused by such objective factors as features of landscape, climatic conditions, relief, predominance of concrete animal, bird, insect, fish species etc. Certainly, the main factor is concrete people’s perception of nature, natural phenomena. Perception of the world influences nomination, highlighting specific natural objects taking into account the degree of their importance. When studying lacunae it is important to take into consideration both extra- and intralinguistic factors.

Keywords: *lexical lacunae, motivated lacunae, non-motivated lacunae, family relationship, natural phenomena, mentality*

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1. INTRODUCTION

The article deals with such an interesting and rather complex, multidimensional phenomenon as lacuna on the material of three unrelated languages - Russian, Azerbaijani and English. Lacuna takes an important place in the peoples' language picture of the world, in translation theory, in intercultural communication, which is very significant at the present stage. It is well known that lacuna, or "vacancy", "gap" can be defined as the unique, original cultural-language phenomenon caused by the numerous various factors and reasons (geographical environment, history, economic, social, cultural, scientific, mental factors etc.). Lacuna exists in one concrete culture, but it has no equivalent in another culture because of these objective and sometimes even subjective reasons. Thus the conditions of the social-economic, social-political, cultural and everyday life of the different peoples, their customs, traditions, rites, psychology, mentality, world view, mode of life etc. which are reflected in the vocabulary and all these factors create the concepts that the native speakers of the other languages do not have. So, if the native speakers of the other languages do not have such concepts, notions there will be no lexical equivalents for their transmission.

A lacuna in linguistics can be explained as a lexical gap or the "absence of a lexical item in the language while there is a concept in the conceptual sphere with zero verbalization". Comparison of some lexemes of the Russian, Azerbaijani and English languages allows to reveal the types of lacuna that can be divided in two groups: motivated and non-motivated lacuna.

Motivated lacuna is connected with the following fact: the native speakers of the other languages do not have this reality idea. Such lacuna can be revealed in the field of the unequal lexeme, for example: in the Russian language: кум (godfather), кума (godmother), поп (pop), попадья (pop's wife), лукошко (a manual basket made of splint or twigs), валенки (felt boots), сбитень (hot drink made from honey with spices) etc.; in the Azerbaijani language: kirvə, fitə, fitrə, günü, yengə, qutab, firmi etc.; in the English language: lunch, pudding, lord, peer, coroner (in Britain: an official who holds inquests into violent, or suspicious death, and inquires into cases of treasure trove), solicitor (in Britain: a member of the legal profession qualified to deal with conveyancing, the drawing up of wills and other legal matters) etc. (Жельвис, 1997: 140). Such words can be given in the dictionaries or in the fiction only with the corresponding detailed

explanations in order to be understood by the native speakers of the other language.

Non-motivated lacuna is not explained by the absence of the idea. The idea exists, but the native speakers of the other languages did not call it owing to the certain cultural, mental, geographical, social, psychological or other reasons. Perhaps, they did not attach importance to them. Thus, non-motivated lacunae can be considered on the concrete lexical-semantic groups.

2. FAMILY RELATIONSHIP TERMS

A) Blood Relations: in Azerbaijani: mother's sister – xala, father's sister – bibi; mother's brother – dayı, father's brother - əmi; in Russian and in English: mother's brother, father's brother, aunt's husband - дядя, uncle; mother's sister – father's sister – uncle's wife - тётя, aunt.

In Russian and English: brother's, sister's son – племянник, nephew; brother's daughter, sister's daughter - племянница, niece.

In Azerbaijani it is more concrete and detailed: bacı oğlu - sister's son, bacı qızı - sister's daughter; qardaş oğlu - brother's son, qardaş qızı - brother's daughter. There is no special word for these relatives in Azerbaijani.

In Russian: двоюродная сестра (uncle's or aunt's daughter), двоюродный брат - uncle's or aunt's son). There is gender difference in Russian: двоюродная сестра (female), двоюродный брат (male).

In English: there is no gender difference in English: cousin may denote both a man and a woman. In Azerbaijani it is more concrete and detailed: əmi qızı - father's brother's daughter; əmi oğlu - father's brother's son; dayı oğlu - mother's brother's son; dayı qızı - mother's brother's daughter - etc.

