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ISKENDER PALA AS A PROPAGANDIST OF THE OTTOMAN HISTORY

ІСКАНДЕР ПАЛА ЯК ПРОПАГАНДИСТ ОСМАНСЬКОЇ ІСТОРІЇ

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Iskender Pala is one of the modern Turkish writers distinguished with his unique style, approach pattern and topic choice. His works as "Death in Babylon, Love in Istanbul", "The Four Beauties", "Grief Drop", "The Shah and the Sultan", "Forty Songs of the Nightingale" and etc. have drawn attention of vast masses of readers with their interesting and beautiful narration. Nevertheless, paying attention to his activities, we can observe that he has become popular mainly with his historical novels. From the sociological criticism aspect, literature and history cannot be isolated from each other and historical novels cannot be studied aside from history. In this respect, the matter of a writer's approach to historical events and the level of his objectiveness emerge as a matter of importance. Analysing historical novel writers of the last 100 years, we can observe that many of them have a subjective approach to history and thus their works lack historical objectivism. Having studied and evaluated Iskender Pala's historical novels from aspect of objectivism-subjectivism, the researcher presents how the writer approaches in his several works to historical events and figures from the Ottoman aspect. On the basis of examples and sources, the researcher sheds light upon how Iskender Pala has given rise to subjectivism in his historical novels, which in turn, has caused criticism by literature critics.

Key words: Iskender Pala, historical novel, subjectivism, objectivism, aspect.

Іскандер Пала є одним із сучасних турецьких письменників, який вирізняється своєрідним стилем, вибором тематики й підходом. Його твори (такі як «Смерть у Вавилоні, любов у Стамбулі», «Чотири красуні», «Крапля скорботи», «Шах і Султан», «Сорок пісень солов'я» тощо) привернули увагу широких читацьких мас. Однак познайомившись із творчістю Іскандера Пала ближче, ми бачимо, що він став відомим більшою мірою як письменник історичних романів. Як свідчить соціологічна критика, історія й література не ізольовані одна від одної. Вивчення історичних романів неможливе поза історичним процесом. У той же час виникає питання про підхід автора до історичних подій і про об'єктивність цього підходу. В історії літератури останніх ста років спостерігається у творчості переважної більшості письменників історичних романів суб'єктивний підхід до історичних подій. Проаналізувавши романи Іскандера Пала з погляду об'єктивності-суб'єктивності, робимо висновок, що в низці його творів вбачається суто османська позиція. Також допускається суб'єктивність в історичних романах, які мають важливу роль при вивченні та викладанні історії. Опрацювавши деякі джерела за вищезазначеною темою, в дослідженні представлений критичний огляд цих матеріалів.

Ключові слова: Іскандер Пала, історичний роман, суб'єктивізм, об'єктивізм, точка зору.

Introduction. One of the writers distinguished with his historical novels in the contemporary Turkish literature is Iskender Pala. His meaningful works with fluent language consecutively are loved by many readers. Iskender Pala, who started his activity with writing poems, in order to be more clearly understood by masses and society, preferred writing prose works. Consecutively, he created such a beautiful, interesting examples of art as "The Book of Kadis", "Between Two Coups – Interesting Times", "Death in Babylon, Love in Istanbul", "The Four Beauties", "Grief Drop", "The Shah and the Sultan", "Fire", "Legend", "The Host", "Forty Songs of the Nightingale" and etc. When we look at Iskender Pala's activity,

we see him mainly as a novel writer. We can note that remaining loyal to the tradition, he picks themes for novels from the Ottoman Empire in his creation of historical novels. The reader encounters many historical persons in novels by Iskender Pala. In order to present those historical persons to readers, the writer uses means of artistic description and expression so beautifully and cleverly that every reader of his novels feels himself in that era, near those historical persons and as if that character revives before his eyes and it comes forward due to the mastership of Iskender Pala in descriptions. The reader sees and gets acquainted more closely with such outstanding persons of the Ottoman Empire as Sultans Salim,

Suleyman, Bayazed, Khairaddin Pasha, the conqueror of the sea, Safavid ruler Shah Ismail Khatai, faces of Islamic world as Prophet Mohammad, Ayyub Sultan and others.

