

research article

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## The Individual and History in Novels about Turning Eras (G. Sand, I. Turgenev, R.N. Güntekin)

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**Abstract.** *The article aims to interpret symbolic romantic texts of French, Russian, and Turkish authors in a socio-cultural and historical-political context. The novels "Constable," "The Eve of the Revolution," and "The Little Prince-Singing Bird" are considered by the author as literary markers of historical crises, transitions, and cataclysms. The study focuses on the problems of the relationship between the individual and history in critical moments, the psychology of the heroine, her emotions and feelings. The article examines three peak novels about historical shifts, pivotal eras, societal crises, and their impact on the psychology and inner world of the characters. The problem of exceptional personality in the romantic interpretation of George Sand deserves special attention in terms of synthesizing traditions, using images and motifs of enlightenment literature. Special attention is paid to romantic poetics, the system of oppositions, the concept of the ideal, the opposition of the exceptional individual and the crowd. At the same time, the special realism of the image of Consuelo is noted, its connection with the natural origins of existence. The connection of George Sand's creativity with the traditions of Rousseau, Diderot, and Voltaire is traced. The development of ideas of emasculation and free impulses in Turgenev's novel "On the Eve" determines the search for typological parallels. The philosophical richness of the plot, the synthesis of social, contemporary and metaphysical beginnings is noted. In the image of Elena, visuality, perfection, excessive schematization, and ideologism are highlighted. An important component of the genre structure of the novel is the tragic nature that changes the direction of the plot, the priorities of the heroine, and leads to her self-sacrifice. At the beginning of the 20th century, a similar artistic solution to the ideological conflict was proposed by the Turkish writer Reshat Nuri Güntekin in the novel "The Singing Sparrow King." Attention is also focused on the emasculation of the heroine, who is in opposition to the conservative Muslim society, strictly following religious canons and life traditions. The fate of the heroine is analyzed in close connection with historical events, life tragedies, and crises. The comparison of the three novels allows for the detection of comparative-typological parallels, archetypal images and models, and socio-cultural context.*

**Keywords:** historical crisis; reception of tradition; novelistic collision; romantic poetics; emancipation

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## Личность и история в романах о переломных эпохах (Ж. Санд, И. Тургенев, Р.Н. Гюнтекин)

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**Аннотация.** В статье предлагается интерпретация символических романтических текстов французских, русских и турецких авторов в социокультурном и историко-политическом контексте. Тексты романов «Консуэло», «Накануне», «Королёк-птичка певчая» рассматриваются автором как литературные маркеры исторических кризисов, переходов и катаклизмов. В центре внимания исследования находятся проблемы взаимоотношений личности и истории в критические моменты, психология героини, ее эмоции и чувства. В статье рассмотрены три вершинных романа об исторических сдвигах, переломных эпохах, общественных кризисах и их влиянии на психологию и внутренний мир героев. Проблема исключительной личности в романтической интерпретации Жорж Санд заслуживает особого внимания в плане синтеза традиций, использования образов и мотивов просветительской литературы. Акцентировано внимание на романтической поэтике, системе оппозиций, понятии идеала, противопоставлении исключительной личности и толпы. Вместе с тем отмечена особая жизненность образа Консуэло, ее связь с естественными истоками бытия. Прослежена связь творчества Жорж Санд с традициями Руссо, Дидро, Вольтера. Развитие идей эмансипации, свободолюбивых порывов в романе И. Тургенева «Накануне» обуславливает поиск типологических параллелей. Отмечается философская насыщенность сюжета, синтез социального, злободневного и метафизического начал. В образе Елены выделены умозрительность, идеальность, чрезмерный схематизм, идеологичность. Важной составляющей жанровой структуры романа является трагедийность, меняющаяся направление сюжета, приоритеты героини, обуславливающая ее самопожертвование. В начале XX века сходное художественное решение идеологического конфликта было предложено турецким писателем Решатом Нури Гюнтекином в романе «Королёк-птичка певчая». Акцентируется внимание также на эмансипации героини, находящейся в оппозиции по отношению к консервативному мусульманскому обществу, строго следующему религиозным канонам и жизненной традиции. Судьба героини анализируется в тесной связи с историческим контекстом, жизненными трагедиями и кризисами. Сопоставление трех романов позволяет обнаружить в них сравнительно-типологические параллели, архетипические образы и модели, социокультурный контекст.