It is very interesting that there is such a term as *sibling* in English unlike Russian and Azerbaijani. It means "each of two or more children or offspring having one or both parents in common; a brother or sister".

There are also such a lexeme in English as *grandparents* which is lacking in Azerbaijani and Russian: нənə, baba, бабушка и дедушка – grandmother and grandfather.

In Russian and English: внучка – granddaughter, внук – grandson. There is no gender difference in Azerbaijani: both a granddaughter and grandson – *nəvə*.

If it is essential, one ought to stipulate, for example: oğlan *nəvəsi* – grandson, qız *nəvəsi* – granddaughter.

B) Marital Relationship.: There are also quite a lot of lacunae among the marital relationship. The Russian and Azerbaijani languages are remarkable for their various terms of marital relationship, especially the Azerbaijani language unlike English. Historically relationship, family traditions, rites were very important and significant for Turkic peoples including the Azerbaijani people. Each relative was denoted by the special relationship term regardless of the degree of relationship:

In Russian: husband's mother - свекровь, husband's father - свёкор, wife's mother - теща, wife's father - тесть.

In Azerbaijani: both wife's and husband's mother – qayınana, both wife's and husband's father – qayınata.

In Russian: husband's sister – золовка, wife's sister свояченица.

In Azerbaijani: both husband's and wife's sister – baldız.

In Russian: husband's brother – деверь, wife's brother – шурин.

In Azerbaijani: both wife's and husband's brother – qayın.

In Russian and Azerbaijani: son's wife - невестка/сноха, gəlin; daughter's husband – зять/kürəkən.

There are also other original terms of marital relationship in Azerbaijani unlike Russian and English: yeznə - sister's husband; bacanaqlar - sisters' husbands; elti - brothers' wives.

The following interesting fact should be noted: it is well known that in olden days Azerbaijani men used to have two and more wives. Women married the same man were called *günü*. “Turkish people have always attached great importance to the blood and marital ties. So relationship terminology takes an important place in the Turkic peoples' vocabulary. It is one of the

most ancient layers of the Turkic languages” (Xəlilov, 2008: 105).

In English the verb to *marry* is used in reference to both a man and woman. But there are two different verbs in Russian and Azerbaijani depending on gender: жениться, evlənmək – only about a man; выйти замуж, ərə getmək – only about woman.

There are no special terms of marital relationship in English unlike Russian and Azerbaijani. The terms of blood relations are used together with the word “law” in postposition in order to denote the necessary marital relationship: mother-in-law (both husband's and wife's mother), father – in – law (both husband's and wife's father), sister – in – law (both husband's and wife's sister), brother – in – law (both husband's and wife's brother), son – in – law (daughter's husband), daughter – in – law (son's wife).

There are also special terminology for adopted children and adoptive parents in Russian unlike Azerbaijani and English.

The words *ögey* and *step* are used in preposition in Azerbaijani and English to denote these notions. Compare:

- мачеха – *ögey ana*, stepmother
- отчим – *ögey ata*, stepfather
- падчерица – *ögey qız*, stepdaughter
- пасынок – *ögey oğul*, stepson

2. NATURE: NATURAL PHENOMENA, FLORA AND FAUNA

There are a lot of various lacunae connected with nature, natural phenomena. Such lacunae are caused by such objective factors as features of landscape, climatic conditions, relief, predominance of concrete animal, bird, insect, fish species etc. Certainly, the main factor is concrete people's perception of the nature, natural phenomena. Thus perception of the world influences nomination, highlighting specific natural objects taking into account the degree of their importance. Significance of nature is undeniable.

A) Fauna:

in Russian and English: заяц - hare, кролик – rabbit. In Azerbaijani: both of them – dovşan. In Russian and English: лягушка - frog, жаба - toad. In Azerbaijani: both of them – qurbağa. In Russian and English: пчела - bee, оса – wasp. In Azerbaijani: both of them - arı. In Russian and English: бабочка - butterfly, мотыльк – moth. In Azerbaijani: both of them – kəpənək.

There are three different denoted notions in Russian: бабочка – butterfly, мотыльк – an insect with wings that is similar to a butterfly, usually flies at night, and is attracted to light; моль – clothes moth. Compare: In Russian and Azerbaijani: моль – güvə – clothes moth.