Nowadays, literature and history are accepted as two separate fields of science. However, if to approach from the aspect of sociological criticism, literature and history are not isolated from each other. History, era, environment are playing a great role in formation of works of fiction. Authors try to write historical novels in the light of the history. From this point of view, in fact, it is not possible to study historical novels aside from history. "Literature, history, philosophy and sociology are independent disciplines in their own fields. While in the beginning history was a field of literature, it is observed that from the 19th century using their own methods historians separated history from literature. So, literature is expression of feelings, thoughts and philosophical approach of a man; but history is record of events happened to mankind within a time interval and this is the way how these two (literature and history) are distinguished from each other. However the relation between these two disciplines remains active. Since, it is hard to understand one without the other" [3, p. 60].

In fact, literature is bonded tightly with history and politics. Artistic works cannot be studied aside from history and historical process and according to sociological criticism; during evaluation of any artistic text various principles should be observed. Such elements as era, environment and culture are amongst these principles. In fact, these are elements reflecting ties of literature with history. Naturally, the connection with history shows itself more obviously in story and novel creation. In fact, romans show events happening in the whole society in the background of a human life. From this point view, the appellation to history happens in two forms: ancient and contemporary history.

Events happening in the turmoil of history are compressed on pages of a novel. Any purpose of an author emerges in the form of an idea of a work. If an author aims to instill to modern readers a thought connected with national history and conscience, then he has to write his novel in this direction, as well. Hence, this novel is not considered simply a literary event, but is evaluated as a historical and political text.

So, being sourced from targets and intentions of the writer, the idea of an artistic work acquaints readers with mysterious pages of history, forms an opinion about historical persons and makes it the best means of propaganda. But questions emerge then. Do historical novels always reflect historical realities objectively? Or does the ideology of the era

the writer lives in effect his novels either? How much does the author of a novel remain loyal to history for objective and subjective reasons? Is keeping up with historical sources and use of proper sources inherent to all authors? Of course, answers of these questions are different for various authors. Authors not obeying to the dictation of ideology are punished by the era and environment.

Problems of Turkish History. Repressions in the 30's of the 20th century in the USSR or ambiguous attitude to the poetry of Nazim Hikmet in Turkey are the best examples of it. "Different dominant ideologies in various periods effect on narration of the history and cause a number of problems in transferring it. On the foundation of this problem lays the approach about possibility of writing the history objectively, as mentioned above. Writing history, as shown by examples, cannot be abstracted from the view of an author to history in the field of literature" [11].

As it is seen, the attitude to history in the history of literature and in the literary criticism is not met ambiguously. The position of a novel's author, attitudes of readers and critics come out mainly when the history is falsified. Modern historical studies research the history contained in postmodern texts, as well. As we know, postmodern texts contain revision of history, sarcastic attitude and that's why a subjective approach to history in modern artistic novels is noted. A sarcastic view on national culture, history and literature emerges as subjectivities of history. Creation of a novel in such a form causes opening the way to changing and falsifying history deliberately. A discursive approach emerges. Author of a novel selects parts of a certain century that he likes and suits to the idea and the content of his novel and so one more subjectivism emerges. A discursive approach to history rejects its objectiveness, either. From this perspective, artistic novels are characterized with staying on backstage on the context of history and modernity on the background of the author's target in regard to history.

This attitude of the modern historiography is reflected in the modern literary studies, whereas a different attitude is displayed in classical historiography. Ottoman history is tightly bonded with Ottoman literature and they complete each other: "Ottoman history is accepted as a branch of literature more than as a separate field. It is not easy to separate history and literature from each other within this connectedness. According to Fuat Koprulu, sagas, gazavatnamas (stories of religious war), manakibnamas (anecdotes) and futuvennamas (Rules of Turkish-Islamic guilds) in the period of the Ummah (Islam Nation), which played the role of the source for history writ-

ing besides being a folk novel, is a classic example of a historical novel formed in the period of Millat (Nation on the basis of religion). It also shows changing and maturation of the literary genre developing in connection with stages the Turkish history passed through inside its continuity". [3, p. 61].