**Ключевые слова:** исторический кризис; рецепция традиции; романная коллизия; романтическая поэтика; эмансипация

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### ***Introduction***

*Problem statement.* The possibility of studying social and personal psychology is actualized on a profound historical and literary material. This aspect is in close connection with the movement of genres in literature, the formation of genre structures and their modifications, genre markers of the coming-of-age novel. The importance of studying the genre of novel in terms of historical upheavals, leading to radical changes, and even restructuring of the personality sphere, values, and attitudes is emphasized.

*Analysis of recent research and publications.* Among the most significant studies for our scientific problem are the following: Y. Lotman's article "Text in Text", M. Bakhtin's works on the development of the novel and stylistics of the novelistic language, N. Litvinenko's article on poetics of Georges Sand's works, and others. In these studies, texts of novels are interpreted in a broad sociological, historical and cultural context.

*Goal setting.* Interpretation of the selected novels is expedient in the genre-typological aspect; therefore, it is necessary to identify genre dominants, epic genre structures, which contribute to the synthesis and conjugation of various layers of life within a single unit. An important task is to correlate the life material, ideology with the dynamics of the novel genre itself, its national specificity.

### ***Materials, Results and Discussion***

George Sand creates a historical dilogy, a part of which is the "Consuelo" novel [1]. The specificity of the historical genre, here is a special presentation of reality, in its aesthetic refraction, romanticization. History is shown as if from the inside, in terms of its spiritual perception by a person. The reader gets acquainted with the world of Venice, with the art of the time, primarily music. It should be noted that the musical atmosphere directly correlates with different social strata and classes, their inherent types of reception, perception of the sublime. Certainly, the focus of the whole novel, its ideological and artistic center is Consuelo.

The image is built on the principles and techniques of the romantic poetics. These are primarily binary oppositions, a system of contrasts between the individual and the world, between the poetry and the prose of life, between the particular and the general. Undoubtedly, important elements of the coming-of-age novel, the period of "years of learning" appears indirectly, it is camouflaged, intentionally simplified, and mimics a different genre scheme. This refers to the adventure component of the novel, which allows a more vivid demonstration of

the spiritual and moral path of the heroine. It is noteworthy that throughout the plot Consuelo is static, does not change, follows her inherent moral qualities, while the environment opposed to her, the crowd, the world is shown in dynamics, in motion. Each time the society becomes more aggressive, it is not ready and unable to accept Consuelo's inner world and behavioral model.

The conflict recreated by G. Sand goes back to the Age of Enlightenment, to the works and philosophical doctrines of Rousseau, Voltaire, and Diderot. But unlike her predecessors, the 19th-century French writer deepens the social element and emphasizes the historical prerequisites for the development of the image in certain spatial and temporal circumstances. The conflict in sentimental novels of the 18th century, usually ending either with a tragic or melodramatic denouement, is replaced in the George Sand's novel by a social solution to the problem. In any case, Consuelo, as a romantic image, occupies a peculiar position of out sidedness; she is above the society depicted in the specific historical circumstances.

According to the laws of the romantic poetics, two ideological centers can be distinguished in the text – the hero and the environment. "And the position of the narrator in a historical novel includes a variety of semantics of understanding, exactly understanding, not acceptance, – and at the same time – denial of feudally, absolutistically regulated social relations. The indisputable and unmistakable criterion of evaluatively always remains the bearers of ideal and just, social and utopian notions – Consuelo and Count Albert" [2, p. 98]. In such an ideological structure, the tradition of the 18th century could also be echoed, primarily the similarity with the concepts of the Rousseau-novelist. In addition, typological parallels with other romanticists of the same era (L. Tieck, Hölderlin, Novalis, G. de Staël) can be traced. G. Sand creates a romantic model of a gifted person, an artist who is fundamentally distant from the highest aristocratic circles and is close to everyday life and ordinary people. One should also mention a special synthesis of the creative and spiritual, moral, which distinguishes the artistic solution to the problem of genius in the works of G. Sand.