In Russian: конь – only mole of the domestic horse, лошадь – the general name for a number of animals in the Equid family. In Azerbaijani and English only *at* and *horse* etc.

The interesting lacunae can be revealed during comparison of the words denoting “dwelling of the animals, birds, insects”, for example: in Russian and English: берлога – den, логово – lair, нора – holle, burrow, гнездо -nest, дупло -hollow, лежбище – rookery (a place on land where sea animals live), муравейник – anthill.

It is clear that each of these words is used depending on kind of the concrete animal, bird, insect, for example: nest (bird), den, lair (bear), burrow, hole (wolf, fox, hare, mouse), hollow (squirrel), rookery (seals, walruses), anthill (ants).

In Azerbaijani language all mentioned notions are denoted by one general word – *yuva* which certainly limits the ability of expressing of the language. Such notion uses the corresponding explanation: qartal yuvası – eagle’s nest, qarğa yuvası – crow’s nest; ayı yuvası – bear’s lair, dovşan yuvası – hare’s burrow, dələ yuvası – squirrel hollow, ilan yuvası – snake’s hole, qarışqa yuvası – anthill etc.

In Russian and English: стая, отара – flock, pack, стадо, табун – herd, косяк – shoal. Each of these words is using depending on concrete kind of animal, bird, fish: отара – flock of sheep, goats, стадо – herd of (cows, oxen etc.); стая (flock of birds; wolves; fish), косяк – only about fish and birds.

In Azerbaijani all mentioned notions are denoted by one general word – *sürü*: canavar sürüsü – pack of wolves; at sürüsü – herd of horses, inək sürüsü – herd

of cows; it sürüsü – pack of dogs etc.

The word *qatar* is used only in relation to cranes in Azerbaijani: durna qatarı – flock of cranes etc.

B) Flora:

In English: there is difference between the ordinary flowers and flowers that grow on the tree and bushes: the former are called “flowers”, the latter are called “blossoms”. There is no difference in Russian and Azerbaijani, both of them are called *цветок* – *gül*.

In Russian and Azerbaijani: вишня - albalı, черешня - gilas. In English: both of them – *cherry*.

There are a lot of names of the different forests depending on the concrete tree species in the Russian language, for example: бор - pine forest, дубрава - oakwood, осинник - aspen forest, рябинник - rowan forest etc. Such kinds of forests are denoted only by means of word – combinations or in a descriptive way in Azerbaijani and English, for example: дубрава – palid meşəsi – oak forest; ельник – küknar meşəsi – fir grove, осинник – ağsaçovaq meşəsi – aspen forest, березняк – ağsaçaуın meşəsi – birch forest etc. The general words *meşə* - *forest* are used in nomination of such kinds of forests. “Such detailing indicates that in this segment of the Russian people’s consciousness a large number of cognitive classifiers are used, therefore the forest acts as a focal point, a landmark in the surround space. As can be seen from the examples considered, when the forest is objectified in Russian, the following feature is verbalized: the concrete tree species” (Быкова, 2002: 43).

C) Natural Phenomena:

In Russian and English: оттепель - thaw, капель – eavesdrop. In Azerbaijani these natural phenomena can be denoted only by detailed descriptive way: the period of warmer weather that thaws ice and snow; in English: icicle - in Azerbaijani it can be given with the explanation: a hanging, tapering piece of ice formed by the freezing and dripping water etc.

In Russian: позёмка/поземица. It can be given only by descriptive way both in Azerbaijani and English: blizzard during which the grassroots wind blows.

In Russian: проталина. It can be given only by word – combinations in English – *thawed patch* and by descriptive way in Azerbaijani: qarı ərimiş yer – the place where the snow melted and the earth opened.

In Russian: прорубь – ice hole, in Azerbaijani by descriptive way: a hole cut through the ice of a river, lake, pond etc.

D) Lacunae Related To Human:

In English: a finger (of the hand), a toe (of the foot). There is no difference in Russian and Azerbaijani: both of them – палец, barmaq.