Historical novels of Iskender Pala. As it is seen, managibnamas and futuvattnamas are evaluated as genres between history and literature, i.e. as archetypes of a historical novel emerged in the 19th century. Naturally, unlike postmodern novels, not an ironic attitude, but expression of heroism is described in those texts. As we noted before, the main target of writing historical novels is bringing up the youth. The reason why Iskender Pala appealed to this genre is {his wish} to educate readers. In scientific literature, the following is said: "Though languages and symbols used by history and literature scholars in teaching and educating are different, the fact that the subject, which scientific circles and teaching staff of both fields are related to, is the same – human – should not be forgotten; the joint dominator "human-era-event", the point where they adjoin, should not be omitted" [3, p. 61].

If the main purpose is human, then, historical novels should be assessed within the author, the work and the reader triangle. As can be seen from his interviews, the purpose of Iskender Pala majorly has an educational character. To acquaint contemporaries with Ottoman history, culture, literature and to form an idea about previous times is among his main purposes. Various periods and rulers of the Ottoman history, famous historical persons form the main part of Iskender Pala's novels. Majority of events happen in the Ottoman court. Majority of heroes also are people living in the court. Generally, Iskender Pala tries to recreate Ottoman colors. He appeals to history in this purpose: "History forms the main ground of literature in lots of literary works, is the field of social science sourcing and inspiring this branch of the art. Like all people of art, writers also get deeply impressed by the great historical events, which left their mark in the life of the society, including by persons, changes and conversions, diseases, fires, earthquakes and etcetera" [5, p. 1881].

History expresses past time, whilst artistic texts majorly are actual for the era and environment of their writer. Naturally, from this point of view, historical context and modernity principles attract attention to artistic works. "<...>Among social sciences, history is the one most tied with literature. Starting from verbal literature periods, almost all historical texts entered the sphere of interest of history as well as of literature" [5, p. 1877].

No matter how often history is appealed to, contemporary requirements, politics and ideologies play a great role in emergence of the historical novel genre and artistic texts consonant with history.

"Travelling to history", Iskender Pala tries to observe historical objectivism, but not always he copes, since, unavoidably, subjectivism emerges in regard to persons. From this point of view, a contrast between history and position of a writer emerges in regard to some characters. Persons presented by historical sources either on positive or negative background acquire different characteristics in works of I. Pala. For instance, Patrona Halil acquires a different feature in I. Pala's imagination. In information given in historical sources it is noted that Patrona Halil struggled within the revolution not for the profit of the people but for his own sake. However, in the "Grief Drop" novel, where the character of Patrona Halil has been created, he has been represented on the positive background: while listening to Kara Shahin, he was murmuring in surprise: "The Blade Paw is Mister Patrona Halil, ha!?!.."

He heard a lot about him – good and bad, some believed, some did not. From all he knew, what he wanted to believe was that he was called with the nickname Patrona, as once he worked in the Patrona ship, that while being a bath worker, he did not find roughnecking fit to his morality and hence left it and began to run a gedik (monopoly on trade rights) in the Grand Bazaar, that he gained respect of people by his proper morality, manhood and reasonable behaviour, that he gradually became the one, whose opinion was listened to and advised with among tradesmen. He pulled the hand he caught toward himself, he didn't want any one touch him in the crowd. Well, but why?

There were people describing Patrona Halil as a different personality, as a scamp and prick, as a ruthless rogue. Judging what he was talking right now, this man likely was one he knew and according to his words, the only thing he did in the revolution was ending up immorality and poverty, which covered the city. When Kara Shahin heard his words, he understood that this man with a clear heart has been persuaded by someone. His hand was sweating, as if there was a fire ball in his palm. Or was he deceived by a little touch? If not, then what were these that he felt?

He thought Patrona Halil Aga considered instructions of Ispirizadeh, the preacher of Ayasofya and Zulali Hasan Efendi, the kadi of Istanbul with only good intention and for the sake of salvation of Muslims, without a tiny doubt to sincerity of these two men inciting him to a rebellion. The main reason why reunion with the beauty expected from the Kaf Mountain also was the high credit to him

among people and tradesmen of Kapali Charshi. A desire emerged in him to see closely Patrona Halil Aga, whose name he erstwhile heard among the bath workers in the Gedikpasha Bath and mentioned him with respect" [4, p. 3–4].