The heroine's biography introduced in the text helps to understand the specific nature of the image. And it is built according to a typically romantic canon. The emphasis is placed on the confusion, uncertainty about Consuelo's origins, ethnic contours are only slightly marked, outlined. The author turns towards universalization, the symbolization of the image, gives it archetypical

features. However, it is necessary to separate the savage, naive, enlightening halo of the natural man from the cultural component in the structure of the image. Above all, she is a representative of the world of culture, art, the sphere of the sublime and the beautiful. At the same time, Consuelo is characterized by the maximum closeness to life, the naturalness of her character. And here it is important to emphasize the connection of the heroine with music as an opportunity to reveal this living human origin in the structure of the image.

I. Turgenev's novel "On the Eve" continues the tradition established in European literature, particularly in French literature [3]. The structure of the image and the plot scheme are typologically similar. Significant differences in the interpretation of the image are caused by national specificity. At the center of the novel, there is a young girl who is in search of the sublime, an ideal norm of the existence, a certain standard. The tragedy of the individual is that the heroine, having embarked on the path of struggle for freedom, social equality, justice, is forced to immediately change the purpose of her service, to set other tasks for herself. In this sense, her participation in the struggle for the liberation of Bulgaria acquires a certain existential meaning for her. Characteristically, Insarov's death also evokes in her mind contemplation of the existential order, an attempt to evaluate historical events in a philosophical way. In her opinion, this is punishment for her own guilt. Therefore, a complex of sacrifice appears, fundamental in the liberation struggle, a participant of which Elena becomes. Turgenev's novel is not limited to social problems and acquires some sublime meanings, the accents of the cosmic scale. Y. Lotman in his article "On the space of topics in the Russian novel of the XIX century" notes that "the Russian novel, starting with Gogol, poses the problem not of changing the character's situation, but of transforming their inner essence, or of remaking the life around them, or, ultimately, of both" [4, p. 719].

It is important to stress, however, that the social context of the work does not disappear, but to a large extent its function changes, it becomes connected by invisible threads with life-purpose and philosophical issues. Thus, the plot and image system of the novel are characterized by complexity, heterogeneity, synthetics. This quality of the narrative affects the change in the relationship between the step outline, the external plot, and psychologist the inner space of the work. On the one hand, Elena appears as a person who consistently goes the whole way, she embodies the aspirations of all Russian society and in this

respect is opposed to Shubin and Bersenev, who are ready to stop, to make a deal with their own conscience. On the other hand, the dialectic of the narrative is much more complex, more flexible, it cannot be reduced to a plot scheme, a simplified artistic solution. The logic of the novel's progression shows that Elena embodies the traits of a maximalist personality, she is selective about the world and is able to give preference to what is worthy of her. However, real life is different, there is almost nothing in it that can conform to this speculative ideal. By the way, this quality cardinally distinguishes Turgenev's Elena from Consuelo, extremely close to the vivifying origins of the existence. Elena perceives everything as if through the prism of an ideal, a proper norm. For example, her attitude towards the destitute Katya is far from love in the usual sense of the word. In the foreground here is a "secret respect" for someone who, by nature, can be a completely free person. Hence the speculative, ideologically mediated attitude toward phenomena of the spiritual and ethical order.

In this philosophy, one can detect a certain enlightening orientation toward uncompromising behavior, the "ideality" of one's life stance, an attempt to get rid of contradictions. Hence its tragedy, which is the total denial of the world's imperfection, a rejection of its rules and norms. This also explains the metaphysical motif of a breakthrough beyond reality to other dimensions of the existence, the search for the meaning of life. Elena's tragedy is that she is no stranger to love, which cannot find a way out and remains in the space of dreams and illusions. A motif of mystery emerges, which permeates the narrative and gives it a philosophical aspect. This motif is supplemented by the symbolic images of the thunderstorm and the winged bird, which take the narration in a different direction, a lyrical and meditative one. Along with this, the psychological aspect of the work, its inner plot, is strengthened. "... It occurred to her that she desires something that no one else desires, that no one else thinks of in all of Russia" [3, p. 35]. This irrational, metaphysical element asserts itself fully in the final chapters, in which Elena, alone and prone to self-sacrifice, makes a difficult decision. The departure for Bulgaria in this context is symbolic, acting as a milestone of the struggle for freedom, an act of fusion with an alien space.