There are interesting lacunae in Russian which characterize a person from the different sides (appearance, character, manners, profession etc). They can be expressed either by word-combinations or descriptive way in Azerbaijani and English, for example: блондин - fair man, sarışın (kişi, qadın); брюнет - qara saçlı adam, qarayağız, dark haired man; шатен – şabalıdı saçlı adam, brown – haired man.

There are different color shades of hair in Russian that have no equivalents in Azerbaijani and English and they are expressed by one common word, for example: белокурый, белобрысый – sarışın, blond; рыжий – sarı, red (these words do not express the real shade of this color). Бородач – uzunsaqqal adam, bearded man; толстяк – kök, şişman adam, fat man etc.

In Russian: учитель, педагог, преподаватель. In Azerbaijani and English both of them: müəllim – teacher.

In English: lawyer, attorney, barrister, solicitor (depending on the specific type of activity, for example: solicitor – a person who tries to obtain business orders, advertising, etc.). In Russian and Azerbaijani all of them – адвокат, vəkil.

There are interesting lacunae among the coloronyms related to animals and birds, for example:

In Russian and Azerbaijani: каурый – kürən (only about horses). In English it is expressed by the compound adjective: light chestnut.

In Russian: сизый – dark gray color with bluish – whitish tint (only about birds and plants). In Azerbaijani and English it is also expressed by the compound adjective: göyümtraq, kəl ağı – dove-colored.

In Russian and Azerbaijani: сивый – çal, grey– blue (only about horses). In English: ash grey.

In Russian: вороной – dark black (only about horses). In Azerbaijani and English: zil qara – black etc.

There are also other interesting lacunae related to the different notions, for example: in Azerbaijani: *yerikləmək*. This verb has no equivalents either in Russian or in English. It can be expressed only by the detailed descriptive way in these languages: the state of a pregnant woman when she desires something specific from food, fruits, vegetables etc.

In Azerbaijani: there are two verbs in Azerbaijani that means “to put on” – *geymək* and *taxmaq*. The verb *geymək* is used only in relation to clothes and shoe, for example: paltó geymək – to put on a coat; papaq geymək – to put on a cap; ayaqqabı geymək – to put on shoes etc. The verb *taxmaq* is used only in relation to jewelry and eyeglasses: saat taxmaq – to put a watch, sırğa taxmaq to put on earrings; eynək taxmaq – to put on eyeglasses etc. There is no difference between these notions in Russian and English. The verbs надеть and *to put on* are used in all cases, for example: надеть шляпу – to put on a hat; надеть кольцо – to put on a ring etc.

Another interesting lacuna: there are two verbs in Azerbaijani language that mean *to fall*: *yıxılmaq* and *düşmək*. The verb *yıxılmaq* is used only in relation to living beings, for example: uşaq yıxıldı – the child fell; at yıxıldı – the horse fell etc. The verb *düşmək* is used only in relation to inanimate objects: fincan əlimdən yerə düşdü – the cup fell to the floor; kitab rəfdən düşdü – the book fell off the shelf etc.

There is no difference between these notions in Russian and English, all of them are expressed only by the verb упасть – to fall, for example: Девочка упала –The girl fell; Собака упало –The dog fell; Дерево упало –Tree fell etc.

In Russian: сутки –24 saat –24 hours; кипяток – qaynar su – very hot boiling water etc.; in English: weekend – həftə axırı – конец недели.

“Lexical unexpressed concepts represented by intralinguistic lacunae exist in the national consciousness, as they are reflected in nature, they reflect the denotations which present in national reality...”

The national specificity of thinking is not derived from language but from reality, while language only reflects in its semantics and names those differences that are communicatively relevant to the people for one reason or another” (Стернин; Попова; Стернина, 2004: 20).

3. CONCLUSION

Thus, the national specificity of thinking is determined not by the national language, but by the national reality. The absence of a lexical unit (intralingual or interlingual lacuna) does not mean, the absence of a corresponding concept in the people's mind except in cases of motivated interlingual lacunae reflecting the absence of specific objects or phenomena among the people.

The comparative study of the different languages makes it possible to reveal a lot of interesting and original facts, general and characteristic features in their vocabulary. Besides, analysis of lacuna allows to understand the different peoples' mentality, world outlook, psychology, traditions and specific character.

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