So, Patrona Halil is represented in the work of I. Pala as a revolutionist supporting poor layer. The writer urges the reader to perceive him as a positive character.

In fact, I. Pala gathers plenty of information about that era and tries to give detailed knowledge in all these various novels. Themes of these novels and information that the writer obtained about them allow to conclude that I. Pala was acquainted with these historical texts and tried to solve historical themes passing them through his artistic imagination: "with attention to the themes of novels by I. Pala and gathering information about them by the writer, including his studies, it is seen that he is an expert on the context of historical texts and thanks to it, he interprets these texts by successfully building an empathy with them" [4, p. 7].

This feature is inherent to other novels by I. Pala, as well. So, Barbarossa, the main hero of his "Legend" novel is rendered a legendary identity by I. Pala. Not only historical knowledge is given to a modern reader in this work, but in the purpose of instilling sense of heroism and bravery, a legendary novel has been created about him. The author says the followings in this regard: if any young boy or girl aims to do something heroic or something that would remain in history, it is useful to get acquainted with such persons as Barbaros Hayrettin Pasha, Yavuz Sultan Selim and Shah Ismail. I wish their heroism wouldn't be in regard to software or in fighting by swords over the scenario of a planned new movie or in making people feel a victory in seas and lands, but in regard to computer chips that would make them taste the sense of the victory" [6, p. 231].

Attitude of the modern Turkish literary studies and historians to the novels of I. Pala are equivocal. Some of his novels are appreciated by critics very highly and their positive sides are noted. From this point of view, we can mention the novel "Barbaros". Turkish researcher Salim Durukoglu says below mentioned about the novel: "Since definite historical reality exists, it has been considered while structuring the person and the subject and starting from this reality it has been descended till the childhood of Barbarosa. Barbaros, whose youth intertwined with love, friendship and antagonism against war, whose maturity, old age and demise have been described, shuttled between humane, historical and legendary manhood, character and type. These specificities raise the novel to the level of a second stage historical source, by

reading it in the parallel with the "new theory of historical literature" and existentialism and enriching historical sources" [10, p. 124].

Salim Durukoğlu calls İskender Palan a historian better than a historian, a sociologist better than a sociologist, a psychologist better than a psychologist: "Barbaros Hayreddin Pasha, who emerges in a novel type which narrates history better than a historian, can solve psychological issues better than a psychologist and sociological problems better than a sociologist, meets possibilities of the novel genre, becomes able to foresee social expectations better than a sociologist, went beyond being a simple historical personage, was raised to a legend by substantiating realities and was revived by the spirit given by the novel" [10, p. 126].

So, on the context of history and modernity, novels of I. Pala have been directed to youth, in the meantime, beside objective historical knowledge, also the author's subjective attitude is represented.

Ottoman history and events related to it occupy the most important place among themes of the Turkish historical novel genre. According to Muharrem Dayanç, especially, characters of Ertugrul Gazi, Osman Gazi, Fateh Sultan Mehmet, Yavuz Sultan Selim, Sultan Suleiman the Magnificent, Mustafa Rashid Pasha, II Abdulhamid after the Tanzimat period, Atatürk in the literature of the Republican period, Sheykh Adabali, Mevlana, Haji Bektash Vali, Ahmad Yasavi and Yunus Emre as thinkers, Alparslan and Barbaros Khayreddin Pasha as commanders, also, Fuzuli, Baghi, Nadim, Sheykh Galib, Abdulgadir Maraghi and Sinan the Architect have been created. We encounter characters of persons having place in the seven century Ottoman history in works of I. Pala, either.

History and literature are so close to each other that they mutually play the role of a source for each other. This thesis relates particularly to the ancient and Middle Ages. "Literature also makes a serious contribution to history when and where the knowledge and documents are insufficient. If to consider that historical themes generally have been handled by poetry till the Tanzimat, also with novel, theatre and other artistic genres as an attachment to this genre after the Tanzimat, it would be better understood how important these mutual relations have become nowadays" [5, p. 1899].