In the finale of the novel, this tendency is sharply intensified. Proceeding from the logic of the fiction's narrative, the happiness of an individual, their existential right gets compromised. Everything is subordinated to some kind of an absolute mind, an abstract idea, an objective history, which absorb the

individual human self. This explains the special tonality of the narrative, a certain solemnity and lyrical-philosophical pathos. In this case, the tragedy of the existence, its universality and cosmic character can only be comprehended by the author, and the heroine is far from realizing her own error.

Obviously, the image of Elena was modeled in accordance with the poetics of "Georgesandism" which is quite firmly embedded in Russia. The main point of the influence of the French author on the image of Elena was the concept of family, society, the place of a woman in it. L.V. Pumpyansky explicitly linked Turgenev's heroine with images of George Sand, saying that Elena was a Georgesandesque type of woman and that the novel, especially the fragments connected with Elena, was written by Turgenev in the manner of George Sand [5, p. 391]. E. Tolstaya notes: "Turgenev embroidered on the canvas of Georges Sand a tragically convincing *image*" [6, p. 54]. The genetic connection between Elena Stakhova and the heroine of the novel "Consuelo" is directly traceable in Turgenev's pessimism, his mysticism as the influence of German romanticism, the impulses of which were also manifested in Georges Sand. In addition, Elena is just as radiant and capable of struggle and spiritual quest as Consuelo. All this confirms the organic proximity of the images of French romanticism for the Russian novelist of the second half of the 19th century.

Reşat Nuri Güntekin's novel "The Wren" also develops the theme of emancipation of the human person in a patriarchal world [7]. What is striking is the undeniable dramaturgical nature of the text, which was remade from the play "The Daughter of Istanbul" into the novel "The Wren". As in Turgenev's work, in the foreground there is a story of a young girl, teacher Feride, which is written according to the canons of the biographical narrative. Her individual fate is shown against the background of great history, geopolitical collisions, and social tragedies, covering the period from the collapse of the Ottoman Empire to the formation of the Republic of Turkey. It should be noted that the idea and plot of the novel were influenced by the personal biography of the writer, who together with his military father observed different aspects of life in numerous places in Turkey. While traveling around the country, the future writer formed his own vision of the Turkish nation, its mentality, the fundamentals of development. He perceives Turkish life not indirectly, through already established literary images and cultural patterns, but with his own eyes, developing an individual perspective, an angle of view that is unique to him.

The creative manner of the writer was formed in the framework of historical changes, large-scale geopolitical shifts. It was an era of continuous changes, a truly cultural explosion caused by the fall of the four largest empires: the Russian, German, Austro-Hungarian, Ottoman. As for the events in Turkey, we can state its transition to the Eurocentric model of development, to the Western cultural paradigm. The initiator of this change in the vector was Mustafa Kemal Atatürk. He conducted a number of fundamental reforms, first of all in the cultural, social, and political fields, introduced secular education and European law. All this led to a radical shift in public psychology, contradictory trends, and even a split in the popular environment. The novel "The Wren" reflects the spirit and specificity of Atatürk's reforms, so the story of a particular fate is read against the background of national changes and cataclysms, and the heroine Feride becomes a symbol of these changes. In this regard, it is appropriate to refer to the theory of the novel M. Bakhtin, who considered the dynamics of this genre in the closest connection with the historical process. The scientist distinguished the following reference points in the genre structure of the novel: "Two solid starting points. Man, and history. The image of a man and the image of the historical process... The degree of depth of understanding and penetration into the man and into the historical process is inextricably linked and inseparable" [8, p. 228].