As noted above, characters of various historical persons are created in novels of I. Pala. Starting from Caesar up to the present time, names of various famous people may be mentioned among those persons. For example, Caesar and Cleopatra have been mentioned in the following example: "When Caesar, who turned the state of Rome to an empire, pursuing

and defeating Yomba, entered Alexandria in the uprising, he saw that he belonged to the first library that as burned due to Cleopatra's reckless attitude" [7, p. 5].

Although the novel "Death in Babylon, love in Istanbul" is dedicated to a love theme, it narrates an unfortunate love as well and generally, the work was created in the Layla and Majnun style. Though the work is historical, the praise of love is in the foreground. The same way as the Mathnawi, "Leyli and Majnun" stands as an object character in the centre of the novel. It is also a character witnessing Ottoman-Safavi relations.

Generally, the author has built an interesting story line in the novel. The novel narrates medieval Ottoman statehood and culture; in the meantime, specific descriptions of the Babylonian society and the Babylonian centre of space researches are given. The story line of the work progresses with sending agents in pursuit of the work "Layla and Majnun" by members of this society and murder of tens of people in this way, passing of the work from hand to hand, leading researches over it many times, keeping it in houses of all Ottoman poets and ultimately ends up with deciphering and opening doors of the temple by an European archeologist in the 19th century. These secrets have been embedded on a dagger by the priest named Akeldan, passed from centuries to centuries, from people to people and preserved for scientists to obtain it in a proper time for flying to the space. The librarian of the library in Baghdad, where Fuzuli went to make a research for creation of the work "Health and Sickness" is one of the keepers of secrets. When Sultan Suleiman entered Baghdad, he poisoned himself, gave the dagger to Fuzuli and ordered to keep secrets. In his turn, Fuzuli conducted a long term research, deciphered the dagger and concealed this secret inside of different lines and couplets in "Layla and Majnun". First two chapters of the novel are given on behalf of the author, but further chapters are given on behalf of "Layla and Majnun".

As we know from history, Fuzuli has dedicated the work "Layla and Majnun" to Sultan Suleiman the Magnificent. Adventures happened with the mathnawi after it has been written and sent to Istanbul constitute the mainstream of the novel. So, two types of people always pursue the mathnawi – those who try to master space science by obtaining the mathsnawi and covetous people and plunderers wanting to obtain the cipher and steal golden monuments from the temple.

As we know, Fuzuli himself also lived in the period of both Safavids and Ottomans and created symbolic characters of Shah Ismayil and Sultan Selim

in his "Hashish and Wine" work, the work "Leyli and Majnun" being dedicated to Sultan Suleiman the Magnificent.

Description of events in the novel starts from the period when the Safavid rule ends and Ottomans gain the power in Baghdad. Entering of Sultan Suleiman and his army to Baghdad in the background of leading the research in the library by Fuzuli, start of the new power and acquaintance of the outstanding poet with poets of the Ottoman court are described here.

It is known from history that the army of Sultan Suleiman has entered Baghdad in 1534 and from that time on these lands have gone under the power of the Ottoman Empire. The prominent historian Oktay Efendiev writes about it: "<...>it heavily snowed in Sultaniyya territory in the end of autumn and frosty days began. The Ottoman army was undergoing huge casualties due to severe cold and shortage in provision... Sultan turned in direction of Baghdad for wintering, while sent ulama to Tabriz. Shah Tahmasib the First hearing about Sultan's attempt to go to Baghdad from captives, moved to Tabriz... In the meantime, passing through Shahrizur with great difficulties, Suleiman approached Baghdad. Unrests in the city forced the ruler, Takali, the son of Muhammad khan Sharafaddin, to surrender it to Turks without any resistance. According to Budag Ghazvini, who was a participant of those events, when news of Suleiman's approaching was received; Muhammad khan gathered his lords and informed them about the situation. The Takali tribe, consistent of approximately 3000 people, already refused to obey, but they declared that they would defend the city against the Sultan. Seeing the impossibility to persuade them, Muhammad khan told: those who support Turks have to leave the city with their families and properties. Up to 700 families left the city..." [2, p. 66].

As already noted above, transition of the power from Safavids to Ottomans is described in the first pages of the novel: "Eulogies about occupation read from all minarets of the city were showing that Sultan was on the eve of entering the new city annexed to his lands. Sharing this gaiety, bell ringers of the Assyrian and Greek churches were hanging on chains of bells as if it would suppress bell sounds down. Everybody, including Jews of the East side, gathered on banks of the Tigris, squares of the Mansur Temple, Taki Kisra, Shrine of Zubaida and the Mustansiriyyah classes were joyfully celebrating the end of the long lasting unjust rule of Shah Tahmasib and Safavids" [7, p. 6]. After representing the conquest of Iraq as "putting an end to the unjust rule of Safavids", the writer notes that this evaluation comes out of the common opinion: "Always it was the same;

a new power, first of all, facilitated old rulers to be ousted by people once they had ruled and put against their ruthless criticism. People native to the city up to now, today behaved as if they entered a newly captured city and gathering in streets and squares were cursing on Tahmasib, in the meantime, forming chorus praising Ottoman sultan as if they had known him for forty years" [7, p. 6–7].

It is known from history that the Takali tribe played an exclusive role in transition of Baghdad from the Safavids to the Ottomans: "The Takali tribe turned away from the Shah. In order to dispose of inciters of the revolt and faction, the khan applied a trick in such a situation. He knew that {he} had given up the intention of going to the Shah and wanted to surrender the castle to the Turks. Chieftains disobeying the khan were sent to the Sultan along with a letter and the keys of the castle. After that, Mohammad khan, together with a group of people loyal to him, set fire on provisions remaining in the castle, plundered the remnants of the property and battling, crossed to the right bank of the Tigris river" [2, p. 66–67].

Also, in the introduction part of the novel Iskender Pala expresses his opinion on this issue and referring to these facts describes accepting keys of the castle by Ibrahim pasha from Takali khan: "<...>Major crowds gathered at the Imam-I Azam shrine located in the central Sunni place of Shiite Baghdad. From here, in the direction of the eastern bank of Tigris, the entrance of the Tabriz gate, different kind of people, including beggars aligning in rows in order to grab a piece from the gold that the Sultan was going to bestow, were flocking and shouting some standard slogans, something like prayers for the Sultan. After the Governor Tekelu Khan handed over the city to Ibrahim Pasha, the crowd gradually increased and started spending the night in celebrations with gaiety" [7, p. 7].

The next description related to the Safavids is encountered in the part of the novel entitled "This is when the Snow is Stained by Blood and the First Time my Soul Suffers". It is known, that Fuzuli dedicated the "Laila and Majnun" work, written upon the request of Turkish intellectuals, to Sultan Suleiman the Magnificent. It is told that the mathnawi was sent to the Ottoman court after being written.

Also, the chapter of the novel narrates the mentioned above and about events happening on the way and attempts of bands to grab it, being aware of ciphers concealed by Fuzuli in the mathsnawi. The fact that a supporter of Shah Ismail is one of characters from these bands of plunderers attracts the attention: "Little Ajem, whose speech made clear that this bandit was the subject of Shah Ismail, broke the silence. This man was an extremely ruthless bandit, like

those who would find dough in a home with no flour and would drink milk in a home with no cow. He was a Shahseven lord, who looked like accountable to the Bey of Erjish, but in fact was sending everything he grabbed from raids to Iran, was doing racketing here and there without taking off his shoes and clothes, was changing his outfit to clothes of Ottoman soldier and raiding villages in order to provide feeding of his fierce bandits that he gathered around himself and thus trying to undermine the reputation of the Bey of Erjish" [7, p. 65].