Indeed, the plot of Reşat Nuri Güntekin's novel confirms this position. Portraying the heroine against the background of the First World War shows the close connection between the general and the specific, the personal and the historical in the artistic system of the writer. Moreover, the description reveals such details that are not directly related to history, but in the subtext reveal their symbolic role. As a child, Feride was mischievous, freedom-loving, for which she was nicknamed the little wren. Having lost her parents at an early age, the heroine is on her way to self-education, spiritual and moral growth. She was sheltered by her aunt Besime, at whose house Feride lived during the vacations after studying at the French Lycée in Istanbul. The storyline then follows the classic canons of a love story. A boarding school pupil in her aunt's house meets her cousin Kamran, who immediately arouses the girl's sympathy. True, her first expressions are not serious and are of the nature of mockery, quips, and jokes. However, soon, with the help of Mujgan, the secret becomes clear, the cousin learns about the King's feelings, and proposes to her.



Special attention should be paid to the romantization in the description of the lovers' relationship, especially in the episodes of anticipation and preparation for the wedding. However, romantic pathos is combined with tragic pathos. After all, on the eve of the wedding celebration, the heroine learns of her lover's adultery in Europe. The direction of the plot changes radically, taking on a historiosophic direction. The heroine goes to the provincial Anatolia to teach the village children. However, the tragedy is that her rich inner world is misunderstood in the conservative patriarchal environment, which strongly opposes European innovations. Moreover, the religious component plays an important role. One should remember that we are facing as a traditional Muslim society based on taboos, bans, and a clear division between the permissible and the impermissible. A typical closed community is portrayed, whose life is based on prejudice, superstition, gossip, and ignorance. The explicit and hidden conflicts of Feride with the locals lead to a series of plot twists and turns, an encounter with the girl Munisa, who is later adopted by the heroine. After the little girl dies of diphtheria, the heroine again encounters the conservative psychology of the hostile locals. Her fictitious marriage to an elderly man, the military doctor Hayrullah Bey, made its impact. Before his death, he bequeaths Feride to return to his homeland and pass an envelope from him to Kamran. The envelope reveals the heroine's diary, from which her cousin learns of all the ordeals and suffering she has endured. We can talk about a special technique used by the author deliberately. It is a kind of text within a text, which helps to reveal the heroine's psychology and her emotional behavior more deeply and boldly. Lotman in his article "Text in Text" notes a special function of this method of doubling, mirroring, duplication of worlds. "A typical case of the invasion of an alien text is "text-in-text": a fragment of a text, torn from its natural connections, is mechanically introduced into another semantic space. Here it can perform a number of functions: play the role of a semantic catalyst, change the nature of the main meaning, go unnoticed, etc." [9, p. 66].

The plan of the historical narrative is deliberately emphasized by its cultural geography and cartographic features. It is the text that goes beyond the spatial limits of Istanbul and recreates the countryside (Anatolia) during the First World War and the Liberation Movement. However, there is no specificity here, there are no details of the socio-political life, a lot becomes clear in the context of the reader's reflections, guesses, and associations. It is noteworthy that the cities

are practically not described, but only named. They serve as the historical and geographical background of the narrative. Moreover, they become part of the inner space, as they are transferred to the plane of the heroine's reflections, her diary entries, and impressions. Therefore, the external is secondary to the internal, some names and titles are highly generalized. All this serves to symbolize the destiny of Feride, the image of a Turkish emancipated girl, a national version of Jane Eyre, who finds the strength to overcome the stereotypes of public psychology and the extremely canonized Muslim world. In contrast to Consuelo and Elena Stakhova, Feride is characterized by a more pronounced local and ethnographic coloring, an attachment to a particular place, and the type of personal identification associated with it. In addition, a complex and ambiguous blood relationship to the patriarchal world, its morals, customs, and prejudices is emphasized. In contrast to the romantic Consuelo and the approaching existential depths Elena, Feride nevertheless remains within a specific historical framework, trying to overcome the inertia of the canons of the Eastern world.

### ***Conclusion***

Thus, in the novels of George Sand, I. Turgenev, and Reşat Nuri Güntekin, there are common trends in the construction of women's images, similar ideological concepts, approaches to the interpretation of history, its crises and cataclysms. The problems of women's emancipation, the national liberation movement, the fate of an exceptional person against the background of history unite the texts written in different historical periods on different materials. We can talk about a variably presented synthesis of the general and individual, chamber, intimate world of a human and the universe, existence as such. The French, Russian and Turkish interpretations of the emancipated female personality allow us to accentuate the ethnic mentality, socio-historical, geographical, and political differences in the construction of artistic images.

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