We should note that representation of the Shahseven lord in the novel in a negative context originates from the writer's subjectivism. Of course, it is not possible to characterize all Shahsevens positively, but representation of the only Shahseven character in the negative context originates from writer's ambiguous attitude towards the Safavids and their supporters. Naturally, only hatred may emerge in the mind of a reader who reads the following description of the Shahseven lord:

"In one of the years when he settled in Karajadagh suburbs and was caught by fierce storms in mountains and limbs of his people started to freeze in eighteen spans snow, he raided the closest village, expelled everybody from their homes and placed his own people instead and tried to heal some, cutting their arms by saw. His throwing a woman with baby on snow, who had no place to go save her home drove villagers out of patience and they upraised and he murdered men of the village and presented women to his bandits. Further, he started to lead banditry according to his own rules, ignoring all reliance and honour he lost among everybody. Crimes, raids, plunder and pillage..." [7, p. 65–66].

As it is seen, the writer describes this Shahseven lord as a most ruthless murderer and pillager, as a completely negative character and as if in his example expresses his entire unfavourable attitude towards the Safavids. This attitude of the writer, in fact, emerges in his "The Shah and the Sultan" novel, as well. Generally, it becomes clear also from the content of that novel, where I. Pala describes Shah Ismail, his disciples and supporters predominantly as negative characters. Orhan Aras also touched this issue in his article about "The Shah and the Sultan" novel and evaluated the writer's subjectivism: "Description of Shahgulu's murder by Shah Ismayil, who revolted against the Ottomans, when he went to him, is the purpose of representing Shah Ismayil as more terrible and unfaithful in the novel and is a big lie that is revealed while reading the "Ahsanut-Tavarikh" work by Hasan of Rum. Since, Hasan of Rum writes that Shahgulu's

grave was in Anatolia and he died in a battle against the Ottomans in Anatolia. The lie about Shah Ismail, who allegedly killed Sunnis by boiling them in a boiler, also is reflected in the novel" [1, p. 21].

When comparing the period of the events described in the novel with the issue of the coin named Abbasi, we see that the writer allowed falsification of the history. Since, I. Pala, writing that the work "Leyli and Majnun" has been completed in 1537 and sent to Istanbul, the Ottoman court, narrates about the coin forged approximately a century later. Abbasi was a currency unit emitted by Shah Abbas the First, one of the great rulers of the Safavids in 1620 and since Sultan Suleiman the Magnificent died in 1566, this coin could not be in exchange in the period of his rule.

We can note that the work "Death in Babylon, Love in Istanbul" is historical and it also narrates about the relations of the Ottoman Empire with one of its eastern neighbours – the Safavids. The writer, referring to historical sources, brought some facts and events into the novel as they happened in fact. Nevertheless, he demonstrated his subjectivism in this novel, either, as it was in the novel "The Shah and the Sultan". Though sometimes in the context of the modern approach of the writer to historical events, some realities are met, but we see falsification of the history in some cases, as well.

Ancient Babylon and also historical persons of that era are described in the quote given from the novel "Death in Babylon, Love in Istanbul" by Pala. While sometimes excursions to history are just informative: "it was in the year of accession of Abu Said Bahadur Han to the throne of the Ilhanli state" [9, p. 2].

The real name of Hayraddin Pasha was Hizir, he was son of a Sipahi named Yagub. His brother was a well-known pirate named Oruj. Due to his ginger beard, Europeans gave Oruj the nickname "Barbarossa". Further, his brother got famous with this nickname. Hizir ordered to assemble a ship in his youth, then sailing up to African shores, started to occupy the sea and coastal states. Brothers, strengthening their positions in Algeria and other places, built relations also with the Ottoman state. This is information known from history and referring to it, Pala has built a story line of his novel "Legend". However, in the meantime we see that he made some changes differing from the history. Referring to sources, Oruj Rais died in 1518 and after that, left alone, Hizir sends one of his closest people, Haji Huseyn to the Sultan in the purpose of getting support from the Ottoman state.

Although this information is narrated in the novel, some distortions are admitted, as I. Pala notes that

Sultan Selim entitled Oruj Rais as Nasraddin and Hizir Rais as Hayraddin. "It was a different day. Ambassadors of two rulers shaking the world came in the same day. First the hostile, then the friendly... Piri Rais entered joyfully, they hugged each other. Abundance of gaiety started and filled hearts with happiness till the morning. Since, his highness, our sultan Yavuz Sultan Selim Han –may God make his state eternal – accepted our Piri Rais, gave him royal robes, showed glory and treats. What he told in this regard bestowed a new spirit to those who were present there. According to his words, he had forgiven Oruj and Hizir brothers reclining to Prince Korkut long time ago, gave the pseudonym Nasreddin (supporter of the religion) to Oruj Rais, and the pseudonym Hayreddin (useful son of the religion) to Hizir Rais and sent royal robes to them" [8, p. 219].

However, it becomes clear from the history, that Oruj Rais was already dead in that period.

Though subjects of novels of Pala are colourful, a resemblance is observed in their forms. So, his novels have a common structure. All novels have been read by various scholars; corresponding corrections have been made and then represented to readers. Even sources referred have been indicated in some novels, the same way as in scientific works. Naturally, it ensues from the fact that besides being a writer, I. Pala is also a professor and his works attract attention with their scientific character. No matter how much he tried to apply this technique, works of I. Pala do not reflect unambiguous attitude to history and various researches discover mistakes in novels.

Conclusion. Historical novel creation of Iskender Pala embraces very large time period and geography. In fact, these novels embracing periods of history from ancient Babylon up to years of the spread of the Islam, from times of emergence of the Ottoman Empire up to the 19th century have been written in the purpose of educating the youth, inviting them to derive conclusions and take examples. People of all layers of the society have been described in these novels. I. Pala has come out from positions of history and modernity in novels, reflecting different characters starting from a rebel up to a ruler, from a common warrior up to a chieftain, from a common girl up to a court lady. Sometimes, I. Pala failed to keep objectivism in the context of history and artistic text; particularly, he came out from the position of the Ottomans in novels related with Azerbaijan. From this point of view, "The Shah and the Sultan" novel, one of the most interest attracting novels by I. Pala, have been criticized by Azerbaijani and Turkish historians and literary scholars.

Exaggeration of didactic issues in novels by I. Pala is related to the intention of the writer. In novels that he wrote in the purpose of bringing up youth

and making them aware of history, he represents literary knowledge and historical information, synthesizing them.

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ПОНЯТТЯ «ЕТНІЧНІСТЬ» ТА «ЕТНІЧНА ІДЕНТИЧНІСТЬ» У КОНТЕКСТІ СУЧАСНИХ ЛІНГВІСТИЧНИХ ДОСЛІДЖЕНЬ

THE CONCEPTS OF "ETHNICITY" AND "ETHNIC IDENTITY" IN THE CONTEXT OF MODERN LINGUISTIC RESEARCHES

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У сучасному світі, характерними рисами якого є міграційні процеси, етнічне та культурне змішання, зростає інтерес представників різних галузей знань до категорії етнічності, етнопроцесів, їхніх історичного, культурного, філософського та лінгвістичного складників. Стаття присвячена вивченню динаміки репрезентацій етнічності в різних типах дискурсивних практик і виявленню специфіки концептуалізації етнічності в англomовному соціумі. У сучасній вітчизняній науці справедливо підкреслюються переваги інтегрованого підходу до трактування цієї категорії, що сприяє формуванню уявлення про етнічність і етнос як без онтологізуючого етнічності примордіалізму, так і без крайніх проявів конструктивізму, сфокусованого на суб'єктному продукуванні соціального світу. Автором встановлено, що характерні ознаки етнічності і національності багато в чому збігаються (перетинаються на основі метонімічних зв'язків). У статті визначено, що суміжність розглянутих понять в аспекті мовної концептуалізації виражається в тому, що їх лексичним експлікатором може бути одна і та ж лексема. Автором підсумовано, що у вивченні проблем етнічності, зокрема питань міжетнічних взаємодій, у вітчизняній науці сьогодні переважаючим залишається історико-етнографічний підхід, а поняття «етносу» для багатьох дослідників припускає існування гомогенних функціональних і статичних характеристик, які відрізняють одну групу від інших, що володіють іншим набором подібних характеристик. Сучасна конструктивістська концепція етнічності бере під сумнів подібний погляд на культурну ідентичність, звертаючи увагу насамперед на її процесуальну (соціально конструйовану) природу, рухливий і полікультурний характер сучасних суспільств, на практичну відсутність культурних ізолятив.